



Victorian
CLASSES



AND
CLASSIFICATIONS

The North American
Victorian Studies
Association
Annual Conference

November 13-16, 2014 | London, Ontario, Canada

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ACKNOWLEDGEMENTS

Victorian Classes and Classifications

Annual Conference of the North American Victorian
Studies Association

November 13-15, 2014

London, Ontario

Conference Organizers

Gillian Barker (Rotman Institute, Western)

D.M.R. Bentley (English, Western)

Madison Bettle (Graduate Student Representative,
English, Western)

Steven Bruhm (English, Western)

Corinne Davies (English, Huron University College)

Joel Faflak (English, Western)

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Christine Penhale (Graduate Student Representative,
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A Note from the Organizers

Welcome to the twelfth annual conference of the North American Victorian Studies Association. Our theme this year is “Victorian Classes and Classifications,” and our delegates will have noted the profusion of lepidoptera in our conference materials. The inspiration for this imagery was the *Heliconius* butterfly. A striking example of the complex ways in which the Victorian fascination with taxonomy derived from and was in concert with an increasing awareness of biological and cultural diversity, the *Heliconius* played a significant though sometimes overlooked part in the controversies concerning the classificatory systems that distinguish between species, including those which would separate the human and non-human. As recorded in his 1862 report to the Linnaean Society of London (a page of which is reproduced on the conference web site), Henry Walter Bates became intrigued by this genus while exploring the Amazon rain forest in the late 1840s, first in the company of Alfred Russel Wallace, and following Wallace’s departure for the Malay Archipelago (where Wallace would independently develop the theory of natural selection), for more than a decade on his own. During this period, Bates collected hundreds of butterfly specimens, which he set about arranging into their established taxonomies, only to discover that many of his examples seemed to belong to one species according to the colouring of their wings and to another according to their anatomical morphology. It was as if, Bates concluded, these butterflies had learned over time to mimic the appearance of another species, perhaps as a way of staving off birds and other insectivores – the species being mimicked were notably toxic and hence were avoided by most common butterfly predators. The thesis was a bold one, not least because mimicry had been previously discussed solely in relation to human activity. *Heliconius* thus served as a limit case for speciation, suggesting that it was possible for species to develop sophisticated ways of adapting to their environments. In so doing, this most colourful of butterflies provided powerful evidence in support of the theory of evolution and sparked a debate concerning the nature of bio-diversity that continues today.

Our conference strives to capture something of the variety and intricacy of the Victorian concern for classes and classifications emblemized by *Heliconius*. The programme includes sessions devoted to the scientific and cultural taxonomies of race, class and gender; the distinctions between the various branches of knowledge; the discourses of ability and disability, sickness and health, and beauty and monstrosity; the cultural construction of crime and the criminal; the typology of Jewishness; the separation of human and animal; categories of time; the relation of image to text; and the porous borders between literary genres, including ballads, children’s literature, and pornography. Literary representations of the classifying imagination are well represented, with panels devoted to the work of William Morris, Charles Dickens and Alice Meynell, among others, but social history, art history, and the history of science also make up a significant part of the programme’s offerings, with panels on biology, botany, and the occult sciences, as well as sessions on photography, the Pre-Raphaelites, and Aestheticism. Darwin’s sense of wonder at the “endless forms most beautiful” that make up the natural world appears, in the mirror provided by our programme, as one of the defining features of the age.

Special events at NAVSA 2014 include keynote presentations from Gillian Beer (King Edward VII Professor of English Literature Emeritus, Cambridge), and Tim Barringer (Paul Mellon Professor of the History of Art, Yale). Other notable events include six seminars led by distinguished scholars on topics related to the conference theme, one of which will be co-hosted by the Rotman Institute of Philosophy at Western University, and six network lunches, each organized around issues related to academic publication in print and digital formats, from articles and books to social networking and digital archives. Our annual Gala Reception will take place at Museum London and is co-sponsored by Cambridge University Press. Come join us to celebrate the 100th title in CUP’s Studies in Nineteenth-Century Literature and Culture series, and enjoy the city’s best view of the

Forks of the Thames River. We will also host a roundtable discussion featuring the winner of this year's NAVSA Book Prize. A library tour will bring registrants to the D.B. Weldon and Pride Libraries at Western University to examine some rare Victorian books and periodicals. The conference concludes with a banquet in the Great Hall at Western, during which the Donald Gray Prize for the best scholarly article in Victorian Studies published in an academic journal will be presented.

NAVSA 2014 gratefully acknowledges the generous support of The Social Science and Humanities Research Council of Canada, Cambridge University Press, and the following offices, departments and programs at Western University: Office of the Provost and Vice President (Academic), School of Graduate and Postdoctoral Studies, Faculty of the Arts and Humanities, King's University College, Huron University College, American Studies, Centre for the Study of Theory and Criticism, English and Writing Studies, Film Studies, History, Modern Languages, Rotman Institute of Philosophy, Visual Arts, and Women's Studies and Feminist Research.

This event would not have been possible without the help and support of some very kind people who gave generously and freely of their time and expertise, most notably Beth McIntosh, who is responsible for all our accounting, and Nahmi Lee, our hard-working Research Assistant, who managed our database and put together our ever-changing programme. Among our graduate student volunteers, Madison Bettle served as our press officer and presided over our extensive social networking outreach; Frederick King organized the tour to Weldon Library and the Pride Library; Rebekah Lamb served as liaison for the book prize panel; and Christine Penhale, who looked after the book exhibition, sourced all the materials for our conference tote bags, and supervised our registration table. Christy Sich and Peggy Ellis helped put together the displays for the library tour at Weldon and James Miller approved our request to include the Pride Library. We also owe a debt of gratitude to our colleagues at Western who lent us sage advice and wise counsel, including Nandi Bhatia, Alison Conway, Josh Lamber, Mary Helen McMurrin, Tilottoma Rajan, Bryce Traister, Gabrielle Whitlock, and Nick Dyer-Witford. Our application to SSHRC was assisted by advice from Jason Camlot and Lisa Surrige. The executive council and advisory board for NAVSA were always helpful and timely in their assistance. And our colleagues from Pasadena (home of NAVSA 2013) were unflagging in their support; many thanks to Kate Flint, Anne Helmreich, Erika Rappaport, and Amy Woodson-Boulton. Charlotte Becker deserves particular mention for her long hours helping with the database; we couldn't have managed without her patience and skill.

Finally, a special word of thanks to Dino Felluga. As the founder of NAVSA and president for the past eleven years, Dino has been both the prime mover and guiding spirit of our association. He has given generously of his time to help foster this organization, and we owe much to his unending reserves of energy and skilful leadership. It seems fitting that as he steps down from the presidency, he does so within a stone's throw of the very place where his own career began, as an undergraduate at Huron University College, here in London, Ontario. Be well, Dino!

Christopher Keep
Western University
London, ON

CONFERENCE AT A GLANCE

Thursday, November 13th

8:00-8:30 AM.....	Breakfast
8:30-10:00 AM.....	Session I
10:00-10:30 AM.....	Break
10:30 AM-12:00 PM.....	Session II
12:00-1:00 PM.....	Lunch
1:00-2:30 PM.....	Session III
2:30-2:45 PM.....	Break
2:45-4:15 PM.....	Session IV
4:15-4:30 PM.....	Break
4:30-6:00 PM.....	Keynote: Tim Barringer, "In Search of an English Folk: Art and Music c. 1900"
6:00-6:30 PM.....	Walk from The London Hilton to Museum London
6:30-8:00 PM.....	Museum London Gala Reception (421 Ridout St North)

Friday, November 14th

8:00-8:30 AM.....	Breakfast
8:00-10:00 AM.....	NAVSA AC/EC Meeting
8:30-10:00 AM.....	Session V
10:00-10:30 AM.....	Break
10:30 AM-12:00 PM.....	Session VI
12:00-1:30 PM.....	Network Lunches
1:30-3:00 PM.....	Session VII
2:30-5:00 PM.....	Western Library Tour
3:00-3:15 PM.....	Break
3:15-4:45 PM.....	Session VII
4:45-5:00 PM.....	Break
5:00-6:30 PM.....	Book Prize Roundtable
6:30-8:00 PM.....	Graduate Student Social (122 Carling St)

