

The Nineteenth Century Today:  
Interdisciplinary, International, Intertemporal  
10-12 July 2024  
Durham University UK  
In-person and online

## Conference Programme



# Welcome to the Inaugural International Nineteenth-Century Studies Association (INCSA) 2024 Conference.

We are delighted to welcome you to Durham University and to our wonderful campus and city in the North East of England.

The event promises to be a packed affair with a huge selection of papers, panels, plenaries, keynotes, recitals, performances, debate and discussion. We hope you find it stimulating and inspirational.

## A note about room allocations

We have allocated rooms based on technological requirements to offer the best experience for online participants. The layout of the venue means that the rooms have various capacities; some small, some large. We have endeavoured to spread out the sessions as widely as possible and each has its own online Zoom webinar room for online participants.

## A note about sustainability

In an effort to encourage sustainable practices please bring a re-usable fillable water bottle with you for the conference. There are multiple water fill stations around the conference building which will be sign posted. There will be water provided for speakers in each of the rooms and there are vending machines within the venue for you to purchase hot and cold drinks. Water will be provided with lunch in jugs instead of using pre packed water bottles or cans

Our delegate packs are made from recycled cardboard and feature a cardboard pen, recycled paper note pad and sticky notes. Our conference branding has been produced as removable stickers so that the packs can be handed back at the end of the conference and re-used.

Our programme is fully digital and print copies are not available. If you require a copy in print for accessibility reasons please speak to the Event Durham Team at the reception desk and they will print a copy for you at the venue.

You can also purchase a cotton reusable commemorative tote bag for collection at the venue. Scan this QR code to buy and collect in person from the reception desk.



## Useful Information

**Antique book Fair.** The book fair will be situated on the top floor of the TLC and sellers will be in attendance for the whole conference. Do visit them and browse their stock of antique and rare publications. And if you need a bag for all of your bargains don't forget to purchase your INCSA tote bag from the [website](#), and collect at the registration desk.

**Fire Alarms.** If the fire alarm sounds please follow the INCSA volunteers (look for red t-shirts) and wait at the designated assembly point. If the alarm sounds whilst you are in your accommodation please follow instructions given for that particular building.

**Keynotes** will take place in person in TLC042 and online. Please connect to the Zoom room for TLC042 if you are joining online.

**Lecture Recitals** will take place in the Mark Hillery Arts Centre at Collingwood College. A technician will be on hand to assist performers with their set up.

**Parking.** Parking passes can be arranged by contacting our Events team [conf.admin@durham.ac.uk](mailto:conf.admin@durham.ac.uk)

### Plenaries

Plenary 1 Wednesday 10 July **will be held completely online. Please connect to the Zoom room for TLC042.**

Plenary 2 Thursday 11 July will be **held online and in person.** Please connect to the Zoom room for TLC042 for online and attend TLC042 for in person audience members.

**Power outlets.** The TLC has plug points available in communal spaces and in rooms and lecture theatres. Please note most of the ports are USB rather than USC so we recommend bringing adapters. If you are bringing a MAC please note we do not have adapters so please remember to bring one with you.

**Publisher stalls.** Taylor & Francis will host a stall at the conference located on the top floor of the TLC. Pop along and chat to the publishers of our INCSA journal '*Advances in Nineteenth Century Research*' *The Journal of the International Nineteenth Century Studies Association*. You can also find promotional material in your delegate packs and in this programme from Clemson University Press, Oxford University Press, Manchester University Press and Taylor & Francis.

**Refreshments.** Tea and coffee and biscuits are available at each break and lunches will be served each day at 12:30-13:30 on the top floor of the Teaching and Learning Centre. Tea and coffee will be refreshed throughout the day and there are hot drink vending machines should you wish to purchase your own drinks.

On Friday lunches will be provided as a packed lunch option to 'grab and go'. You are welcome to stay at the TLC to eat your lunch on Friday.

**Registration desk.** Please attend the registration desk to book in, pick up your name badge and ask any questions. You can also collect your pre-purchased tote bag from here. The reception desk will be available on the ground floor of the Teaching and Learning Centre as you enter the building on Wednesday morning. On Thursday and Friday it will be located on the top floor of the Teaching and Learning Centre.

**Toilets.** There are toilets available at each venue and these will be signposted.

**Timings.** All times shown are **UK British Summer Time**. You can use this handy time zone calendar to help you with planning which sessions to attend <https://www.timeanddate.com/worldclock/converter.html>

**Venues.** We are using five venues further details are below and there is an interactive map available [here](#).

**Teaching and Learning Centre**, South Road Durham – Rooms are named TLC [room number] e.g., TLC042.

**Geography West Building**, Lower Mountjoy, Durham – Rooms are named W [room number] e.g., W103.

**Engineering**, Lower Mountjoy, Durham – Rooms are E prefix.

**Physics**, Lower Mountjoy Durham – Rooms are PH prefix.

**Mark Hillery Arts Centre**, Collingwood College, South Road Durham.

There will be signage to direct you to the various venues and volunteers will be on hand to help you find your way.

**Virtual Lab.** The CNCS Virtual Lab is open to online and in person audiences. Please join the Zoom room for TLC042 or attend in person at TLC042.

**Water.** Please use our water filling stations and bring reusable water bottles. Water will be provided in each room for speakers and in jugs at lunchtime. There are vending machines which sell bottled water or other soft drinks located in the venue.

**Zoom Webinar.** Please note the Zoom links in this document in the table below. These are for online delegates and online audience members. If you are a speaker you will be promoted to a 'ZOOM Panellist' by our technical team when you join the Zoom call. This will make you visible on the screen and will give you access to share screen function to access or share your slides. Please ensure you have a copy of your presentation to hand for your session in case you need to use it.

## Zoom webinar links by Room

### For all online participants including panellists

Instructions:

Find the room number in the left-hand column of the programme under Session ID/Room Number and use the link below to join the Zoom room for that session.

**Plenary Session 1 Wednesday 10 July** – ONLINE ONLY all delegates join Zoom room for TLC124

**Meet the Editor session Friday 12 July** – ONLINE ONLY all delegates join Zoom room for TLC033

**CNCS Virtual Lab Thursday 11 July** – ONLINE delegates join Zoom room TLC042

<b>TLC042</b>	<a href="https://durhamuniversity.zoom.us/j/99544821076?pwd=eANCuvyoiNxCHmUnJHAgCkbylNHFCd.1">https://durhamuniversity.zoom.us/j/99544821076?pwd=eANCuvyoiNxCHmUnJHAgCkbylNHFCd.1</a> Passcode: 904708
<b>TLC033</b>	<a href="https://durhamuniversity.zoom.us/j/92603934170?pwd=bkXPaYQwaeDXdyhJHjz6fvwSfQrIOP.1">https://durhamuniversity.zoom.us/j/92603934170?pwd=bkXPaYQwaeDXdyhJHjz6fvwSfQrIOP.1</a> Passcode: 189363

<b>TLC039</b>	<a href="https://durhamuniversity.zoom.us/j/92027561112?pwd=KjnvKRO3aXg0xO14G57gzHDVU3yy0C.1">https://durhamuniversity.zoom.us/j/92027561112?pwd=KjnvKRO3aXg0xO14G57gzHDVU3yy0C.1</a> Passcode: 950611
<b>TLC040</b>	<a href="https://durhamuniversity.zoom.us/j/99564242768?pwd=eXMFrzNbsg0kTpQN813aRqz6x1Nxo.1">https://durhamuniversity.zoom.us/j/99564242768?pwd=eXMFrzNbsg0kTpQN813aRqz6x1Nxo.1</a> Passcode: 252614
<b>TLC101</b>	<a href="https://durhamuniversity.zoom.us/j/91091809474?pwd=4YUxwac2KOa0aX0uxKnR5TJUxVulwk.1">https://durhamuniversity.zoom.us/j/91091809474?pwd=4YUxwac2KOa0aX0uxKnR5TJUxVulwk.1</a> Passcode: 416259
<b>TLC106</b>	<a href="https://durhamuniversity.zoom.us/j/98144070375?pwd=IrDOnTZtjdxSDT8nQ6wgkmLdLm08Fw.1">https://durhamuniversity.zoom.us/j/98144070375?pwd=IrDOnTZtjdxSDT8nQ6wgkmLdLm08Fw.1</a> Passcode: 713010
<b>TLC113</b>	<a href="https://durhamuniversity.zoom.us/j/95874303123?pwd=dxHfKwxVxaulaC0Hb3z03H6vbrmMqP.1">https://durhamuniversity.zoom.us/j/95874303123?pwd=dxHfKwxVxaulaC0Hb3z03H6vbrmMqP.1</a> Passcode: 764857
<b>TLC116</b>	<a href="https://durhamuniversity.zoom.us/j/92291980758?pwd=K511bDYSabeAdSYMJseJ2LM695GgMJ.1">https://durhamuniversity.zoom.us/j/92291980758?pwd=K511bDYSabeAdSYMJseJ2LM695GgMJ.1</a> Passcode: 162208
<b>TLC117</b>	<a href="https://durhamuniversity.zoom.us/j/99560325847?pwd=YhrXcKfmBbbPdIjYSFVjiyeNIQa74m.1">https://durhamuniversity.zoom.us/j/99560325847?pwd=YhrXcKfmBbbPdIjYSFVjiyeNIQa74m.1</a> Passcode: 699407
<b>TLC123</b>	<a href="https://durhamuniversity.zoom.us/j/95493017541?pwd=sLhUy6d7zb2VZYRilrKcmBPZGaOP7D.1">https://durhamuniversity.zoom.us/j/95493017541?pwd=sLhUy6d7zb2VZYRilrKcmBPZGaOP7D.1</a> Passcode: 348804
<b>TLC124</b>	<a href="https://durhamuniversity.zoom.us/j/93351611647?pwd=L0WSKzHqFkQfxyLEz8fFsJK4dLDo50.1">https://durhamuniversity.zoom.us/j/93351611647?pwd=L0WSKzHqFkQfxyLEz8fFsJK4dLDo50.1</a> Passcode: 888561
<b>TLC129</b>	<a href="https://durhamuniversity.zoom.us/j/96400728033?pwd=m2VFjac6Tg8knkKWHmWkA7Grx6BTbq.1">https://durhamuniversity.zoom.us/j/96400728033?pwd=m2VFjac6Tg8knkKWHmWkA7Grx6BTbq.1</a> Passcode: 625743
<b>PH8, Physics</b>	<a href="https://durhamuniversity.zoom.us/j/94484079666?pwd=dqDbzf4Gh6xl74tO2iNHbRq8BPASbG.1">https://durhamuniversity.zoom.us/j/94484079666?pwd=dqDbzf4Gh6xl74tO2iNHbRq8BPASbG.1</a> Passcode: 223757
<b>PH30, Physics</b>	<a href="https://durhamuniversity.zoom.us/j/98148711767?pwd=w8jbdkHXHQ67PENgwMIQjHZUZracah.1">https://durhamuniversity.zoom.us/j/98148711767?pwd=w8jbdkHXHQ67PENgwMIQjHZUZracah.1</a> Passcode: 544254
<b>W103, Geography</b>	<a href="https://durhamuniversity.zoom.us/j/94650955161?pwd=EZng0I4p6NUG2LkxZCc1JCIPggw1RT.1">https://durhamuniversity.zoom.us/j/94650955161?pwd=EZng0I4p6NUG2LkxZCc1JCIPggw1RT.1</a> Passcode: 98907
<b>E101, Engineering</b>	<a href="https://durhamuniversity.zoom.us/j/95109155060?pwd=fEUBxkICiZ3xJvKWaeqZIIbDkHQdoM.1">https://durhamuniversity.zoom.us/j/95109155060?pwd=fEUBxkICiZ3xJvKWaeqZIIbDkHQdoM.1</a> Passcode: 595267
<b>E102, Engineering</b>	<a href="https://durhamuniversity.zoom.us/j/96145949138?pwd=mdGyDCBanyRbkgTs2hrCz1Kj63bzOU.1">https://durhamuniversity.zoom.us/j/96145949138?pwd=mdGyDCBanyRbkgTs2hrCz1Kj63bzOU.1</a> Passcode: 269499
<b>Recitals and Concert in Mark Hillery Arts Centre, Collingwood</b>	<a href="https://durhamuniversity.zoom.us/j/92145292015?pwd=Saks6O3nPA0HBcnrcWB6NDCaidQseZ.1">https://durhamuniversity.zoom.us/j/92145292015?pwd=Saks6O3nPA0HBcnrcWB6NDCaidQseZ.1</a> Passcode: 566981

# Venue Images and Layout

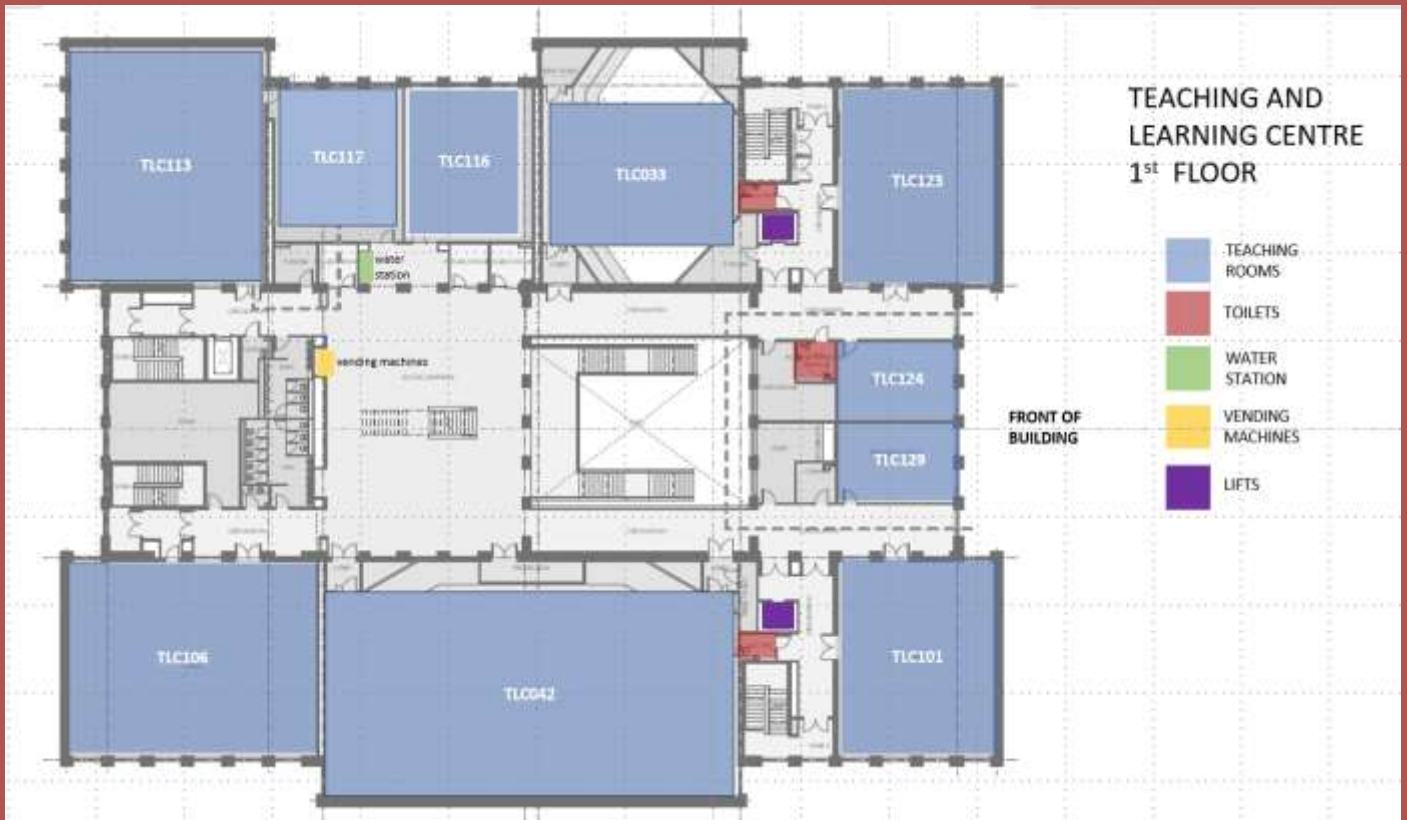
## Teaching and Learning Centre



Located on South Road Durham City DH1 3LU. This is the main conference venue and will host the wine reception on Wednesday evening.

