

**NCSA** NINETEENTH CENTURY STUDIES ASSOCIATION



30TH ANNUAL NCSA CONFERENCE

MILWAUKEE, WISCONSIN  
MARCH 26-28, 2009

# NINETEENTH-CENTURY STUDIES ASSOCIATION

## CONFERENCE ORGANIZERS 2009

PROGRAM DIRECTOR Christine Roth, University of Wisconsin-Oshkosh  
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COORDINATOR

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# Thursday, 26 March

8:30-4:00 Registration, Exhibits: Fourth Floor Foyer  
8:00-12:00 NCSA Board Meeting, Wright C Ballroom

Session I	Thursday 12:15-1:45
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## **GENDER AND LANDSCAPE**

Room: MILLER ROOM

Moderator: Rebecca Jaroff, Ursinus College

- Performing the Hungarian Puszta: Gender and Landscape in Adalbert Stifter's "Brigitta"  
Bartell Berg, Washington University in St. Louis
- "That mixture of remoteness": Minimal Acquaintance and Radical Reticence in Sarah Orne Jewett's *The Country of the Pointed Firs*  
Sarah Ensor, Cornell University
- Austen's Land: What Her Novels Reveal about Her Country  
Lucy Morrison, Salisbury University
- Nature as Woman and Woman as Nature: The Eco-sexual Politics of Colonization in Joseph Conrad's Fiction  
Sambit Panigrahi, Indian Institute of Technology, Kanpur

## **HENRY DAVID THOREAU**

Room: SCHLITZ ROOM

Moderator: Roxanne Harde, University of Alberta

- Thoreau's Last Project: The Kalendar, Pragmatism, and Ecocriticism  
Kristen Case, The City University of New York
- Elegy and Ecology in Thoreau's *A Week on the Concord and Merrimack Rivers*  
Jesse Curran, SUNY Stony Brook
- "Live at Home like a Traveler": Thoreau and Melville's Originary Domesticity in the Green Nineteenth Century  
Ashley L Hetrick, University of Illinois at Urbana-Champaign
- Hunting Human Animals: The Art of Ethical Perception in Thoreau's "Higher Laws"  
Nancy Mayer, Northwest Missouri State University

## **THE GREEN GOTHIC**

Room: USINGER ROOM

Moderator: Suzanne Ozment, University of South Carolina-Aiken

- After the Apocalypse: Reflections on Romantic and Dark Ecology  
Timothy Gilmore, University of California, Santa Barbara
- Emergent Cemetery Culture and Dark Ecology in *Liber Amoris*  
Sarah E. Unruh, Florida State University
- How Gothic can be Ecologic: Greening Ghosts in Edwardian Gardens  
Lorna Wiedmann, Wisconsin Lutheran College
- Sheridan Le Fanu's Green Spaces  
James F. Wurtz, Indiana State University

## **FLOWERS**

Room: PABST ROOM

Moderator: Maria P. Gindhart, Georgia State University

- *Victoria Regia*: The Green “Queen” of Britain’s Botanical Empire  
Catherine E. Anderson, University of California, Davis
- The Tropical Flower Paintings of Martin Johnson Heade in the Context of Victorian Natural History  
Anthony Paez Mullan, Library of Congress
- Using transparencies to illustrate lectures on botany by a Scot in America in 1816  
Philip J. Weimerskirch, Independent Scholar

Session II	Thursday 2:00-3:30
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## **ECOFEMINISM I**

Room: MILLER ROOM

Moderator: Carrie L. Wadman, University of Wisconsin-Milwaukee

- “The Power of Womanhood”: Finding Subjectivity, Strength, and Superiority through Nature in Elizabeth Oakes Smith’s “The Sinless Child”  
Rebecca Jaroff, Ursinus College
- How Landscape Painting Became a Man’s Job: The Gender Politics of the Hudson River School  
Diana Strazdes, University of California, Davis
- Who robbed the Woods—?: Emily Dickinson’s Ecofeminist Poetics  
Veronica Vold, University of Montana
- Eruptions of the New Female: The 1783 Calabrian Earthquake and Rifts in Femininity  
Julie Shaffer, University of Wisconsin-Oshkosh

## **NATURE AND N(ARR)ATION I: AMERICAN GEOGRAPHIES**

Room: SCHLITZ ROOM

Moderator: Sarah Wadsworth, Marquette University

- Hawthorne, the Sublime, and the Response to the Natural in an Industrial Age  
Joseph Alkana, University of Miami
- Something of the Marvelous: Adventurous Landscapes in the Narratives of U. S. Expansion  
Jimmy L. Bryan, Lamar University
- “Remote and Islanded”: Isolation of People and Places in Sarah Orne Jewett’s *The Country of the Pointed Firs*  
Kelsey Squire, Marquette University

## **EXPLORING THE DIVIDE BETWEEN THE NATURAL AND THE UNNATURAL**

Room: USINGER ROOM

Moderator: Heidi Kaufman, University of Delaware

- The Absurd in Nature: The Unnatural in the Rural Environment in Galdos's *Doña Perfecta*  
James C. Courtad, Central Michigan University
- Making the Unnatural Natural: Homosexuality in Adolf von Wilbrandt’s *Fridolin’s Secret Marriage*  
James W. Jones, Central Michigan University
- Rosalía de Castro: Galician “*Daughter of the Sea*” and Nineteenth-Century Ecofeminist  
Norma H. Richardson, Central Michigan University
- Natural Woman versus Society Lady: Contrasting Models of Femininity in the novels of E. Marlitt  
Daniela M. Richter, Central Michigan University

## THE ARTS AND CRAFTS MOVEMENT

Room: PABST ROOM

Moderator: Elizabeth Carlson, Lawrence University

- How Green was the Arts and Crafts Movement? The craft of building with sustainability in mind  
Robert Craig, Georgia Institute of Technology
- An Ecological Apocalypse: Edward Burne-Jones' *The Tree of Life*  
Andrea Wolk Rager, Yale University
- Regreening Britain: Ecological Consciousness in William Morris's *News from Nowhere*  
Tom Prasch, Washburn University

### PLENARY ROUNDTABLE:

#### NATURE AND MORALITY IN THE NINETEENTH CENTURY

Room: MONARCH BALLROOM

4:00-5:15

Robert J. Richards, University of Chicago

Chris Snodgrass, University of Florida

Laura Dassow Walls, University of South Carolina

**Robert J. Richards** is the Morris Fishbein Professor of the History of Science and Medicine, and Professor in the Departments of Philosophy, History, Psychology at University of Chicago; and he is director of the Fishbein Center for History of Science. His recent publications include *The Tragic Sense of Life: Ernst Haeckel and the Struggle over Evolutionary Thought* (University of Chicago Press, 2007); *The Romantic Conception of Life: Science and Philosophy in the Age of Goethe* (University of Chicago Press, 2002); and *Darwin and the Emergence of Evolutionary Theories of Mind and Behavior* (University of Chicago Press, 1987; paperback, 1989; winner of the Pfizer Prize in History of Science).

**Chris Snodgrass** is Professor of English at the University of Florida and has published primarily on the 1890s and such noted fin-de-siècle figures as Swinburne, Dowson, Beardsley, Symons, Michael Field, and, of course, Oscar Wilde. He is the author of *Aubrey Beardsley, Dandy of the Grotesque* (Oxford UP, 1995), which was named by CHOICE as one of the "outstanding academic books" of that year, and he is currently writing a second book on Beardsley (and the crisis in late-Victorian cultural paradigms), provisionally titled "Elegant Monsters." He has also served off and on for nearly two decades as the chief negotiator for collective bargaining contracts on behalf of Florida's state university faculty.

**Laura Dassow Walls** is the John H. Bennett, Jr., Chair of Southern Letters at University of South Carolina. She edits *The Concord Saunterer*, an annual, peer-reviewed journal of Thoreau scholarship, and her publications include *Emerson's Life in Science: The Culture of Truth* (Cornell University Press, 2003) and *Seeing New Worlds: Henry David Thoreau and Nineteenth-Century Natural Science* (University of Wisconsin Press, 1995). She has also co-edited *The Oxford Guide to Transcendentalism* (forthcoming in 2009) and *More Day to Dawn: Thoreau's "Walden" for a New Century* (Amherst: University of Massachusetts Press, 2007); her forthcoming book, *The Passage to Cosmos: Humboldt's American Horizons*, will be published in 2009 by University of Chicago Press.

6:00-8:30

#### Reception, Milwaukee Museum of Art

*A shuttle will run between the 6<sup>th</sup> Street entrance to the hotel and the museum.*

You are welcome to tour the museum collections during the reception.

# Friday, 27 March

8:30-4:00 Registration, Exhibits: Fourth Floor Foyer

Session III	Friday 8:30-10:00
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## **GREEN MUSIC I**

Room: WRIGHT C ROOM

Moderator: David Kushner, University of Florida

- Ronald Stevenson's *Hills of Home*: Poetic Nature within Scottish Nationalism  
Samantha Ryan Barnsfather, University of Florida
- "Nature immense": glaciers and polar landscapes in 19th century opera and literature as a metaphor for the "end" of human civilization  
Maria Birbili, University of Chicago

## **COMMERCE**

Room: PABST ROOM

Moderator: Joshua Bartlett, University at Albany

- William Dean Howells, American Literary Realism, and the Logic of Conservation  
Joshua Kotzin, Marist College
- Roots of the Green City: Reconsidering the 19th-Century Landscape Tradition in the United States  
Aaron Sachs, Cornell University
- The 'Polluted' East: Foreign Contamination, Economics, and Clean Trade in *Little Dorrit*  
Marlene Tromp, Denison University

## **THE RURAL**

Room: SCHLITZ ROOM

Moderator: Elizabeth Winston, University of Tampa

- Sustainable agriculture? Thomas Hardy, Englishness, and the rural workers  
Deborah Maltby, University of Missouri-St. Louis
- On the Rural Road: George Eliot, William Cobbett, and Edith Simcox  
Kathleen McCormack, Florida International University
- Nature, Nostalgia, and Undecidability in Hamlin Garland's "Up the Coolé"  
Maureen McKnight, Cardinal Stritch University
- The Subversive Turns and Trespasses of John Clare  
Sharmaine Browne, The City University of New York

## **HUMANE AND SUSTAINABLE DIETS**

Room: MILLER ROOM

Moderator: Elisha Cohn, Johns Hopkins University

- Marrows and Morality: Conversations on Diet in Nineteenth Century England  
Rebecca Bates and Alix Heintzman, Berea College
- Body of Politics: Sylvester Graham and Alimentary Theory in *Walden*  
Michelle C. Neely, University of California, Irvine
- Consigned to Hell: Saving Bees from Suffocation in 19th-Century England  
Adam Ebert, Iowa State University

## **“GREENER” COMMUNITIES**

Room: USINGER ROOM

Moderator: William Scheuerle, University of South Florida

- Adaptive Behavior: Contrasting Strategies in Joanna Baillie's *Orra* and *The Beacon*  
Regina Hewitt, University of South Florida
- “...born of the earth”: An Ecocritical Reading of Inter-relatedness in *The Red Badge of Courage*  
Andrew Husband, Sam Houston State University
- The Romantic *Oikos*: Ecology and Community in Nineteenth-Century Literature  
Shalon Butt, University of Western Ontario
- The 'Greener' in the Fiction of Israel Zangwill and Abraham Cahan  
Meri-Jane Rochelson, Florida International University

Session IV	Friday 10:15-11:45
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## **GREEN MUSIC II**

Room: WRIGHT C ROOM

Moderator: Aaron S. Allen, UNC Greensboro School of Music

- “Some Clouds, That Is All”: *Triibe Wolken* and the Myth of Lisztian Impressionism  
Matthew Morrow, Eastman School of Music
- Musically Exotic Landscape and the Birth of Program Music  
Christina L. Reitz, Western Carolina University