Saturday, November 15th

8:00-8:30 AM.....	Breakfast
8:00-10:00 AM.....	Future Conference Organizers Meeting
8:30-10:00 AM.....	Session IX
10:00-10:30 AM.....	Break
10:30 AM-12:00 PM.....	Session X
12:00-1:30 PM.....	Graduate Student Professionalization Lunch
12:00-1:30 PM.....	NAVSA Theatre Caucus
1:30-3:00 PM.....	Seminars
3:00-4:30 PM.....	Session XI
5:00-6:30 PM.....	Keynote: Gillian Beer, “Are you animal – or vegetable – or mineral?’ Alice and Others”
6:30-7:00 PM.....	Shuttle buses from The London Hilton to Western Campus
7:00-9:00 PM.....	Banquet
9:00-9:30 PM.....	Shuttle Buses from Western Campus to The London Hilton

KEYNOTE SPEAKERS

Tim Barringer, “In Search of an English Folk: Art and Music c. 1900”

Tim Barringer is Paul Mellon Professor of the History of Art and Director of Graduate Studies at Yale University. He specializes in eighteenth, nineteenth, and twentieth-century art and visual culture of Britain and the British Empire, American art and museum studies. He was curator, with Andrew Wilton, of *American Sublime: Landscape Painting in the United States, 1825-1880* (2002). With Gillian Forrester and Barbaro Martinez-Ruiz, he co-curated *Art and Emancipation in Jamaica: Isaac Mendes Belisario and his Worlds* (2007). The accompanying book was awarded the Alfred Barr Prize of the College Art Association. His monographs include *Men at Work: Art and Labor in Victorian Britain* (2005), *Opulence and Anxiety: Landscape Painting from the Royal Academy of Arts* (2007), and the catalogue for an exhibition at Compton Verney, *Before and After Modernism: Byam Shaw, Rex Vicat Cole, Yinka Shonibare* (2010).

Tim Barringer’s research on the Pre-Raphaelite Brotherhood has helped redefine the reception and critical understanding of British art in the Victorian Period. In addition to the book, *Reading the Pre-Raphaelites* (1998), he was the co-curator, with Alison Smith and Jason Rosenfeld, of *Pre-Raphaelites: Victorian Avant-Garde* at Tate Britain (2012), National Gallery of Art, Washington DC, the Pushkin Museum, Moscow and Mori Arts Center, Tokyo (2013), and co-author of the catalogue. In 2013-14, Tim Barringer is holder of a J. Clawson Mills Fellowship at the Metropolitan Museum of Art, New York.

Gillian Beer, “Are you animal – or vegetable – or mineral?’ Alice and Others”

Professor Dame Gillian Beer is King Edward VII Professor of English Literature Emeritus at the University of Cambridge. More recently she has been the Andrew W Mellon Senior Scholar at the Yale Center for British Art. She is a Fellow of the British Academy and the Royal Society of Literature; an Honorary International Member of the American Academy of Arts and Sciences and the American Philosophical Society. She was made a Dame Commander of the British Empire in 1998.

Victorianists know Gillian Beer best for her groundbreaking scholarship on the relations between science and literature in the nineteenth century. Her epochal 1983 study *Darwin’s Plots: Evolutionary Narrative in Darwin, George Eliot, and Nineteenth-Century Fiction* was followed by *George Eliot* (1986), *Arguing with the Past: Essays in Narrative from Woolf to Sidney* (1989), *Forging the Missing Link: Interdisciplinary Stories* (1992), *Open Fields: Science in Cultural Encounter* (1996), and *Virginia Woolf: The Common Ground* (1996), among others. Gillian Beer is the General Editor of the series Cambridge Studies in Nineteenth Century Literature and Culture. She has also edited numerous scholarly editions, including Woolf’s *The Waves*, Meredith’s notebooks, Darwin’s *Origin of Species*, and Freud’s case study of the Wolf Man. Her edition of *Jabberwocky: The Collected and Annotated Poems of Lewis Carroll* (Penguin Classics, 2012) is now out in paperback.

BOOK PRIZE ROUNDTABLE

NAVSA sponsors an annual prize for the best book published in the field during the past year, and the winning title is the subject of a roundtable discussion, with comments from the judges followed by a question and answer period with the winning author. This year's winner is Elizabeth Carolyn Miller for *Slow Print: Literary Radicalism and Late Victorian Print Culture* (Stanford University Press). Come join our book prize judges, Linda Hughes (Texas Christian University) and Lara Kriegel (Indiana University - Bloomington), and our book prize coordinator Melissa Valiska Gregory (University of Toledo), to celebrate this superb addition to Victorian Studies.

Original and timely, Elizabeth Miller's *Slow Print* is a book that has far-reaching significance for Victorian Studies as an interdisciplinary field of study. *Slow Print* cuts a broad swath across radical politics, publishing and book history, the Victorian market, periodicals, and the literary genres of fiction, drama, and poetry, offering a point of connection with nineteenth-century studies in all of its interdisciplinary richness. Through pioneering and pathbreaking scholarly research, Miller has excavated materials not readily accessible in major US libraries or in digitized databases. Thus the research, like the conceptualization of "slow print" itself, is highly original. "Slow Print" is, moreover, an important conception that challenges the preoccupations in our own moment of quick production for a ready market. In so doing, it suggests how Victorian Studies as a field might intervene in ethical discussions of the literary marketplace today.

CONFERENCE SCHEDULE

THURSDAY, NOVEMBER 13TH

8:00-8:30 AM

Breakfast

Provided by The London Hilton

8:30-10:00 AM

Session I

1A “Botanizing on the Asphalt”: Psychological and Social Analysis in Urban Realism

Room: Prince of Wales

Chair: Geoffrey Baker, California State University, Chico

“The Distinctive Peculiarity of Organic Action”: Urban Realism, Adaptive Psychology,
and Charles Dickens’s *Our Mutual Friend*
Adam Watkins, Purdue University

“Somebody’s Theory but Nobody’s Practice”: The Aesthetics of Tom-all-alone’s
Laura Eidam, Saginaw Valley State University

Ruskin in the Suburbs
Deanna Kreisel, University of British Columbia

1B **Classifying Victorian Jews**

Room: Duke of Connaught

Chair: Amanda Sharick, University of California, Riverside

Critical Classifications: Israel Zangwill, English Jewry, and the *Jewish Quarterly Review*
Meri-Jane Rochelson, Florida International University

Returning to the Fold?: Classifying Jewishness in Victorian Fiction
Sarah Gracombe, Stonehill College

Pastoral, Elegy, and Anglo-Jewish Poetry of the Nineteenth Century
Karen Weisman, University of Toronto

1C **Camera Lucida**

Room: Ballroom West

Chair: Jo Devereux, Western University

A Photographer’s Classifying Eye: John Thomson in “Indochina”
John McBratney, John Carroll University

Insurgent Images: Visual Narratives of the Indian Rebellion of 1857
Megha Anwer, Purdue University

Optative Movement and Classes of Addicts in *Dr Jekyll and Mr Hyde*
Adam Colman, University of Massachusetts Amherst

1D Heredity and Genealogy

Room: Windsor Club

Chair: Matthew Trammell, Case Western Reserve University

Portraits of Heredity in Hardy and Wilde
Andrew Christensen, Boston University

Sybil, or The Two Nations, or the Two Classes, or the Two Peerages, or the Two Races
Nasser Mufti, University of Illinois, Chicago

“Revised by Posterity”: Reputation, Classification, and Biographical Narrative
in Francis Galton’s *Hereditary Genius*
Rebecca Mitchell, University of Texas–Pan American

**1E Measuring Moral Progress in Nineteenth-Century Britain:
Classifying Readers, Citizens, and Characters**

Room: Duke of Albany

Chair: Kristen Pond, Baylor University

“To Stand on the Highest Pinnacle”: Objectivity and Sympathy in
Harriet Martineau’s Classification System
Kristen Pond, Baylor University