Below is a useful layout for Floor 2 where you can see the location of water stations, toilets and vending machines.

Lift access is available to all floors.



Engineering



Geography West Building



Physics Rochester Building

# Conference Schedule

## Wednesday 10 July

Start time	End time	Activity
08:00	---	REGISTRATION OPENS TLC FOYER – REGISTRATION WILL BE OPEN FOR THE DURATION OF THE CONFERENCE
09:00	09:15	DURHAM UNIVERSITY VICE CHANCELLOR PROFESSOR KAREN O'BRIEN OPENING REMARKS

### SESSION 1 09:30am – 11:00am (90 minutes)

Start time	End time	Activity
09:30	11:00	SESSION 1

Session ID Room Number Chair	Mode Chair	Panel Title	Paper 1 Title	Paper 2 Title	Paper 3 Title	Paper 4 Title
SESSION 1A  TLC042	IN PERSON  Marta Łukaszewicz	Empire and Imaginative Geographies: A Comparative Approach	Cartographies of Province and Empire: Mapping Balzac's Scenes of Provincial Life  <i>Victoria Baena</i> [University of Cambridge]	The Poetics of Combined and Uneven Development  <i>Nick Lawrence</i> [University of Warwick]	Symbolic Geography and the Problem of 'Minornes' in the Russian Canon  <i>Anne Lounsbery</i> [New York University]	Imaginary Geography and Identity of Russian and Ukrainian Peasants in Russophone Fiction of Russian Empire, 1789-1861  <i>Alexey Vdovin</i> [HSE University, Moscow]
SESSION 1B  TLC106	IN PERSON  Peter Laki	On Opera and Genre	Late-Colonial Operas or Contemporary Intangible Cultural Heritage?: A Nomenclature Dilemma from Latin America	Dikran Chukhajejan (1837–1898) and 'National Opera' in the Late Ottoman Empire	Opera as <i>seigaku</i>	Cultural Diplomacy through 'Opera': Columbus's Quatercentenary on Stage

			<i>José Manuel Izquierdo</i> [Pontificia Universidad Católica de Chile]	<i>Jacob Olley</i> [Cambridge University]	<i>Amanda Hsieh</i> [Durham University]	<i>Charlotte Bentley</i> [Newcastle University]
<b>SESSION 1C</b>  <b>TLC039</b>	<b>IN PERSON</b>  <b>Sophia Jochem</b>	<b>British Law and Order</b>	Putting 'Oracy' Back into c19th Studies: Communication Skills and Mid-Victorian Electoral Reform  <i>Tom F. Wright</i> [University of Sussex]	'Their tempers is ill-sorted': The Quest for No-Fault Divorce in Nineteenth-Century English Literature  <i>Deborah Siddoway</i> [Durham University]	Between Justice and Offence: John Ruskin in the 21st century  <i>Simon Grimble</i> [Durham University]	
<b>SESSION 1D</b>  <b>TLC117</b>	<b>IN PERSON</b>  <b>Pramantha Tagore (Online)</b>	<b>Celebrity and Public Image</b>	The Media Image of Prince Albert Based on Selected British Press Titles and Journalism (1840-1861): The Spectator Analysis  <i>Iwona Lilly</i> [University of Lodz]	The Many Faces of Archibald Bolam: False and Misleading Images in Nineteenth-Century English Print Media  <i>Clare Sandford-Couch</i> [Leeds Beckett University] <i>Helen Rutherford</i> [Northumbria University]	The Horatio Nelson Saviour Myth: Cinematic and Televisual Perpetuations  <i>Daniel MacCannell</i>	Bursting as a Star upon the Theatrical World: A Transatlantic Celebrity Pair  <i>Hannah Unwin</i> [Brae High School]
<b>SESSION 1E</b>  <b>TLC101</b>	<b>IN PERSON</b>  <b>Ioana Apetroae</b>	<b>Exploring the Nexus of Healing, Stories, and Illness in the Nineteenth Century and Today</b>	Nameless Maladies, Emotional Labors, and Unknown Trajectories: Chronicling Ordinary Illness in the Diary of the Rev. William Wood, 1855-1861  <i>Christopher Ferguson</i> [Auburn University]	How Does Lady Dedlock Die?: Unexplained Deaths in Dickens's Fiction  <i>Samuel Webb</i> [Cambridge University]	The Crisis of Cure in Nineteenth-Century Hysteria and Twenty-First Century High Sensitivity Narratives  <i>Melissa Rampelli</i> [Holy Family University]	Pain in Nineteenth-Century British Women's Autobiographies  <i>Clarice Säävälä</i> [University of Helsinki]
<b>SESSION 1F</b>	<b>ONLINE</b>	<b>Modernizing Empires:</b>	What is Russian Literary Modernity?	Traveling with a Nihilist: Global Transfers and	Literature and Nation-Building in the Age of	



<b>PH8</b>	<b>Tekla Babyak (Online)</b>	<b>Enlightenment, Nationalist Vanguards and Russian Modernity</b>	<i>Jennifer Flaherty</i> [Duke University]	Transformations of the Concept on Nihilism in 19th Century  <i>Kirill Zubkov</i> [University of Bologna]	Empire: Comparative Questions, Methodological Challenges  <i>Ozen Dolcerocca</i> [University of Bologna]	
<b>SESSION 1G</b> <b>TLC116</b>	<b>HYBRID</b>  <b>Martin Clarke</b>	<b>Music, Theology, and Nature in Anglo-European Thought</b>	The English Bach Revival and the Natural Theological Argument  <i>Ruth Eldredge Thomas</i> [Durham University]	The Intersection of Music, Religion and Romantic Science in the Works of Schleiermacher  <i>Annette G. Aubert</i> [Westminster Theological Seminary]	European Music History  <i>Karina Şabac</i> [National Music University in Bucharest]	'Go to Sleep, My Dear Child, for the Wind Howls Outside': Instrumental Lullabies and the Performance of Nineteenth-Century Childhood, Girlhood, and Motherhood  <i>Matthew Roy</i> [Independent Scholar]
<b>SESSION 1H</b> <b>TLC113</b>	<b>IN PERSON</b>  <b>Helena Goodwyn</b>	<b>Women and Economics</b>	Nineteenth-Century Women's Novels: The Emergence of a Specific Economic Imaginary  <i>Marie Laure Massei-Chamayou</i> [University of Paris 1-Panthéon Sorbonne]	Intrinsic Ambition, Self-Realization, and Professional Work in Fanny Fern's <i>Ruth Hall</i>  <i>Lisa Elwood</i> [Herkimer College]	The Idea of Wealth: Instability of Place and Station in Edith Wharton's Fiction  <i>Alisa DeBorde</i> [Southeastern University] <i>Jennifer White</i> [Southeastern University]	
<b>SESSION 1I</b> <b>TLC040</b>	<b>IN PERSON</b>  <b>Helen Barlow</b>	<b>Combing the Archives</b>	Digital Victorians: Studying Nineteenth-Century Design Debates through the Internet Archive  <i>Elisabeth (Lieske) Huits</i> [Leiden University]	Violence and Children's Literature in the Australian Literary Archive  <i>Roisin Laing</i> [Durham University]		

<b>SESSION 1J</b> <b>TLC129</b>	<b>IN PERSON</b> <b>Peter Barnes</b>	<b>(Re)writing History</b>	‘Our Imagination Pauses on a Certain Historical Spot’: Axiological Ethics as a Mode of Interpreting History in George Eliot’s <i>Romola</i>  <i>Alexa Kelly</i> [University of Michigan]	The World in Doodles: Chamisso and Humboldt’s Notebooks  <i>Polly Dickson</i> [Durham University]	The Legacy of Harold Boulton’s Song Collections  <i>Sydney Rime</i> [Maynooth University]	
<b>SESSION 1K</b> <b>TLC124</b>	<b>HYBRID</b> <b>Li-Hsin Hsu</b>	<b>Identities</b>	Vampires in Saint-Domingue: Early-Nineteenth Century Scripts of Blackness in Polish Society  <i>Agata Łuksza</i> [University of Warsaw]	Arthur Machen’s Dr Jekyll and Mr Hyde: Homosexuality, Bisexuality and Degeneration in ‘The Great God Pan’  <i>Hawwah Yiwen Chen</i> [National Chengchi University]	Legacies of Creative Collaboration: How Epistolary Networks Amongst Nineteenth-Century Women Writers Underpinned Their Authorship  <i>Chelsea Wallis</i> [University of Sydney]	
<b>SESSION 1L</b> <b>TLC033</b>	<b>IN PERSON</b> <b>Jennifer Tucker</b>	<b>Photo Realisms</b>	Between Washington, DC and Istanbul: Translating Territories of Empire through Photographic Diplomacies  <i>Emily Voelker</i> [UNC Greensboro] & <i>Erin Hyde Nolan</i> [Bates College]	Langley’s Gun Camera: Between Life and Death  <i>Shannon Perich</i> [Smithsonian’s National Museum of American History]	Urban Imaginaries of the Past: Nineteenth-Century Photographs in the Digital City  <i>Elizabeth Edwards</i> [De Montfort University/ISCA University of Oxford]	
<b>SESSION 1M</b> <b>PH30</b>	<b>ONLINE</b> <b>Amal Shahid</b>	<b>Crimes and Punishments</b>	The Nineteenth-Century Present: Attitudes to Crime and Policing in Australia	Suspects and Detectives: Polish Migrants in Two Rewritings of the Whitechapel Murders Case	British Empire and Cultural Thefts in the Nineteenth-Century British Novel	

			<i>Meg Foster</i> [University of Technology, Sydney]	<i>Lucyna Krawczyk-Żywko</i> [University of Warsaw]	<i>Chimi Woo</i> [Prairie View A&M University]	
<b>SESSION 1N</b>  <b>W103</b>	<b>ONLINE</b>  <b>Joseph Mclaughlin</b>	<b>Crossing Science and Art</b>	Universalizing Norms as Laws: The Humanities before the ‘Two Cultures’ in Germany  <i>Eric Garberson</i> [Virginia Commonwealth University]	Anatomical Knowledge, Its Dissemination and Transformation in Early Nineteenth-Century French Art  <i>Dorothy Johnson</i> [University of Iowa]		

<b>Start time</b>	<b>End time</b>	<b>Activity</b>
11:00	11:30	BREAK
11:30	11:45	<b>INCSA INAUGURAL PRESIDENT’S ADDRESS TLC042</b>
11:45	12:45	<b>KEYNOTE 1 IN PERSON TLC042</b>  Dr Gus Casely-Hayford, Director of V&A East, ‘Ghosts of the Atlantic: Return of Asante Gold and the Recovery of Broken Narrative’, with introduction from Secretary Lonnie Bunch, Smithsonian Institution Chair – Shannon Perich, Smithsonian's National Museum of American History See <a href="#">Appendix A</a> for abstract and bios
12:45	13:45	LUNCH Top Floor TLC
12:45	13:45	<b>INCSA ANNUAL GENERAL MEETING IN PERSON (ALL WELCOME) TLC042</b>
13:45	15:15	<b>PLENARY 1 ONLINE AND TLC124</b>  ‘Intertemporal Studies of the Environment: A Conversation with Etienne Benson and Devin Griffiths Etienne Benson, Director of the Max Planck Institute for the History of Science in Berlin and Dr Devin Griffiths, Associate Professor of English at the University of Southern California in Los Angeles Dr Lynn Voskuil (Moderator), Associate Professor of English at the University of Houston in Houston, Texas

		See <a href="#">Appendix B</a> for abstract and bios
15:15	15:45	BREAK

### SESSION 2 15:45 - 17:45 (120 Minutes)

Start time	End time	Activity
15:45	16:45	<b>LECTURE RECITAL A IN PERSON (Collingwood College Mark Hillery Arts Centre)</b>  'Reminiscences of Life: Johannes Brahms: Eight Piano Pieces, Op. 76' <i>Lee Kuo-Ying</i> [Zhaoqing University, College of Music]
16:45	17:45	<b>LECTURE RECITAL IN PERSON B (Collingwood College Mark Hillery Arts Centre) Online presentation Join Zoom room for Collingwood College</b>  'The lyf so short, the craft so long to lerne' — The Value of Oral Tradition in the Study and Preservation of Western Opera Nina Horrocks

Start time	End time	Activity				
Session ID Room number	Mode Chair	Panel Title	Paper 1 Title	Paper 2 Title	Paper 3 Title	Paper 4 Title
<b>SESSION 2A</b>  <b>TLC124</b>	<b>HYBRID</b>  <b>Katya Jordan</b>	<b>Entangled Epistemologies for Endangered Times: Victorian Ecocriticism Now</b>	The Soil as a Bank: Jeffries's Satire of Commercial Farming  <i>Ayşe Çelikkol</i> [Bilkent University]	'A bright gem shining out amid the silent gloom': AR Wallace, Entomological Display and Emergence  <i>Pandora Syperek</i> [Loughborough University London]	Online The Rose and the Worm: Realism in Ruskin's Turner  <i>Thomas Hughes</i> [The Courtauld Gallery]	Hot History: Pater, Tyndall, and Ambient Ether Ecologies  <i>Ella Mershon</i> [Newcastle University]

<p><b>SESSION 2B</b></p> <p><b>TLC113</b></p>	<p><b>HYBRID</b></p> <p><b>Sarah Iepson</b></p>	<p><b>Discourses of Faith</b></p>	<p>'Moved by feelings, not by doctrines': Moral and Religious Epistemology through the Lens of Infancy in Early c19 Anglo-American Child Health Discourse</p> <p><i>Elisabeth Yang</i> [Minzu University of China]</p>	<p>Victorian Woman Writers and Intersectional Biblical Reading: The Book of Esther in <i>Mary Barton</i>, <i>Villette</i> and <i>Daniel Deronda</i></p> <p><i>Channah Damatov</i> [The Hebrew University of Jerusalem and Bar-Ilan University]</p>	<p>George Eliot's Romola: Faith and/in Fiction</p> <p><i>Jason Emmett Collins</i> [Brown University]</p>	<p>Have Stave Church, Will Travel: The Circulation and (Re)construction of a Norse Revival in Nineteenth-Century Scandinavia</p> <p><i>Tonje Haugland Sørensen</i> [University of Bergen]</p>
<p><b>SESSION 2C</b></p> <p><b>TLC106</b></p>	<p><b>IN PERSON</b></p>	<p><b>Art and Artists</b></p>	<p>A Pre-Raphaelite 'Bromance': Dante Gabriel Rossetti and Edward Burne-Jones</p> <p><i>Cecilia Rose Neil-Smith</i> [Exeter University]</p>	<p>Expatriate Female Artists' Networks in Nineteenth-Century Rome</p> <p><i>Lindsay Shannon</i> [North Central College]</p>	<p>Art is Eternal: Life is Short – Temporal Anxieties in late-Victorian Painting</p> <p><i>Sarah Hardy</i> [De Morgan Foundation]</p>	
<p><b>SESSION 2D</b></p> <p><b>TLC129</b></p>	<p><b>IN PERSON</b></p> <p><b>Emily Voelker</b></p>	<p><b>Material Arts</b></p>	<p>Interior Evolution: Taxidermy Collections in the English Country House</p> <p><i>Emily Creo</i> [Binghamton University]</p>	<p>Dutch Tiles and the British Arts and Crafts Movement</p> <p><i>Hans van Lemmen</i> [Tiles and architectural ceramics society]</p>	<p>What IS Under a Highlander's Kilt? Fact and Fiction and the Material Culture of the Scottish Plaid</p> <p><i>Sarah M. Iepson</i> [Camden County College]</p>	<p>Singers Without Voices: Photographic Portraits as Remnants of Operatic Experiences in Nineteenth-Century Latin America</p> <p><i>Jose Manuel Izquierdo Konig</i> [Pontificia Universidad Católica de Chile]</p>