## **THE LEGACY OF THE GREEN NINETEENTH CENTURY**

Room: MILLER ROOM

Moderator: Brian K. Hudson, University of Oklahoma

- Sintra's Cultural World Heritage Landscape and the Misadventures of a Style  
Ana Duarte Rodrigues, Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa
- Green Transcendentalism, Contemporary Environmental Theory, and the Uses of Nature  
Daniel S. Malachuk, Western Illinois University
- Keats in the 21st century  
Heidi Scott, University of Maryland
- Cockney Climatology: Hunt, Howard and the Skies over Suburbia  
Gillen D'Arcy Wood, University of Illinois, Urbana-Champaign

## **VARIATIONS ON A GREEN THEME:**

### **THE COLOR GREEN AND PAN/PANTHEISM**

Room: PABST ROOM

Moderator: Linda Zatlín, Morehouse College

10:15-11:00

- The Colors of Revolution  
Stephen Brown, Jewish Museum, New York
- The Importance of Being Green: On Oscar Wilde's “Pen, Pencil and Poison”  
Chris Foss, University of Mary Washington

11:00-11:45

- Pan, Animism and the Individual in R.L. Stevenson and Walter Crane  
Dennis Denisoff, Ryerson University
- “The Pantheist's Song of Immortality”: Constance Naden and Pantheism as Environmentalism  
Anna Feuerstein, Michigan State University

## WOMEN OUTDOORS

Room: SCHLITZ ROOM

Moderator: Aeron Haynie, University of Wisconsin-Green Bay

- Images of Women on Bicycles: The “Fast” Females of Fin-de-Siècle Europe  
Winter Benedict, Georgia State University
- Exploring the “New” in Frances Willard’s *A Wheel Within a Wheel: How I Learned to Ride the Bicycle*  
Kelly Payne and Janel Cayer, University of Nebraska-Lincoln
- Digging in the Dirt: Women and the Manual Labor of Gardening in 19th-Century England  
Elise L. Smith, Millsaps College
- Exhausted Gardens and Fallen Women: Carceral Systems of *Great Expectations* and *Urania Cottage*  
Suzanne Samples, Auburn University

## WILLIAM WORDSWORTH

Room: USINGER ROOM

Moderator: Robert Ryan, Rutgers University

- Byron V. Wordsworth: A Question of Nature  
Drew Hubbell, Susquehanna University
- Discriminating Vision: Wordsworth’s *Guide to the Lakes* and the Construction of Place  
Lisa Ottum, Indiana University Bloomington
- “Something far more deeply interfused”: Wordsworth’s Deep Ecology  
Seth Reno, Ohio State University
- The Future of Romantic Childhood: William Wordsworth and ‘Nature-Deficit Disorder’  
William Stroup, Keene State College

## LUNCHEON AND BUSINESS MEETING

Room: MONARCH BALLROOM

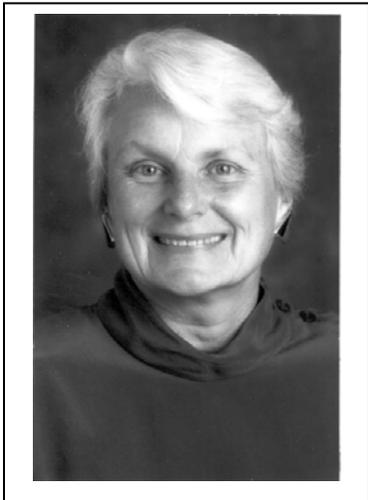
12:00-1:30

### KEYNOTE ADDRESS

**Barbara T. Gates, “The Greening of Nineteenth-Century Studies”**

Room: MONARCH BALLROOM

1:30-2:30



Barbara T. Gates is Alumni Distinguished Professor of English and Women's Studies at University of Delaware. She is author of *Victorian Suicide: Mad Crimes and Sad Histories* (Princeton, 1988) and *Kindred Nature: Victorian and Edwardian Women Embrace the Living World* (Chicago, 1998) and of numerous articles and reviews. Her edited books include: *Critical Essays on Charlotte Bronte* (G.K. Hall, 1990), *The Journal of Emily Shore* (Virginia, 1991), *Natural Eloquence: Women Reinscribe Science* (Wisconsin, 1997) and a recently compiled (for Chicago) anthology of nature writing by Victorian and Edwardian women titled *In Nature's Name: An Anthology of Women's Writing and Illustration, 1780-1930*. Professor Gates has won a Lindback Award for Excellence in Teaching, a Trabant Award for Promoting Equity, was CASE Professor of the Year for Delaware in 1995, and is the 2000 recipient of the AAUW Founders Distinguished Senior Scholar Award. She teaches courses in Victorian literature, poetry, women's studies, and environmental literature.

### **GREEN MUSIC III**

Room: WRIGHT C BALLROOM

Moderator: Christina L. Reitz, Western Carolina University

- Environmental History, Ecocriticism, Musicology: A Case Study in Nineteenth-Century Italian Music Periodicals  
Aaron S. Allen, UNC Greensboro School of Music
- Evocations of Nature in Nineteenth-Century Music  
David Kushner, University of Florida
- The Soundscapes of Gustav Mahler  
David L. Mosley, Bellarmine University

### **ANIMAL RIGHTS IN THE NINETEENTH CENTURY**

Room: PABST ROOM

Moderator: Rebecca Bates, Berea College

- An Unusual Victorian Anti-Vivisectionist: Dr. Edward Berdoe and the British Animal Rights Movement  
William M. Abbott, Fairfield University
- “No insignificant creature”: Thomas Hardy's Animal Imagination  
Elisha Cohn, Johns Hopkins University
- “You set the animal above the human race!”: Elizabeth Stuart Phelps's Early Posthumanism  
Roxanne Harde, University of Alberta
- Animality in Twain's *Connecticut Yankee*  
Brian K. Hudson, University of Oklahoma

### **THE SENSE OF PLACE**

Room: MILLER ROOM

Moderator: Melissa Strong, University of California, Davis

- “Green” Perception and Emily Lawless's *Grania: the Story of an Island*  
Heather Edwards, University of Notre Dame
- Folklore, the Death of the Storyteller and Deforestation: Intersecting Discourses of Loss in Nineteenth-Century France  
Jennifer Gipson, University of California, Berkeley
- Alpine Tourism, Environmental Politics, and German Cultural Identity in Caspar David Friedrich's Mountain Paintings  
Johann JK Reusch, University of Washington

### **VERDANT VOICES: DARWIN, RUSKIN, AND SOUTHEY**

Room: SCHLITZ ROOM

Moderator: Meri-Jane Rochelson, Florida International University

- Darwin and the Temporalities of Ecotourism: Reading the Indigenous Voice in *The Voyage of the Beagle*  
John Easterbrook, New York University
- Ruskin's Green Blog: *Fors Clavigera* and the Function of Autobiography  
David C. Hanson, Southeastern Louisiana University
- Of Webs and Winds: Southey, Ruskin, and the Battle for Earth  
Toni Wein, California State University, Fresno

## **NATURE AND N(ARR)ATION II: TRANSATLANTIC PERSPECTIVES**

Room: USINGER ROOM

Moderator: Norma H. Richardson, Central Michigan University

- Narration as Nation: Gertrude Stein Considers the Geographical History of English and American Literature  
Janet Boyd, Fairleigh Dickinson University
- The Idea of Italy between Formal Gardens and Natural Landscapes  
Raffaella Fabiani Giannetto, University of Maryland
- Henry James Rides Again: A Transcendental Journey from Rome to New Hampshire and Back Again  
Sarah Wadsworth, Marquette University

Session VI	Friday 4:45-6:15
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## **VICTORIAN CHILDREN'S LITERATURE**

Room: PABST ROOM

Moderator: Regina Hewitt, University of South Florida

- Animal Orders: Nature and Imperialism in Victorian Children's Fantasy  
Carolyn Sigler, University of Minnesota Duluth
- The Construction of British Masculinity in Animal Welfare Literature for Children, 1870-1900  
Rachel Slivon, University of Florida
- The Green Mythology of the "Golden Afternoon": Alice's Deployment of "Queenly Power" in the Wonderland Eco-system  
Adriane Smith, Auburn University
- Mabel Osgood Wright's *Citizen Bird* and the Patriotism of Children's Nature Study  
Tara K. Parmiter, New York University

## **ATAVISM**

Room: MILLER ROOM

Moderator: Daniel Guernsey, Florida International University

- Kupka's Images of Apes and Ape-men  
Maria P. Gindhart, Georgia State University
- "screwed to the topmost peg": Technological Atavism in *The Strange Case of Dr. Jekyll and Mr. Hyde*  
Ben McEntee, California State University, Fresno
- Regeneration: Evolutionary Aesthetics and the Biology of Form  
Benjamin Morgan, University of California, Berkeley

## **NATURAL HISTORY**

Room: SCHLITZ ROOM

Moderator: Kathleen McCormack, Florida International University

- Green Pleasures: Coleridge, Crabbe, Clare and the Aesthetics of Natural History  
Martha Bohrer, North Central College
- Future in the Past: Richard Jefferies' Novel Forms of Natural History  
Danielle Coriale, College of the Holy Cross
- Emerson, the Naturalist in *Nature*  
Dewey W. Hall, California State Polytechnic University
- Something "more than natural": Dorothy Wordsworth's Natural History  
Sarah Weiger, Cornell University

## **WATER, WATER, EVERYWHERE**

Room: USINGER ROOM

Moderator: Phylis Floyd, Michigan State University

- Conceptualizing Time through Nature in Mark Twain's *Following the Equator*  
Joshua Bartlett, University at Albany
- Bodies of Water: Thomas Eakins, Racial Ecology, and the Limits of Civic Realism in Nineteenth-Century Philadelphia  
Alan C. Braddock, Temple University
- Washing Away the Binary: The Thames River in *Great Expectations*  
Tammy Bruch, Auburn University
- "Rivers Change like Nations": Reading Environmental Discourse in Ouida's *The Waters of Edera*  
Alicia Carroll, Auburn University

7:00

### ***Pride and Prejudice at the Milwaukee Repertory Theatre***

*The bus will depart from the 6<sup>th</sup> Street entrance to the hotel at 7:00.*

*Saturday, 28 March*

8:30-4:00

Exhibits: Fourth Floor Foyer

Session VII	Saturday 8:30-10:00
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## **WASTE AND RECYCLING**

Room: KILBOURN ROOM

Moderator: Tammy Bruch, Auburn University

- Of Malthus and Manure: A Victorian Economy of Waste  
Timothy L. Carens, College of Charleston
- Waste, Thrift and Recuperation in Nineteenth-Century Visual Culture  
Maura Coughlin, Bryant University
- Greening the Mid-Victorian Novel?: Guano and Trollope's *Orley Farm*  
Albert C. Sears, Silver Lake College
- Cleanliness, Godliness, Blackness: Color and Cholera in Charles Kingsley's *Two Years Ago*  
Marc J. Muneal, Emory University

## **VISUALIZING NATURE**

Room: SCHLITZ ROOM

Moderator: Janice Simon, University of Georgia

- The Green Cliffs of Normandy: Seaside Nature as Spectacle in the Paintings of Daubigny and Monet  
Michael Duffy, East Carolina University
- Painting and Ecology: Alexander von Humboldt's Picture-sque Vision of Nature  
Alicia Lubowski, Institute of Fine Arts, New York University
- Landscapes on Demand: Gustave Courbet and the Manufacture of Natural Spaces in France during the 1860s  
Christina Rosenberger, The Institute of Fine Arts, New York University

## **GOD AND NATURE**

Room: GOLDA ROOM

Moderator: Drew Hubbell, Susquehanna University

- What Does Nature Mean? The Wordsworthian Resistance to Darwin  
Robert Ryan, Rutgers University
- Nature's Participation in Salvation in the Mediating Theology of F. D. Maurice, 1805-1872  
Melvin G. Vance, Carroll University
- Designed in Nature: Responsibility, God, and Machines in Nineteenth-Century Britain  
Courtney Salvey, Baylor University

