PLENARY SESSIONS

Plenary 1 – Tracy Davis, ‘Amelia Chesson Enters the Fourth Estate: “She must, therefore, be considered a pioneer in lady journalism”’

Plenary 2 – Herbert Tucker, ‘Compost Happens: A Synthetic Analysis’

Plenary 3 – Colin Cruise, 'Arranging Meanings: Pre-Raphaelite Compositions and Narratives'

Plenary 4 – Shearer West and panel, ‘The Value of Victorian Studies’

PANELS

Parallel Sessions 1: Thursday, 14:00-15:30

1a. The urban
Amanda Bull - ‘out of the London pavement’: [Re]composing urban character and consciousness at the fin de siècle
Zoe Crisp - The changing face of the urban back garden in England in the nineteenth century
Christine Corton - London Fog: Formlessness to Degeneration

1b. Publishing and Reception
Anne-Marie Beller - M. E. Braddon and Composition: Gender, Production, and Proliferation: ‘Of writing many books there is no end’
Jim Cheshire - Publishing Tennyson in the USA: the composition of books and the decomposition of relationships
Malcolm Cocks - Ruskin’s List: Censorship, German Books and the Composition of Ruskin’s Readers

1c. Women’s bodies and social context
Sos Eltis - “Working girls: melodramatic types and the rhetoric of sexual degradation”
Margaret Forsyth - Sown in Labour’s Soil: Industrial Poetry and the ‘Factory Girls’
Alexandra Messem - Decomposing the Body Politic: George Egerton’s Self-Mutilating Mistresses

1d. Trollope
Ortwin de Graef - Re/Composing Trollope for the Twenty-First Century
Frederik Van Dam – Empire as Allegory: Anthony Trollope in the Antipodes
Lauren M. E. Goodlad – The Mad Men in the Attic: Seriality and Identity in the Modern Babylon

1e. Religious Responses
Matthew Bradley - Composing Religious Experience: William James and the Uses of Degeneration Theory
Martin Dubois - George MacDonald: A Preacher in Fairy-Land
Richa Dwor - Julia Frankau, Amy Levy, and the Regeneration or Decline of Anglo-Jewish Life

Parallel Sessions 2: Thursday, 16:00-17:30

2a. Bodies and Texts
Monika Pietrzak-Franger - Syphilis and Modernity: Decomposing Bodies and the Literary Text
Sharon Bickle - Unweaving the Body: Composition and Decomposition in the Plays of Michael Field
Gavin Budge - Medicine and Cultural Criticism in G H Lewes: Dickens and the Decomposition of the Novel

2b. Thomas Carlyle
Katherine Inglis - Carlyle’s Laystall and Dickens’s Paper-Mill
David Sorensen - “Exploded and New-Made”: Industrialization, Decomposition and the Rebirth of Creativity in Thomas Carlyle’s Major Works
Helen Wright - ‘The Oddest Mixture of Scotch and German’: The Philosophical Composition of Thomas Carlyle’s Dynamic

2c. Knowledge Dissemination in Victorian Studies in Canada
Arlene Young - The Affect Project: Memory, Aesthetics, and Ethics
Rohan Maitzen - LitCrit 2.0: Academic Blogging and Other New Forms of Knowledge Dissemination
Michel Pharand - Deconstructing Disraeli: The Disraeli Project Archive

2d. The Press
Laurel Brake - ‘Composition’ and the Press: towards a 19C Grammar
Bob Nicholson - The Journey of a Joke: Composing and recomposing humour in the transatlantic popular press
Ingrid Hanson - Composition, Corpses, and the Deconstruction of Politics in Victorian Socialist Journalism

2e. Theatre
Kevin Morrison - John Morley’s Theater of Composition
Victoria Garlick - “Seventeen Halls of Glorious Entertainment”; The construction of the Broadhead Theatre Circuit
Karen Laird - Invisible Composition: John Courtney’s Adaptations of Jane Eyre and David Copperfield

Parallel Sessions 3: Friday, 09:00-10:30
3a. Political Contexts
Juliette Atkinson - The physical, moral, and cultural fall of Paris: Victorian novelists and the 1871 Commune
Robert O’Kell - Metaphors of Political Identity: Punch and Disraeli
Dan Bivona - An Intellectual on the “Disintegrating” Effects of Intellect: Benjamin Kidd’s Social Evolution and the Problem of Intellect

3b. Compositions: Mind and Memoir
Phillip Erchinger - Experiment as Writing, Writing as Experiment: Compositions of Life and Mind in G.H. Lewes
Amber Regis - Collage, collecting and self-making in the Memoirs of John Addington Symonds
Ann Heilmann - The Pleasures of Composition in the Age of Decomposition: Deferred Desire and Textual Consummation in George Moore’s Memoirs of My Dead Life

