VICTORIAN POPULAR NOVELISTS 1860-1900
10-12 September 2009
Institute for English Studies, University of London
CONFERENCE PROGRAMME

'A low cry burst upon the girl's ear and that of her mistress'

THURSDAY 10TH SEPTEMBER

REGISTRATION: 1.00pm – 2.00pm
Senate House South Foyer

2.00pm: INTRODUCTION: Greta Depledge and Jane Jordan
Room G22/26

2.10-3.30: KEYNOTE SPEAKER: Pamela Gilbert (University of Florida)
' "Only Popular": Thoughts towards a reappraisal of the Victorian Novel'
Room G22/26

3.30-3.50: Tea

3.50-5.30: PARALLEL PANELS 1:
A: Science and medicine in Victorian popular fiction
Room G22/26
Chair: Katherine Inglis
Debbie Harrison, 'The body of evidence: Forensic medicine and the doctor-detective in The Moonstone and Middlemarch'
Andrew Mangham, 'Dickens and the Interpretation of Suicide: A Medical Context for The Pickwick Papers'
Greta Depledge, 'Florence Marryat, science and medicine.'
Sara Clayson, '"From Sex to Sex": The Evolutionary Purpose of Androgyny in The Great God Pan'

B: Redefining popular fiction
Room G35
Chair: Pamela Gilbert
Glenda Norquay, 'Reviving Romance?: Robert Louis Stevenson and Stanley J. Weyman'
Patricia Pye, 'Metropolitan Moralising in Hall Caine’s The Christian and Joseph Conrad’s “The Return”'
Allan C. Christensen, 'Bulwer Lytton’s What Will He Do With It? as an apology for popular art'
Anne Marie Frank, 'Telling it how it is in Charles Reade’s novels

5.40-6.30: DRINKS RECEPTION

LAUNCH OF THE VICTORIAN POPULAR FICTION ASSOCIATION
FRIDAY 11TH SEPTEMBER

9.00-10.45am: PARALLEL PANELS 2:
A: Professional women: gender, femininity, and the construction of self (i) Room G22/26
Chair: Kate Newey
Beth Palmer, ‘Florence Marryat, sensation and literary performance’
Ana Clara Birrento, ‘Margaret Oliphant’s Autobiography, or essentially the story of a woman’
Naomi Hetherington, ‘Feminism, Freethought and the Crisis of Femininity in Olive Schreiner’s The Story of an African Farm and Kathleen Mannington Caffyn’s A Yellow Aster.’

B: Lost authors: Shifting critical fortunes of popular male authors in the 19th C Room G35
Chair: Andrew King
Shu-Fang Lai, ‘“Look into your own heart and write!”: Charles Reade’s A Good Fight’
Minna Vuohelainan, ‘From “vulgar” and “impossible” to “pre-eminently readable”: Richard Marsh’s shifting critical fortunes, 1893-1915’
Emilio Zampieri, ‘Guy Boothby (1867-1905): A Manufacturer of Best-Sellers’
Theresa Jamieson, ‘“Tearing her... into bits”: Richard Pryce and the Fabrication of the Fictional Female’

10.45-11.05: Coffee

11.05-12.45: PARALLEL PANELS 3:
A: Professional women: gender, femininity, and the construction of self (ii) Room G22/26
Chair: Beth Palmer
Carolyn W. De la L.Oulton, ‘“But why write them down [?]”: Mary Cholmondeley’s diaries and the violation of the female artist’
Anna Brecke, ‘“A Designing and Infamous Woman”: Lady Audley as actress and director’
Galia Ofek, ‘The Book of Job and New Woman Novels’

B: Commerce, capitalism and social history in Victorian popular fiction Room G35
Chair: Naomi Hetherington
Silvana Colella, ‘The Worth of Commerce: Charlotte Riddell’s City Novels’
Andrew King, ‘“Why not indeed?”: Ouida’s The Massarenes (1897) and the Lure of Modernity’
Charlotte Jones, ‘Trollope’s Turkish Bath: Exploring the Social History of Turkish Baths through Victorian Popular Literature’
Katherine Byrne, ‘Academia, Anti-Suffrage and Ambiguity: Mrs Humphry Ward and the New Woman’

12.45-2.00pm: Lunch (own arrangements)

2.00-3.20: PARALLEL PANELS 4:
A: Ideas of Empire and national identity (i) Room G22/26
Chair: Greta Depledge
Flaminia Nicora, ‘“Thrilling Empire”: The 1857 Indian Sepoy Rebellion and popular fiction’
Peter Blake, ‘The Age of GAS: George Augustus Sala, Marcus Clarke and Colonial Bohemia’
B: Cross-channel popular fiction
Chair: Jane Jordan
Francois Nectoux, ‘From Roman Populaire to Victorian Popular Novel: some parallels between France and Britain at the end of the Nineteenth Century’
Alberto Gabriele, ‘Sensationalism Across the Channel: Periodical Fiction and the Book Trade in England and France in the 1870s-80s’
Ruth Morris, ‘Mary Elizabeth Braddon’s The Doctor’s Wife: An evolutionary reading of “time”’