## **THE NEW WOMAN**

Room: USINGER ROOM

Moderator: Samantha Burton, McGill University

- How to Stay Green: The Legacy of Gilbert White's *Natural History of Selborne* in the Nature Writing of Alice Meynell and Grant Allen  
Linda H. Peterson, Yale University
- The Unsustainable Spinster: Single Women as "Anti-Future"  
Carrie L. Wadman, University of Wisconsin-Milwaukee
- "Recuperative Bark" and Green Recycling: Amy Levy's London Plane-Tree  
Susan David Bernstein, University of Wisconsin-Madison

Session VIII    Saturday 10:15-11:45
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## **NATIONAL PARKS**

Room: KILBOURN ROOM

Moderator: Maura Coughlin, Bryant University

- "Something Colossal and Distinctly American": Park-Making as a National Art in Garden and Forest, 1888-1897  
Eric A. MacDonald, University of Georgia and Dumbarton Oaks Research Library
- "How intensely I desire to be a Humboldt!": Scientific and Philosophical Influences on the Early Literature and Environmental Ethics of John Muir  
Julie Meloni, Washington State University
- John Muir, James Mason Hutchings, and the Artists of Yosemite  
Kate Nearpass Ogden, The Richard Stockton College of New Jersey
- From American national parks to Russian nature reserves: The Legacy of George Perkins Marsh  
Fred Strebeigh, Yale University

## **ECOFEMINISM II**

Room: SCHLITZ ROOM

Moderator: Martha Bohrer, North Central College

- Cooper's Elizabeth Temple: Negotiating Gender in the American Wilderness  
Gina Bessetti, Duquesne University
- Dwelling in Anne Brontë's *The Tenant of Wildfell Hall*  
Rebecca Lupold, University of Montana
- Whatever Treasures Were Lost: The Result of Environmental Ethics in Jewett's "A White Heron"  
David Plastrik, University of Wisconsin-Madison
- Deconstructing the Flower: Constance Naden's Critique of Scientific Essentialization of Femininity in the "Poet and Botanist"  
Jamie Pond, University of Kentucky

## **NINETEENTH-CENTURY STUDIES: PEDAGOGY**

Room: GOLDA ROOM

Moderator: William Stroup, Keene State College

- Deconstructing the omniscient narrator of the classroom: Toward a “signature pedagogy” of Victorian studies  
Aeron Haynie, University of Wisconsin-Green Bay
- Relevance vs. Defamiliarization: Which Conflicts Should We Teach, and How?  
Anna Fenton-Hathaway, Northwestern University

## **CANADA**

Room: USINGER ROOM

Moderator: Christina Williams, Marquette University

- Canadian Women Artists and the Colonial Landscape in the Nineteenth Century  
Samantha Burton, McGill University
- Sowing the Seeds of Imperialism: Botanical Representation in Catharine Parr Traill  
Jennifer Scott, Simon Fraser University
- Denaturalizing Gender: Anna Jameson's Rambles in the Canadian “Bush”  
M. Soledad Caballero, Allegheny College

Session IX	Saturday 12:00-1:30
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## **INDUSTRY AND TECHNOLOGY**

Room: KILBOURN ROOM

Moderator: Veronica Vold, University of Montana

- "Nature's daylight never had that colour": Mass Media as the Unnatural and Unsustainable Alternative to Charlotte Brontë's *Villette*  
Bethany Shepherd, Brown University
- Unnatural Disasters: The Plight of the Worker in Industrial Reform Literature  
Melissa Strong, University of California, Davis

## **MONUMENTS AND LANDMARKS**

Room: SCHLITZ ROOM

Moderator: Michael Duffy, East Carolina University

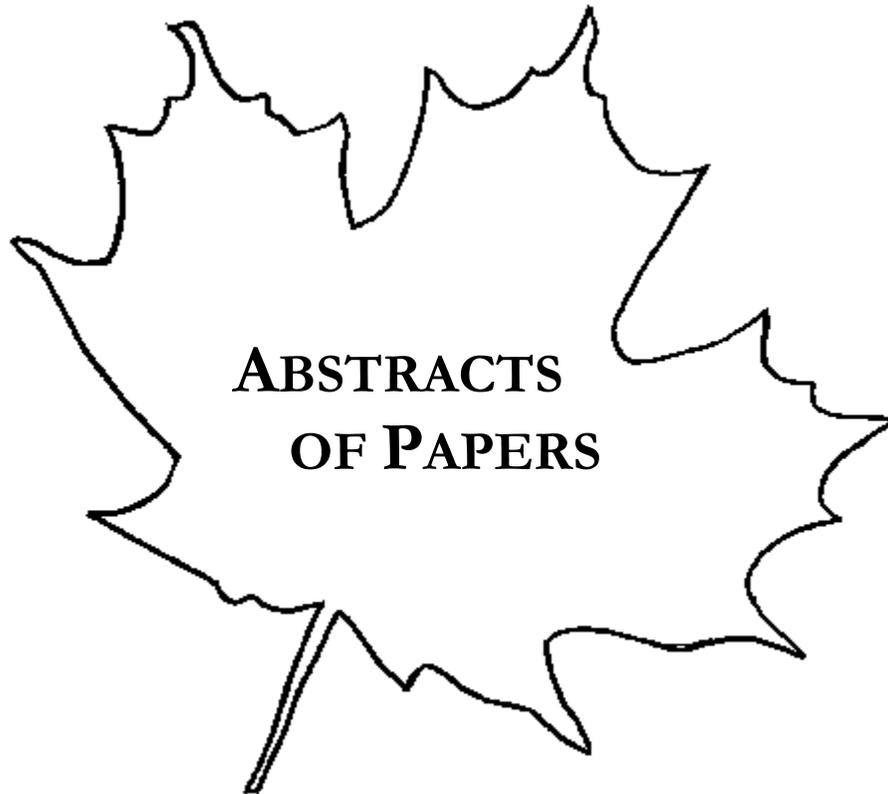
- Sermon in Stone: The “Nature-Made” Aesthetic in the Ames Monument, Sherman, Wyoming  
Erin Corrales-Diaz, Shelburne Museum
- A Monument to Ruin: Public Sculpture and the Oil Industry in Nineteenth-Century America  
Ross Barrett, University of Chicago
- ‘A Pregnant Text’: History and the Space of Immigration at Ellis Island  
Deborah Wilk, University of Wisconsin-Whitewater
- Imperial Designs and Ecological Ethics: Traveling in the Indian Sub-continent 1830-1850  
Jayati Gupta, Presidency College, Calcutta

## **SUSTAINABILITY ACROSS THE CURRICULUM: PEDAGOGY WORKSHOP**

Room: USINGER ROOM

- David Barnhill, University of Wisconsin Oshkosh
- Jim Feldman, University of Wisconsin Oshkosh





# **The Green Nineteenth Century**

NINETEENTH CENTURY STUDIES ASSOCIATION  
30TH ANNUAL CONFERENCE



An Unusual Victorian Anti-Vivisectionist: Dr. Edward Berdoe and the British Animal Rights Movement  
William M. Abbott, Fairfield University

The foundations of Victorian anti-vivisectionism included both the progressive and the backward-looking. Intellectuals such as George Bernard Shaw opposed vivisection out of a secular humanitarianism, while other Victorians opposed it on religious grounds, seeing it and science generally as part of a godless materialism. These different perspectives, however, could coexist in individuals such as Edward Berdoe (1836-1916), a respected east London physician who sided against the majority of his medical colleagues in publicly opposing vivisection and even serving as secretary to the most prominent London anti-vivisectionist society.

Deeply religious and a self-described "sentimentalist", Berdoe nevertheless attempted to prove that the inoculation experiments of Louis Pasteur and others, carried out on animals, were not simply cruel but scientifically useless. He was consequently branded an unprogressive opponent of the germ theory of disease. Berdoe also, however, published blistering critiques of the Victorian medical industry for its inculcation of callousness in medical students, its disregard for the contributions of nurses, its subordination of patient welfare to research, its neglect of psychological factors in healing, and its needless prolongation of the dying process: all concerns voiced a century later and not necessarily tied to animal-rights movements. Berdoe's writings suggest that the religious and the secularist foundations of Victorian animal-rights movements were not as separate as might at first appear.

Hawthorne, the Sublime, and the Response to the Natural in an Industrial Age  
Joseph Alkana, University of Miami

Hawthorne's representations of natural phenomena often assumed allegorical form, whether ironic, as in "The Ambitious Guest," or sentimental, as in "The Great Stone Face," for example. Other depictions of nature convey a sense of the environment that is less stylized in literary form; thus, for example, in his notebooks he regards with interest the presence of plants unlikely in an area. Yet there is another category of phenomena, the natural sublime, that, in its challenges to normal emotional responses, suggests an array of implications particular to industrializing Antebellum New England.

Hawthorne's early sketch "My Visit to Niagara" (1835) reveals a complex response to the internationally famous site. The narrator, who describes himself as someone traveling to the West, stops off, mentions with a suggestion of national pride encounters with travelers from other countries, and struggles to assimilate his impressions. He tellingly refers to a work by the British travel writer Basil Hall, *Travels in North America, in the Years 1827 and 1828*, which offers a detailed account of the psychological repercussions triggered by so overwhelming a natural spectacle. Hawthorne's narrator largely follows the lead of Hall, who at greater length recounts a struggle to overcome the sense of alienation from nature generated by the encounter. His seemingly natural psychological resistance to the natural, which Hawthorne's narrator likewise displays, dovetails with the predominant contemporary attitude that authorized the transformation of the landscape to meet economic demand. The sketch thus weaves together nature, national history, and individual psychology in ways that reflect on contemporary culture.

Environmental History, Ecocriticism, Musicology:  
A Case Study in Nineteenth-Century Italian Music Periodicals  
Aaron S. Allen, University of North Carolina at Greensboro

It is curious that nature articles appeared in nineteenth-century Italian music periodicals. Some writings dealt with contemporaneous or historical music, others were descriptions of animals making music, while still others had no apparent connection with music. The periodical *La Scena Illustrata* was one source for articles such as "The music of the trees," "Musical rocks," "Parrots in the theater," etc. My conspectus of sources through the 1880s will analyze and contextualize these writings within the cultural, economic and political histories of nineteenth-century Italy.

By considering the nexus of nature, music and culture, my research is a case study for a new type of environmental history. Environmental historians are (ostensibly) interdisciplinary, yet they rely primarily on the sciences and social sciences while only minimally on the arts and humanities. On the other hand, the arts-

and-humanities perspective of literary ecocriticism has only occasionally contributed broader historical perspectives. Musicologists have longstanding historical and critical foundations, but only recently have they begun to green their scholarship: in 2007, the American Musicological Society established the Ecocriticism Study Group to explore the nature-culture-music nexus, primarily via literary ecocriticism.

My goals for this paper are reconciliatory. First, my findings and analysis regarding the cultural history of nature — and the connection with music — in nineteenth-century Italy are a humanistic contribution to environmental history. Second, in considering the cultural history of music from the perspective of environmental history, I hope to offer musicology in general, and ecocritical musicology in particular, a new set of analytical and heuristic tools.

*Victoria Regia*: The Green “Queen” of Britain’s Botanical Empire  
Catherine E. Anderson, University of California, Davis

The *Victoria regia* – the giant Amazonian water lily named after Queen Victoria, and today known as the *Victoria amazonica* – arrived in England in 1837 after being “discovered” by Sir Robert Schomburgk in British Guiana. Over the next several years, British botanists struggled to propagate the plant and bring it to bloom in special climate-controlled greenhouses at Kew, Chatsworth, and other gardens. Finally, in 1849, Joseph Paxton, then the head gardener at Chatsworth, announced the flowering of the *Victoria regia* under his care. The event was widely recorded in the press, particularly since Paxton’s young daughter Annie, to the delight of onlookers, actually stood atop one of the plant’s remarkable five-foot-wide leaves. (The structure of these strong but delicate leaves would later inspire Paxton’s design for the building he is most known for today, the Crystal Palace.)