<b>SESSION 2E</b>  <b>TLC117</b>	<b>IN PERSON</b>  <b>Rasmus Glenthøj</b>	<b>War Stories</b>	‘A Temperate Revolution’: The Notion of Moderation in Spain’s 1820-21 Liberal Revolution  <i>Talitha Ilacqua</i> [Yale University]	Sheffield during the American Civil War (c.1861-65): Local Economy, Politics, and Culture in the Context of an International Conflict on Human Liberty  <i>Tobias Gardner</i> [University of Sheffield]	The Russian Canon in the Time of the Russian-Ukrainian War: The Case of Nikolai Gogol  <i>Tatiana Zilotina</i> [Case Western Reserve University]	Importance of 1806-07 British Invasions of the River Plate to the Southern Cone: Far More Than Just Minor Overseas Interventions in the Napoleonic Wars  <i>Yosef Dov Robinson</i>
<b>SESSION 2F</b>  <b>TLC039</b>	<b>IN PERSON</b>  <b>Melissa Rampelli</b>	<b>Bodies and Senses</b>	Renegotiating the Opium Question  <i>Kim Lisa Embrey</i> [Goethe University Frankfurt]	Fancy-Dress Costuming and Animal Drag  <i>Elizabeth Howie</i> [Coastal Carolina University]	The Overlooked Sense: A Framework to Analyse Victorian Bodies in Motion  <i>Michelle Beth Chong</i> [University of Oxford]	The Pipe and the Syringe: How Visualisations of Opiate Use Promoted French Nationalism and Colonialism  <i>Hannah Halliwell</i> [University of Exeter]
<b>SESSION 2G</b>  <b>TLC033</b>	<b>IN PERSON</b>  <b>Roísín Laing</b>	<b>Past Present</b>	George Catlin, #NoDAPL, and Ecocritical Art History from the ‘Hinterlands’  <i>Morgan J. Brittain</i> [William & Mary]	Sericultural Imagination in the Mid-nineteenth-century America, Utopia, and the Anthropocene  <i>Li-hsin Hsu</i> [National Chengchi University]	Dropping Out with Alice: Wonderland and the Counterculture  <i>Joseph McLaughlin</i> [Ohio University]	Nineteenth-Century Musicalities and the 21st-Century Musician  <i>George Kennaway</i> [University of Huddersfield]

<b>SESSION 2H</b>  <b>TLC040</b>	<b>IN PERSON</b>  <b>Emily Vincent</b>	<b>Scientific and Natural Histories</b>	<p>Uprooted Geographies. Microclimates in E. Marlitt's <i>Die Zweite Frau</i> and Charles Dickens's <i>Bleak House</i></p> <p><i>Sophia C. Jochem</i> [Independent Researcher]</p> <p><i>Felix Lemp</i> [University of Bern]</p>	<p>Brazilian Dromedaries: Acclimatization, Agriculture, and Camelids, 1857–67</p> <p><i>David Francisco de Moura Penteado</i> [King's College London/University of São Paulo]</p>	<p>Joseph Déjacque's <i>L'Humanisphère</i></p> <p><i>Ben Stemper</i> [Wolfson College, University of Oxford]</p>	<p>Pit-Coal, Iron and Civilisation in John Percy's <i>Metallurgy</i>'</p> <p><i>Anais Walsdorf</i> [University of Warwick / Science Museum]</p>
<b>SESSION 2I</b>  <b>TLC042</b>	<b>IN PERSON</b>  <b>Shannon Perich</b>	<b>Political Transformations and Dislocations</b>	<p>Modes of Freedom: Transformations in State-Diaspora Relations in 19th-Century China</p> <p><i>Nicholas McGee</i> [Durham University]</p>	<p>The Unique Foreign Legacy of a Forgotten U.S. President</p> <p><i>Thomas Perich</i> [Nantucket Historical Association]</p>	<p>Rewriting the Colonial Code: Puerto Ricans in the Spanish Mainland</p> <p><i>Wadda C Rios-Font</i> [Barnard College at Columbia University]</p>	<p>The Foundations of Order: Imperial Institutions in the Nineteenth Century</p> <p><i>Ben Cardo</i> [Queen's University]</p>
<b>SESSION 2J</b>  <b>TLC101</b>	<b>IN PERSON</b>  <b>Laura Sadler</b>	<b>Afterlives of Nineteenth-Century Texts and Artists</b>	<p>Nineteenth-Century Science Fiction's Influence on Contemporary Technology: Tracing a Literary Legacy</p> <p><i>Muhammed Shahin</i> [Dhiu University]</p>	<p>Lohengrin the Fraud: Post-Heroism and Disenchantment in Four 21st-century Stagings of Wagner's Opera</p> <p><i>Peter Laki</i> [Bard College]</p>	<p>Crime and Punishment in Virginia: Approaching Trauma and Addiction through Reading Dostoevsky</p> <p><i>Martha Greene Eads</i> [Eastern Mennonite University]</p>	<p>From Wagner to 'The Weather Project': Testing the Gesamtkunstwerk</p> <p><i>Rachel Coombes</i> [Downing College]</p>

<b>SESSION 2K</b>  <b>PH8</b>	<b>ONLINE</b>  <b>Verónica Uribe</b>	<b>Material Histories</b>	Fantasy for Sale: Commodified Depictions of 19th-Century Malaya  <i>Nur Dayana Mohamed Ariffin</i> [University Malaya]	Restructuring Knowledge: Asian Objects and Colonialist Epistemologies in Nineteenth-Century United States  <i>Constance Chen</i> [Loyola Marymount University]	Investigating the Zoetropes Historical Legacy: From Patents to Perception  <i>Christine Veras</i> [The University of Texas at Dallas]	Images as evidence in the collections of Francis Douce (1757-1834)  <i>Mercedes Cerón</i> [Universidad de Salamanca]
<b>SESSION 2L</b>  <b>PH30</b>	<b>ONLINE</b>  <b>Lucyna Krawczyk-Żywko (Online)</b>	<b>Deviant Bodies</b>	'Savage Inhabitants': Mary Shelley's First and Last Men  <i>Sophie Bradley</i> [Lehigh University]	Disabling the Gender or Gendering the Disabled?: Analysing Deviant Bodies through the Reading of Wilkie Collins's <i>Poor Miss Finch</i> and Louisa May Alcott's <i>Little Women</i>  <i>Pritha Chakraborty</i> [University of Delhi]	Knot My Cup of Tea: Race and Stimulant Cultures in the Imperial Tea Sensorium  <i>Chandrica Barua</i> [University of Michigan, Ann Arbor]	Transgressive desire, transgressive womanhood: questions of sex and gender in Machen and Marsh  <i>Hannah O'Flanagan</i> [Lancaster University]

<b>Start time</b>	<b>End time</b>	<b>Activity</b>
18:00	19:00	<b>WINE RECEPTION – Teaching and Learning Centre TOP FLOOR</b> Sponsored by Clemson University Press and Taylor & Francis Publishing
19:15	20:15	<b>SERVERY DINNER – Grey College Dining Hall (PRE-BOOKED ONLY)</b>
20:30	21:30	<b>CONCERT – John Snijders, piano – Mark Hillery Arts Centre, Collingwood College (PRE-BOOKED TICKETS ONLY)</b> For Concert Programme see <a href="#">Appendix C</a>



# Thursday 11 July

## SESSION 3 09:00-11:00 Session 3 is 120 Minutes

Start time	End time	Activity
09:00	11:00	<b>SESSION 3</b>
09:00	10:00	<b>LECTURE RECITAL IN PERSON C (Collingwood College Mark Hillery Arts Centre)</b>  'Comic Song In The Long Nineteenth-Century: What's So Funny?' <i>Hannah Scott [Newcastle University], Oskar Cox Jensen [Newcastle University]</i>
10:00	11:00	<b>LECTURE RECITAL IN PERSON D (Collingwood College Mark Hillery Arts Centre)</b>  "Poor Feminine Claribel with Her Hundred Songs': Ballads, Royalties, and the Birth of the Music Industry in 1860s England' <i>Whitney Thompson [Indiana University-Purdue University Indianapolis ]and Patricia Hammond</i>

Session ID Room Number	Mode Chair	Panel Title	Paper 1 Title	Paper 2 Title	Paper 3 Title	Paper 4 Title
<b>SESSION 3A</b>  <b>TLC113</b>	<b>HYBRID</b>  <b>Morgan Brittain</b>	<b>North America's Foreign Relations</b>	The Intellectual and Diplomatic Discourse of American Progressives and the Late Ottomans, 1830-1930  <i>Brigitte Powell</i> [Chamberlain University]	Contemplation or Exploitation: Alfred T. Agate's 'Andes near Alparmarca, Peru'  <i>Veronica Uribe</i> [Universidad de los Andes, Bogotá, Colombia]	Belonging: When Do You Go from Immigrant to Canadian Citizen?  <i>Georgette Morris</i> [Carleton University]	
<b>SESSION 3B</b>  <b>TLC101</b>	<b>IN PERSON</b>  <b>Jennifer Tucker</b>	<b>Nationalisms Under Construction</b>	Realist Nationalism in Nineteenth-Century Europe	A National Movement Seeking its International Identity: The Greek Symbolism	The Impact of the Florentine Republic in Risorgimento	More than one pair of scales: Normative Multiplicity in Late-

			<i>Rasmus Glenthøj</i> [University of Southern Denmark]	<i>Maria Aivalioti</i> [Independent Scholar]	Republican Discourse, 1848–1882  <i>Samantha Wilson</i> [University of Cambridge]	Georgian Balance of Power Thought  <i>Omar Mohamed</i> [The University of Auckland]
<b>SESSION 3C</b>  <b>TLC117</b>	<b>HYBRID</b>  <b>Nick McGee</b>	<b>Forms of Patriotism</b>	Madame Olga Novikoff, a ‘Redoubtable Russian Patriot’ in Victorian England  <i>Katya Jordan</i> [Brigham Young University]	‘Tinkling Bells’ or ‘Excruciating Noise’: Musicalizing the Sino-British Encounter  <i>Samuel Cheney</i> [University of Edinburgh]	‘Whose were the hands, that upheaved these stones’: Ann Radcliffe’s Mythological Tale of Stonehenge  <i>Sarah McAllister</i> [Durham University]	Sounds Unheard: Paracolonial Networks and Hindustani Music in Late-Colonial Bengal Music  <i>Pramantha Tagore</i> [University of Chicago]
<b>SESSION 3D</b>  <b>TLC039</b>	<b>IN PERSON</b>  <b>Roísín Laing</b>	<b>Literary Lenses</b>	Tom Hood, Darwinism, and Getting Nowhere  <i>Anna McCullough</i> [University of Andrews]	James Payn’s <i>By Proxy</i> and Looting in Nineteenth-Century China  <i>Meleena Leon</i> [University of Oxford]	‘Scenes and Sagas’: Medieval Iceland and the Gothic Novels of Sabine Baring-Gould  <i>Hannah Armstrong</i> [University of York]	Turning the Not Us into Bugs: Global Legacies of Insect Otherness in Richard Marsh’s 1897 <i>The Beetle</i>  <i>Janette Leaf</i> [Birkbeck, University of London]
<b>SESSION 3E</b>  <b>TLC106</b>	<b>IN PERSON</b>  <b>Shannon Perich</b>	<b>The Artistic Life of Plants</b>	Exoticized Plants in 19th-Century Western European Literature and Culture  <i>Franziska Bergmann</i> [Friedrich-Alexander-Universität Erlangen-Nürnberg]	Mrs Jaffreys ‘Darjeeling Ferns’: The Colonial and Environmental Impact of Victorian Pteridomania in India  <i>Eleanor Gillespie</i> [University of Portsmouth]	On Grafting and Being Stumped: Problematic Literary Legacy in Toru Dutt’s <i>Our Casuarina Tree</i>  <i>Nishani Cadwallender</i> [Birkbeck UoL]	
<b>SESSION 3F</b>	<b>IN PERSON</b>	<b>The Dark Arts</b>	‘Very hot indeed’: Transgression and Intimacy	Russian Cosmism and Occultism	Collecting Non-Western Spiritual	Ghost-Seeing in Print: Locating Women Writers in

<b>TLC042</b>	<b>Rachel Coombes</b>		in Experiences in Spiritualism with D.D. Home (1869)  <i>Avery Curran</i> [Birkbeck, University of London]	<i>Yuki Fukui</i> [Waseda University]	Knowledge During the Rise of Modern Humanities in Britain: Max Müller's <i>The Sacred Books of the East</i>  <i>Yang Yan</i> [Minzu University of China]	the Fin-de-Siècle Spiritualist Press  <i>Emily Vincent</i> [Durham University]
<b>SESSION 3G</b> <b>TLC040</b>	<b>IN PERSON</b> <b>Philip Keller</b>	<b>The Arts as Political Tools</b>	The Premiere of <i>Khovanschina</i> in Kyiv in 1892: Iosif Setov's Private Opera at Kyiv State Theater in the End of the 19th Century  <i>Kieko Kamitake</i> [Tokyo University of the Arts]	The Position of 19 <sup>th</sup> -Century Russian Aesthetics in The Age of Capital  <i>Shingo Shimizu</i> [The University of Tokyo]	Sterne and the Francophone Romantic Vision  <i>Laura Sadler</i> [Northumbria University]	Café-Concerts and the Cantinière: French Songs in the Aftermath of the Franco-Prussian  <i>Olivia Childe</i>
<b>SESSION 3H</b> <b>TLC033</b>	<b>IN PERSON</b> <b>Heebon Park Finch</b>	<b>Reappropriations of Nineteenth-Century Cultural Products</b>	Sino-British States of Surveillance: Spies and Mirrors, Then and Now  <i>Chris Murray</i> [Monash University]	Chains of Transmission: Exploring Adaptations of Frankenstein; or, <i>The Modern Prometheus</i> (1818) through Evolutionary Theory  <i>Andrew Watts</i> [University of Birmingham]	Reading the Past, in the Present, for the Future?: A Golden Age of Children's Literature  <i>Helena Goodwyn</i> [Northumbria University]	
<b>SESSION 3I</b> <b>TLC123</b>	<b>HYBRID</b> <b>Simon Grimble</b>	<b>Political Subtexts</b>	From Transnationalism to Nationalism: The Formulation of the Ionian Islands Cultural Identity during the 'Long	Oscar Wilde's Critical Interventions in the Victorian and Post-Millennial Culture War	Displacing Memories: The Controversial Life and Afterlife of Baron Carlo Marochetti's Public Monuments in	Ambiguity and Explicitness in 19 <sup>th</sup> -Century Byzantine Chant Notation

			Nineteenth Century' through Music  <i>Kostas Kardamis</i> [Ionian University]	<i>Sondeep Kandola</i> [Liverpool John Moores University]	the 19th Century and Beyond  <i>Alberto Pirro</i> [Università degli Studi di Napoli Federico II]	<i>Cătălin Cernătescu</i> [National Music University in Bucharest]
<b>SESSION 3J</b>  <b>TLC129</b>	<b>ONLINE</b>  <b>Elizabeth Edwards</b>	<b>Resisting Colonial Narratives</b>	Central African Weapons between Art, Science, and Colonial Cultures  <i>Elli Stogiannou</i> [Utrecht University]	A Turn in the Century: Reform, Anticolonialism and Modernity  <i>Sonal Jakhar</i> [University of Delhi]	How to Decolonize the 19 <sup>th</sup> -Century History of Peasants in Poland?  <i>Agata Koprowicz</i> [Institute of Polish Culture, University of Warsaw]	Exploring the Relationship between Cholera and 'Translocality' in the Western Indian Ocean in the Nineteenth Century  <i>Pallavi Das</i>
<b>SESSION 3K</b>  <b>TLC124</b>	<b>ONLINE</b>  <b>Daisuke Adachi</b>	<b>Professionals and Intellectuals</b>	Science and the Scientist in the 19th Century: Authorship and Genre Perspective  <i>Tatiana Alenkina</i> [Moscow Institute of Physics and Technology]	An Orient of One's Own: Egypt of Ottoman Intellectual Émigrés during the Hamidian Era  <i>Muhammet Topal</i> [University of Arizona]	The Xhosa Intellectuals: Writings and Music  <i>Rebekka Sandmeier</i> [South African College of Music, University of Cape Town]	
<b>SESSION 3L</b>  <b>E101 ENG</b>	<b>ONLINE</b>  <b>Guillermo Juberías Gracia</b>	<b>Building National Identities</b>	Augusta Candiani and the Search for a Place: Migration, Artistic Exchanges, and Nation-Building in 19th-century Brazil  <i>Andrea Carvalho Dos Santos (Andrea Carvalho Stark)</i> [Federal University of Pará]	Our Moral Protectorate: Examining Opium and Orientalism in the American Overthrow of Hawaii  <i>Patrick Kekoa Nichols Jr.</i> [Harvard Extension School]	Mass Mobilization after the Taiping Rebellion: The Political Vision of Dai Zhaochen (1810-1891)  <i>Charles Argon</i> [Princeton University]	Daughters of the First Empire, 1804-1814  <i>Netta Green</i> [Hebrew University]