Literary Classification and the Foreign Supplement in DeQuincey’s *Confessions*
and *Blackwood’s Edinburgh Magazine’s* “Noctes Ambrosianae”
Bethany Shepherd, Adrian College

“Classed and done with”: The Paradox of Categories and Realist Characterization in Gissing
Maria Su Wang, Biola University

On the Character of “Living Fossils”: Charles Darwin’s Platypus and Thomas Hardy’s Tess
Rebecca Summerhays, Harvard University

1F Women’s Writing Declassified: Writing on the Generic Edge

Room: Queen Victoria

Chair: Johanna Brinkley Tomlinson, University of Iowa

No Longer “Statues’ Limbs Past Prick and Ache”: Textual Performance
in the Closet Dramas of Augusta Webster
Annmarie Steffes, University of Iowa

Crossing Classifications: History and Fantasy in E. Nesbit's *The Story of the Amulet*
Johanna Brinkley Tomlinson, University of Iowa

“That middle range of feeling”: Dora Greenwell's Articulations of
Devotion and Doubt through Generic Innovation
Anna Stenson Newnum, University of Iowa

1G William Morris, Socialism, and the Politics of Classlessness

Room: Suite 300

Chair: Mark Allison, Ohio Wesleyan University

The Decorative Arts or the Art of Life?: Morris, Socialism, and the Politics of Aesthetics
Mark Allison, Ohio Wesleyan University

William Morris and Eco-Socialism
Elizabeth Carolyn Miller, University of California, Davis

Morris, Socialism, and the Politics of Para-Politics
Rob Breton, Nipissing University

10:00-10:30 AM Break

10:30 AM-12:00 PM Session II

2A Wilkie Collins After Sensation

Room: Prince of Wales

Chair: Tabitha Sparks, McGill University

Reading the Relationship Between Realism and Sensation in *The Woman in White*
Janice Allan, University of Salford

Heart and Science and the Philosophy of Medicine
Andrew Mangham, University of Reading

Homewreckers and Shipwrecks: Writing about Divorce in *The Evil Genius*
Tabitha Sparks, McGill University

2B Classifying Collaboration: Pre-Raphaelite Production and Relations

Room: Duke of Connaught

Chair: Kirstie Blair, University of Stirling

Translation as Collaboration and the Early Work of Dante Gabriel Rossetti
Sarah Storti, University of Virginia

Musico-Literary Collaborations: Pre-Raphaelite Poetry in Music
Mary Arseneau, University of Ottawa

A Typographical Adventure: Classifying Collaboration & Sympathy in the Kelmscott Press
Heather Bozant Witcher, Saint Louis University

2C Class and the Classifications of Victorian Theater

Room: Duke of Edinburgh
Chair: Mary Isbell, University of New Haven

Re-Classifying Bombastes Furioso: Burlesque in the Amateur Repertoire
Mary Isbell, University of New Haven

Broadway Jane: Melodrama, Liberty, and the Gothic
Sharon Aronofsky Weltman, Louisiana State University

Mere Melodrama: Formal Contagion and Genre Classification on the Victorian Stage
Matthew Buckley, Rutgers University

2D Classifying Parts and Pieces: Responding to Victorian Disability

Room: Ballroom West
Chair: Rachel Herzl-Betz, University of Wisconsin-Madison

Classifying Disability in the Digital Archive
Karen Bourrier, University of Calgary

Life in the Cage: The Invalid and the Space of the Sickroom
Rachel Herzl-Betz, University of Wisconsin-Madison

Making Whole: Michael Field's Extensions of Sappho's "Loose Limbed, Mutilated" Fragments
Pearl Chaozon-Bauer, University of California, Davis

2E Degrees of Reality: Categorizing the Experience of Reading George Eliot

Room: Windsor Club
Chair: Rachel Ablow, University at Buffalo, SUNY

The Secret History of Victorian Readers
Elaine Auyoung, University of Minnesota, Twin Cities

Alternate Fictional Realities: Re-Writing George Eliot in Periodical Criticism
Lesley Goodman, Macalester College

"That Imagined 'Otherwise'": *Middlemarch's* Counterfictions
Debra Gettelman, College of the Holy Cross

2F What Is/Was a Ballad?

Room: Duke of Albany
Chair: Veronica Alfano, University of Oregon

Against Lyricization: Swinburne's English Balladry of the 1860s
Elizabeth Helsinger, University of Chicago

Tirra-Lirrical Ballads: Tennyson's Stanzas and the Philosophy of Meter
Naomi Levine, Rutgers University

Ballad Conventions: Interpretations of "Agnes and the Half-Man"
Letitia Henville, University of Toronto

2G The Social Body

Room: Queen Victoria

Chair: Chris R. Vanden Bossche, University of Notre Dame

“The British Bee Hive”: George Cruikshank and Franchise Reform
Janice Carlisle, Yale University

Subjective Economies and the Victorian Census
Sean Grass, Iowa State University

Income Inequality Victorian Style
Elaine Hadley, University of Chicago

Sympathy and the Consciousness Industry: Examining the Political Economy
of Communication in Elizabeth Gaskell's *North and South*
Melissa McGregor, Simon Fraser University

2H Time's Classes

Room: Suite 300

Chair: Mary Mullen, Texas Tech University

Narrating Old Age in Thomas Hardy's *The Well-Beloved*
Jacob Jewusiak, Valdosta State University

Institutional Time, Otherwise: Illiteracy in an Age of Improvement
Mary Mullen, Texas Tech University

The Seamstress, the Novelist, and the Romance of Time
Sue Zemka, University of Colorado, Boulder

12:00-1:00 PM Lunch

Room: Ballroom Centre and East
Provided by The London Hilton

1:00-2:30 PM Session III

3A Of Muscles and Men

Room: Prince of Wales

Chair: Lauren Gillingham, University of Ottawa

Micromasculinities: The Splintering of Hegemonic Masculinity in Victorian Studies
Beth Newman, Southern Methodist University

Classifying Service: Thomas Hardy's Soldiers and Sailors At Home
Aeron Hunt, Brown University

Reclassifying Muscles: Eugen Sandow and the Late Victorian Male Body
Martin Danahay, Brock University

3B Stillness and Slowness

Room: Duke of Connaught
Chair: Elizabeth Carolyn Miller, University of California, Davis

A Study of Stillness: Taxidermy as Paradox of Classification
Jenny Pyke, Mount Holyoke College

Mind the Gap: Slow Reading and the Kelmscott Press
Jeff Rients, Illinois State University

Hardy's Wait: The Temporary Temporal Category
Emily Harrington, University of Colorado at Boulder

3C Public Health

Room: Duke of Edinburgh
Chair: Kari Nixon, Southern Methodist University

“Battle With This Terrible and Mysterious Enemy”: Public Health and Warfare in Bram Stoker’s *Dracula*
Lorenzo Servitje, University of California, Riverside

(Re)Classifying the Social Reform Novel: Neglect and Miasmatic Accumulations in Dickens’s *Bleak House* and *Household Words*
Marie Martinez, Texas Christian University

Beyond the Noble, the Sick, and the Dead: Classifying Indian Women during the 1897 Poona Plague and Famine
Sharleen Mondal, Ashland University

3D Weird Science

Room: Ballroom West
Chair: Peter M. Logan, Temple University

Humanoid Classification in Bulwer-Lytton’s *The Coming Race*
Kja Isaacson, University of Ottawa

Champagne in the shrubbery: sex, science, and space in J.J.J. Tissot’s London conservatory
Samantha Burton, University of Southern California

“The Cat Before It Has Fallen”: Animality, Primitivism and Edward Carpenter’s Disease of Civilization
Dennis Denisoff, Ryerson University

3E After the End of History 1: Science and the Aesthetics of Objectivity

Room: Windsor Club
Chair: Sharon McGrady, Seton Hall University

Signs Taken for Objects: Pater and Latour
David Coombs, Clemson University

The Lost Futures of the Novel: Desire, Deviation, and the Curve of History in *Richard Feverel*
Michael Tondre, Stony Brook University