My paper examines the history and reception of the *Victoria regia* in England, and its privileging in botanical collections of plants from the British colonies. As a nineteenth-century correspondent to the Wisconsin State Horticultural Society wrote, the plant was considered “the empress of the entire floral dominion.” Twentieth-century feminist scholars have utilized the plant as a metaphor for the Victorian woman as “hothouse lily,” and as a symbol of the Queen herself; my work acknowledges these important connections but resituates the plant in the context of colonial collecting. I analyze not only botanical illustrations and landscape architecture designed around the *Victoria regia*, but also the poetry and special exhibitions devoted to this plant in the mid-nineteenth century, demonstrating that the Victorians’ attitude toward the lily, viewing it in need of both nurture and control, resonates with prevalent attitudes toward their expanding colonial possessions.

Sustainability Across the Curriculum: Pedagogy Workshop  
David Barnhill, University of Wisconsin Oshkosh

How can we encourage sustainability to be a theme in more of our classes? In May 2008, David Barnhill and Jim Feldman presented The Winnebago Project, a two-day faculty workshop initiative for infusing sustainability into the curriculum. Participating were twelve faculty from twelve departments and three colleges. The workshop, which is based off of the model taught in AASHE’s Sustainability Across the Curriculum Leadership Workshops, was attended was created as a result of the UW Oshkosh Sustainability Plan goal to link the University’s formal mission with informal teaching opportunities to develop understanding, attitudes, and habits that promote sustainability. In this session, Barnhill and Feldman will provide a forum, based on the Winnebago Project model, through which faculty may explore (1) the necessity for interdisciplinary approaches to research and teaching about sustainability and (2) practical ways to infuse sustainability issues into their courses.

Ronald Stevenson's *Hills of Home*: Poetic Nature within Scottish Nationalism  
Samantha Ryan Barnsfather, University of Florida

Though he remains, perhaps, best known as a composer for the piano (above all for his 80-minute *Passacaglia on DSCH*, Ronald Stevenson (b. 1928) is also one of the most prolific song-composers in the history of British music, with well over 300 settings of verse. Many of these songs are from the poetry of Scottish poets – including Robert Louis Stevenson, Walter Scott, Sorely MacLean, and Hugh MacDiarmid. His 1974 Robert Louis Stevenson song cycle for baritone and piano, *Hills of Home*, is an example of how the composer uses poetic and musical nuances to convey a nationalistic impulse.

Working in Scotland, and of Scottish ancestry, Stevenson is deeply concerned with Scotland's musical and cultural character. His nationalistic impulse was brought about by his studies of the songs by Scottish composer Frances George Scott (1880-1958). His study of Scottish folk dance, poetry, and song gave his work a distinctive national point of reference. Like Ronald Stevenson, Robert Louis Stevenson (1850-1894) sought inspiration from the Scottish landscape with its majestic wilderness and mountain peaks. The Stevenson poems used in the song cycle include "Blows the Wind Today," "In the Highlands," "Weir of Hermiston" ("I Saw Rain Falling"), and "Requiem."

Recently, Ronald Stevenson has been recognized for his accomplishments within British music. In honor of his eightieth birthday, a series of concerts devoted to his music, including music by composers that Stevenson particularly admires or have influenced him, was held under the artistic direction of Murray McLachlan in April 2008 in London. It is the author's intention to bring this awareness of Stevenson's song output to audiences outside the United Kingdom.

A Monument to Ruin: Public Sculpture and the Oil Industry in Nineteenth-Century America  
Ross Barrett, University of Chicago

As the modern petroleum industry emerged in Pennsylvania in the late 1860s, prescient observers voiced concerns about the economic turmoil and environmental ruin that accompanied the rapid expansion of oil production. The subsequent rise of the Standard Oil Trust intensified these concerns, prompting reformers, scientists, and artists to question the sustainability of the petroleum industry and its social and ecological costs. In 1899, faced with growing public alarm, the Standard Oil executive Henry H. Rogers commissioned Charles Brigham and Charles Niehaus to design a monument to Edwin Drake, the railroad conductor whose 1859 "strike" inaugurated the petroleum boom. Extensively promoted in the national press, the *Drake Monument* was calculated to advance a new public image for the Trust, realigning Standard Oil with the themes of productive power, virtuous labor, and permanence. To recover the stakes of this sculptural project, this paper first examines oil-region landscapes by David Gilmour Blythe and James Hamilton, which aligned the petroleum fields of Pennsylvania with social and ecological devastation. Next, I examine the development of the *Drake Monument*, which required Niehaus and Brigham to contend with a difficult problem: how to refigure an industry premised on ephemerality within the conventions of monumentality. Analyzing the finished monument, which still stands in Titusville, Pennsylvania, I argue that the solutions adopted by the artists ultimately undermined the memorial's symbolic project. Organized around the bronze figure of a primitive laborer, the *Drake Monument* confronted its viewer with an emblem of atavistic power that, while satisfying to boosters, only reinforced broader concerns about the industry's social and environmental effects.

"Stupendous days for bulk and stretch":  
Conceptualizing Time through Nature in Mark Twain's *Following the Equator*  
Joshua Bartlett, University at Albany

Passing time in a horse-billiards tournament, Mark Twain wins a Waterbury watch; later, misled by the Parliament House clock in Pretoria, Twain "beat her brains out against the bedstead." As this paper argues, the destroyed watch gives a powerful metaphor for reading Twain's *Following the Equator* (1897), a text that destroys conventional Western notions of time by refusing to understand it in either linear or teleological fashion. Rather, Twain relies upon his position in the Pacific Ocean and his understanding of ecological

processes to establish an alternative system of time that gestures towards the “different ontology of time” Wai-Chee Dimock has termed “deep time”: “Deep time, understood as temporal length added to the spatial width of the planet, gives us a set of coordinates... intertwined in a way that speaks as much to local circumstances as it does to global circuits.” Focusing on two symbols—a child born with “no birthday” and the platypus, “relic of a vanished time”—as well as on Twain’s consideration of the implications of crossing the Great Meridian (both personal—“we must... lose a day out of our lives”—and collective—“If the ships all moved in the one direction... the world would suffer a prodigious loss... of valuable time”), this study works to understand Twain’s figuration of time as both spatialized entity and cyclic process, suggesting radical implications both for reading Twain’s narrative and for reconceptualizing relationships between human and environment on the scale and scope of the planetary itself.

Marrows and Morality: Conversations on Diet in Nineteenth Century England  
Rebecca Bates and Alix Heintzman, Berea College

As England confirmed its industrialized identity in the second half of the nineteenth century, an ideological conflict began to surface: the populace simultaneously took pride in their civilized march to progress, and questioned their modern relationship to the environment. Combined with the fierce reformism of the nineteenth century, this feeling produced a variety of cures and analyses of the human-environment disconnect. Rural life became an idyllic image, animal rights emerged as a recognizable force, deism linked the natural and the divine, and scientific inquiry began to place humans and their environment on the same biological scale. One of the less popular responses, but certainly revelatory of this tension, was dietary reform.

In 1873, Francis William Newman became the president of the Vegetarian Society of Great Britain, bringing new credibility to the “crack-pot” vegetarian movement, previously associated with the radical fringe. This paper examines Newman’s understanding of the efficacy of vegetarianism, in relationship to socialist advocates of vegetarianism, including Richard Carlile, Eliza Sharples, George Holyoake, and George Bernard Shaw. By considering the development of middle-class respectability within the vegetarian movement that Newman helped to usher in, this paper explores the changing social and political philosophy that underpinned vegetarianism in the second half of the nineteenth century. In so doing, it considers the way vegetarianism fits into the broader redefinition of the relationship between humans and their environment.

Images of Women on Bicycles: The “Fast” Females of Fin-de-Siècle Europe  
Winter Benedict, Georgia State University

The bicycle was invented in the mid-1800s, but its popularity among women in Western Europe peaked during the 1890s. In fact, the bicycle became a primary attribute of the “New Woman,” an independent female who confronted woman’s so-called natural role in society. The advent of cycling allowed women to escape from the confines of the home, enjoy the outdoors, and experience newfound independence. Increased activity also required women to wear less restrictive clothing, which challenged conventions of dress. Images of women with bicycles abound in late nineteenth-century art and popular culture. In some, women are portrayed sporting the newest cycling attire, which, with its shorter hemlines, confronted what was thought to be acceptable for women to wear in public. In other instances, women with bicycles are depicted as Amazons or savage women warriors. These images suggest the consequences of allowing women to push the boundaries of propriety. The bicycle allowed women to enjoy being outside without a chaperone at a time when women seen alone in public were at risk of damaging their reputations. Furthermore, certain associations existed between speeding around on a bike and loose morality – a female cyclist could very well be a “fast” or wanton woman. Although some images of the New Woman with her bicycle seem to celebrate her newly discovered freedom, by and large, the underlying idea remains that she is troublesome and dangerous, refusing to fit into the norms of proper nineteenth-century comportment and decorum.

Performing the Hungarian Puszta: Gender and Landscape in Adalbert Stifter's "Brigitta"  
Bartell Berg, Washington University in St. Louis

In his 1848 novel *Brigitta*, Adalbert Stifter explores the Hungarian *Puszta* as an aesthetic and ecological space. Part of his series of literary "Studies," *Brigitta* focuses upon a traveler's experiences in Hungary and a complicated romance that challenges the notion of the beautiful. In my presentation, I read Stifter's study of beauty in terms of his nature aesthetic, which calls the reader to consider above all the forces in nature that remain constant and unchanging.

Although others have studied Stifter's literary places in terms of their ability to tell the emotional content of the story through nature, little attention has been paid to Stifter's reading of nature. In *Brigitta*, for instance, the reader comes upon a fictional Hungarian landscape that is arid and barren. Many readers simply overlook this description of the landscape as unimportant; the story is traditionally interpreted as nature providing the emotional backdrop for the love story between two of the main characters.

However, these traditional readings have often overlooked significant markers within the text. Stifter's study of beauty in the novel, although most often associated with *Brigitta*, is carried over to the landscape as well. The woman's unusual beauty that looks quite masculine when she, wearing pants and riding horseback like a man, first approaches the traveler, traveling on foot, strikes the reader as unusual just as the landscape of the *Puszta* evokes a number of reactions for the reader. Using the notion of "landscape in drag," my presentation shows how Stifter's use of cross-dressing and nature description challenge the traditional notion of the beautiful. Stifter's aesthetic ideals compel the reader to look beyond superficial beauty in order to recognize a deeper beauty that can only become apparent when one peers past the surface.

"Recuperative Bark" and Green Recycling: Amy Levy's London Plane-Tree  
Susan David Bernstein, University of Wisconsin-Madison

The title poem of Amy Levy's 1889 collection, *A London Plane-Tree, and Other Verse*, highlights the "recuperative bark" of a plane-tree that thrives outdoors in the city. This paper explores Levy's use of green imagery in an urban environment as a figure for reimagining traditional gendered relations of separate spheres. Framing my reading of Levy's trees through ecofeminism, I suggest that the London plane-tree offers an especially productive metaphor for placing women outside domesticity and in a life-affirming environment.

First introduced in England around 1680, the London plane-tree, the most abundant street and park tree of the city, is a hybrid plant of noted resiliency. When industrial pollution in London was especially intense, the Victorian era saw a surge in plane-tree plantings, given their resistance to environmental toxins. The locations near Levy's London homes, the parks and squares she also wrote about in published poetry and prose, and in her letters and diary, including Regent's Park, Kensington Gardens, and Russell Square, continue to be distinguished by these magnificent London plane-trees.

In Levy's title poem, the plane-tree is especially suited for the cityscape; the verse is filled with flourishing imagery of this sturdy tree that sings in the urban square in contrast to "other trees" that "droop and pine for country air." Most remarkable is Levy's attention to the "recuperative bark" of the London plane-tree, whose feminine gender might be linked to the "new women" of Levy's London who likewise blossomed into public spheres outside the home. Reading the power of Levy's arboreal figures in these verses, I trace Levy's feminist eco-poetics that champions a "green" city especially hospitable to women.