<b>SESSION 3M</b>  <b>E103 ENG</b>	<b>ONLINE</b>  <b>Yasmin Akhter</b>	<b>Transnational Circuits</b>	Bottesini in America: Toward a Remapping of a Transnational Traveling Opera Circuit in the Late Nineteenth Century  <i>Miranda Bartira Tagliari Sousa</i> [University of Pittsburgh]	'Germanising' the Plot?: Arrangements of 'Foreign' Opera in Early Nineteenth-Century Vienna  <i>Sam Girling</i> [University of Auckland]	Burne-Jones / Velázquez: Tracking a Provenance and a Source of Inspiration Across Borders  <i>Paula Fayos-Perez</i> [Universidad Complutense de Madrid]	A Japanese Heim in Berlin: The Inception of the Deutsch-Japanische Gesellschaft  <i>Shirin Mikiko Sadjadpour</i> [University of Chicago]
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<b>Start time</b>	<b>End time</b>	<b>Activity</b>
11:00	11:30	BREAK
11:30	12:30	<b>KEYNOTE 2 IN PERSON TLC042</b>  <u>'The Naked Pharaohs: Decolonizing the Nineteenth Century'</u> Professor Pratik Chakrabarti, National Endowment for the Humanities-Cullen Chair in History & Medicine (University of Houston) Chair Professor Jennifer Tucker  See <a href="#">Appendix E</a> for abstract and bios
12:30	13:30	<b>LUNCH SERVED ON TOP FLOOR TLC</b>
12:30	13:30	<b>CNCISI BUSINESS MEETING (CNCISI MEMBERS AND ADVISORY BOARD ONLY) TLC042</b> If attending online join Zoom room for TLC042
13:30	14:45	<b>PLENARY 2 IN PERSON TLC042</b>  'A Blast from the Past: Novel Approaches to Understanding Intertemporalities from Violent Histories and Imagined Futures' Dr Iain Overton, PhD, Executive Director, Action on Armed Violence Ryan Linkoff, Curator, Lucas Museum of Narrative Art, Los Angeles

		Professor Jennifer Tucker (Moderator), Professor of Nineteenth-Century Technology, Visual Studies and Law in the History Department at Wesleyan University  See <a href="#">Appendix F</a> for abstracts and bios
14:45	15:15	BREAK

### SESSION 4 15:15-16:45 (90 Minutes)

Start time	End time	Activity
15:15	16:45	<b>SESSION 4</b>
15:15	16:45	<p><b>CNCI VIRTUAL LAB IN PERSON TLC042</b></p> <p><b>TEACHING AND RESEARCHING 19<sup>TH</sup>-CENTURY STUDIES</b></p> <p>‘Interdisciplinary, Intertemporal, And International; Or Why This Professor Of 19c Brit Lit Is All Over The Place’ Dr Kate Oestreich, Associate Professor of English and Coordinator of the Master of Arts in Writing Program at Coastal Carolina University (USA)</p> <p>‘Time, Media, Place: Adaptation Studies Across And Between The <u>Cracks</u>’ Dr Andrew Watts Reader in French Studies University of Birmingham</p> <p>Moderated by Dr Verónica Uribe Associate Professor of Art History, Universidad de Los Andes and Dr Marie-Laure Massei-Chamayou, Senior Lecturer, Department of Languages, University of Paris 1, Panthéon-Sorbonne</p> <p>See <a href="#">Appendix D</a> for abstracts and more information</p>

Start time	End time	Activity				
15:15	16:45	SESSION 4				
Session ID and Room Number	Mode Chair	Panel Title	Paper 1 Title	Paper 2 Title	Paper 3 Title	Paper 4 Title
SESSION 4A TLC129	ONLINE Anais Waldorf	Colonial Switzerland: Introducing New Actors and Geographies to Global and Imperial History	Poetics and Politics of Translation. Missionaries and Basotho in Colonial Southern Africa, 1833—1900  <i>Lineo Segoete</i> [Ba re e ne re & Art First, Morija, Lesotho]  <i>Bernhard Schär</i> [Institute of Political Studies, University of Lausanne]	The Basel Mission and Welfarism in South India, c. 1840-1920.  <i>Amal Shahid</i> [University of Lausanne]	Who were the People Enslaved by the Swiss Masters in the World's Largest Slave Society?  <i>Izabel Barros</i> [Institute of Political Studies, University of Lausanne, Switzerland])  <i>Andre Nicacio Lima</i> [Independent scholar, Brazil]	
SESSION 4B TLC124	ONLINE Hannah Scott	Art and Recreation in Psychiatry: From the Nineteenth Century to the Present	'A Constant Source of Enjoyment': Art and Theatre in Nineteenth-Century British Asylums  <i>Ute Oswald</i> [University of Warwick]	'A Powerful Means of Cure': The Nineteenth-Century Case for Music as Therapy  <i>Rosemary Golding</i> [The Open University]	'A Literature of Their Own': Early Mad Activism in Nineteenth-Century Asylum Periodicals  <i>Mila Daskalova</i> [University of Glasgow]	
SESSION 4C TLC117	ONLINE Daniel Rood	Chemical Infrastructures and Colonial Worlds	Hydrometers at Work: Chemical Governance and the Dutch Empire in the Nineteenth-Century World  <i>Andreas Weber</i> [University of Twente]	Bureaucracies Make Oil, Refineries Make Politics  <i>Sarandha Jain</i> [University of Toronto]	Artificial Climates: Greenhouses and the Urban Landscape 1800-1850  <i>Paul E. Sampson</i> [University of Scranton]	Matter out of Equilibrium: Chemical Accounting and Industrial Waste Infrastructure, 1874-1895  <i>Sajdeep Soomal</i> [University of Toronto]
SESSION 4D TLC116	HYBRID Philip Keller	Welsh music, history and identity in the	Cultural Colonialism and Welsh Music in the Long Nineteenth Century	Welsh Airs and Triple Harps: The Women	'Wild statements' and 'mistaken patriotism': Frank Kidson, <i>Grove</i> and the	

		<b>long nineteenth century</b>		Scholars and Patrons of a Celtic Revival Circle	Historiography of Welsh Music	
			<i>Trevor Herbert</i> [The Open University]	<i>Helen Barlow</i> [The Open University]	<i>Martin V. Clarke</i> [The Open University]	
<b>SESSION 4E</b> <b>TLC123</b>	<b>HYBRID</b> <b>Brigitte Powell</b> <b>(Online)</b>	<b>The Earthly Object and the Nineteenth Century</b>	Dolmens: Megalithic National Monuments in Scandinavian Art and Literature  <i>Lis Møller</i> [Aarhus University]	Rocks: Unsettled Objects and “allerlei Erddinge” in Adalbert Stifter’s Writings  <i>Stefanie Heine</i> [University of Copenhagen]	Fossils and Shells: A Sense of Earthly Wonder in Romantic Poetry  <i>Sebastian Ørtoft Rasmussen</i> [Aarhus University]	
<b>SESSION 4F</b> <b>TLC040</b>	<b>IN PERSON</b> <b>Simon Grimble</b>	<b>Victorians and Intertemporal Greece</b>	Interpolating Time: Oscar Wilde Goes to Greece  <i>Michèle Mendelssohn</i> [Oxford University]	Fashioning Greece in <i>The Woman’s World</i>  <i>Efterpi Mitsi</i> [National and Kapodistrian University of Athens]	Gods or Brigands: The Myths of Modern Greece in Victorian Popular Fiction  <i>Anna Despotopoulou</i> [National and Kapodistrian University of Athens]	
<b>SESSION 4G</b> <b>TLC106</b>	<b>IN PERSON</b>	<b>The Secret Diary of Karl Benedikt Hase: Greek, Diary-writing and Philhellenism in 19th-century Paris</b>	Karl Benedikt Hase’s ‘Cultural’ Philhellenism  <i>William M. Barton</i> [University of Innsbruck]	Identifying Recurring Phrases in Karl Benedikt Hase’s ‘Secret Diary’  <i>Lev Shadrin</i> [University of Innsbruck]	Daily Life in Nineteenth-Century Paris in Ancient Greek  <i>Mariia Hrynevych</i> [University of Innsbruck]	
<b>SESSION 4H</b> <b>TLC101</b>	<b>IN PERSON</b> <b>Sarah Hardy</b>	<b>The History Painting: Past, Present, Future</b>	History Paintings and the Historical Novel  <i>Lone Kølle Martinsen</i>	History Painting Today  <i>Mette Houlberg Rung</i> [The Museum of National History,	History Paintings in Today’s History Books  <i>Hans Fabricius-Rahbek</i>	



			[The Museum of National History, Frederiksborg, Denmark]	Frederiksborg, Denmark]	[The Museum of National History, Frederiksborg, Denmark]	
<b>SESSION 4I</b> <b>TLC033</b>	<b>IN PERSON</b>  <b>José Ramón Ruisánchez Serra</b>	<b>Whatever became of...: Catholicism in 19<sup>th</sup>-Century Latin America</b>	Can You Marry Me?: Defining Marriage in 19 <sup>th</sup> -Century Mexico  <i>Kari Soriano Salkjelsvik</i> [University of Bergen]	Love and Providence in Argentinean 19 <sup>th</sup> -Century Novels  <i>Andrea Castro</i> [University of Gothenburg]	From Hidalgo's <i>Banner</i> to Velasco's <i>Erasure</i> : The Image of the Virgin of Guadalupe in 19 <sup>th</sup> -Century Mexico  <i>José Ramón Ruisánchez Serra</i> [University of Houston]	
<b>SESSION 4J</b> <b>TLC113</b>	<b>HYBRID</b>  <b>Sophia Jochem</b>	<b>Evidentiary Sites and Citations: The Case for Radical Interdisciplinarity</b>	Cornish Tropicality: Botanic Evidence from the Isles of Scilly  <i>Lynn Voskuil</i> [University of Houston]	The Changing Ecology of Verges: Dandelions, Biodiversity, and Art  <i>Kate Flint</i> [University of Southern California]	Risk, Speculation, and Modern Imaginaries: Undisciplined Perspectives on Finance Capitalism  <i>Maura O'Connor</i> [University of Cincinnati]	Spinning the Colonial Past: Public Relations and the Rewriting of the Victorian Empire in Mid Twentieth-Century Britain  <i>Erika Rappaport</i> [University of California]
<b>SESSION 4K</b> <b>TLC039</b>	<b>ONLINE</b>  <b>Chandrica Barau (Online)</b>	<b>Aesthetics Then and Now</b>	The Ekphrasis Dilemma: 19 <sup>th</sup> -Century Method's Reach into 21st-Century Art History  <i>Julie Codel</i> [Arizona State University]	Decadence Theory: Then and Now  <i>Justin Dade Moody Rogers</i> [Texas A&M University]	<b>SPECULATIVE/OBJECTIVE:</b> Re-Examining the Early History of Nineteenth-Century Daguerreotype in America using Twenty-First-Century Analytical Techniques and Data-Driven Science  <i>Rachel Wetzel</i> [Library of Congress]	

<b>SESSION 4L</b> <b>E101 ENG</b>	<b>ONLINE</b> <b>Jane Harrison</b>	<b>Female Creatives</b>	Scandal, Sentiment, and Society Gossip in Julia Wedgwood's 'Epistolary Album'  <i>Madison Marshall</i> [The University of Leeds]	The Becoming of an Indian: Nineteenth Century Bengali Women's Writing as a Reconstruction of the Nation through a Female Gaze  <i>Shreya Das</i> [The Sanskrit College and University]	Apprehending the Fall: The Changing Representation of the Fallen Woman in Victorian Painting between 1851 and 1886  <i>Lora Milutinovic</i> [University of the Arts, Helsinki]	'It has been said so many times': Residual Affect as a Disruptive Force in Nineteenth-Century Woman Artist Stories  <i>Anne Marcoline</i> [University of Houston-Clear Lake]
<b>SESSION 4M</b> <b>E102 ENG</b>	<b>ONLINE</b>	<b>Challenges to Authority</b>	'Reigning Melancholy': The Carnavalesque in Poe's <i>Berenice</i>  <i>Rosemond Cates</i> [The University of Texas at Dallas]	Reconstruction of Music Education in Zagreb in the 19th Century as a Trace of Croatian History of Music  <i>Marija Benic Zovko</i> [Croatian Academy of Sciences and Arts]	Tropical Archives in William Burchell's (1781–1863) Collection: Reflections on Local Knowledge  <i>Patrícia Gomes da Silveira</i> [Pedro II College (Brazil)]	

<b>Start time</b>	<b>End time</b>	<b>Activity</b>
17:30	18:30	<b>EVENSONG - DURHAM CATHEDRAL</b> Depart TLC (meet in foyer) at 5pm for brisk walk to Cathedral
19:15	21:15	<b>CONFERENCE DINNER DURHAM CASTLE (Durham Castle Undercroft Bar is open from 6pm and after the dinner)</b>

# Friday 12 July

## SESSION 5 09:00-11:00 (120 Minutes)

Start time	End time	Activity
09:00	11:00	<b>SESSION 5</b>
10:00	11:00	<p><b>MEET THE EDITORS – ONLINE</b> Join Zoom link for TLC033</p> <p>Meet two of the editors for INCSA’s new journal <i>Advances in Nineteenth-Century Research</i> (published by Taylor &amp; Francis), and INCSA’s new book series with Clemson University Press</p> <p>See <a href="#">Appendix G</a> for more information.</p>

Session ID and Room Number	Mode Chair	Panel Title	Paper 1 Title	Paper 2 Title	Paper 3 Title	Paper 4
SESSION 5A TLC042	HYBRID Kate Oestreich	Historical Genealogies	<p>Oxford and Empire: The School of History and the Intellectual Genealogy of Gertrude Bell</p> <p><i>Siobhán Daly</i> [University of Oxford]</p>	<p>British Imperialism and Cultural Heritage</p> <p><i>Pierangelo Blandino</i> [University of Lapland – School of Law]</p>	<p>‘Father’s Time, Mother’s Species’: The Specter of Postfeminism in the Nineteenth-Century Woman Question</p> <p><i>Sonjeong Cho</i></p>	
SESSION 5B TLC117	IN PERSON Verónica Uribe	Feminist Histories	<p>Diderot’s Daughters: Desire and the Birth of Feminist Art Criticism</p> <p><i>Heather Belnap</i> [Brigham Young University]</p>	<p>Feminist Historiography and English Lexicography: Recovering Women’s Nineteenth-Century Medical Dictionaries</p> <p><i>Martina Guzzetti</i> [University of Insubria]</p>	<p>The Lady of the House Out and About: Mapping the Readership of an Edwardian Women’s Magazine</p> <p><i>Lauren Ottaviani</i> [KU Leuven]</p>	