The Arctic in the Anthropocene: Scientific Voyages, Deep Time, and Planetary Contexts
Benjamin Morgan, University of Chicago

3F Marriages, Convenient and Otherwise

Room: Duke of Albany

Chair: Pearl Chaozon-Bauer, University of California, Davis

Real Marriages: Troubled Wedlock and Late-Victorian Literary Form
Jill Galvan, Ohio State University

Of Bigamous Alliances and Monogamous Ideals: Marriage,
Modernity, and the Transimperial
Sukanya Banerjee, University of Wisconsin-Milwaukee

Marrying into the Governing Class: Marriage and the Victorian State in *Phineas Redux*
Gregory Brennen, Duke University

3G Crimes and Misdemeanours

Room: Queen Victoria

Chair: Megha Anwer, Purdue University

Infanticide and the Dramatic Monologue
Melissa Valiska Gregory, University of Toledo

Classifying Crime: "Jill" the Ripper and Taxonomies of Murder
Marlene Tromp, Arizona State University

Classifying Lies in an East End Archive
Heidi Kaufman, University of Oregon

3H Utterance and Articulation

Room: Suite 300

Chair: Diane Piccitto, University of Toronto

Pronouncing Rhyme: Rhyme, Social Class, and the Standardization of English, 1860-1910
Adam Mazel, University of Michigan

Stuttering's Haunted Speech: Media History, Mechanical Voices, and the Uncanny
Daniel Martin, MacEwan University

2:30-2:45 PM

Break

Coffee and tea provided

2:45-4:15 PM

Session IV

4A After the End of History 2: The Specter of Presentism

Room: Prince of Wales

Chair: Ruth M. McAdams, University of Michigan

“About Japan”: The Mikado and Disavowal
Joseph Lavery, University of California, Berkeley

History’s Second-Hand Bookshop: Race, Reading, and Secularity
in *Daniel Deronda* and *The Spanish Gypsy*
Sebastian Lecourt, University of Konstanz

Forms without Features: Hardy, Denotation, and the Categories of Realism
Daniel Wright, University of Toronto

4B Visual Imagination

Room: Duke of Connaught

Chair: Natalie Prizel, Yale University

The Non-Taxonomical Mayhew
Natalie Prizel, Yale University

From London Types to Haunting Pictures: Investigative Journalism
and the Invisible Links of Classification
Miranda Mattingly, University of Missouri-Columbia

Classifying the Canine Hero: “Queen Victoria’s Dogs”
and the Animal Stories of Elizabeth Gaskell
Julia Chavez, Saint Martin’s University

4C Gothic Taxonomies

Room: Duke of Edinburgh

Chair: Jo Sullivan, Duquesne University

Tracing Superstition in the Science of Mind: Victorian Night-Mares and the New Witch
Stephanie Schatz, Purdue University

“Endless Forms Most Beautiful”: Darwinism and Ambivalence in *Carmilla*
Veronica Litt, McMaster University

Gothic Taxonomies: Heredity and the Gothic Novel
Elizabeth Pellerito, Independent Scholar

4D Reconceiving Image/Text Relations: Classes and Functions

Room: Ballroom West

Chair: Linda Shires, Yeshiva University

Beyond Type: Reading the Illustrated Capital in Victorian Periodicals
Lorraine Janzen Kooistra, Ryerson University

Re-Classifying Poetry; or, The Matter of Form

Alison Chapman, University of Victoria

Three Text-Image Relationships in Wessex Poems and Cognitive Styles

Linda Shires, Yeshiva University

4E Affective Disorder: Experience, Sensation, Atmosphere

Room: Windsor Club

Chair: Rachel Ablow, University at Buffalo, SUNY

Transfers of Experience: Meynell, Sinclair, Brontë

Adela Pinch, University of Michigan

The Atmosphere of *Bleak House*

Elisha Cohn, Cornell University

Feeling Hypochondriacal

Rachel Ablow, University at Buffalo, SUNY

4F Literary Borders

Room: Duke of Albany

Chair: Lesley Goodman, Macalester College

“And love that grows”: Patmore, Marriage, and the Victorian Verse-Novel

Stefanie Markovits, Yale University

Inventing Lyric: Victorian Anthologies and the Excerpt as Poem

Casie LeGette, University of Georgia

Declassifying the Self: The Sketch as Transformative Genre

Mary Wilson Carpenter, Queen's University

4G Biopolitics

Room: Queen Victoria

Chair: Lorenzo Servitje, University of California, Riverside

Women's Weepies: Sensation Fiction and Genres of Feeling in Victorian Women's Culture

Lauren Gillingham, University of Ottawa

The Biopolitical Friend in Bentham and J.S. Mill

Stefan Waldschmidt, Duke University

Class and the Biopolitical Gaze in Mary Elizabeth Braddon's *Lady Audley's Secret*

Sherrin Berezowsky, MacEwan University

4H Human Traffic

Room: Suite 300

Chair: Amy Montz, University of Southern Indiana

“If Love Be Slavery, What is Marriage?”: The Victorian Afterlife of British Slavery

Lucy Sheehan, Columbia University

Fashioning Freedom: Clothing, Class, and Black Subjectivity on the Transatlantic

Anti-Slavery Lecture Circuits

Stephanie Higgs, Vanderbilt University

Whitewashing the Ship’s Hold: Distancing Contract from Slavery in the Pacific Labour Trade

Michelle Elleray, University of Guelph

4:15-4:30 PM

Break

Coffee and tea provided

4:30-6:00 PM

Keynote I:

Tim Barringer, Yale University

“In Search of An English Folk: Art and Music c. 1900”

Room: Ballroom Centre and East

Chair: D. M. R. Bentley

6:00-6:30 PM

Walk to Museum London (421 Ridout St. North)

6:30-8:00 PM

Gala Reception

Co-sponsored by Cambridge University Press, celebrating the 100th title in the Studies in Nineteenth Century Literature Culture series.

Location: Museum London, 421 Ridout St. North

This event is free for all conference registrants.

FRIDAY, NOVEMBER 14TH

8:00-8:30 AM

Breakfast

Provided by The London Hilton

8:00-10:00 AM

NAVSA Advisory / Executive Committee Meeting

Room: Boardroom III

8:30-10:00 AM

Session V

5A

Fellow Creatures

Room: Prince of Wales

Chair: Anna Gibson, Duquesne University

“All Creatures Great And Small”: Who Are They?

Don LePan, Broadview Press, and

Maureen Okun, Vancouver Island University

Charles Dickens, Human Zoology, and the Species of London

Danielle Coriale, University of South Carolina

The Difficulties of “Botanizing on the Asphalt”: Urban Mysteries
and Kaleidoscopic Taxonomy

Sara Hackenberg, San Francisco State University

5B

Class-rooms

Room: Duke of Connaught

Chair: Mary Mullen, Texas Tech University

Class: School Stories and the Realist Novel

Cecily Hill, Ohio State University

Culture, Anarchy, Organization: Reforming the Public Schoolboy
in *Tom Brown's School Days*

Katherine Magyarody, University of Toronto

H.G. Wells: Biology Crammer

James Elwick, York University

5C

Slime, Ooze and Procrastination

Room: Duke of Edinburgh

Chair: Julia Chavez, Saint Martin's University

Procrastination and Perseverance: *Bleak House*, the Great Exhibition,
and Self-Help as Works in Progress

Barbara Leckie, Carleton University

Filth or fantasy? Water, slime, and decadent microscopy
Meegan Kennedy, Florida State University

New Life from the London Ooze: Primordial Fog in
 Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde*
Pascale Manning, University of Wisconsin Oshkosh

5D Natural History and Narrative

Room: Ballroom West
Chair: Kaelin Alexander, Cornell University

Taxonomizing Forms Of Victorian Science/Fiction: Exhibiting Fiction
 And Anatomy in Richard Owen's Museum & Charles Dickens' *Our Mutual Friend*
Kyle Fetter, University at Buffalo, SUNY

"The Sweepings of Science": Interpreting Natural History in
 the Museum and the Novel
Drew Banghart, Case Western Reserve University