Cooper's Elizabeth Temple: Negotiating Gender in the American Wilderness  
Gina Bessetti, Duquesne University

James Fenimore Cooper's character Elizabeth Temple in *The Pioneers* negotiates the concepts of American femininity and womanhood through her interactions with the land and with others both inside and outside the domestic realm. Through her appropriation of the male gaze, her ability to easily engage others in both her home and the wilderness, and even her attempts to rhetorically redefine traditional gender roles when she is in the freedom of the outdoors, Elizabeth becomes Cooper's vehicle to critique the "true woman" ideology and encourage the renegotiation of restricting tenants of womanhood. Cooper espouses

his particularly American, active femininity by highlighting the difference between Elizabeth, who is able to traverse the rugged American landscape, and her friend Louisa Grant, a representative of the “angel of the house” ideology who is so weak and passive that she is unable to take care of herself in the outdoors and a danger to others. Elizabeth’s ability to traverse the boundaries of the wild and rugged outdoors and the domestic realm complicates the concept of woman’s sphere and criticizes passive, traditional femininity. In the outdoors Elizabeth often exudes a combination of qualities traditionally associated with femininity and masculinity and thus utilizes the landscape as a free space in which to shape her identity and to illustrate a more realistic and active identity for American women.

“Nature immense“: glaciers and polar landscapes in 19th century opera and literature as a metaphor for the “end“ of human civilization

Maria Birbili, University of Chicago

A fascination with “wild“, untamed nature has been present in the literature of the 18th century, but its depiction remains scant, and is invariably presented together with the depiction of “primitive“ native people (or Westerners removed from civilization, which comes to the same) living happily and innocently away and unburdened from the industrial world. My paper will examine the depiction of “wild“, untamed nature in the 19th century, an already different phenomenon. The depiction of glaciers and alpine landscapes in 19th century opera is invariably brought together with the politicizing dramaturgy of the liberation of a nation, with the surrounding “wild” nature operating as a big factor in helping the oppressed nation liberate itself. This phenomenon remains still a little trivial in its first appearance in an opera, in Cherubini’s *Le glacier du Mont St Bernard*, but it reaches a level of great dramatical complexity in Rossini’s *Guillaume Tell*, where one of the protagonists ice climbs the alpine glacier in order to initiate the resurrection of the Swiss against their Austrian oppressors, and where the opera transcendently ends celebrating the alpine landscape as a means of liberation, not simply from political oppression, but, clearly, from the faults of human civilization. I will also discuss Berlioz’ equivalent use of the alpine landscape in the aria “Nature immense“, and compare the phenomenon to Edgar Poe’s (and Jules Verne’s, in his sequel of the novel) depiction of the polar landscape as a transcendental end to human existence in *The Adventures of Arthur Gordon Pym*.

Green Pleasures: Coleridge, Crabbe, Clare and the Aesthetics of Natural History

Martha Bohrer, North Central College

Three very different poets exemplify a new aesthetic that emerges early in the nineteenth-century through the popular practice of natural history in the field. Empirical field study introduced a new way of being in the world. Daily excursions to collect specimens and observe seasonal change and animal behaviors, together with the taxonomic imperative to describe the nondescript, stimulated new attention to physical details, behavioral differences between species, and distinguishing characteristics of habitats. Field study defamiliarized the already familiar countryside. *In situ* observation brought a new perspective to bear on rural places, a view from within, that produced new pleasures and aesthetic values. As demonstrated by Crabbe’s verse letter, “The Church,” in his imaginary local history, *The Borough*, the new aesthetic valued detailed, accurate, and intimate representation of overlooked aspects of the natural world. Naturalists experienced aesthetic pleasure in the intimate knowledge of the familiar and the continual surprises it offered to the close observer. John Clare especially rejoiced in his intimacy with nature and expressed it in the unusual forms of his sonnets. This intimate pleasure in local, everyday nature differed radically from the extraordinary aesthetic of the sublime, the experience of fear, awe, and incomprehensibility made pleasurable through the safety of distance. However, Coleridge’s poem, *This Lime-tree Bower My Prison*, situates the intimate, detailed aesthetic of natural history as complementary to the picturesque. These examples characterize a major aesthetic that valued inclusiveness (even of the insignificant), accurate details, intimate observation, and common, confined yet complex, localities.

Narration as Nation: Gertrude Stein Considers the Geographical History of English and American Literature  
Janet Boyd, Fairleigh Dickinson University

In the lectures that Gertrude Stein wrote for her 1934-35 tour of the United States, she casts the relationship between language and geography to be inherently organic, which is why, as she argues, although "English literature" was originally "determined by the fact that England is an island" it could be—and had to be—appropriated by American authors, especially over the course of the nineteenth century, according to the needs of a "continent." In her typically idiosyncratic manner, she states: "what everybody is is what their language is, [and] their language is the result of where they are, how they are, what their land and water is... all these things make them have a language that fits them and not any other one." Ahead of her own time and in her unique way, Stein identifies in nineteenth-century American literature a postcolonial anxiety that manifests itself as the need to indigenize the language the United States inherited to its new landscape. Most interesting, however, is that Stein groped her way to these highly politicized notions while steeped in nineteenth-century conceptualizations of geography, which physically naturalized the foundations of national ideology—that of Georges Vidal, father of French geography, and of Frederick Jackson Turner, whose frontier thesis grants an all-encompassing power to the continent for producing American character. In the context of the significance Stein grants to the influence of geography, albeit essentialized, on the production of narrative generally, my paper examines more specifically how she construes the influence of the American continent as crucial to the evolution of a distinctly "American way in writing" during the nineteenth century.

Bodies of Water: Thomas Eakins, Racial Ecology, and Limits of Civic Realism in 19th-Century Philadelphia  
Alan C. Braddock, Temple University

In this presentation, I will investigate a neglected urban environmental reality—Philadelphia's late nineteenth-century water pollution crisis – in order to offer a new reading of the celebrated outdoor pictures by Thomas Eakins, one of America's foremost realist painters. After the Civil War, rapid industrialization and population growth badly compromised the city's primary public water source, the Schuylkill River, resulting in hundreds of deaths annually from typhoid and other diseases during the 1870s and 1880s. The problem was compounded by political complacency as well as a medical culture that privileged spectacular curative methods over preventative public health science. Previous scholarship on Eakins, including recent revisionist accounts, has consistently focused on human-centered themes: psychosexual conflict, art scandal, masculinity, nationalism, etc. Instead, I wish to hold the artist's iconic scenes of rowing and other sports on Philadelphia waterways – all created amid the city's pollution crisis – up to ecocritical scrutiny for the first time. I consider the obvious but unexamined fact that Eakins, despite his reputation for "empirical" realism, never depicted Philadelphia's rapidly growing industrial sector or associated pollution, even when these realities touched him personally and devastated his contemporaries. Reinterpreting Eakins's art in light of considerations about environmental justice, I show that his white middle-class ecological assumptions about racial and spatial difference led him to produce an upbeat "civic realism" that aesthetically filtered Philadelphia's tainted environmental image.

The Colors of Revolution  
Stephen Brown, Jewish Museum, New York

The present paper proposes a reading of politicized chromaticism in art, focusing on the work of the peintre-graveur, Maximilien Luce (1858-1941) in fin-de-siècle France. The presentation undertakes a discussion of color symbolism and, in particular, several works, "green" (in color), inspired by sentiments of rebirth and Hope. As the time of regeneration and verdure, spring has traditionally been seen as the season of Hope. In *Germinal*, Zola's novel of industrial work and class struggle, the symbol was conjugated according to the terminology of the revolutionary calendar. Similar trains of thought may be suggested by the choice of the color green in various works of Maximilien Luce—including an interior poster designed to advertise the advent of the anarchist, Jean Grave's journal, "New Times" (*Les Temps nouveaux*) in 1895. As with the modifier "new" selected for Grave's review, or the title of Zola's novel, the color "green" might signify Hope. This ideology of optimistic regeneration nevertheless implied a vision of the future predicated on present revolutionary desire.

The Subversive Turns and Trespasses of John Clare  
Sharmaine Browne, The City University of New York

Cast as a minor Romantic poet through most of two centuries, John Clare has emerged from the margins of the canon as a profoundly subversive voice and visionary green writer whose more than 3,500 poems offer rich interpretive possibilities for the seminal origins of current eco-critical concerns. Writing while the common fields were rapidly disappearing via enclosure laws being passed by a distant parliament, Clare rejected the ideological propaganda and recognized, instead, greed and class warfare as the motivation behind displacing rural inhabitants and thereby eliminating their ability to live in relationship to the land. Foreseeing the consequences of such imbalance, he calls attention to the loss of environmental equilibrium in poems such as “The Lament of Swordy Well” and “The Moors.” Written from the perspective of a piece of over-plowed land, “The Lament of Swordy Well,” for instance, provides vivid descriptions of the losses sustained by Nature and People, but it de-centers the typical human perspective—displacing it with that of the land’s view—and warns us (the land warns us) of the effects of living out of balance with nature. This essay examines Clare’s subversive voice in several poems as self-aware, political, and deliberate—motivated by his desire to preserve both nature and humanity’s relationship with it. I will look at Clare’s resistance to the aesthetic project of High Romanticism by displacing the individual Imagination’s experience with that of the whole of Nature’s, his establishment of a strong case for the symbiotic relationship between the two, and his passionate criticism of the effects of enclosure on nature—and the people and creatures within it.

Washing Away the Binary: The Thames River in *Great Expectations*  
Tammy Bruch, Auburn University

If order of appearance is any indication of importance in *Great Expectations*, then the Thames River takes second billing only to Pip, whom we meet in the first sentence. Pip explains: “ours was the marsh country, down by the river, within, as the river wound, twenty miles of the sea,” and then continues to tell his audience that his “first most vivid and broad impression of the identity of things” was gained during time spent on those very marshes.<sup>1</sup> Dickens’ linking of the marsh to the “identity of things” is critical to a green reading of the novel. Indeed, by placing the Thames as the main representative of nature in *Great Expectations*, Dickens both engages traditional Western dualistic concepts and challenges representations that often occur as a result of opposing the natural, primitive, enslaved, and feminine river against the cultured, civilized, and free male.<sup>2</sup>

Indeed, in *Great Expectations* the topography of the marsh is peculiar in that it erodes stable identities such as the categories of both land and water. Marshes are muddy and wet, and they can be dangerous to traverse if one does not know the land well. A spot that looks like solid land could be deep water, an illusion of security on top of an uncomfortable and wet surprise. Marshlands are difficult to navigate because of this mixture of water and land; and the uncertainty of what lies out there generally makes a culture of people who rely on binary oppositions, such as wet and dry, liquid and solid, uncomfortable. The marsh is neither land nor water alone; it refuses to fall into a binary category, making it indefinable by binary terms. In *Great Expectations*, the inability to define represented by the marsh is evocative of the confusion felt in childhood, specifically that of Pip. His struggle to navigate the frightening marshlands represents the difficulty of interpreting it as well. And if Pip cannot interpret the land on which he walks, he certainly cannot correctly interpret the life he leads. His state of mind is as muddled as the swampy ground on which he walks, which explains much of the confusion and misunderstanding he has about events in his life. Dickens establishes Pip’s state of mind at the outset of the novel, using the image of the marshes to convey that Pip is only a confused boy living in a world that muddies presumably stable categories such as gender, age, and class.

<sup>1</sup> Charles Dickens, *Great Expectations* (Boston: Bedford/St. Martin’s, 1996), 24.

<sup>2</sup> Val Plumwood established the “master model” in her 1993 work, *Feminism and the Mastery of Nature*; Greta Gaard uses Plumwood’s basic methodology in her article, “Women, Water, and Energy” to create categories by which she can examine water rights. I will use the work of these environmental feminists to examine the use of the Thames River in *Great Expectations*.