<b>SESSION 5C</b> <b>TLC101</b>	<b>IN PERSON</b> <b>Ben Thompson</b>	<b>Popular Forms</b>	Penny Rubbish and Sixpenny Trash: Cheap Modernity in the Long Nineteenth Century  <i>Gary Kelly</i> [University of Alberta]	Richard Muther's <i>The History of Modern Painting: A Depiction of the Nineteenth Century</i>  <i>Sabrina Raphaela Buebl</i> [University of Salerno]	Comics and Classics: Giacomo Leopardi between Literature and Pop Culture  <i>Enrica Leydi</i> [University of Warwick]	Rethinking Ibsen's Modern Tragedy: The Vaudeville Origins of Hedda Gabler  <i>Ellen Rees</i> [University of Oslo]
<b>SESSION 5D</b> <b>TLC113</b>	<b>HYBRID</b> <b>Jacob Olley</b>	<b>The Cosmopolitan East</b>	A Literatus Prepares: The Mobility and Sociality of Literati in the Early Nineteenth-Century East Asia  <i>Meiyan Wang</i> [SOAS, University of London]	The Adventures of 'Azad' and 'Alonso Quixote': Emerging Modernity in the 19 <sup>th</sup> -Century Urdu Literary Sphere of Northern India  <i>Aditi Behl</i> [IIT Bombay]	Cosmopolitan Strategies: Life Writing from the Borders of Empire  <i>Yasmin Akhter</i> [Royal Holloway, University of London]	The Politics of Translation in World Literature: Ghalib and his Ghazal  <i>Muryum Khan</i> [SOAS University of London]
<b>SESSION 5E</b> <b>TLC116</b>	<b>HYBRID</b> <b>Anna McCullough</b>	<b>Architecture and Monuments</b>	The Nineteenth Century from the Perspective of a Century Building Site  <i>Dominik Lengyel</i> [BTU Brandenburg University of Technology Cottbus-Senftenberg]	Bartleby's Egyptian-Wall Reveries  <i>Yonghwa Lee</i> [Incheon National University]	Archaeological Ruins, Volcanic Eruptions and Neapolitan Landscape in the Works of Giacomo Leopardi, Edward Bulwer-Lytton and Théophile Gautier  <i>Gennaro Ambrosino</i> [University of Warwick]	Naturally Eclectic: Or, When, How and Why Western Architectural Cultures of the Long 19th Century Archived the Past and Reconsidered the Connection between the Natural and Built Environment  <i>Sergio Pace</i> [Politecnico di Torino]
<b>SESSION 5F</b> <b>TLC123</b>	<b>HYBRID</b> <b>Deborah Siddoway</b>	<b>Texts and Paratexts</b>	The Autograph Collection of Emma Dent: An Analysis of Fandom in Victorian England	Charles Dickens, Portraiture, and First-Wave Gothic Fiction	Well Met: Prefatory Encounters with Anne Brontë	Exploring the Intersection of Technology and the Human Psyche: A Modern Psychoanalytical Interpretation of De

			<i>Jane Harrison</i> [University of Portsmouth]	<i>Kamilla Elliott</i> [University of Lancaster]	<i>Amber Regis</i> [University of Sheffield]	<i>Quincey's The English Mail-coach</i>  <i>Hsiu-yu Chen</i> [National Cheng-chi University, Taiwan]
<b>SESSION 5G</b>  <b>TLC129</b>	<b>IN PERSON</b>  <b>Li-Hsin Hsu</b>	<b>Across Genres and Geographies</b>	Reimagining a Crime of Passion: Architectural Ruins as an Ambivalent Memorial in Millais's <i>Illustration</i> (1857) for Tennyson's <i>The Sisters</i> (1832)  <i>Larissa Vilhena</i> [Trinity College Dublin]	'Majismo' in 19th-century Spanish Genre painting: Revisiting a Theme with Deep Political Implications  <i>Guillermo Juberías Gracia</i> [Institute d'Études Politiques de Lyon, Université de Lyon]	Clergymen's Children Representing their Fathers in 19 <sup>th</sup> -Century England and Russia  <i>Marta Łukaszewicz</i> [University of Warsaw]	
<b>SESSION 5H</b>  <b>E101 ENG</b>	<b>IN PERSON</b>  <b>Anne Marie Martin</b>	<b>Medical Interventions</b>	The Most Formidable Obstacle to Modern Surgical Endeavour: Surgeons, Shock, and the Problem of an Unclassifiable Disease  <i>Robert E Bulander, Jr</i> [University of Minnesota Department of Surgery]	The Construction of Pathological Male Asexuality in Fin-de-Siècle Sexology: A Case Study?  <i>Claudia Sterbini</i> [University of Edinburgh]	Sociomedical Narratives of Illness and Healing in Emily Brontë <i>Wuthering Heights</i>  <i>Kehinde Soetan</i> [North Dakota State University]	Introducing the Optical Lantern into the Medical School Classroom, 1880-1900  <i>Jason Bate</i> [Birkbeck, University of London]
<b>SESSION 5I</b>  <b>TLC124</b>	<b>HYBRID</b>  Lis Møller	<b>Living History</b>	Collecting Curiosities: Object Lessons in Nineteenth-Century Mudlarking  <i>Keaghan Turner</i>	Digital Preservation of Slave and Tenant Farming Houses in the United States  <i>Megan S. Reed</i>	<i>Frankenstein: A Historically Intra-active Reading</i>  <i>Sarah Worgan</i>	Mapping the Victorians: A Pedagogical Approach to Time, Space, and Disease  <i>Darby Wood Walters</i>

			[Coastal Carolina University]	[National Center for Preservation Technology and Training]	[Kingston University]	[University of Florida]
<b>SESSION 5J</b> <b>E102 ENG</b>	<b>IN PERSON</b>  <b>Chris Murray</b>	<b>The Making of Urban Worlds</b>	San Francisco Welcomes St. Patrick's Sacred Soil: Heritage and Memory in a Late Nineteenth-Century Cityscape  <i>Jeffrey O'Leary</i> [Mitchell College]	Representation, Imitation, Appropriation?: The Commodification of Dublin Street Life in the Mid-Nineteenth Century  <i>Catherine Ann Cullen</i> [University College Dublin]	Rethinking Nineteenth-Century Adriatic Identity through Urban Spaces  <i>Elena Russo</i> [University of Oxford]	Sir Joseph Cowen MP and James Stevenson MP, Chairmen of the Tyne Improvement Commission in the Nineteenth Century: Fathers of the River Tyne and Tyneside?  <i>Neil Harrison</i> [Northumbria University]
<b>SESSION 5K</b> <b>TLC106</b>	<b>IN PERSON</b>  <b>Shannon Perich</b>	<b>The Dead Who Will Not Stay Buried</b>	'Fresh Flowers Spring from the Ashes of the Dead': Cremation and the Construction of Utopia in Late Nineteenth-Century Britain.  <i>Daniel Burrell</i> [Durham University]	'A mind distracted is always ready to believe in the marvellous': Religion, Victorian Pharmacopoeia, and Experimental Psychology in Healing Maternal Grief in Mary Elizabeth Braddon's <i>Weavers and Weft</i> (1877)  <i>Carina Koh</i> [National Institute of Education, Nanyang Technological University]	'Horrible Nights' and 'Strange Visitors': How the American Civil War Haunted its Veterans  <i>Amy Laurel Fluker</i> [Youngstown State University]	Aubrey Beardsley, 'In my death agony': The Artist on His Deathbed Reconsidered  <i>Lisa Hecht</i> [Kunstgeschichtliches Institut, Philipps-Universität Marburg]
<b>SESSION 5L</b> <b>TLC039</b>	<b>IN PERSON</b>  <b>Ella Mershon</b>	<b>Acts of Violence</b>	Scratched, Scraped, and Torn: The New Wave of Artistic Destruction of Paintings and Sculpture during the Late 19th Century  <i>Thomas Matthew Dunwell</i>	Rape in the Writing of History in the 19th Century  <i>Mathilde Castanié</i>	Illegal Empires: Skeleton Merchants and Anatomy Trade in India and the West (1856-1985)  <i>Nilanjana Dutta</i>	

			[University of Leeds]	[University of Leeds]	[University of Oxford]	
<b>SESSSION 5M</b>	<b>IN PERSON</b>	<b>Configuring Time</b>	'The Eyes of History': Shaping Time and Space in European and American Children's Chronologies and 'Universal Histories', 1748-1921	Apocalyptic Pre- Raphaelitism: Temporal Configurations in Cayley Robinson's <i>The Close of the Day</i> (1896)	Spatialization of Time in Coleridge's <i>Frost at Midnight</i>	'The Fragments that Remain': Pheidias, Greece, and Temporality in G F Watts's Classical Receptions
<b>TLC040</b>	<b>Marie- Laure Massei- Chamayou</b>		<i>Rachel Bryant Davies</i> [Queen Mary University of London]	<i>Susie Beckham</i> [University of York]	<i>Kyoung-Min Han</i> [Hallym University]	<i>Melissa L Gustin</i> [National Museums Liverpool]
<b>Start time</b>	<b>End time</b>	<b>Activity</b>				
11:00	11:30	BREAK				

**SESSION 6 11:30-13:00 BST Session is 90 minutes**

<b>Start time</b>	<b>End time</b>	<b>Activity</b>
11:30	13:00	<b>SESSION 6</b>
11:30	12:30	<b>ONLINE POSTER SESSION Join Zoom room TLC124</b>  'Non-Colonial Photography in the British Colonies at the 19th Century: The Case of Julia Margaret Cameron's Ceylon Female Portraits' <i>Myrto Stamatopoulou</i> [University of West Attica]
11:30	12:30	<b>LECTURE RECITAL IN PERSON E Collingwood College Mark Hillery Arts Centre</b>  'Performing an Identity: Costumbrismo and Tradition in the Music of Pedro Ximenez Abril Tirado (1784- 1856)' <i>Karin Cuellar Rendon</i> [McGill University]

Start time	End time	Activity			
Session ID and Room Number	Mode Chair	Panel Title	Paper 1 Title	Paper 2 Title	Paper 3 Title
SESSION 6A TLC116	HYBRID Síobhan Daly	Working-Class Cultures	A Day in the Life: Fabricating Working-Class Independence and the London Charity Organisation Society, 1869—1885  <i>Joshua Tan</i> [MIT]	The Worthiness of Being Poor: Legacies of Nineteenth Century Social Relief.  <i>Rebekah O. McMillan</i> [Angelo State University]	The Cultural Milieu of Victorian Autodidacts: Social Aestheticism Reconsidered  <i>Caterina Domeneghini</i> [University of Oxford]
SESSION 6B TLC113	HYBRID Shannon Perich	Bring out Your Dead	A Tangible Tie to an Imagined Past: Churchyard Burials in Charleston, South Carolina  <i>Anne Marie Martin</i> [Catawba College]	The Book of the Body: G.-J. Witkowski and the 19th-Century Flap Anatomy as Body/Text  <i>Jessica M. Dandona</i> [Minneapolis College of Art and Design]	'...the all-important need of good and experienced nurses': Towards a Collective Biography of Caregivers in the 1855 Yellow Fever Outbreak in Virginia  <i>Christopher Eads</i>
SESSION 6C TLC033	IN PERSON Lynn Voskuil	The Past is Still With Us	Adapting the Nineteenth Century in the Modern Day, One Experience at a Time  <i>Kate Faber Oestreich</i> [Coastal Carolina University]	A Past That Fails to Stay in the Past  <i>Pedro Schacht Pereira</i> [The Ohio State University]	Writing the 19th Century in the Anthropocene: Environmental Neo-Victorianism  <i>Mariadele Boccardi</i> [University of the West of England, Bristol]
SESSION 6D TLC117	IN PERSON	Naturalizing Crime	The Foundations of Crime: Imagining Vagrants in the Early 19th Century  <i>Cesare Esposito</i> [Scuola Normale Superiore of Pisa - Université Paris 1 Panthéon-Sorbonne]	'Illiterate, rude, and barbarous': Introducing the English Middle Ages to the Nineteenth-Century Child  <i>Clare A. Simmons</i> [The Ohio State University]	



SESSION 6E TLC116	HYBRID Sarah Hardy	Reinserting Women into Artistic Traditions	'What she sang': Katherine Balch's Song Cycle <i>Estrangement</i> (2020) and the Trope of the Unheard Woman?  <i>Maria Behrendt</i> [University of Marburg]	American Music Critics 1895-1900: Original Thinkers or European Acolytes?  <i>Heather Platt</i> [Ball State University]	
SESSION 6F TLC101	IN PERSON	Theatrical Exchanges	Making Theatrical Empires: Women's Transnational Theatrical Exchanges in the 19 <sup>th</sup> Century  <i>Kate Newey</i> [University of Exeter]	Pasticcio Opera: Reuse, Recycle, Restore!  <i>Peter Morgan Barnes</i>	Revisiting a Forgotten History: Racism and Imperialism Interrogated in Janice Okoh's Neo-Victorian Stage Play <i>The Gift</i>  <i>Heebon Park-Finch</i> [Chungbuk National University, South Korea]
SESSION 6G TLC042	IN PERSON Ayse Celikkol	Beyond the Frame	'The Other Side of the Mirror' by Mary E. Coleridge: Reading Reflection  <i>Anna J Barton</i> [University of Sheffield]	Unveiling Victorian Arcana: An Esoteric Expedition into the Unexplored Realms of Literature  <i>Ioana Apetroae</i>	Rossettis sans frontiers: Picture Frames, Work, and Beyond Work  <i>Nicholas Dunn-McAfee</i> [University of York]
SESSION 6H TLC039	ONLINE Marie-Laure Massei-Chamayou	Domesticity and Ritual	The Unhomely and the Law of The Threshold in Fin-De-Siècle Literature  <i>Disha Acharya</i> [New Mexico Military Institute]	A Charity Carol: A Consideration of Charles Dickens' <i>A Christmas Carol</i> in the Context of 19th-Century British Charity and Christmas  <i>Elizabeth Conrad</i>	
SESSION 6I TLC040	ONLINE Patricia Silveria (Online)	Temporal Influences and Disruptions	Strolling through the 19th Century: The Panorama de l'Histoire du Siècle  <i>Alessandro Grelli</i> [University of Padua]	Transcending Clockwork Temporality and Precarity in Select South Asian Affective Narrativization  <i>Sangjukta Roy</i> [Research Scholar]	A. Voronsky and 19 <sup>th</sup> -Century Russian Literature: The Influence of Classics in Early Soviet Literature  <i>Komiya Michiko</i> [The University of Tokyo]

				<i>Pragya Dev</i> [Research Scholar]	
<b>SESSION 6J</b> <b>E101 ENG</b>	<b>ONLINE</b> <b>Pierangelo Blandino (Online)</b>	<b>Cultures In and Under Translation Friday 12 July</b>	Transactional Translation in Walter Scott's <i>Rob Roy</i>  <i>Katy Brundan</i> [University of Oregon]	'Todo o casi todo ha sido lo mismo que el año pasado': The Celebrations of the Marriage of Alfonso XII to María Cristina de Habsburgo-Lorena  <i>Marcos Narro Asensio</i> [Universidad Complutense de Madrid]	Contemporary Re-visioning of the Regency Era via Austenism  <i>Ela Ipek Gunduz</i> [Gaziantep University]
<b>SESSION 6K</b> <b>E102 ENG</b>	<b>ONLINE</b> <b>Amanda Hsieh</b>	<b>Rethinking Disciplinary Norms</b>	Visual Culture and Animal Rights in Europe: Why is the 19th Century a Time of Change?  <i>Oriane Poret</i> [Université Lyon 2]	The Interdisciplinary Peculiarities of the Functioning of Ekphrasis in 19 <sup>th</sup> -Century French Travel Literature  <i>Olha Romanova</i> [Shevchenko Institute of Literature of the National Academy of Sciences of Ukraine]	Teaching Disability History through Nineteenth-Century Music and Autoethnography  <i>Tekla Babyak</i> [Independent Scholar]
<b>SESSION 6L</b> <b>TLC129</b>	<b>ONLINE</b>	<b>Physicality and Suffering</b>	Strangulation as Modus Operandi in Robert Brownings <i>Porphyrias Lover</i>  <i>Aiman AlShammari</i> [University of Glasgow]	Purity and Discipline: Decadents' Perception of Dirt and Victorian Medical Discourse  <i>Xueying Zhou</i> [Beijing University of Chemical Technology]	Contagion in Chinatown: Diagnosing Discrimination and Precarity in Emma Donoghue's <i>Frog Music</i> (2014)  <i>Georgia Ntola</i> [Aristotle University of Thessaloniki]
<b>SESSION 6M</b> <b>TLC123</b>	<b>ONLINE</b> <b>Li-Hsin Hsu</b>	<b>Epistemologies</b>	Turanian Discourses Before Turanism Movements  <i>Nakai Kenta</i> [Osaka University]	Victorian Novels and Necropolitics  <i>Jolene Zigarovich</i> [University of Northern Iowa]	Developing Coleridge's Dynamical Idealist Theory of Matter as an Alternative to Panpsychism  <i>Peter Cheyne</i> [Shimane University]