"A jumbling and bumbling throughout the whole arrangement":
 Classification systems at South Kensington, 1851-74
Thomas Prasch, Washburn University

5E Strange Cases

Room: Windsor Club
Chair: Meri-Jane Rochelson, Florida International University

Materialisation: The Strange Case of Florence Marryat and Rosina Showers
Emma Francis, University of Warwick

"There Must Be Some Magnetic Chain Between Two Beings":
 Classifying Mesmeric Attraction in M.E. Braddon's Ghost Stories
Indu Ohri, University of Virginia

Classifying Knowledge: Scientific "Progress" and the Evolution
 of Detective Fiction
Leigha McReynolds, George Washington University

5F Bad Object-Choices: Women's Writing and India in the Long Nineteenth Century

Room: Duke of Albany
Chair: Ross Forman, University of Warwick

Conversion as Synthesis and Category Error in Sydney Owenson's *The Missionary*
Suzanne Daly, University of Massachusetts Amherst

“[A] more intellectual and useful life”?: Negotiating wifehood in the Indian Ladies’ Magazine

Tara Puri, University of Warwick

“Not entirely suited... to this humdrum nineteenth century”: India, Ethnography, and the Entanglement of Desire in Annie Sophie Cory’s *Anna Lombard* (1901)

Ross Forman, University of Warwick

5G Other Victorians

Room: Queen Victoria

Chair: Sarah Bull, Simon Fraser University

Classifying Obscenity by Publisher: Pornographers, “Quack” Medical Firms, and Borderline Publication in Mid-Victorian Britain

Sarah Bull, Simon Fraser University

Vivisection, Pornography, and the Pleasure of the Invisible in H. G. Wells’s *The Island of Doctor Moreau*

David Agruss, Montana State University

Penetrating Boundaries: An Ethics of Anti-Perfectionism in Victorian Pornography

Thomas Joudrey, Pennsylvania State University

5H Water Babies and Other Fantasies

Room: Suite 300

Chair: Melissa Valiska Gregory, University of Toledo

Re-Classifying the Victorian Child: The Fairy Books, Anthropology, and the Acculturation of the Child Reader

Andrea Day, University of Toronto

Kingsley’s Chrono-Baby: Standardized Fictions of Class Time and Classed Bodies

Tobias Wilson-Bates, University of California, Davis

Queer Companions: Sexology, Child Study and the Fin-de-Siècle Imaginary Friend

Ellen Crowell, Saint Louis University

10:00-10:30 AM

Break

Coffee and tea provided

10:30 AM-12:00 PM **Session VI****6A Alice Meynell Unclassified**

Room: Prince of Wales

Chair: Adela Pinch, University of Michigan

Vigo Street Sappho? Alice Meynell and the Bodley Head Press
Linda Peterson, Yale University

Ideal Sermons: the theological method of Alice Meynell's lyrical essays
Mark Knight, University of Toronto

Alice Meynell's "Approach"
Jonathan Farina, Seton Hall University

6B Aestheticism in the World

Room: Duke of Connaught

Chair: Jacob Jewusiak, Valdosta State University

"Every type of beauty": Transatlantic Aestheticism and Classes of Female Aesthete
Petra Clark, University of Delaware

"Basically Complete Sexual Anarchy, Which is Always a Good Thing": Handcrafting Queer Affective Archives through the Victorian "Hindoo" Freak Show
Ann M. Garascia, University of California, Riverside

Traveling Classification: George Eliot and the Postcolonial
Oliver Lovesey, University of British Columbia

6C Jewish Types

Room: Duke of Edinburgh

Chair: Peter J. Capuano, University of Nebraska

"Illuminated Type": *Daniel Deronda*, Social Fact and George Eliot's Character System
Rosetta Young, University of California, Berkeley

(En)gendering the "Jewish type": Photography and the Woman Question in Amy Levy's *The Romance of a Shop*
Amanda Sharick, University of California, Riverside

Judith and Esther in London: Jewish Affect as a Category of Emotion
Richa Dwor, University of Leicester

Classifying Political Enemies: The "Arch Villain" and the "Mephistopheles of Statemanship"
Robert O'Kell, University of Manitoba

6D Backgrounds, Ephemera, and Victorian Aesthetic Categories

Room: Ballroom West

Chair: Rachel Teukolsky, Vanderbilt University

Smoking Dickens: Cigarette Cards, Fiction, and Mass Information
Susan Zieger, University of California, Riverside

Cartomania: Sensation, Celebrity, and the Democratized Portrait
Rachel Teukolsky, Vanderbilt University

Surrounds, Backgrounds, and the Overlooked
Kate Flint, University of Southern California

6E Cross-Species Encounters

Room: Windsor Club

Chair: Anna Feuerstein, University of Hawaii-Manoa

Considering the Lobster: Worrying the Crustacean-Human Divide
in Victorian England
Alice Tsay, University of Michigan

Ants, Insects, and Automaton: Classifying Creatures in Thomas Hardy's
The Return of the Native
Anna West, University of St Andrews

Dickens' Cross-Species Encounters
Erin Piotrowski, University of Toronto

6F Reclassification in the Colonies: Miners, Mormons, and Unmarried Women

Room: Duke of Albany

Chair: Neil Hultgren, California State University, Long Beach

Colony of Dreadful Delight
Melissa Free, Arizona State University

Becoming "Cousin Jacks": Mining Communities, "British Childhood,"
and How the Cornish Became Civilizers
Danielle Kinsey, Carleton University

The "Peculiar Institution": Mormons and the Work of Empire in Catherine Helen Spence
Terra Walston Joseph, Rider University

6G Thing or Object

Room: Queen Victoria

Chair: Susan Hroncek, Wilfrid Laurier University

The Adventures of *The Moonstone*: Detection and It-Narratives
Patrick Chappell, Rutgers University

No Ideas but in Things: "Lermolieff Mania" and the Invention of Scientific Connoisseurship
Margaret Deli, Yale University

Gothic Things in Robert Browning and Nathaniel Hawthorne:
Far-Reaching Tendrils of the Victorian Gothic
Alec Magnet, Graduate Center, CUNY

6H Devant la Loi

Room: Suite 300
Chair: Melissa Jenkins, Wake Forest University

Presumptions
Ayelet Ben-Yishai, University of Haifa

Classifying Evidence: Detection, Character, and Belief in the Victorian Novel
Geoffrey Baker, California State University, Chico

"The peculiar circumstances of this unhappy case": The Admiralty,
the Lost Franklin Expedition, and the Classification of Death
Erika Behrisch Elce, Royal Military College of Canada

12:00-1:30 PM Network Lunches
Boxed lunches provided

Session One

Submitting to an Academic Journal

Room: Ballroom West
Facilitators: Lisa Surridge and Mary-Elizabeth Leighton
(managing editors of the [Victorian Review](#)),
and Ivan Kreilkamp (co-editor of [Victorian Studies](#))

Session Two

Publishing a Monograph with an Academic Press

Room: Duke of Connaught
Facilitator: Linda Bree ([Cambridge University Press](#))

Session Three

Publishing a Critical Edition

Room: Queen of Victoria
Facilitators: Don Le Pan ([Broadview Press](#)), and Marjorie Stone
and Beverly Taylor (volume editors of *The Works of
Elizabeth Barrett Browning* ([Pickering and Chatto](#))).

Session Four

Creating a Digital Archive

Room: Duke of Edinburgh

Facilitators: Natalie Houston (Projector Director, [The Visual Page](#), Co-Director and Technical Director, The Periodical Poetry Index), and Karen Bourrier (Project Director, [Nineteenth-Century Disability: Cultures & Contexts](#)).

Session Five

Academic Blogging and Social Networking

Room: Prince of Wales

Facilitators: Daniel Martin ([The Floating Academy: A Victorian Blog](#)), and Lisa Hager (twitter [@lmhager](#) and contributor to [Journal of Victorian Culture Online](#)).

Session Six

What I Did Right (and Wrong): Advice from Authors on Publishing your First Book

Room: Suite 300

Facilitators: Joshua King (Baylor University) and Jill Rappoport (University of Kentucky).