“Something of the Marvelous: Adventurous Landscapes in the Narratives of U.S. Expansion—1815-1850”  
Jimmy L. Bryan Jr., Lamar University

With the close of the War of 1812, reports of the new Edens beyond the Appalachian Mountains traveled widely in the eastern United States. The stories circulating in his New York neighborhood were so incredible that John Stillman Wright had to see for himself. In 1818 he traveled west and reported his findings that he later published as *Letters from the West, or a Caution to Emigrants* (1819). He assured his readers that he went to investigate the veracity of the reports with a sober mind, untouched by the romanticism that seemed to enthrall his nation. Wright explained, “I went . . . not like the traveller for amusement, who loves to *astonish* his friends at home, with ‘something of the marvellous [*sic*].” He did not go “like the lovers of romance, poetry and fiction,—to store my mind with images of stupendous mountains, majestic rivers, [and] immense prairies.” In this list, Wright effectively catalogued the ways in which, by 1819, romanticism had already infused the westward movement. His very rejection of it testified to its pervasiveness, and by inference, identifies an emerging adventurous impulse—a specific manifestation of the romantic ethic that would define a generation of Americans and significantly contribute to the national narrative of expansion.

During the age of expansion (1814-1850), U.S. adventurers anticipated intense, emotional experiences; especially during the act of risk-taking. Imagination provided the means for adventure, inspiring visions about the kinds of men they wanted to become. The mountain and prairie spectacle created the adventurous elsewhere, spaces where these men could savor the exhilaration of both physical imagined landscapes, and where they could draw analogies from the wildlife that they encountered in order to define their adventurous lifestyle. The wilderness, therefore, was a place to penetrate and exploit for its experiences and wealth in preparation for its conquest. In their own minds, adventurers transformed themselves and the spaces that they experienced into something that was uniquely and exceptionally American.

Canadian women artists and the colonial landscape in the nineteenth century  
Samantha Burton, McGill University

Canadian painter Emily Carr has received a great deal of critical and popular attention for the depictions of the British Columbia landscape she painted in the 1920s and 30s. A Canadian celebrity, she is renowned both for the exceptionality of the subject for a woman of her time and for her unique engagement with First Nations subjects. However, Carr was neither the first, nor the only woman to paint the Canadian landscape in the colonial context; in fact, nineteenth-century exhibition catalogues and reviews show that landscape and other representations of the natural environment made up a large portion of women’s oeuvres in the pre-WWI period. Through an examination of diverse objects—including Sophie Pemberton’s published botanical drawings, Florence Carlyle’s representations of the Rockies, and Florence McGillivray’s pictures of Northern Ontario—I argue that the production of images of nature and the landscape is rightly understood as one way that women actively participated in the imperial project. Professional women artists recorded their impressions of the natural environment, effectively taming and controlling it through representation. They also exhibited their work publicly in Canada, the United States, and Britain, helping to construct the Canadian landscape in the collective imagination – an important step in colonial nation building. Recognized in their own day as well-known and well-respected landscape painters, women’s landscape art has since been much neglected in modern scholarship; my paper is the first to examine it in depth.

The Romantic *Oikos*: Ecology and Community in Nineteenth-Century Literature  
Shalon Butt, University of Western Ontario

This paper brings the discourse of ecology, as variously developed by Arne Naess and Jonathan Bate, and the discourse of community, as developed by Jean-Luc Nancy and Maurice Blanchot, into conversation with one another to propose a synthesis that transcends the limitations of each in reading Romantic literature. The rise of ecocriticism in the twentieth century corresponds to the ascent of environmentalism and environmental philosophy, yet the conceptualization of *environment* as *environs*—an anthropocentric and anthropomorphic concept describing what surrounds the human—fails to identify a role for community. Long before Félix Guattari’s notion in *The Three Ecologies* of a “generalized ecology” which “questions the whole of subjectivity,” Romantic writers were debating human and social relations in connection with the natural

world. My paper traces the development of an eco(philo)sophical or ecosophical consciousness in Romanticism (following Naess and Guattari), whose *oikos*, or home, both enables and collapses the boundaries between human and natural, individual and community. Friedrich Schiller had prefigured this sense of generalized ecology in *Naive and Sentimental Poetry* (1795) when he asserted that “the poets are everywhere. . . the guardians of nature.” Yet Schiller and other Romantic writers such as Shelley complicate the relationship: humanity is neither simply nature nor simply other. They point to the discord of humanity’s being-in-nature, a discord that can reveal the experience of a “negative” or “inoperative” community that is a community nonetheless. Romanticism affirms that there is no commonality that is not always already ecological, and no ecology that is not naturally communal.

#### Denaturalizing Gender: Anna Jameson's Rambles in the Canadian “Bush”

M. Soledad Caballero, Allegheny College

When Anna Jameson travels to Upper-Canada to join her husband, Canada's last English attorney general, Robert Jameson, in 1836, she decided that in order for her time to be usefully employed, she would record her experiences to the region in a travel narrative, and especially comment on her contact with its "aboriginal inhabitants." Her travel narrative *Winter Studies and Summer Rambles in Canada* in 1837 is divided into two seasonal sections, winter studies and summer rambles, and in it she separates her winter of suffering and disconnect from her summer of travel and "adventure," that is her summer excursions to Indian Country. The central theme of Jameson's narrative details the lives of settler and indigenous women, including their daily activities and their societal roles within their communities. By interrogating the lives of 'Canadian' women (i.e. emigrant English women) who, in her view, are "perishing of ennui" because they have transplanted unchanged and unadapted to "the bush" English ideals of domesticity and femininity, Jameson critiques women's status in England and the limited roles available to them. And in a radical turn, Jameson denaturalizes innate feminine delicacy and argues for an inextricable link between environment and behavior. By examining Jameson's proto-ethnographic observations about "Canadian" and Chippewa women's lives, I will argue that Jameson redirects contemporary dialogue of women's education to include more than feminine frailty and delicacy, and I will suggest that Jameson proposes an environmentally derived model of "proper" feminine behavior that connects a more elastic vision of feminine behavior to the ultimate success of the British empire.

#### Of Malthus and Manure: A Victorian Economy of Waste

Timothy L. Carens, College of Charleston

This essay affords a perspective on a Victorian reform narrative informed by recent ecocriticism. It begins with analysis of works by Henry Moule, a Church of England Minister who, in texts such as *Manure for the Million: To the Cottage Gardeners of England* (1861) and *National Health and Wealth* (1875), envisioned a return to a sustainable system of domestic agriculture. Moule perceived the socio-economic and ecological developments of industrialization as a nightmarish fulfillment of Malthusian theory. With a growing population increasingly crammed into cities, England had not only lost its ability to grow enough food for itself. Worse still, the human waste produced by the burgeoning population functioned to poison the atmosphere in city and country alike.

Inspired by the notion of a divinely ordained ecological balance, Moule proclaims, “In God’s Providence there is no waste.” This principle leads him to the discovery of a “Dry Earth System,” by which working class people throughout the nation might transform their own waste into valuable manure for the cultivation of cottage gardens, at once resolving the sanitation crisis, improving their nutrition, and generating additional income. “By many a working man I have been thanked for my publication of this discovery,” Moule is proud to report. This claim gestures toward an additional benefit: while the Industrial Revolution had estranged the classes, the “Dry Earth System” would bring them back together. “Oh!” he exclaims, “what a drawing of the different classes together in neighbourly [sic] and brotherly love would there be” if other middle-class authority figures enacted his model of paternalistic ecology.

After considering the system imagined by Moule, I offer an account of two literary texts. *Alton Locke* (1850) anticipates the reforms endorsed by Moule. In the city, the hero is disgusted by the “horrible stench of the stagnant cesspools.” In the country, he encounters a disgruntled agricultural worker who insists, “If I had an acre . . . to make a garden on, I’d live well with my wages” (205). *The Return of the Native* (1878), however, skeptically undermines the middle-class, Protestant vision of ecological reform. In Hardy’s narrative, the environment resists agricultural development and the working men equally resist the efforts of the middle-class hero to reform them.

“Rivers Change like Nations”: Reading Environmental Discourse in Ouida’s *The Waters of Edera*  
Alicia Carroll, Auburn University

I begin my discussion of the significance of a “lost” green nineteenth-century novel with a very brief intervention into contemporary environmentalist discourse. When Majora Carter, the urban environmentalist director of the Sustainable South Bronx project won the MacArthur award for her work in creating livable and usable green space around the Bronx River in New York City, she stated that “growing up in the South Bronx, it didn’t occur to me that what I had here was an environment.” Carter’s acute insight into the gaps of the contemporary environmentalist imagination speaks to the power of cultural myths of “the environment.” In such myths, only pristine, uninhabited green spaces qualify as “environmental” spaces deserving of protection. As a student of the green nineteenth century, my purpose is to identify the genealogy of this exclusive discourse and to turn to the past in order to understand the negotiations, elisions, silences, and resonances of an environmentalist discourse whose power Carter ruefully acknowledges. Certainly, documents such as Victorian novels participated in forming environmentalist discourses which took potent shape in the century we gather to discuss today. Although “lost,” Ouida’s novel *The Waters of Edera* (1897) then merits reading and reclamation not only because it is about an imperiled river at the turn of the twentieth century, but because it can help critique the borders and limitations of a major social movement that some argue has failed in the twentieth century.

Ouida’s *The Waters of Edera*, tells the story of an idyllic Tuscan river, the Edera, slated for diversion to power an acetylene factory. Three colorful activist figures, an aesthete priest, a rash young peasant man, and Nerina, a girl of the mountains, all seek to stop the diversion of the river and save the community who depend upon it for their local economy. They fail. In doing so, the two young people die and the activist priest, in a moment of what seems sheer betrayal, chooses to abandon the “ruin[ed]” community and return to Rome to resume working for the very forces who conspired against the Edera and its people (Edera 240).

Although this plot twist seems counterintuitive, I will argue that the priest’s abandonment of his parish ironically follows a logic inherent to modern environmentalist discourse, one that needs to be interrogated in order to construct a more sustainable environmentalist discourse. The priest’s abandonment of the river reflects a key failure of the contemporary environmentalist imagination; once water is impounded and the river is perceived as an artifact of contemporary culture rather than nature, it no longer qualifies as a space worth protecting. Indeed, not only does the activists’ agitation for the river fail, but their way of imagining it as an environment of value reveals the limits of environmentalist discourse. Their mything of the river space through metaphor, allusion, and rhetoric, their ways of seeing and speaking for “nature” in the symbolic realm, are fatally linked to their demand that the space remain pristine and distinctly “natural” rather than artifactual. Indeed, reading myths of nature in Ouida’s novel enables an interrogation of the very terms by which environmental activism was all too often to fail to address environmental injustice in the twentieth century. Alternatively, and more optimistically, a critical environmental feminist reading of *The Waters of Edera*, opens a way to critique myths of nature in historically problematic environmental discourses and so, following Majora Carter’s lead, construct a more self-conscious activism and a more viable environmentalism for the future.

Thoreau's Last Project: The Kalendar, Pragmatism, and Ecocriticism  
Kristen Case, The City University of New York

In the final years of his life, Henry David Thoreau was immersed in work on a large scale, ambitious project that was both deeply rooted in the particulars of place and invested in the idea of the eternal. Between 1860 and his death in 1862, Thoreau attempted to consolidate his observations of seasonal change over the years in a variety of lists and charts comprising a project he sometimes referred to as his “Kalendar.”

In an essay outlining under-explored areas of Thoreau studies, Elizabeth Hall Witherell, director of the Thoreau Edition, writes,

Recent publications have only hinted at the complexity and richness of [the Kalendar] material...Not only will the Kalendar and the related manuscripts provide a clearer picture of how Thoreau developed as a natural scientist and how he responded to Darwin, but they will also provide the basis for informed speculation about the direction Thoreau’s work would have taken had he lived...In addition, they may be of use to botanists and ecologists seeking to document indigenous plant species and changes in animal habitat (25-6).