3c. Thomas Hardy
Jacqueline Dillion - Hardy’s “The Bride-Night Fire”: (De)Composing “The Fire at Tranter Sweatley’s”
Dehn Gilmore - ‘The Interesting Subject of the Art of the Future’: Thomas Hardy’s Poetic Turn
Roger Ebbatson - Far from the Madding Crowd: Female Individualism and Swampy Decomposition

3d. The Supernatural
Louisa Hodgson - ‘I am not a witch. I know hardly what you mean when you say I am’: The (De)composition of the Monstrous Transatlantic Witchcraft Narrative
Jordan Kistler - Decay, Degeneration, and Darwinian Madness: the Werewolf in Us All
Antony Camara - Abominable Transformations: The Mycological Horror of Becoming-Fungus in Victorian Supernatural Fiction
3e. Architecture
Samantha Briggs - Architectural Decomposition in Jude the Obscure
Mariaconcetta Costantini - The Decomposing Past and the Challenges of Modernity: Corporeal and Architectural Decay in Wilkie Collins
Helen Sutcliffe – The Stones of Leeds

Parallel Sessions 4: Friday, 11:00-12:30
4a. Writing Colonialism
Sukanya Banerjee - The Transimperial Frames of Sensation Literature
Richard Pearson - ‘Writing Guilt, Wrestling History: Rider Haggard’s Montezuma’s Daughter (1893)’
Brian Murray - Ulysses in ‘Darkest Africa’: Poetry, Exploration and the Failure of Composition, 1878-1901

4b. Family/ Therapy
Nicola Gauld - The power of composition: a prehistory of art therapy
Natasha Moore - ‘Composing Modern Love: whodunnit?’ or, the possibility of therapeutic composition in George Meredith’s Modern Love
Hannah Field - Mister Nister and the Family Romance of the Movable Book

4c. Things
Paul Dobraszczy - Ornament unbound: Victorian decorative cast iron
Duncan Marks - Drawn between the Ottoman and the Whatnot: the Composition of Victoriana in the Genre Paintings of Charles Spencelayh, c.1918-45
Jennifer McDonell - Browning’s Things

4d. Dramatic compositions
Leslie Hill - Theatre and Friendships: The Decomposition of Alan’s Wife
Beth Palmer - Writing for the stage and the page: compositional practices in the early works of Charles Reade
Kerry Powell - Deconstructionist Wilde: Decomposing the Written Word in An Ideal Husband

4e. 1890s contexts
Nick Freeman - Claret and Bluenoses: Football, the Media, and Civic Pride in Late-Victorian Birmingham
Michael Davis - Mind and Matter in The Picture of Dorian Gray
Lucy Dawkins - A Composition in Yellow

Parallel Sessions 5: Friday, 14:00-15:30
5a. Appetites
Ross Forman - Pica and Perverted Appetites in the Victorian Period
Michael Lee - Alice on the Food Chain: Lewis Carroll’s Edible Life Forms
Siv Jansson - Composing the dinner party: Victorian culture and social eating

5b. Serials
Maria Damkjaer - What Domestic Time is Made of: Temporal Composition and the Serial
Catherine Delafield - ‘Good words only from week to week’ - Millais, Craik and the dialogic composition of the serialized novel
Jude Piesse - Decomposing Great Expectations: Reading Migration in Serial Form

5c. Unravelling constructions of Authorship
Kirsty Bunting - Collecting collaborations: on the process of composing a directory of co-authored writing, 1850-1910
Melissa Jenkins - The Wishes of the Dead: The Early Years of the Gaskell Archive
Minna Vuohelainen - The Papers of Richard Marsh: Professional authorship and the material culture of composition

5d. Masculinities
Mei-Fang Chang - Narrative Decomposition for Utopian (Re-)Composition: The New Man in Olive Schreiner’s From Man to Man
Alice Crossley - “A different construction from other men”: Fatherhood in George Meredith
Helen Goodman - Composing and decomposing the mind: masculine economies and psychologies in Victorian literature

5e. Literary responses to evolution/degeneration
Marie Banfield - ‘A world undone’: evolution and dissolution in the poetry of Gerard Manley Hopkins and George Meredith
Maija Kuharenok - Mathilde Blind’s “The Ascent of Man”: Ascent, Descent and the Question of Degeneration
Victoria Le Fevre - Unearthing the slum Medusas: spectacular degeneration in George Gissing’s The Nether World