Start time	End time	Activity
13:15	13:30	<b>CLOSING REMARKS TLC042</b>  <b>PROFESSOR JANET STEWART EXECUTIVE DEAN FACULTY OF ARTS AND HUMANITIES, DURHAM UNIVERSITY</b>
13:30	14:30	<b>LUNCH – PACKED LUNCH AVAILABLE FROM TOP FLOOR TLC</b>

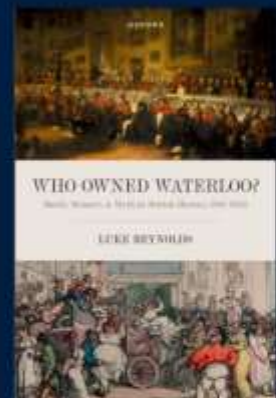
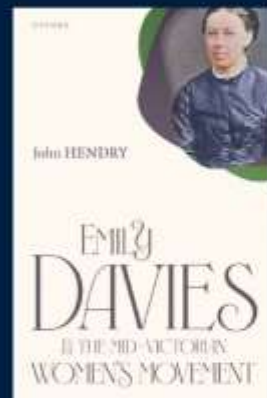
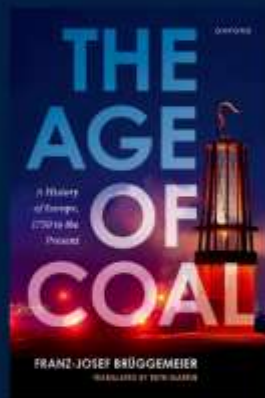
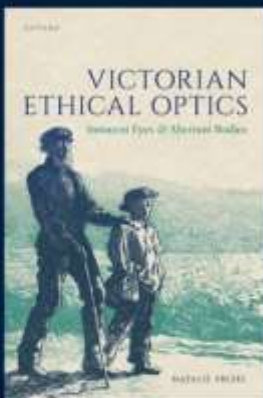
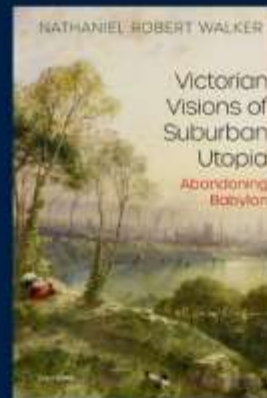
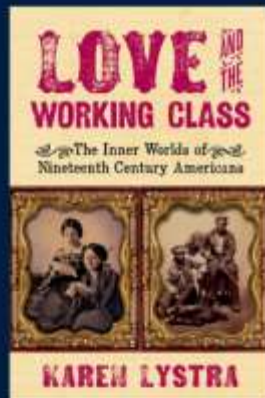
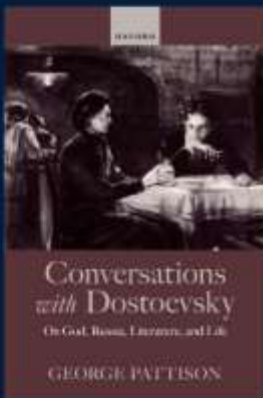
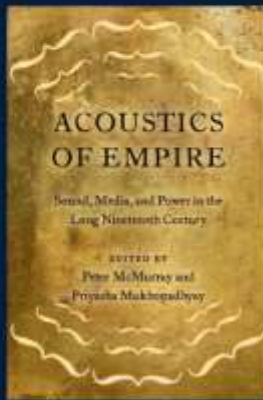
#### **OPTIONAL EXCURSIONS FROM 2PM COACHES LEAVE AT 1:00PM**

Delegates can take advantage of all County Durham has to offer as on the Friday afternoon there are optional excursions planned to Locomotion, Beamish Museum, and tours of Durham Castle and Durham Cathedral.

Pre booked delegates will receive details about their excursions, where to meet coaches and other useful information directly from the Event Durham team.

#### **DEPART**

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## Appendix A Keynote 1 Wednesday 10 July 11:45-12:45 TLC042

With a filmed introduction from Lonnie G Bunch III, Secretary of the Smithsonian Institution



We are delighted to open the keynote address with a pre recorded message from Lonnie G. Bunch III the 14th Secretary of the Smithsonian. He assumed his position June 16, 2019. As Secretary, he oversees 21 museums, 21 libraries, the National Zoo, numerous research centers and several education units and centers. Two new museums—the National Museum of the American Latino and the Smithsonian American Women’s History Museum—are in development. Previously, Bunch was the founding director of the Smithsonian’s National Museum of African American History and Culture. When he started as director in July 2005, he had one staff member, no collections, no funding and no site for a museum. Driven by optimism, determination and a commitment to build “a place that would make America better,” Bunch transformed a vision into a bold reality. The museum has welcomed more than 11 million visitors since it opened in September 2016 and has compiled a collection of 40,000 objects that are housed in the first “green building” on the National Mall. In 2019, the creation of the museum became the first Smithsonian effort to be the topic of a Harvard Business Review case study.

*Photo Credit: Robert Stewart, Smithsonian Institution*



### **“Ghosts of the Atlantic: return of Asante gold and the recovery of broken narrative”**

**Dr. Gus Casely-Hayford Director of V&A East**

**Chaired by Shannon Thomas Perich, National Museum of American History, Smithsonian Institution**

**Bio** Dr Gus Casely-Hayford, Inaugural Director of V&A East, OBE is a curator and cultural historian who writes, lectures and broadcasts widely on culture.

He has presented series for Sky and BBC radio and television and has worked for every major British TV channel. Former Executive Director of Arts Strategy, Arts Council England, (Britain's major Art's funder) and Ex-Director of the Institute of International Contemporary Art, he has offered leadership to both large and medium scale organizations including the Smithsonian National Museum of African Art. He has served on the boards of many cultural institutions, including the National Trust and the National Portrait Gallery. Dr Casely-Hayford has lectured widely on culture, including periods at Sotheby's Institute, Goldsmiths, Birkbeck, City University, University of Westminster and SOAS. He has advised national and international bodies on heritage and culture including the United Nations and the Canadian, Dutch and Norwegian Arts Councils. In 2005 he deployed these leadership, curatorial, fundraising, communications skills to organise the biggest celebration of Africa Britain has ever hosted when more than 150 organisations put on over 1000 exhibitions and events.

#### Abstract:

In 1814 the British writer, Thomas Bowdich, was offered a life-changing assignment by the African Company of Merchants. He was commissioned to initiate contact with one of the most powerful West African monarchs: the Asantehene, Osei Bonsu. The hope was that the Asante might agree to the establishment of a British trading port on the West African coast, from where the fledgling African Company of Merchants might acquire and export gold and slaves. Osei Bonsu's reputation preceded him. He had gained a name as a brilliant tactician, a formidable intellect, a great historian. During his reign the Asante empire grew in influence and scale, it even expanded to the sea – at the most southerly extent of his vast empire was Cape Coast with its vast slave castle, the port where Turner's Zong had stopped to take on its cargo of 130 Africans on that ill-fated voyage.

Bowdich seemed to sense that this was no ordinary man, no average state, no simple assignment. He described early nineteenth century Asante as a cosmopolitan hive of activity, in his published journal, Bowdich recalled a lavish yam festival, attended by hundreds of local and foreign dignitaries. At the heart of the celebration, sat the formidable Asantehene, Osei Bonsu, also known as the Whale, decked in gold and exquisite cloth, presiding over his family, his court and his allies. It is a magnificent scene of a confident culture with an expansive, engaged view of the world. But the Asante wealth would be both a blessing and a curse.

The lure of Gold was potent and contagious.

Perhaps predictably within a generation of that Bowdich visit, the Asante state would grow to become one of the wealthiest and most influential in Africa, catalysed by an intercontinental trade in gold, slaves and ideas. However, few foresaw that within the lifetime of many present at that Yam Festival, the British influence would strengthen and metastasize, turning a small defensive foothold on the coast into a burgeoning crown protectorate. And 150 years ago, in 1874 the British sent an armed force to lay siege to the Asante capital city, Kumase. Within months they had burned the royal palace to the ground, taken possession of the crown jewels and the state treasury and forced the abdication of the Asantehene. Amongst the objects taken from Kumase during that raid were some of the most exquisite examples of West African



lost-wax goldsmithing. The inventory given to Sir Richard Wallace (the founder of the Wallace Collection) in London for Garrard and Co, the royal jeweller, must have amazed the London art dealers. From beautifully fashioned gold rings inset with rare stones, to gold amulets with layers of filigree lace-like detail, a ceremonial cap, known as a Denkyemke, richly decorated with gold ornaments.

It is tempting to try like, Sir Richard Wallace, to try to calculate the financial value of this collection, but that is probably an impossible task. The true value of these objects was always beyond financial assessment. The main bulk of the collection would end up in a number of Western museums: the Fowler, the BM, the Wallace collection and the V&A.

There is something deeply affecting about seeing these objects in western museum collections – and this year, the 150th anniversary year of the raid, the main bulk of the collection is being returned, reconstituted in Ghana, when the Fowler Museum returns its objects and the British museum and the V&A loan their collections to the Asantehene's Palace museum. It is a beautiful moment that means a great deal to a nation that is so invested in narrative, and for anyone who loves Ghana and its history.

Appendix B Plenary 1 Event: Online via Zoom Webinar Wednesday,  
July 10, 2024

**13:45-15:15 (1:45-3:15 pm British summer time)**

**2:45-4:15 Berlin time**

**6:45-8:15 California time**

## **Intertemporal Studies of the Environment: A Conversation with Etienne Benson and Devin Griffiths.**

**Moderated by Lynn Voskuil**

For this online plenary event, INCSA will host a conversation among three scholars whose work explores intertemporal and interdisciplinary perspectives on the environment. Moderated by Lynn Voskuil (University of Houston), the conversation will feature Etienne Benson (Max Planck Institute, Berlin) and Devin Griffiths (University of Southern California, Los Angeles) in exchanges that spotlight the impress of nineteenth-century ideas and practices on our current environmental crises. How do nineteenth-century concepts of the environment continue to shape our world today? Should we think of the current emergencies in global warming and biodiversity loss as fundamentally nineteenth-century problems? Where might we locate solutions for some of these problems in nineteenth-century thought and practice? Etienne, Devin, and Lynn will address these and related questions in a wide-ranging conversation that will draw both on their academic work and on personal reflections. After a focused exchange among the three conversationalists, the discussion will broaden to include members of the audience.

**Etienne Benson** is a Director at the Max Planck Institute for the History of Science in Berlin, where he leads the Department on Knowledge Systems and Collective Life. His research focuses on the intertwined histories of environmental knowledge-making and environmental politics since the nineteenth century. His published work includes *Surroundings: A History of Environments and Environmentalisms* (University of Chicago Press) and *Wired Wilderness: Technologies of Tracking and the Making of Modern Wildlife* (Johns Hopkins University Press).

He received his PhD in History, Anthropology, and Science, Technology and Society from the Massachusetts Institute of Technology and has held postdoctoral positions at Harvard University and the Max Planck Institute for the History of Science. From 2013 to 2022, Etienne taught in the Department of History and Sociology of Science at the University of Pennsylvania, where he continues to be affiliated as a visiting professor. His current work focuses on the transformation of geomorphology and hydrology into crisis sciences in the middle decades of the twentieth century.

**Devin Griffiths** is Associate Professor of English at the University of Southern California in Los Angeles, where he teaches Victorian literature and the energy humanities. His scholarship

shuttles between nineteenth-century ideas and their later manifestations, including his current book project, “The Ecology of Power,” which examines how Marxist and Darwinian philosophy offer alternative models for ecocriticism and the energy humanities today. His published work includes *The Age of Analogy: Science and Literature Between the Darwins* (Johns Hopkins University Press) and, as co-editor, the collection *After Darwin: Literature, Theory, and Criticism in the Twenty-First Century* (Cambridge University Press). After completing his BA/BS in English and Molecular Biology, Devin received his MA and PhD in English from Rutgers University.

Before becoming a faculty member at the University of Southern California, he held the position of postdoctoral fellow at the University of Pennsylvania. Devin’s perspective on environmental questions is informed by his own family’s personal history in the oil fields of East Texas, a local history of energy reaching back to the 1930s that has shaped his approach to study of the environment in our current era.

**Lynn Voskuil** (moderator) is Associate Professor of English at the University of Houston in Houston, Texas, where she teaches nineteenth-century British literature, empire studies, and the environmental humanities. Before moving to Houston, she received her MA and PhD degrees from the University of Chicago. Her current work—an interdisciplinary book projected entitled “Horticulture and Imperialism: The Garden Spaces of the British Empire”—analyses plants, people, and empire in the long nineteenth century. Her parallel work in the energy humanities has resulted in two edited projects: the collection *Nineteenth-Century Energies: Literature, Technology, Culture* (Routledge) and, as co-editor, the documentary history *British Energy Systems, 1790-1914: Science, Industry, Culture* (Routledge, under contract). Before she developed expertise in environmental study, Lynn focused on nineteenth-century theatre history, publishing *Acting Naturally: Victorian Theatricality and Authenticity* (University of Virginia Press). She is an avid gardener in both the Gulf Coast and the Midwest regions of the U.S., a practice that has informed her study of nineteenth-century plants.

Appendix C Programme for INCSA Conference Concert 10 July 2024,  
20:30-21:30 Mark Hillery Arts Centre, Collingwood College

<b>Johann Sebastian Bach</b> (1685-1750)	<i>Fantasie, Adagio und Fuge</i> , compiled and completed for concert performance by <b>Ferruccio Busoni</b> (1866-1924) (1915)
<b>Emmanuel Chabrier</b> (1841-1894)	<i>Sous Bois</i> from <i>Dix Pièces Pittoresques</i> (1881)
<b>Maurice Ravel</b> (1875-1937)	<i>A la manière d'Emmanuel Chabrier – Paraphrase sur un air de Gounod (Faust, III<sup>me</sup> acte)</i> (1914)
<b>Wolfgang Rihm</b> (b. 1952)	<i>Ländler</i> (1979)
<b>Franz Schubert</b> (1797-1828)	<i>Gute Nacht (Winterreise)</i> , freely transcribed for the piano by <b>Leopold Godowsky</b> (1870-1938) (1926)
<b>Arnold Schoenberg</b> (1874-1951)	<i>Klavierstück op.11 Nr 2</i> , Konzertmässige Interpretation by <b>Ferruccio Busoni</b> (1910)
<b>Frédéric Chopin</b> (1810-1849)	<i>Etude op.25 Nr.5</i> , Second version in the form of a Mazurka by <b>Leopold Godowsky</b> (1894-1914)

### **John Snijders - piano**

The reverence for the 'original' artwork is something that firmly belongs to the later twentieth century. This programme shows various ways in which composers who, with one exception, are firmly part of the long nineteenth century looked at earlier music and tried to incorporate it into their own. The paraphrases and transcriptions presented here go much further than a one-to-one transposition onto the piano, but they try to elaborate, comment on, or even improve the original. Ferruccio Busoni, most famous for his massive piano versions of Bach's organ works, takes three separate and totally unconnected pieces, one of which was even unfinished, to produce a kind of 'Bach plus'. On the other hand, he also tried to make sure that a piece by his contemporary Arnold Schoenberg was transformed into a proper piano piece, something that led to a fascinating set of misunderstandings between the two in

correspondence and musical insights. Leopold Godowsky took quite astounding liberties with pieces by Chopin and Schubert and Ravel goes even further, giving us a highly Ravellian version of an aria by Gounod via Chabrier, who was seen not just by him, but by most French composers including Debussy, Satie and Poulenc, as their great master and the person who took French music into the twentieth century. Wolfgang Rihm might seem a bit of an outlier, but his *Ländler* shows a young German composer trying to come to terms with his musical tradition, giving us his contemporary view on Schubert and Mahler's interpretations of Austrian folk dancing.