Indeed, as Witherell suggests, the Kalendar has attracted the interest of scientists as well as literary scholars. A recent article, “Global Warming and Flowering Times in Thoreau’s Concord,” published in *Ecology*, suggests the relevance of Thoreau’s records of seasonal phenomena to contemporary ecological studies.

My paper will argue that the Kalendar, in particular the charts of general phenomena, has significant implications for 19th century studies and, in particular, for ecocriticism. I believe the Kalendar demonstrates Thoreau’s anticipation of Pragmatism and his movement, late in life, toward a modern philosophical stance, one in which self and world, subject and object, are ultimately inseparable.

“Myself plus the bicycle equaled myself plus the world”:  
Exploring the “New” in Frances Willard’s *A Wheel Within a Wheel: How I Learned to Ride the Bicycle*  
Janel Cayer and Kelly Payne, University of Nebraska-Lincoln

At age fifty-three Frances Willard fearlessly embraced the new technology of the bicycle. For Willard, the outdoor technological developments of the late nineteenth century were linked with temperance, a well-established early nineteenth-century reform movement. In her 1895 memoir, Willard sought to bolster this connection and to demonstrate to temperance devotees that using the bicycle to promote healthful living could push temperance activism into the future. Furthermore, Willard merged cultural work and women’s place in the outdoors. The bicycle, for Willard, “meets all the conditions and will ere long come within reach of all,” particularly the family, as the “more interests women and men can have in common, in thought, word, and deed, the happier will it be for the home.” While a protector of the home, Willard simultaneously vowed to help “women to a wider world.”

This illustrated presentation examines the use of the “new” technology of the bicycle as a reform tool that enabled women to gracefully enter the outdoor world. Willard situated the outdoors as an extension of woman’s domestic sphere, with the bicycle as the bridge. For nineteenth-century bicycle admirers, the bicycle became a gender-appropriate way to return to nature albeit with the comforts of civilization. A cultural analysis of Willard’s memoir in conjunction with late nineteenth century bicycle ads yields a new, rich reading of Willard’s celebrated memoir, for Willard included illustrations of herself on her bicycle in the outdoors.

“No insignificant Creature”: Thomas Hardy’s Animal Imagination  
Elisha Cohn, Johns Hopkins University

This paper examines the limitations of ethically motivated representations of animals in Victorian realism. As many critics have argued, evolutionary theory’s challenge to human supremacy had the potential to radically alter literature’s focus on individual subjectivity and social ideals. In particular, the new relevance of animals to human life threatened to deflate the human moral ideals. The treatment of animals in Victorian literature is rarely interpreted as exploring evolution’s radically anti-humanist implications. More often,

animals are thought to function as objects of sympathy in a larger project of constructing middle-class subjectivity. As I argue, it is important to account for the relationship between the sympathetic and the antihumanist representation of animals in Victorian texts. The changing role of animals in Hardy's work highlights the disconnect between the radical implications critics see in evolutionist thought and the way animals in Victorian texts are usually construed as objects of sympathy. *Tess of the D'Urbervilles* places these two approaches in conversation by shifting emphasis from a destabilizing ecopoetics of human-animal affinity to a more distanced narrative stance associated with human autonomy, sympathy, responsibility, and critique. Examining how Hardy grounds his ethically motivated expectations of stable human agency after having seemingly dispensed with them suggests the need for a distinction between a lyrical, evolutionist aesthetic and an ethical aesthetic. This approach also offers insight into the enabling conditions—and limitations—shaping sympathetic agency in defense of animal lives.

Future in the Past: Richard Jefferies' Novel Forms of Natural History  
Danielle Coriale, College of the Holy Cross

In the final years of his life, the rural writer and amateur naturalist Richard Jefferies (1848-1887) began to break from the habits he had cultivated over the years, deciding "not to willfully seek to learn any more" about the natural objects he discovered. In many of his final essays, Jefferies expressed a desire to unlearn natural history and to find a new approach to the study of nature that did not rely so heavily on systematic knowledge. This approach, as he envisioned it, would be built on willful nescience rather than on the active accumulation of names, facts, and specimens, or the search for grand theories. To craft his vision, Jefferies turned to Gilbert White's *Natural History of Selborne* (1789), which depended on the simple and direct observation of organic life and the relationships among living things. Looking backward to White's writings, Jefferies imagined a sustainable future for natural history in a post-Darwinian age. That future, I shall argue, involved the production of an ecological mode of writing that found expression in Jefferies' essays and fictional works. By exploring the full capacity of this ecological mode in his final novel, *Amaryllis at the Fair* (1887), moreover, Jefferies produced a work so non-linear and formally dynamic that it anticipated the modern novel. This paper will show that Jefferies' most radical experiments in natural history, inspired by naturalist writings of the distant past, ultimately produced a novel form that extended and redefined the very limits of the genre.

Sermon in Stone: The "Nature-Made" Aesthetic in the Ames Monument, Sherman, Wyoming  
Erin Corrales-Diaz, Shelburne Museum

In 1879 the Boston-based architect Henry Hobson "H.H." Richardson (1838-1886) was commissioned to build a monument in Sherman, Wyoming, at the highest point on the Union Pacific railroad line. Seen from afar the Ames Monument appears as an elevated mound of rock and rubble, worn down by the passage of time, built alongside creations by the hand of Mother Nature. This "nature-made" aesthetic is completely contrary to Richardson's eclectic Romanesque buildings, a significant deviation from his previous design and construction methods. Unlike the majority of his nineteenth-century American counterparts, who sought inspiration from European models, Richardson opted for a more ecological and decidedly American perspective, the Great Frontier.

The wilderness of the West, of Wyoming, the Dakotas, and Montana, were paradigms for a primeval landscape carved out by glaciers centuries before humanity. At this moment geology had become a critical consideration for Richardson, the catalyst for which was the monument's design. Despite receiving critical acclaim in the nineteenth century, the monument has been primarily absent in scholarly writing. This paper seeks to counter that notion by arguing that the monument occupies a prominent place in his oeuvre as he was on the verge of his architectural maturity and before his untimely death in 1886. It will also explore the impetus behind the design of the Ames Monument through new "eco-theories" in paleogeology, transcendentalist ideology, and archaeological earthen-work discoveries.

From Rot to Cash Crop: The Visual Culture of Waste and Recuperation  
Maura Coughlin, Bryant University

*“uncleanliness offends only those to whom it is unfamiliar, so that those who have lived in so artificial a state as to be unused to it in any form are the sole persons whom it disgusts in all forms. Of all virtues this is the most evidently not instinctive, but a triumph over instinct.”—John Stuart Mill, 1874*

Waste, like dirt, is a relative category explored in many forms of visual culture. Before recycling was done by choice, European peasant culture survived on thrift, substitution and the culture of recuperation. Whether salvaging shipwrecks, burning seaweed, composting manure, mending ragged garments or stewing previously inedible material, ingenuity was driven by a climate of scarcity and poverty. Peasant familiarity with base matter such as dirt, manure and seaweed is represented throughout mid to late nineteenth-century realist and naturalist art. This paper explores a few examples by Jean-François Millet, Vincent Van Gogh and other lesser known artists to ask the following questions: Does the visual culture of peasant thrift commodify the rural as nostalgia or articulate the modern in opposition? To whom or for whom does this imagery speak? Why are there so many images of abject forms of rural waste (such as John Constable's dung heaps) and the bodies that are familiar with it? The methodology of this paper draws from the feminist theorization of abjection, material culture studies and social art history.

The Absurd in Nature: the Unnatural in the Rural Environment in Galdos's *Doña Perfecta*  
James C. Courtad, Central Michigan University

In the early 1870s Spain found itself in a civil war between the descendants of Ferdinand the VII, who had ascended to the throne following the king's death in 1833, and those of his brother Carlos, the pretender who claimed that title as legitimate male heir. At its foundation was the opposition of the provinces, which remained stagnant in their conservative ways, to the growing influence of the progressive ideas of the urban center. Benito Pérez Galdós's 1876 novel *Doña Perfecta* posits the opposing forces of provinciality and traditional values against urban culture.

The author uses natural settings as a backdrop for a chaotic world that unfolds as the title character, Doña Perfecta, tries to keep her liberal nephew, Pepe Rey, apart from her daughter Rosario. While it was originally Perfecta's intention to wed her daughter to her nephew, upon seeing that he does not conform to her provincial morals, she goes about making sure that the young lovers are prevented from being together. In a twist of rhetorical figures, Galdós accords his fictional characters traits from the animal-natural world, which creates an absurd cast of players who obey their leader Perfecta, a bizarre Mother Nature figure, as she tries to upend what would be natural instinct in two young lovers. This paper shows how Galdós turns a typical country setting into an abnormal topsy-turvy world rejecting the progressive ideas of the metropolis by manipulating the idyllic elements and provincial types that are found naturally in the rural population.

How Green was the Arts and Crafts Movement?: The craft of building with sustainability in mind.  
Robert Craig, Georgia Institute of Technology

Architecture in the 21st century may be changing the criteria for assessing successful design, thanks to L.E.E.D certification and today's increasing concern for sustainability.<sup>3</sup> A client, who a few generations ago would deem a building successful if it were beautiful, or visually striking, or a la mode, now asks, “Is it energy conscious?” “Is it high or low maintenance?” “Is the design sustainable?”

In some instances, today's trained architects are putting aside books of high style prototypes (with their academic models for formal emulation or revival) in order to learn how to build simple architecture. What vernacular builders of the past understood intuitively, or knew by local tradition and experience, offers lessons for sustainable design.

A century ago, the re-discovery of so-called “natural” building methods, materials, and forms

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<sup>3</sup> L.E.E.D. certification: Leadership in Energy and Environmental Design [since 1998], developed by the U. S. Green Building Council [USGBC] to provide standards for environmentally sustainable construction.

prompted the architects of the Arts and Crafts Movement to revive medieval vernacular traditions of building, to employ local construction materials, and to consider the context in which their buildings were to exist over time. These informed design conception, economy of construction, functional requirements of present-day use, and building maintenance during the years to come. For the “craft architects” of the Arts and Crafts Movement, architectural design was more than a question of aesthetics. Architectural function was not limited to accommodating only the immediate needs of the client and occupant. Instead, craft builders addressed questions of building economics and considered the implications of the several options for building materials. They were concerned about conservation of building fabric over time, the geography-topography- and orientation of the building site, and the comfort of the occupant on many levels.

This paper investigates Arts and Crafts architects such as E.S. Prior in England and Bernard Maybeck and Greene and Greene in America from the point of view of these issues of sustainable design. The inquiry demonstrates that the character (of natural building) of what Charles Keeler called “the simple home” offers lessons from the Arts and Crafts Movement to the 21st century, lessons favorable to a greener architecture.

“Reproachful Clarities of Tense and Sense:”

Elegy and Ecology in Thoreau’s *A Week on the Concord and Merrimack Rivers*

Jesse Lee Curran, SUNY Stony Brook

Many critics have proposed that Thoreau’s *A Week* functions as a pastoral elegy in that it displaces human loss by locating cyclical and regenerative processes on the landscape. Such readings of the text are reductive however in that when Thoreau witnesses “nature,” his exposition spirals into a meditation on how the landscape can be read as living history. I wish to propose a reading that reconciles the overwhelming elegiac pathos of *A Week* with Thoreau’s cutting observations of history and geography, where we must turn to the generic conventions of the pastoral elegy, while also showing the limitations impeding the genre’s success for Thoreau and the new American nation. And while many critics advocate understanding *A Week* as being a successful river journey up the stream of time, the text can also be understood as presenting a complex moment in literary history—where pastoral elegy in America deems itself impossible through an overriding self-consciousness of the environmental consequences of colonialism. Thoreau’s formulation of a type of dialectic between prose and poetry, or narrative and lyric, formulate a type of conversation between what the pastoral elegy has been able to do in the past, and how it can actually function in his historical moment. In allowing us to historicize the seeming timelessness of the genre, *A Week* becomes an integral text bringing together the complex relationship between elegy and ecology in the Nineteenth Century.