1:30-3:00 PM

Session VII

7A **Objecting to Empire**

Room: Prince of Wales

Chair: Amy Woodson-Boulton, Loyola Marymount University

Museum Gothic

Karen Macfarlane, Mount Saint Vincent University

A Skin Disorder

Ann Colley, SUNY College at Buffalo

From Aladdin to Animism: The Making of the Victorian Magical Object

Dan Fang, Vanderbilt University

7B **Exhibiting Identities**

Room: Duke of Connaught

Chair: Jo Devereux, Western University

“On the Line” at the Royal Academy: Elizabeth Thompson Butler and Women Artists’ Exhibition Space in the 1870s and 1880s

Jo Devereux, Western University

A Class of Their Own: Fair Women and Exhibition Culture

Meaghan Clarke, University of Sussex

Titling as Classifying in the Victorian Art Museum

Ruth Bernard Yeazell, Yale University

7C Going Postal

Room: Duke of Edinburgh

Chair: Nasser Mufti, University of Illinois at Chicago

Circulation and the Victorian Postal Imaginary

Kevin Sigerman, Rutgers University

Casting About: Classifieds in Colonial Newspapers

Priti Joshi, University of Puget Sound

The 'Mysterious and Marvellous' Classification of Victorian Fiction
in Mudie's Catalogue

Christie Allen, University of Michigan, Ann Arbor

7D Categories of the Global

Room: Ballroom West

Chair: Sukanya Banerjee, University of Wisconsin-Milwaukee

Coevality

Helena Michie, Rice University

Longue Durée

Lauren M. E. Goodlad, University of Illinois, Urbana-Champaign

Parody

Tanya Agathocleous, Hunter College, CUNY

7E Genre and the Classification of the Real

Room: Windsor Club

Chair: Meredith Martin, Princeton University

Dickens's Elliptical Oceans

Cannon Schmitt, University of Toronto

The Aesthetics of Melodramatic Form

Carolyn Williams, Rutgers University

"I saw/ something": The Verse Novel and the Genre of the Real

Dino Franco Felluga and Emily Allen, Purdue University

7F Calendrical Calibrations

Room: Duke of Albany
Chair: Kate Holterhoff, Carnegie Mellon University

The Intelligence of Earthworms: Darwin, Animal Architects,
and Mind as Emergent Property
Daniel Bivona, Arizona State University

Lyell's Experimental History
Tina Young Choi, York University

Walter Pater and W. K. Clifford: Geometers of History
Amanda Paxton, Trent University

7G Dangerous Sympathy

Room: Queen Victoria
Chair: Mark Allison, Ohio Wesleyan University

Romantic Habits, Victorian Poetics, and the Ethics of Classification
Melissa Jenkins, Wake Forest University

Classifying Emotion: Transindividual Affect in *A Tale of Two Cities*
Pamela Gilbert, University of Florida

Tennyson's "Secular Abyss": Rethinking Categories of "The Secular"
and "The Religious"
Joshua King, Baylor University

7H Women Interrupting

Room: Suite 300
Chair: Jason Boyd, Ryerson University

A 'poem of a new class': *Aurora Leigh*, *Amours de Voyage*,
and Poetic Interruption
Samantha MacFarlane, University of Victoria

Defying Genre and Gender Boundaries: Michael Field's
Literary "Songs"
Joanna Swafford, SUNY New Paltz

L.E.L.'s Tumblr Feed: Gender, Gift Books, and Virtual Bodies in Victorian Poetry
Caolan Madden, Rutgers University

2:30-5:00 PM

Western Library Tour

Location: D. B. Weldon Library and Pride Library

Shuttle buses will leave from the lobby of the Hilton at 2:30 PM and return
participants to the hotel by 5:00 PM

3:00-3:15 PM

Break

Coffee and tea provided

3:15-4:45 PM

Session VIII

8A

Serials and Periodicals

Room: Prince of Wales

Chair: Thomas Recchio, University of Connecticut

Turning Japanese: The Case of *Japan Punch*

Elizabeth McAdams, University of Michigan

When the Serial is Lyrical: Thomas Hardy's Return to "Wild Regions of Obscurity"

Amy Kahrmann Huseby, University of Wisconsin-Madison

The Genre of Christian Realism in Dinah Mulock Craik's *Mistress and Maid*

Lisa Surridge and Mary Elizabeth Leighton, University of Victoria

8B

Organizing Objects

Room: Duke of Connaught

Chair: Alec Magnet, Graduate Center, CUNY

"As We Might Do if We Loved Her": Classifying Sympathy in *The Eustace Diamonds*

Danielle Barkley, McGill University and Bishop's University

"Sensible signs": Object Lessons, Victorian education, and The Great Exhibition of 1851

Elizabeth Hoiem, East Carolina University

The Album Archive

Deborah Lutz, Long Island University, Post

8C

A Blur of Colour

Room: Duke of Edinburgh

Chair: Linda Shires, Yeshiva University

Never "Only Two Kinds"

Irena Yamboliev, Stanford University

Color as Classification in Charlotte Brontë's *Jane Eyre*

Jessica Durgan, Bemidji State University

Synaesthesia and Tezuka's Beardsley: Entangled Arts, Queer Subjects,
and the Transnational Afterlife of Aestheticism

Anna Maria Jones, University of Central Florida

8D Sorting Out Dickens

Room: Ballroom West

Chair: Caitlin Silberman, University of Wisconsin-Madison

Classifying Dickensian Classes By Hand

Peter J. Capuano, University of Nebraska

Insanity and Eccentricity in Dickens

Peter M. Logan, Temple University

Mr. Venus's Miscellany: Shop, Collection, Hoard

Priyanka Anne Jacob, Princeton University

8E Dickens and Co.

Room: Windsor Club

Chair: Jonathan Farina, Seton Hall University

Identifying "Our Mutual Friend": Dickens' Definite Descriptions

Jonathan Lee, University of California, Riverside

Categorizing *The Pickwick Papers*: Transportation and the Epistemology of the Novel

Kyoko Takanashi, Indiana University South Bend

"Nature Never Writes a Bad Hand": *Bleak House*, Physiognomy,
and the Classification of Character

Tyson Stolte, New Mexico State University

8F Aesthetic Visions

Room: Duke of Albany

Chair: Steven Bruhm, Western University

Connoisseurs of Culture: Beauty, Knowledge, and Sexual Difference in *Portrait of a Lady*

Carolyn Laubender, Duke University

Swinburne's Epic Heroism and Bataille's Theory of Eroticism

Diane Piccitto, Plymouth University

"Monsters, or ogres, and chimeras": Making Sense of the Horror in Whitechapel

Lara Rutherford-Morrison, Independent Scholar

8G Women's Expenditures

Room: Queen Victoria
Chair: Caolan Madden, Rutgers University

Classifying Conduct: Bankruptcy, Gentility, and the New Daughter in Victorian England
Leeann Hunter, Washington State University

Forgiving Her? Generous to a Fault in Trollope's Palliser Novels
Jill Rappoport, University of Kentucky

"Told by Her Faded Finery": The Classification of Dress in Victorian and Neo-Victorian Fiction
Amy Montz, University of Southern Indiana

8H Disease and Diagnosis

Room: Suite 300
Chair: Andrea Charise, University of Toronto Scarborough

Clitoridectomies, Green Sickness, and "Transcendental Medicine": Sexual, Scientific, and Generic Classifications in Arthur Machen's *The Great God Pan*
Jo Sullivan, Duquesne University

Medicalizing Women's Minds and Bodies: Dis-Organization and Maternal Impression in *The History of Sir Richard Calmady*
Livia Woods, Graduate Center, CUNY

"Du Délire des Négations": Jules Cotard's Vanishing Subjects
Zachary Samalin, University of Chicago

4:45-5:00 PM Break

Coffee and tea provided

5:00-6:30 PM Book Prize Roundtable

Room: Ballroom Centre and East

6:30-8:00 PM Graduate Student Social

Location: Upstairs Room at *Marienbad Restaurant and Chaucer's Pub* (122 Carling St.)