C: The New Woman and the Victorian Popular Novel
Chair: Galia Ofek
Mei-Fang Chang, ‘New Womanhood vs. Old Womanhood: Sisterhood in Olive Schreiner’s The Story of an African Farm (1883) and From Man to Man (1926)
Valerie Fehlbaum, ‘The Laugh of the New Woman: Ella Hepworth Dixon’
Jad Adams, ‘Solidarity and Eugenics in the life and work of Ménie Muriel Dowie and Ella Hepworth Dixon’

3.20-3.40: Tea

3.40-5.00: PARALLEL PANELS 5:
A. Pulp fiction – textual construction and destruction
Chair: Andrew Mangham
Helen Hauser, ‘Dickens’s Bony Economics’
Katherine Inglis, ‘Pulp Dickens: Textual Mutilation in Our Mutual Friend’
Kate Compton, ‘“More like jewel-setting”: Reassessing Charles Reade’s material realism’

B: Ideas of Empire and national identity (ii)
Chair: Debbie Harrison
Alisha Walters, ‘The Moonstone and Hybridised Constructions of National Identity’
Claire Whitehead, ‘Connecting Race and the European Occult: The importance of Egypt in the late-Nineteenth Century work of Richard Marsh and Marie Corelli’

C: New approaches to Braddon
Chair: Janice Allan
Daniela Evans, ‘Suicide and the Popular Novel: the Bitter End in Braddon’
Anne-Marie Beller, ‘“Sensation is her Frankenstein”: History, the Canon, and M.E.Braddon’s The Infidel’
Helena Ifil, ‘“What do we want in the woman when we have educated her?”: Mary Elizabeth Braddon and mid-Victorian debates about women’s higher education’

5.10-6.30: KEYNOTE SPEAKER: Juliet John (University of Liverpool)
“Coming Face to Face with Multitudes”: Dickens’s Public Readings

7.00pm: Conference dinner (optional): Tas, 22 Bloomsbury Street, London, WC1
SATURDAY 12TH SEPTEMBER

9.30-10.50am: PARALLEL PANELS 6:
A: Ideas of sensation in women’s writing
   Chair: Helen Hauser
   Marta Miquel-Baldellou, ‘Sensational Victorian women Outwitted: Lucretia, Anne and Lucy in Bertha Mason’s footsteps’
   Melissa Coleman, ‘“A Sensation all too Warm”: Popular Psychology and the Alienated Female Self in Sensation Fiction’
   Tara MacDonald, ‘Ambivalent Sensationalism in Margaret Oliphant’s Salem Chapel (1863) and Ellen Wood’s St Martin’s Eve (1866)’

B: City and Suburb, and technologies of travel
   Chair: Minna Vuohelainen
   Christine Pullen, ‘A Metropolitan Muse: London Life in the Novels of Amy Levy’
   Ged Pope, ‘The Suburban Male Body in Victorian Popular Fiction’
   Anna Despotopoulou, ‘Women in Transit: The challenges of mobility in the work of Rhoda Broughton’

10.50-11.10: Coffee

11.10-12.30pm: PARALLEL PANELS 7:
A: Publication, serialisation and dramatisation of Victorian popular fiction (i)
   Chair: Juliet John
   Jane Jordan, ‘“A dozen penny tracts... bound up at random”: the serialisation of Mrs Henry Wood’s A Life’s Secret’
   Tamar Heller, ”“A Bad Style of Book Altogether”: Rhoda Broughton’s Not Wisely but Too Well and the Perils of Portraying Female Desire.”
   Julie Bizzotto, ‘“Nationalism, Sensation and Intertextuality”: East Lynne in the pages of the New Monthly Magazine’

B: Publication, serialisation and dramatisation of Victorian popular fiction (ii)
   Chair: Greta Dolepledge
   Kylee-Anne Hingston, ‘“Skins to Slip Into”: The Slipperiness of Identity and the Body in Wilkie Collins’s No Name’
   Alice Crossley, ‘“Being Resigned to the Ideal”: Thackeray and the Serial Bildungsroman’
   Stefani Brusberg-Kiermeier, ‘“Infinitely watchable”: On the adaptability of Victorian Popular Fiction’

12.30-1.00pm: THE VICTORIAN POPULAR FICTION ASSOCIATION: FUTURE PLANS

Greta and Jane would like to thank Jon Millington at the IES for his help and support in organising this conference. Thanks also to Robert Maidens and Catherine Pope.