**John Snijders** was born in Heemskerk (the Netherlands) in 1963. He studied at the Royal Conservatory The Hague with Geoffrey Madge (piano), Stanley Hoogland (fortepiano) and Louis Andriessen (composition). In 1985 he won first prize at the Berlage Competition for Dutch chamber music. He performed as soloist with a.o. the BBC Scottish Symphony Orchestra, The Brussels Philharmonic, The Hague Philharmonic, Dutch Radio Philharmonic Orchestra, Radio Chamber Orchestra and Dutch Radio Symphony Orchestra. From 1988 until 2013 he was a member of the Nieuw Ensemble Amsterdam. In 1986 he founded the Ives Ensemble, of which he continues to be pianist and artistic director. Since 2013 he is a member of the contemporary music groups Ensemble7Bridges and E7B Soundlab.

Both as a soloist and with these groups he has performed extensively at most major music festivals in Europe such as Festival d'Automne (Paris) Huddersfield Contemporary Music Festival (UK), Wien Modern (Vienna), Ars Musica (Brussels), Musica (Strasbourg), Settembre Musica (Turin), Bienale di Venezia (Venice).

Furthermore he has worked extensively as a rehearsal coach for Netherlands Opera, Dutch Travel Opera, Holland Festival, WDR Köln, English National Opera. In 2008 he was teacher of piano and chamber music at the Festival Internacional de Inverno de Campos de Jordão (Brazil). Also in 2008 he was awarded the Muziekgebouw Prize 2008 for the performance of NYConcerto for piano and chamber orchestra by Richard Rijnvos. Several composers wrote pieces especially for him such as Gerald Barry, Christopher Fox, Richard Rijnvos, Gerard Brophy, Ivo van Emmerik, Rodney Sharman, Richard Ayres and Clarence Barlow.

Since January 2013 he is head of Music Performance at Durham University. His research interests focus on piano performance practice in the 19th century, the American avant-garde, especially Morton Feldman and John Cage, music of extended duration, establishing connections between contemporary music and contemporary visual arts, and sound art.

Appendix D - CNCS Virtual Lab-Thursday 11 July 15:15-16:45

TEACHING AND RESEARCHING 19TH CENTURY STUDIES TLC042 and  
ONLINE via Zoom webinar

**Dr Kate Faber Oestreich**

**Associate Professor of English and Coordinator of the Master of Arts in  
Writing Program**

**Coastal Carolina University, Conway SC (USA)**

Email: [koestrei@coastal.edu](mailto:koestrei@coastal.edu)

### **Interdisciplinary, Intertemporal, and International; Or Why this Professor of 19C Brit Lit is All Over the Place**

The seismic shift to digital media has expanded not only literary scholars' methodologies but also the scope of our pedagogy and scholarship. For example, after I became an early adopter of COVE's (Collective Organization for Virtual Education) digital tools, my pedagogy and scholarship more formally incorporated visual and interactive analyses in addition to close textual readings. In 2019, I asked my students to pay attention to the people, places, and events mentioned in Charlotte Brontë's *Jane Eyre* that they did not recognize and then research those topics, using COVE's annotation, timeline, and map tools to document and share what they had learned. Their submissions revealed historical and geographical allusions that far exceeded the disciplinary, temporal, and national grand narratives that I had been trained to associate with Brontë's work. My students' digital analyses of the narratives in turn inspired me to research how Charlotte Brontë—popularly perceived as a recluse whose imaginative genius was nurtured by her family's tight-knit isolation in Haworth, England—actually travelled extensively, frequently leaving home for far-flung locations within the UK and abroad. She then adapted details from her real-life travels into her fictional texts. Granted, it is widely recognized that Brontë incorporated various autobiographical details into her novels, yet most adaptation scholars focus on theatrical, filmic, and digital adaptations of her written texts, rather than critically analysing how and why Brontë adapted lived experiences into her fictions. This tension formed the seed of my current research project. Last summer, I travelled throughout the UK, visiting Brontë locations, conducting archival research, and creating digital maps. This summer I am continuing that work. While pursuing Brontë's remediation of her personal travels into her fictional tales, I have also become fascinated by the generations of Brontë fans and scholars who have themselves travelled long distances to visit and recreate Brontë's experiences, perhaps signalling a nostalgic circuit that depends on high powered travel and digital tools to create a simulacrum of the nineteenth century, a la Brontë.

#### **Short Bio**

Kate Faber Oestreich (pronounced A-Strike) is Associate Professor of English and Coordinator of the Master of Arts in Writing Program at Coastal Carolina University (USA). Oestreich's

research interests include British literature of the long nineteenth century, adaptation and film, and multimodal writing. She and Jennifer Camden co-authored *Transmedia Storytelling: Pemberley Digital's Adaptations of Jane Austen and Mary Shelley* (2018). Her scholarly articles have appeared or are forthcoming in *Adaptation*, *Brontë Studies*, *Nineteenth Century Studies*, *Victorians Institute Journal*, *South Atlantic Review*, the edited collections *Neo-Victorian Madness* and *Straight Writ Queer*, and other journals. Oestreich serves on several boards, including Interdisciplinary Nineteenth-Century Studies, Centre of Nineteenth-Century Studies International, International Nineteenth-Century Studies Association, Nineteenth-Century Studies Association, and COVE (Collaborative Organization for Virtual Education).

**Dr Andrew Watts**

**Reader in French Studies**

**University of Birmingham**

**E-mail: [a.j.watts.2@bham.ac.uk](mailto:a.j.watts.2@bham.ac.uk)**

### **Time, Media, Place: Adaptation Studies Across and Between the Cracks**

This paper focuses on the rapidly evolving nature of adaptation research and pedagogy in the digital era. Notably, it asks how we might best negotiate and profit intellectually from the experience of working on adaptation in contexts that are at once intermedial, interdisciplinary, and intertemporal. The first part of my paper explores the key role that adaptation can play in enabling scholars – and students – to (re-)read works of nineteenth-century literature. Drawing on one of my earlier book projects, *Adapting Nineteenth-Century France* (co-authored with Kate Griffiths, UWP, 2013), I want specifically to consider how analysing texts through different adaptive media can enable us to read that source material differently and more profoundly, whether in the case of a radio adaptation that underscores the importance of sounds, voices, and indeed silence, or a graphic novel whose hybrid format calls attention to themes of fragmentation, fracture, and instability in the nineteenth-century novel. In reflecting on the value of adaptations as instruments of re-reading, I argue that there are clear advantages here for the teaching of canonical nineteenth-century texts, particularly in providing students with relatable access points to literature that they might not otherwise read in its entirety, and from which they are both temporally and often culturally removed. The second and final part of my paper extends this discussion to the subject of interdisciplinarity, and the key importance of adaptation studies in enabling researchers to work meaningfully across and between disciplines. This closing section brings my reflections on this topic up to date by highlighting my current experience of writing a monograph that uses theories from biology – notably Darwin's 'survival of the fittest' – to examine adaptation in a cultural context. I wish to show, especially, that biological adaptation can help us to rethink the mechanisms through which cultural adaptation operates, from the workings of human memory to broader processes of selection, variation, and inheritance that are as integral to the production of adapted works as they are to biology.

## Short Bio

Dr Andrew Watts is Reader in French Studies at the University of Birmingham (UK). He began his career working primarily on the novels of Honoré de Balzac, publishing his first monograph under the title *Preserving the Provinces: Small Town and Countryside in the Work of Honoré de Balzac* (Peter Lang) in 2007. After extending the scope of this research into Adaptation Studies, he co-authored two further monographs with Kate Griffiths (Cardiff): *Adapting Nineteenth-Century France* (UWP, 2013) and, more recently, *The History of French Literature on Film* (Bloomsbury, 2020). He has written extensively on nineteenth-century French prose fiction, and in 2017 co-edited *The Cambridge Companion to Balzac* (CUP) with Owen Heathcote. He is currently working on a further monograph entitled *Darwinian Dialogues: Adaptation, Evolution, and the Nineteenth-Century French Novel*, due for publication with Legenda in 2025/26. He is a member of the editorial board of the *Balzac Review / Revue Balzac*, and a co-director of B-Film: The Birmingham Centre for Film and Television Studies.





## **“The Naked Pharaohs: Decolonizing the Nineteenth Century”:**

**Professor Pratik Chakrabarti NEH Cullen Chair in History and Medicine,  
University of Houston.'**

**Chaired by Professor Jennifer Tucker, Wesleyan University**

**Bio** Pratik Chakrabarti is the National Endowment for the Humanities Cullen Chair in History & Medicine at the University of Houston, USA. He has contributed widely to the history of science, medicine, and global and imperial history, spanning South Asian, Caribbean, and Atlantic history from the eighteenth to the twentieth century. He has published five sole-authored monographs and several research articles in leading international journals on the history of science and medicine. He has published five sole-authored monographs and several research articles in leading international journals on the history of science and medicine. His most recent research monograph, *Inscriptions of Nature: Geology and the Naturalization of Antiquity* (2020) won the Pickstone Prize awarded by the British Society for the History of Science in 2022 as the best scholarly book in the history of science. He is currently writing a book tentatively titled, *Science as White Epistemology: Decolonizing the History of Science*.

**Abstract:** This talk examines the use of mummies and human remains for research and display in the nineteenth century. Thousands of mummies from Egypt, Latin America, and the Pacific Islands were dissected and studied for geohistorical, anatomical, and anthropological purposes. Such practices have continued in contemporary DNA research.

The talk addresses the issue of repatriating human remains from Western museums and medical institutions. The theme of repatriation has gained prominence in discussions on the decolonization of museums, with institutions worldwide actively engaging in these conversations and actions. This talk suggests that the physical repatriation of human remains is insufficient without a concurrent reconfiguration of our intellectual approach towards these. It emphasizes the need to challenge the preservation principles that transformed these remains into scientific objects. The argument extends to critiquing the nineteenth-century imperial and scientific ideologies that facilitated the collection and dissection of these remains, ideologies that persist today.

Using decolonization as a lens, the talk reinterprets the significance of mummies and human remains, demonstrating that their unwrapping and dissection were integral to nineteenth-century discourses of preservation. It underscores that the critique of repatriation must encompass the historical and ongoing nexus between imperialism and science, advocating for a profound intellectual shift in how we perceive and handle these remains.

Appendix F Plenary 2 Event- IN PERSON TLC042 and ONLINE via Zoom  
Webinar Thursday 11 July 2024 13:30-14:45

## **A Blast from the Past: Novel Approaches to Understanding Intertemporalities from Violent Histories and Imagined Futures**

**"How angels, zombies and virgins helped one conflict reporter understand the impact of nineteenth-century innovations on modern day war"**

My presentation will examine how two significant nineteenth-century innovations—the 1852 Colt revolver, the first mass-produced product, and the 1872 suicide bomb that killed Tsar Alexander II—continue to influence modern conflict reporting. These developments not only transformed warfare in their time but also shape today's violent conflicts. Inspired by Walter Benjamin's *Angelus Novus*, I suggest that conflict reporters need to reflect on the historical impact of these weapons and the extensive loss they have caused. Understanding this history can help address contemporary violence. Using the methods of micro-historians like Carlo Ginzburg and Benjamin's 'constellations' approach, I will explore the cultural contexts that fuel violence. This means looking beyond statistics to the strange and often symbolic cultural elements that sustain conflicts. For example, understanding the obsession with zombies among American gun enthusiasts or the promise of sexual paradise for jihadists in the Middle East can provide deeper insights. By examining these cultural motifs, we can better understand the persistent allure of nineteenth-century weapons and work towards reducing their influence on modern violence.

### **Iain Overton**

Iain Overton is the Executive Director of Action on Armed Violence (AOAV), leading research and advocacy on armed violence. A former BBC and ITN journalist, he has covered conflicts in over two dozen countries. He is an expert member of the Forum on the Arms Trade and serves on advisory boards for the NIHR Global Health Research Group on Post Conflict Trauma at Imperial College London, as a visiting academic at the University of Southampton and co-commissioner on the Lancet Commission on Global Gun Violence. Overton's writing on armed violence has appeared in major publications like the *Guardian*, the *Independent*, and the *Huffington Post*. His reporting has earned awards including a Peabody Award, two Amnesty Awards, and a BAFTA Scotland. He holds a PhD from the University of Portsmouth for his war reporting. Overton is the author of *Gun Baby Gun* (2015) and *The Price of Paradise* (2019), both of which have been translated into multiple languages.

### **A Future of Violence: Science Fiction and the Warring of Worlds**

When it first appeared in *Pearson's Magazine* in 1897, H.G. Wells's *The War of the Worlds* helped to consolidate the nascent literary genre of science fiction around narratives of violent struggle between competing civilizations. The story crystallized a dramatic and seductive vision of an invading, warring enemy seeking to extinguish humanity. In the century that followed, countless stories, pulp magazines, and films forged an iconography of existential

battle as the inevitable outgrowth of technological development and the exploration of new worlds. This paper derives from ongoing research for an exhibition that will be presented at the forthcoming Lucas Museum of Narrative Art in Los Angeles, exploring the relationship between science fiction and human evolution. It illustrates how Darwinian concepts have been metabolized and renegotiated in American art and popular culture, influencing our understanding of the evolutionary battle for human survival. As a museum founded by the creator of *Star Wars*, the Lucas Museum's collection contains a trove of materials related to the visual history of science fiction, offering unique opportunities to examine the genre across media, from early twentieth century illustration to the ongoing *Star Wars* cinematic universe. This paper will examine how images of war and the threat of extinction have shaped science fiction and its visual culture, informing our collective vision of the future.

## **Ryan Linkof**

Ryan Linkof joined the Lucas Museum in July 2018 as the museum's first curator. Previously, he served as part of the founding curatorial team of the Academy Museum of Motion Pictures and as a curator in the Photography Department at the Los Angeles County Museum of Art (LACMA). His research explores the intersections of art and mass media, and his exhibition projects include *Robert Mapplethorpe: The Perfect Medium* (LACMA and the Getty Museum), and *Under the Mexican Sky: Gabriel Figueroa – Art and Film* (LACMA). He is the author of *Public Images* (Routledge, 2018), and has contributed to numerous scholarly journals, artists' monographs, and publications including *The New York Times*, *Document Journal*, and *East of Borneo*. He holds a B.A. from U.C. Berkeley and a Ph.D. from the University of Southern California, where he has also served as a visiting professor. He is currently teaching a course at the California Institute of Technology (Caltech) on narrative in twentieth century American art.

## **Moderator Jennifer Tucker**

Jennifer Tucker is a professor of nineteenth-century technology, visual studies, and law in the History Department at Wesleyan University in Connecticut, and the founding Director of Wesleyan's Center for the Study of Guns and Society. A specialist on the entanglements of photography, historical evidence, and the law, her books and writings consider how 19<sup>th</sup> c. concepts of photographic and visual evidence have evolved in law and environmental policy. Her recent work has focused on the links between history and policymaking in firearms manufacturing, use, lethality and regulation in and beyond the U.S. Due to the originalist turn by the U.S. Supreme Court, gun laws and policy around the country are being decided today on the basis of historical interpretation of 18th and 19th century gun laws. A frequent historical consultant to courts and museums on gun history, law and policy, she was a co-editor of *A Right to Bear Arms? The Contested Role of History in the Contemporary Debate over the Second Amendment* (Smithsonian Institution, 2019) and will co-edit the forthcoming *Routledge Handbook on American Violence*. She is a frequent public lecturer and writer on diverse topics related to gun law, history, museum design, and policy. She holds a B.A. from Stanford in human biology, a MPhil from Cambridge University (History & Philosophy of Science) and a Ph.D. from Johns Hopkins University (History of Science, Medicine &

Technology). Her forthcoming book, *The Tichborne Trial's Many Faces: Photographic Evidence, Facial Recognition, and the Making of Modern Visual Culture* is under contract at Oxford University Press.

Appendix G Meet the Editors Online Friday 12 July 10:00-11:00 Zoom room  
TLC033

**Dr Efram Sera-Shriar**

I have worked in higher education and the museum sector for nearly twenty years. I earned a PhD in the History and Philosophy of Science from the University of Leeds, specialising in historical anthropology. In addition to my role in English Studies at the University of Copenhagen, I am also Associate Director of Research for the Centre for Nineteenth-Century Studies International at Durham University. Prior to taking on this role, I was Senior Researcher and Research Grants Manager (permanent contract) for the Science Museum Group in the UK, and Lecturer of Modern History (permanent contract) at Leeds Trinity University. I have also held faculty positions at the University of Cambridge, York University, Canada, and Brock University, Canada.