SATURDAY, NOVEMBER 15TH

SATURDAY, NOVEMBER 15TH

8:00-8:30 AM

Breakfast

Provided by The London Hilton

8:00-10:00 AM

Future Conference Organizers Meeting

Room: Boardroom III

8:30-10:00 AM

Session IX

9A

Gifted Women

Room: Prince of Wales

Chair: Marisa Palacios Knox, University of California, Berkeley

Fantasies of the Woman-Object: Recuperative Material Relationships
in Rossetti and Nesbit

Lee Anne Bache, Indiana University

New Taxonomies of Woman: Late-Victorian Fashion and
the Social Typing of Change

Kimberly Wahl, Ryerson University and Dara Greaves, University of Toronto

What Is an Actress?: *No Name* and Character Invasion

Marisa Palacios Knox, University of California, Berkeley

9B

Other Worlds

Room: Duke of Connaught

Chair: Tina Young Choi, York University

Victorian Travelers, Their Guidebooks, and the Evolution of a Pro-Tourist Tourist

Alex Milsom, University of California, Los Angeles

Literary Mutations: Varieties of Science-Fictional Discourses, 1840-1899

Stefania Forlini and Bridget Moynihan, University of Calgary

“The Electrical Theory of the Universe” and the Place of Working-Class
Theoretical Science in Early-Nineteenth-Century Britain

Kristen Rieger, University of Texas, Austin

9C

Flirting With Taste

Room: Duke of Edinburgh

Chair: Kate Flint, University of Southern California

From Fresco to the Reproductive Print: Medium, Materiality, and Communication

Christopher McGeorge, University of Southern California

Crystal Form: Ruskin's Mineralogical Histories

Anne Terrill, Rutgers University

"A Class of Homeless, Vagrant Governing-Machines": Thomas Babington Macaulay and Civil Service Reform

Eddy Kent, University of Alberta

9D Walk This Way

Room: Ballroom West

Chair: Susan Zieger, University of California, Riverside

Reclassifying the Cockney: Theatrical Adaptations of *The Pickwick Papers*

Taryn Hakala, University of California, Merced

From Georgics to GPS: Walking Through Calendars and Maps with Howitt, Martineau, and Others

Alison Booth, University of Virginia

Buffon Was Not A Bird: Dickens' Ravens and the Limits of Classification in *Barnaby Rudge*

Anna Feuerstein, University of Hawaii-Manoa

9E Secular Scripture

Room: Windsor Club

Chair: Mark Knight, University of Toronto

Class and Christianity in Elizabeth Gaskell's *Mary Barton*

Lynn Shakinovsky, Wilfrid Laurier University

"A great gulf fixed": Parable and Class Division in *Mary Barton*

Kate Lawson, University of Waterloo

Jesus and Adam Bede—Reworking Type in Light of German Higher Criticism

Jessica Hughes, University of Notre Dame

9F Genre

Room: Duke of Albany

Chair: Daniel Wright, University of Toronto

The Prism and the Pure White Light: Classifying Genre in Browning

Veronica Alfano, University of Oregon

Classifying the Art-Ballad: Genre as Anachronism

Justin Sider, Yale University

Reading Distance: Browning's Objective Poetics

Ben Richardson, Duke University

9G Exporting Empire

Room: Queen Victoria
Chair: Robert D. Aguirre, Wayne State University

The Moonstone and the Imperial Unconscious
Alisha Walters, Wilfrid Laurier University

Harriet Martineau: Taxonomy and the Victorian Travel Writer
Iain Crawford, University of Delaware

Classifying the Classifiers: Art History, Anthropology, and Ethnology in the Age of Empire
Amy Woodson-Boulton, Loyola Marymount University

9H Knowing After-Lives

Room: Suite 300
Chair: Peter G. Thoms, Western University

Antediluvianus loquitur: Posthumous Beddoes and Material Forms of Knowledge
Jessica Roberson, University of California, Riverside

The Monumental Moment: Historicizing St. Paul's Cathedral in the Late-Victorian Era
Dory Agazarian, Graduate Center, CUNY

Owning Napoleon: Historical Memorabilia in Victorian Literature and Culture
Ruth M. McAdams, University of Michigan

10:00-10:30 AM Break

Coffee and tea provided

10:30 AM-12:00 PM Session X

10A Popular Romances

Room: Prince of Wales
Chair: Rebecca Summerhays, Harvard University

Eyeing New Categories: William Morris's Late Romances and the Bibliographic Poetics of Attention
Aaron Donachuk, University of Toronto

Odysseus, Moses, and Ayesha: Romance and the Afterlife of the Novel
Neil Hultgren, California State University, Long Beach

Mental Evolution and Romance: Herbert Spencer, Marie Corelli, and Edward Bulwer-Lytton
Kate Holterhoff, Carnegie Mellon University

10B Physiology, Pathology, Pain

Room: Duke of Connaught

Chair: Livia Woods, Graduate Center, CUNY

Poems, Sensation, and the Victorian “Industrial Imaginary”: Contexts and Catalysts for the Physiological Poetics of “The Cry of the Children”

Marjorie Stone, Dalhousie University

Charlotte Brontë’s Headaches: Nosology and the Burden of the Sick Headache

Allison Fieldberg, The King’s University

Sex, Civilization, and Sensitivity: Classifying Female Bodies and Childbirth Pain in Late-Victorian Canada

Whitney Wood, Wilfrid Laurier University

10C Quixotic Taxonomies

Room: Ballroom West

Chair: Priti Joshi, University of Puget Sound

Outclassed: Henry Mayhew’s Quixotic Taxonomies

Herbert Tucker, University of Virginia

“The Man in the Crowd”: Class, Collectivity, and Racial Classification in Elizabeth Gaskell Daniel Novak, Louisiana State University

Daniel Novak, Louisiana State University

“All that mighty heart is lying still”: G.H. Lewes and the Impossible Classification of Organic Life

Andrea Charise, University of Toronto Scarborough

10D Organizations of Knowledge

Room: Windsor Club

Chair: Meegan Kennedy, Florida State University

Disciplining the Life Sciences: The Hunterian Legacy, 1813-61

Tilottama Rajan, Western University

Characterizing Knowledge: George Eliot and the Enlightenment Reclassification of Temperament

Supriya Rajan, University of Rochester

Was Matthew Arnold a Philosopher? Discipline and Identity in Mid-Victorian Philosophical Culture

Brian Eschrich, Indiana University

10E Queer Feminisms

Room: Duke of Albany

Chair: Suzanne Daly, University of Massachusetts Amherst

‘Queer Dreams’: Transgressing Boundaries, Resisting Classification in
Emily Brontë’s *Wuthering Heights*

Deborah Denenholz Morse, College of William and Mary

Novel Violations: The Hermaphrodite and the Failure of Form

Derek Bedenbaugh, University of South Carolina

Wasting Lives: Olive Schreiner in Africa

Jeanette Samyn, Indiana University

10F **Inscription / Encryption**

Room: Queen Victoria

Chair: Natasha Moore, Centre for Public Christianity

Cryptographic Realism: The Social without the Network in *Little Dorrit*

Jesse Rosenthal, Johns Hopkins University

“Bibliomaniacal foppery”: Typesetting and Typifying Old English

Sarah Weaver, University of Cambridge

Popular Hieroglyphics: Arthur Machen and the 1890s Exoteric Occult

Christine Ferguson, University of Glasgow

10G **Provinces and Colonies**

Room: Suite 300

Chair: Stephen Hancock, Brigham Young University–Hawaii

The Provincial Capital: Reading *Nostromo* with George Eliot

Kyle McAuley, Rutgers University

Resisting Classification: The Indian Rebellion of 1857 in Poetic Circulation

Mary Ellis Gibson, University of Glasgow

Beyond Classification: Trollope, the Spanish Main, and Racial Thinking in the Americas

Robert Aguirre, Wayne State University

10H **Classifying the (Non)Human “Other”**

Room: Duke of Edinburgh

Chair: Ivan Kreilkamp, Indiana University

Classifying Children, Animals, and the World through Song: The Bands of Mercy Movement of
Late-Nineteenth Century Britain