Parallel Sessions 6: Friday, 16:00-17:30
6a. workshop: Barber Institute

6b. Technologies/Machines
James Emmott - Parameters of Vibration, Technologies of Capture, and the Layering of Voices and Faces in the Nineteenth Century
Lina Hakim - Making and Unmaking of a scientific instrument
Courtney Salvey - Composing Machines: Natural Theology and the Literature of Technology

6c. Deathly (de)compositions
Julia Courtney - lifelong devotion and poetic imagination’..The cultural role of the Victorian taxidermist
Sarah Crofton - ‘Dead Letters: Unassailably True Facts About Life After Death, Recounted from Experience by Great Victorian Writers (as told to a spirit medium)’
Keren Hammerschlag - Drapery, Death and Decomposition

6d. Dickens in the city
Mary Shannon - ‘A Tale of Two Communities: The Composition and Decomposition of Dickens’s Networks on Wellington Street, Strand’
Klaudia Lee - Composing (or decomposing) the Dickensian citiescape: A cross-cultural study
Laura Peters - Decay and Degeneration: Dickens on Race and Cosmopolitanism

6e. workshop: Special Collections

Parallel Sessions 7: Saturday, 10:30-12:00
7a. Medicine/Science
Ben Carver - “Nothing new under the Sun: Nebulae and History”
Will Tattersdill - Composing the pigeon-holes: Science and Fiction in the late-Victorian periodical press
Pamela Gilbert - Composing Oneself: Emotional Expression and Self-Control
7b. Music and Noise
Michael Allis - Refiguring Browning through musical composition: Granville Bantock’s Fifine at the Fair
Maura Dunst - “Rebel Music”: Female Composers and Composition in New Woman Fiction
Matthew Wraith - The Noise on the Street and the Noise on the Line: The Urban Din and the decomposition of Meaning in Modernist Avant-garde

7c. Degeneration: Aesthetics and Ethics
Rachel Dickinson – Recycling Ruskin
Karen Sayer – At the Farm Gate: decay and degeneration in the field

7d. Painting/drawing
Cordelia A. Smith - Painting, taste and a troublesome set of subscribers: the Art Union of London’s prize exhibitions in the mid-19th century
Cristina Pascu-Tulbere - The Briar Rose: Burne-Jones’s Re-composed Sleeping Beauty
Joanna Karlgaard - Translating Drawing to Print: The Production of Frederick Sandys’s Illustrations of the 1860s

7e. William Morris
Amelia Yeates - Unheroic and Undramatic: Responses to the Compositional Forms of William Morris and Edward Burne-Jones
Will Abberley - “To Make a New Tongue”: Natural and Manufactured Language in the Late Fiction of William Morris
Emily Doucet - ‘Those Stormy Years’: William Morris’s Biographers and the Composition of The Earthly Paradise

Parallel Sessions 8: Saturday, 13:00-14:30

8a. The fabric of society
Charlotte Mathieson - ‘A perambulating mass of woollen goods’: Bodily composition in mid-nineteenth century railway representation
Deborah Wynne - The Fabric of Society: Textiles in the Industrial Novel
Alison Lundie - A Woman’s Touch: Domestic Arts and the Work of Elizabeth Gaskell

8b. Texts/Authors: Re-read, revised and revisited
Letitia Henville - “Dam bad” Ballads: Form in Stevenson’s Pacific Poetry
Matthew Fellion - George Eliot and the Pharmakos
Matthew Kerr – Marryat, Chewed Over

8c. Writing the Self
Katherine Easterby - Charles Pooter’s Decomposing Self: A Winnicottian Reading of The Diary of a Nobody
Aislinn Hunter - ‘Ever Yours’: Victorian Writers’ Handwriting and the Indelible Self
Tara Puri - ‘[G]o on with your patchwork, like a little lady’: Unravelling narratives of selfhood in The Mill on the Floss and Shirley

8d. Degeneration and Criminology: Written on the body (8d on programme)
Elise Juzda - Degeneration by Numbers: Anthropometrists at Work, 1870-1905
Kate Watson -The Imprint in Print: Tattoos, Women, and Nineteenth-Century Criminoigraphy
Jennifer Wallis - Productive decay: Men, muscle wastage and ‘degenerate mass’ in the asylum
8e. **Women and Class**

Gabrielle Mearns - “‘This will never do – this won’t suit me,’” she repeats slowly as she pulls the work to pieces: The Tense Compositions of Beatrice Potter and Clara Collet

Allison Neal - “She has become a noble and gentle woman”: The Various Compositions of Hannah Cullwick by Herself and Others.

Kirsti Bohata - Cross-Class Erotics: Composing a Narrative of Lesbian Desire