My research explores the context of Victorian science broadly, and my current work looks at the history and contemporary study of the occult and its intersection with the sciences. I have written two academic monographs titled *The Making of British Anthropology, 1813 to 1871* (2013), and *Psychic Investigators: Anthropology, Modern Spiritualism, and Credible Witnessing in the Late Victorian Age* (2022). Both books are part of the *Science and Culture in the Nineteenth Century* series at the University of Pittsburgh Press. I have also edited several collections, and published multiple articles and book chapters in peer-reviewed publications. In addition to my academic work, I have co-produced a series of creative performances, films, podcasts, non-specialist articles, and historical recreations as part of my role on the AHRC-funded *Media of Mediumship*. Since January 2023, I have been coordinating the activities of the new research group: *The Dark Arts Research Group: Studies in Gothic, Horror and the Occult, 1750-Present* at ENGEROM.

In recent years, I have developed a strong interest in game studies and my current project *Otherworld Entertainment*, which is funded by the Carlsberg Foundation, is a cultural study of horror, magic and occult-themed videogames during the era of 1980s American Satanic Panic. In addition to this research, I am also co-curating a special exhibition and objects and stories series at Enigma Museum in Copenhagen on the history of videogames from the 1970s to the present. In 2024 I co-established the videogame lab at ENGEROM and pioneered game studies within the English programme's curriculum.

I teach across the core modules in the English studies program at the University of Copenhagen, as well as the elective modules on digital humanities and fantasy literature. I am keen to supervisor any topic related to the history of science, technology, environment and medicine during the modern period (1750-Present); occultism, folklore and magic; horror and gothic studies; game studies; and Victorian society and nineteenth-century British imperialism. I'm especially keen to support projects that mix disciplinary approaches from literature, cultural studies, anthropology, and history.

## Dr Kirstin Mills

Dr Kirstin Mills is Director of the [Master of Research](#) and Senior Lecturer in the Faculty of Arts. She holds a PhD and a BA (Hons, First Class) in Literature from Macquarie University.

Her research specialises in Gothic and fantastic literature and visual media, with a particular focus on literature of the long nineteenth century and its twenty-first-century adaptations, as well as the intersection of the Gothic with the historical, cultural and technological contexts from which it emerges. Her various research projects have examined literary representations of space, the supernatural and the sciences of the mind, including nineteenth-century scientific theories of dreams, madness and alternative states of consciousness and Victorian mathematical and cultural concepts of the fourth dimension; twenty-first-century digital media adaptations of nineteenth-century Gothic literature; Gothic animal studies; and the Gothic and gender. These studies bring together a wide range of authors including [Samuel Taylor Coleridge](#), [Lucas Malet](#), [Mary Shelley](#), [Edgar Allan Poe](#), [Washington Irving](#), [Horace Walpole](#), [Gottfried August Bürger](#), Lewis Carroll, George MacDonald, [Bram Stoker](#) and [contemporary digital vampire texts](#).

Kirstin's current major projects include a monograph, which is the first to explore the adaptation of classic nineteenth-century Gothic texts for twenty-first-century digital mobile media, and an edited volume for the Palgrave Gothic series titled *Victorian Gothic and the Occult*. Other ongoing projects include investigations of the role of dreams, the mind and supernatural space in the development of gothic and fantastic literature in the long nineteenth century, and contemporary Gothic television adaptations.

Kirstin is also an editor of the journal *Advances in Nineteenth-Century Research* (published with Taylor and Francis), and a series editor for the [International Nineteenth-Century Studies Association Book Series](#) with Clemson University Press, both of which aim to broaden nineteenth-century studies and foster global, interdisciplinary scholarship in this area.

More details about Kirstin's projects and a full research and teaching portfolio can be found at her website: [www.kirstinmills.com](http://www.kirstinmills.com)

**Abstract** In this session conference delegates will have an opportunity to meet two of the editors for INCSA's new journal, *Advances in Nineteenth-Century Research* (published by Taylor and Francis), and INCSA's new book series with Clemson University Press. The editors will discuss the scope and remit of the journal and book series, and outline the elements they are looking for in submissions to both. There will be plenty of opportunities for delegates to ask questions. This session will be useful for scholars of all levels keen to publish their work, and especially Early Career Scholars who are new to academic publishing.

## Appendix H Lecture Recital Programmes

### **Lecture Recital A, “Reminiscences of life: Johannes Brahms: Eight Piano Pieces, Op.76”**

Kuo-Ying Lee

**Contact Email:** [kuoyinglee@hotmail.com](mailto:kuoyinglee@hotmail.com)

**Affiliation:** Zhaoqing University, College of Music

**Title:** Associate Professor

**Project Duration:** 60 minutes

#### **Project Summary:**

Johannes Brahms is frequently regarded as a conservative defender of musical tradition; however, several analysts have explored his multidimensional nature as a composer. His Op.76 set, for example, reveals a glimpse into different facets of Brahms’ personality. Composed in 1878, Brahms’ Op.76 contains eight piano pieces, four of which are titled “Capriccio” and “Intermezzo,” identified as his late work in life. The genre of “character pieces” began to flourish in the 19<sup>th</sup> century, allowing composers to explore a wide range of sentiments and moods and providing listeners with insights into intimate imagery. Brahms’ Op.76 set was rooted in the structural principles of “character pieces,” featuring the miniature form and influence of national literature and art. Each piece within the collection exemplifies Brahms’ profound emotion and complexity of human experience.

In contrast to many of Brahms’ earlier piano works resembling Beethoven’s piano music, his Op. 76 breaks free from tradition, offers a sense of emotional intensity, and reflects a blend of expression. Debates about Brahms’s artistry and originality remain as he is known as a traditionalist supporting Classical compositional principles. Critics argued that his reverence for Classical structure made his music overly rigid. On the other hand, Brahms’ defenders recognized his ability to convey romantic, artistic expression while maintaining a connection to the Classical tradition. These debates continue to shape the understanding of Brahms’ musical expressions and contributions. This lecture-recital will highlight the characteristics of Op.76 set, addressing Brahms’ utilization of implied theme, folk elements, and tonal ambiguity, subject to diverse interpretations in association with his reminiscences of life.

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### **Lecture Recital B: ‘The lyf so short, the craft so long to lerne’**

Nina Horrocks

**Abstract:** the value of oral tradition in the study and preservation of Western opera  
The 19th century saw vast changes in opera, which had been dominated by the Italian singing school since its creation. The term ‘bel canto’ was adopted to discuss what was quickly being lost in favour of new ideas, but it was not until well into the 20th century that a definitive break from the tradition was completed: early audio records demonstrate that elements of 18<sup>th</sup> century style and technique still had been retained.



The oral tradition has been ignored in the study of historical Western classical singing, yet bel canto was almost entirely preserved and transmitted from teacher to student, rarely written down. Published 'Methods' admitted that many of the fundamentals could only be understood through practical work with an experienced and knowledgeable master. I was trained in the bel canto school; my teacher was one of its last exponents. Receiving first-hand those essentials which cannot be written down has enabled me to practically reconstruct areas which elude other scholars.

Generations between teachers and students can cover many decades. Corri (1746-1825) in 1810 recorded how his preceptor, Porpora (1686-1768), trained the stars of the baroque era; Klein (1856-1934) in 1923 described the 'correct' Mozart style according to Manuel Garcia II (1805-1906), whose father, Manuel Garcia I (1775-1832), staged and sang Mozart's opera premieres in America for Da Ponte; my teacher shared a teacher with Kathleen Ferrier (1912-1953), which experts recognise in my singing.

Bel canto is not yet history, and to ensure it does not become so soon, the way forward is to look back. Since Art takes so long to learn and life is so short, we hold in trust centuries of practical, accumulated wisdom for the generations to come.

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This lecture recital will include live demonstrations by myself with piano accompaniment, and recorded demonstrations of 19th century singers, lasting approximately 30-40 minutes. Repertoire to include:

#### **Live**

Handel — 'Dove sei', aria from "Rodelinda" — after Senesino  
Handel — 'O worse than death indeed', recitative from "Theodora" — after Corri and Lehmann  
Mozart — 'Batti, batti, o bel Masetto' from "Don Giovanni" — after La Malibran  
Portegallo — 'Lasciami per pietà', recitative and aria from "La Semiramide" — after La Catalani  
Gounod — 'Ave Maria' — after Liza Lehmann  
Rossini — 'Una voce poco fa', aria from "Il Barbiere di Siviglia" — after La Malibran

#### **Recorded**

Handel — 'I rage', recitative from "Acis and Galatea" — sung by Peter Dawson  
Mozart — 'Alfin siam liberati', recitative from "Don Giovanni" — sung by Mattia Battistini  
Mozart — 'Batti, batti, o bel Masetto', aria from "Don Giovanni" — sung by Adelina Patti  
Massenet — 'Pendant un an', aria from "Sapho" — sung by Emma Calvé

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### **Lecture-Recital C** COMIC SONG IN THE LONG NINETEENTH-CENTURY: WHAT'S SO FUNNY?

Hannah Scott and Oskar Cox Jensen

**Abstract:** Why did Thérésa soar to fame in Paris by yodelling and quacking like a duck? Where was the subversion in mis-quoting Shakespeare, in order to save his house from destruction? How did songs about the rabies vaccine make their belle-époque audiences howl with laughter? And who would not be dead if they had but worn fine fleecy hosiery?

This lecture-recital explores British and French comic song from the long nineteenth century. In this session, we will think through how the comedy is produced in humorous ditties from music hall and balladry, and aim to contribute to recent developments in practice-based research methodologies. This lecture-recital seeks to underline the value of popular, low-brow music in the discursive space of music history, and to recentre collaborative hearing and performing of songs in our understanding of what makes a funny song funny. This will in part involve sharing findings from a practice-based workshop which we are running in April 2024, during which we will be collaborating with song historians and professional performers to sing, analyse, perform, and write comic song.

The proposed lecture-recital will present close analyses of a series of performed examples of nineteenth-century comic songs, including those named below (with surtitles for French songs). Through these songs we will examine the part played by the performer's vocal qualities, the contribution of non-musical sound making, the performing body, and the importance of the historical moment. We will explore how music, musical structure, and musical genre inform comedy, how they interact with lyric and performance context, and contemplate whether it is from music or musicking that laughter best arises.

**Repertoire:**

John Bannister, *Othello* (1807)

Anon., *Shakespeare's House [sic]* (1846)

After Stephen Foster, *Answer to Old Dog Tray* (c.1862)

Cogniards frères, *Les Canards tyroliens* (1869)

Garnier, Dalleroy and Teste, *Chez Monsieur Pasteur!* (1886)

**Contact information:**

Hannah Scott – NUAct Fellow in French Cultural History, Newcastle University

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Voice

Oskar Cox Jensen – NUAct Fellow in Music, Newcastle University

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Voice

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**Lecture-Recital D** “Poor Feminine Claribel with Her Hundred Songs”: Ballads, Royalties, and the Birth of the Music Industry in 1860s England

Patricia Hammond

Whitney Thompson

**Abstract:** The Victorian composer Claribel, AKA Charlotte Alington Barnard, published over 100 songs during her ten-year career (1859-1869), mostly sentimental ballads. These songs were originally meant for domestic music-making, but over the 1860s, Claribel's music became a cultural sensation. Each song sold thousands of copies, and they were regularly

exchanged via women's magazines like *The Queen*. They also appeared at ever-larger public concerts as the decade elapsed. The contralto Charlotte Sainton-Dolby, one of Claribel's earliest and closest collaborators, performed Claribel's songs at her own concerts, at musical festivals in Worcester and Gloucester, and eventually at the "London Ballad Concerts," which she and Claribel's publisher John Boosey co-created. Across the Atlantic, Euphrosyne Parepa performed Claribel's songs at the Bateman Concerts in New England, to rave newspaper reviews. With her success, however, came harsh media criticism. Henry Fothergill Chorley at *The Athenaeum* coined the pejorative "Claribel-ware" for the sentimental-ballad genre in 1866, and *The Orchestra* regularly called Claribel's music "trash." Her legacy was hotly debated in the press after her death, with even the most favorable editorials damning her with faint praise. Today—for many reasons, including a dearth of recordings of her songs—she has largely faded from memory.

This lecture-recital will be both history and historiography. We will examine Claribel's career and impact, but we will also trace the burial and re-excavation of her full story over the last 150 years, from W.B. Squire's necessarily truncated entry in the *Dictionary of National Biography*, to her prior biographer Phyllis Smith's herculean efforts to uncover more of her life, to the ways in which we have built on that work today. The lecture-recital format also hearkens back to Phyllis Smith and her collaborator Margaret Godsmark, who gave similar programs about Claribel's life and music in the late 1950s and early 1960s.

### **Recital Component:**

Performers:

- **Patricia Hammond**, mezzo-soprano, [patriciahammondsongs@gmail.com](mailto:patriciahammondsongs@gmail.com). No current institutional affiliation or position.
- **Whitney Thompson**, piano, [thompsonwhitneym@gmail.com](mailto:thompsonwhitneym@gmail.com). Most recent affiliation and position: Indiana University-Purdue University Indianapolis, MLIS graduate.

### **Repertoire:**

- **"Five O'Clock in the Morning,"** words and music by Claribel, approximate run time 1:44
- **"Silver Chimes,"** words and music by Claribel, approximate run time 3:49
- **"Half-Mast High,"** words and music by Claribel, approximate run time 3:38
- **"You and I,"** words and music by Claribel, approximate run time 3:00
- **"Out on the Rocks,"** words by Claribel and music by Charlotte Sainton-Dolby, approximate run time 4:01
- **"The Rose of Erin,"** words by Claribel and music by Sir Julius Benedict, approximate run time 2:56

- “Tell It Not,” words by Lady Charlotte Elliott (alias “Florenz”) and music by Claribel, approximate run time 1:47

Total expected musical runtime: 20 minutes, 55 seconds.

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## **Lecture–Recital E** Performing an Identity: Costumbrismo and Tradition in the Music of Pedro Ximenez Abril Tirado (1784-1856)

Karin Cuellar Rendon

McGill University

Music composed in the nineteenth century in Latin America has yet to receive the same careful study as colonial music and the later nationalistic movements of the twentieth century. More strikingly evident is the lack of studies of performance practices of the period. My research seeks to find ways to engage with these musics on stage with renewed approaches, far from the common imposition of molds and frames of European music.

The idea of a differentiated way of performance based on a confronting duality of local vs. European can be found in contemporary theater in South America in the first half of the nineteenth century. The rise of costumbrismo in the early nineteenth century as an aesthetical trend in Spanish literature can be traced as the source of this duality, as it made its way to South America. Costumbrismo emphasized the depiction of everyday manners and customs of regional characters, and when costumbrismo scenes were performed within a play, the accent and demeanour reflected the local theme and flavor.

This lecture-recital explores the ways by which performance practices were used as a means for identity construction in nineteenth century Peru and Bolivia, the conscious or unconscious efforts of musicians at being different, the element of tradition and styles in a time when nations did not exist in the modern sense, a time when the conceptions of center and periphery were shifting from Europe to America, and independence from colonial powers also meant cultural and identitarian auto-determination. I will attempt to explain these processes using costumbrismo as a framework—both the Spanish literature trend that found its way to America, and also the set of local customs and conventions familiar to musicians in the region, using as a case of study two pieces by Peruvian composer Pedro Ximenez Abril Tirado (1784-1856).

### **Program:**

*Quarteto Concertante n.1 op. 57 para Flauta, Violin, Viola y Violoncelo* (20 mins)

Allegro

Andante

Rondo

*Meditacion para el Quinario Dia 4* (6 mins)

Meditacion Primera

Meditacion Segunda

Meditacion Tercera

**Karin Cuellar Rendon**, historical violin

**Joanna Marsden**, historical flute

**Noemy Gagnon-Lafrenais**, historical viola

**Andrea Stewart**, historical cello

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