Alisa Clapp-Itnyre, Indiana University East

“Delirious with Inhuman Longings”: (De)Classifying the Beetle in the Fin de Siècle

Emily Cody, Ohio State University - Columbus

Hydrophobia, Heroism, and Hermits: Dogs and Class in the Periodical Press

Michelle Taylor, University of Iowa

12:00-1:30 PM

Graduate Student Professionalization Lunch

Room: Prince of Wales

NAVSA Theatre Caucus

Room: Duke of Connaught

1:30-3:00 PM

Seminars

Seminar A

Room: Prince of Wales

Chair: Richard Menke, University of Georgia

Audiotextual Criticism: Towards the Literary Historical Classification
of Early Spoken Recordings

Jason Camlot, Concordia University

Seminar B

Room: Duke of Connaught

Chair: Grace Kehler, McMaster University

Religion, Science, and Sexual Dissidence

Joy Dixon, University of British Columbia

Seminar C

Room: Duke of Edinburgh

Chair: Gillian Barker, Western University

Looking to Our Ancestors: Classifying the Human Past in
Nineteenth-Century Britain

Sadhia Qureshi, University of Birmingham

Seminar D

Room: Windsor Club

Chair: Christopher Keep, Western University

The Forms of Victorian Fiction

Elaine Freedgood, New York University

Seminar E

Room: Queen Victoria

Chair: Matthew Rowlinson, Western University

Armada! Sensation Fiction Dreams of the Real

Audrey Jaffe, University of Toronto

Seminar F

Room: Duke of Albany

Chair: Krista Lysack, King's University College at Western University

Historical Prosody and the New Archive

Meredith Martin, Princeton University

3:00-4:35 PM

Session XI

11A Self-Fashioning

Room: Prince of Wales

Chair: Anna West, University of St Andrews

The Literary Ecology of the English Lake District: Classifying Virtual Identities and Common Spaces

Margaret Linley, Simon Fraser University

Poets, Prophets, Pioneers: the Emerging Taxonomy of the Celebrity Scientist in Late Nineteenth Century Britain

Emilie Taylor-Brown, University of Warwick

Class and the Classifieds: Newspaper Poems, Advertising and the Working-Class Poet

Kirstie Blair, University of Stirling

11B Science and Aesthetics

Room: Duke of Connaught

Chair: Christine Ferguson, University of Glasgow

“The Lovebirds’ Wedding”: Sexual Selection and the Aesthetic Sense in the Art of Henry Stacy Marks

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Scientific Aestheticism and Aesthetic Science: Classifying Ether in John Davidson’s “Fleet Street”

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11C Plot, Schema, Event

Room: Duke of Edinburgh

Chair: Daniel Hack, University of Michigan

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Pattern and Process: Seriality in Dickens's Working Notes and the Digital Dickens Notes Project
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The Butler Did It: Class, Work, and Culture from "Brooksmith" to "Broken Wings"
Richard Menke, University of Georgia

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Natasha Moore, Centre for Public Christianity

Secrets for Sale: Servants, Social Mobility, and Sensation Fiction
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Room: Duke of Albany
Chair: Stephanie Schatz, Purdue University

"All this was very un-English": The Oriental and the Continental in Charlotte Brontë's
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Mudbank, Mist, Medway: Dickens and the Difficulties of Classifying Place
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Ghost Speed: Spectral Transportation and Its Materials
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11G Ethics and Reproduction

Room: Queen Victoria
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SATURDAY, NOVEMBER 15TH

“Behind the Veil”: Leslie Stephen’s Aesthetic Moral Typology
Sharon McGrady, Seton Hall University

Fruits of Other Labours: 1870s Feminism and the Female Readership of *Fruits of Philosophy*
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Classifying Idiocy, Racialising Idiocy: Social Ideology and Taxonomies of Idiocy
in the 1860s and 1870s
Patrick McDonagh, Concordia University

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Room: Suite 300

Chair: Deborah Lutz, Long Island University, Post

Mermaids, Women and Work: *Shirley*, Biopolitics and Fantasy
Hilary Strang, University of Chicago

Citizens of the World: Working-class Politics and G. W. M. Reynolds’s *Omar: A Tale of the War*
Ellen Rosenman, University of Kentucky

From Paternalism to Welfare State: Organic Argument in *Felix Holt*
John Kucich, Rutgers University

5:00-6:30 PM

Keynote II:

Gillian Beer, University of Cambridge

“Are you animal – or vegetable – or mineral?’ Alice and Others”

Room: Ballroom East

Chair: Matthew Rowlinson, Western University

6:30-7:00 PM

**Shuttle buses from The London Hilton
to Western Campus**

7:00-9:00 PM

Banquet

Location: Great Hall, Somerville House
Western University

9:00-9:30 PM

**Shuttle buses from Western Campus
to The London Hilton**

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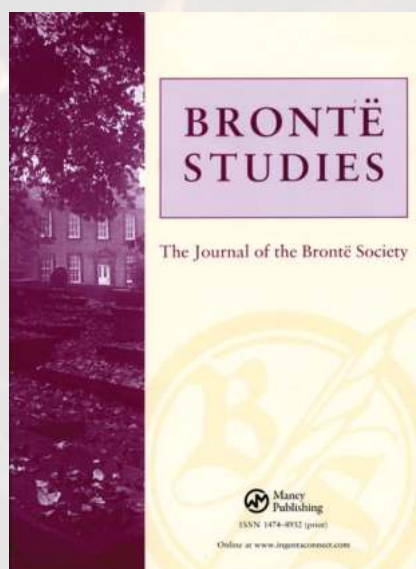
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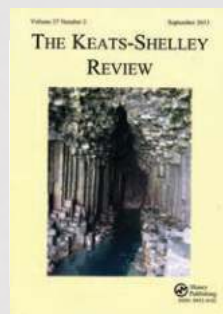
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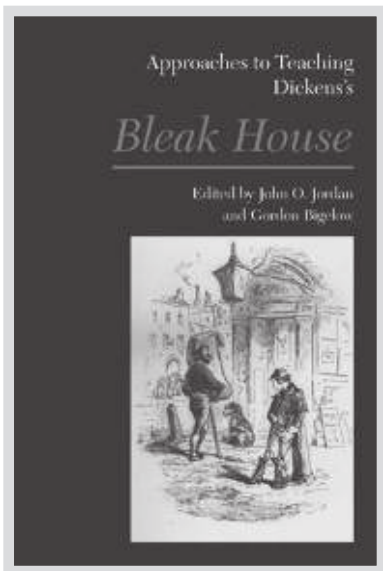
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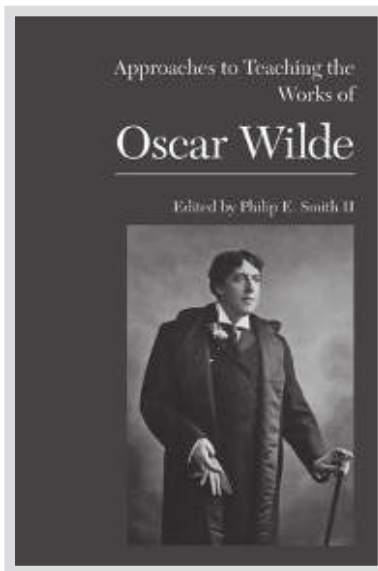
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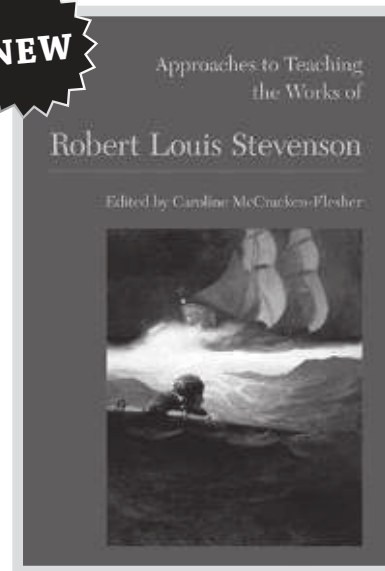
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Emigration	The world in the Victorian school
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