Pan, Animism and the Individual in R.L. Stevenson and Walter Crane

Dennis Denisoff, Ryerson University

The mythologizing of nature is apparent early in Robert Louis Stevenson’s writings. In an 1872 letter to Charles Baxter, he describes one of his favourite spots as “a meadow and bank on a corner of the river, [. . .] connected in my mind inseparably with Virgil’s *Eclogues*,” and then goes on to envision Virgil’s rustic shepherd Menalcas playing his pipe. Virgil’s pastorals and their representation of Pan’s home of Arcadia seem a likely inspiration for his depiction a few years later in *An Inland Voyage* of not simply Pan but of the actual nature through which the author travelled. As I will argue, however, Walter Crane’s illustration for this early work make a key contribution to the pagan symbolism of the text, assisting in its becoming, in William Gray’s words, “a cult classic of the neo-pagan movement” that marked the end of the nineteenth century.

Well before Stevenson’s problematization of speciesism in *Jekyll and Hyde*, his consideration of noble savagery in *Treasure Island*, or his exploration of South Seas’ nature-based cultures, the author had earnestly turned to pagan mythology – and especially the Greek god Pan – to address humans’ relations to the natural environment. This interest reflects the author’s own discomfort with the strictures of modern identity formation or, as he described it, “the bear’s hug of custom gradually squeezing the life out of a man’s soul.” In my talk, I wish to consider Stevenson’s and Crane’s paganism as a critique of liberal humanist subjectivity that in fact reverberates in recent formulations within eco-pagan theory.

The Green Cliffs of Normandy: Seaside Nature as Spectacle in the Paintings of Daubigny and Monet  
Michael Duffy, East Carolina University

During the 1850s landscape painters of the French Barbizon tradition discovered the northern seacoast of Normandy. By the early 1860s Jongkind and Troyon were painting comprehensive views in *plein air* of the beach and surrounding cliffs from Dieppe to Villers on the English Channel and not far from the mouth of the Seine River. Daubigny, Courbet and the young Monet joined them in the 1860s.

Daubigny attracted much attention for this coastal region with his paintings of the high meadows and grassy slopes of the cliffs and glacial cirque overlooking the beach of the fishing village of Villerville. Daubigny's large and successful Salon paintings *Les Graves au bord de la mer, à Villerville (Calvados)* of 1859 and his *Villerville-sur-Mer* of 1864 represented the traditional village with some indication of the importance of shell fishing and livestock grazing. In his paintings, Daubigny often placed the viewer on the slope or in the meadow and pointed him or her in the direction of the sea. On the one hand, the artist was extending the grasslands, slopes, orchards and marshes of Barbizon painting to the beaches of the Channel. On the other, his paintings hinted at the contemporary use of this green zone in the 1860s as both expanded grassland for fattening cattle and a park for the growing number of tourists who were visiting the region.

In the early 1880s, Monet produced a number of paintings first in Trouville and then at Pourville, on the other side of the Seine estuary. Like Daubigny, his paintings situate the viewer in this green zone as he faced the sea. Monet captivates the viewer with the bright and scintillating light and color of flowers, shrubs, wheat fields and foliage as he begins to notice the sea beyond. He largely turned away from tourists, houses, hotels and others signs of modernity that occupied him in the 1870s in order to immerse himself in the French countryside by the sea, a subject that was selling well in the market. Even more than with Daubigny, nature for Monet becomes spectacle. Today the green zone linking the cliffs of Villerville and Trouville, among other areas along the coastal region, are part of a nature conservancy in Normandy.

Charles Darwin and the Temporalities of Ecotourism: Reading the Indigenous Voice in *The Voyage of the Beagle*  
John Easterbrook, New York University

As an ecotourist on board the *Beagle*, Darwin spent years pouring over Charles Lyell's *Principles of Geology*, learning to read the secrets of the past locked inside the geologic record—what Darwin in *The Origin of Species* describes as “a history of the world imperfectly kept, and written in a changing dialect.” My paper focuses on the way in which Darwin's *Voyage of the Beagle* attempts to read the “changing dialect” of nature through the incorporation of indigenous voices and histories that Darwin encountered throughout his travels. I suggest that these very real dialects provide Darwin with a means to bridge the limited temporality of the nineteenth-century ecotourist and support his own environmental claims with the local, authoritative knowledge of the past. Combining what have long been considered two conflicting components of Darwin's travel writing – his anthropology and zoology – I explore the ways in which Darwin's environmental claims arise not just from his visual perception of the landscape but also from his engagement with the oral history of the local population. It is through the residual history of the indigenous voice that Darwin is able to open up an expanded sense of the present within the narrative that places the indigenous voice in a position not unlike that of the geologic stratum itself. Like the rock record that possesses the signs of the past, the indigenous voice itself possesses for Darwin a residual record still active in the present—a record that allows the ecotourist to transcend his or her own limited temporality and turn back the pages of the book of nature.

Consigned to Hell: Saving Bees from Suffocation in 19th-Century England  
Adam Ebert, Iowa State University

I propose to discuss animal welfare through the case study of nineteenth-century British bee culture. The various facets of arguments for humanity to honeybees touched on a number of justifications for protecting insect lives. Part of nineteenth-century reformers' argument drew from sheer emotion. They devoted affection to an insect society that warmed their hearts. Clerical advocates for humanity argued that killing bees equated to senseless destruction of a sacred creature of God's creation. Economic pragmatists suggested that keeping bees alive after harvest would result in higher profits. Champions of science claimed that empirical knowledge of honeybee biology and behavior allowed manipulation of the hive in place of the

usual autumnal destruction. I ultimately demonstrate that 19<sup>th</sup> century bee culture offers a rare opportunity to analyze the variegated components of the animal welfare movement that defined a cultural shift unfolding in the nineteenth century.

My study of animal welfare differs from previous investigations. I combine a range of sources that include husbandry manuals, humanity-oriented editorials, and detailed society records at the county and district level. I am not skating across the surface of RSPCA-style societies or philanthropic venues that only sample the historical processes that guided animal welfare into the mainstream. I present a view of animal welfare that penetrates to a new degree of historical depth.

“Green” Perception and Emily Lawless’s *Grania: the Story of an Island*  
Heather Edwards, University of Notre Dame

Critics argue that the Irish author Emily Lawless (1845-1913) has suffered neglect because her Unionist sympathies exclude her from the Irish Literary Canon with its emphasis on nationalist concerns. This paper argues that nationalist or not, Emily Lawless was a ‘green’ nineteenth writer. My characterization of Lawless as “green” results both from her interest in objectively representing Ireland and her attempt to understand the Irish in terms of the natural world that shaped them. An amateur geographer and naturalist, she described and analyzed Irish landscapes in her fiction and non-fiction. While examining the general qualities of Irish weather and geography, she also illustrated what this natural landscape could reveal about the Irish themselves.

Heidi Hansson notes that Lawless’s “early articles on Irish insects and plants anticipate the themes and attitudes of her fiction, particularly the understanding that Ireland is an interspace, a place where normal categories do not apply and rational explanations do not suffice.”<sup>4</sup> I argue that read alongside her geographical and naturalist writings, her novels contend that there is an internal logic to the Irish that mirrors Ireland’s physical and cultural geography. English attempts to define Ireland fall short because they do not key into the anomalies that characterize the Irish and are reflected in the Irish landscape. I examine in particular how Lawless takes up this link between geography and identity in Lawless’s *Grania; the Story of an Island* (1892) and builds on observations that she makes in such earlier pieces as “Tar-Connaught” (1882).

Elizabeth Gaskell’s *North and South*: The Toxic Narrative that Wasn’t  
Melissa Elston, University of Texas of the Permian Basin

*North and South* has repeatedly been framed as a “social problem novel”— and not without just cause. Scholars such as Dorice Williams Elliott (1994) and Elizabeth Starr (2002) stand among those who have deftly dissected the economic and class issues which rear their heads as Margaret Hale’s complex relationships with both laborers and factory owners play out. Yet there are green ways of viewing the text, as well. In 2005’s *The Future of Environmental Criticism*, Lawrence Buell notes *North and South*’s rich potential for ecocritical examination. Certainly, pollution takes a central role in the plot, causing multiple characters respiratory troubles, and eventually killing Mrs. Hale. Despite this emergent stab at toxic narrative, however, Gaskell’s Northerners ultimately do not respond to imminent environmental threat in ways that are meaningful or preventative. By novel’s end, Mr. Thornton’s factory is still producing and polluting. Moreover, Margaret has become an investor in the very industry that killed her mother. Using recent theoretical work by Stacy Alaimo and others, I plan to explore the epistemological roots of this phenomenon, as well as characters’ early embrace of the industrial West’s class-coded distortion of environmental reality: the reassuring “ability of the privileged to bury consciousness of toxicity,” as T.V. Reed terms it, in the romanticist notion that nature still exists somewhere – even if it isn’t immediately visible in one’s neighborhood.

<sup>4</sup> Heidi Hansson, *Emily Lawless 1845-1913: Writing the Interspace* (Cork: Cork University Press, 2007), 2.

“That mixture of remoteness”:

Minimal Acquaintance and Radical Reticence in Sarah Orne Jewett’s *The Country of the Pointed Firs*  
Sarah Ensor, Cornell University

This paper focuses on the first-person narrator of *The Country of the Pointed Firs*, reading her persistent anonymity in terms of an ethic of acquaintance predicated on reticence and privacy. Discussions of the narrator’s transparency tend either to understand it as a sign of the urban tourist’s privileged access to rural New England culture or to treat it as an interpretive obstacle to overcome; this paper reads our distance from the narrator not as a positive mystery but instead as integral to a narratological structure in which anonymity and acquaintance become mutually constitutive. By intertwining these apparent opposites, I argue, Jewett’s approach subtly illuminates something about the world she represents and, in turn, about the ecological discourse into which *Pointed Firs* can be placed: that proximity need not breed familiarity, that foreignness can be a legitimate mode of interpersonal interaction, that the strange can persist without becoming alien or alienating.

By tracing the processes through which these forms of “minimal acquaintance” burgeon in *Pointed Firs*, this paper also suggests how Jewett’s interpersonal paradigms stem from other incarnations of distance in the book, arguing that by reconsidering Jewett’s definition of intimacy, we can differently read her intertwined emphases on background and belatedness. Ultimately, such a reading suggests why ecocritical approaches are particularly well-suited to *Pointed Firs* – and reveals how Jewett’s text might contribute to contemporary environmental dilemmas, modeling as it does a sustainable form of engagement predicated on remoteness and an ecological ethic based on a non-affective relationship to the other.

Sustainability Across the Curriculum

Jim Feldman, University of Wisconsin Oshkosh

See “David Barnhill” for abstract.

Relevance vs. Defamiliarization: Which Conflicts Should We Teach, and How?

Anna Fenton-Hathaway, Northwestern University

Gerald Graff calls for “a curriculum organized around arguments rather than inert chronological periods” in order to “make information and books more meaningful” to overwhelmed students (4). Graff’s “teaching the conflicts” approach is an attractive model for teaching the nineteenth century (and one that would surely show how far from “inert” this period was). Yet the most daunting aspects of teaching the nineteenth century—its vast new geographical connections, its lengthy documents, its rate and degree of change—persist, whether you choose to “teach the conflicts” or not. Drawing on my experiences teaching English literature to undergraduates at Northwestern University and medical students in Northwestern’s Medical Humanities Program, I will discuss two conflicts—Mill and Carlyle’s debate over the subject of “work,” and the balance of power among mid-Victorian writers, editors, and readers—and where these conflicts might or might not achieve Graff’s objective. The depth and breadth of available connections—from visual art (e.g., Ford Madox Brown’s “Work”) to gender politics (e.g., women’s work and related aspects of the Woman Question) and beyond—are of course these conflicts’ strength and obstacle both. From these discussions, I hope to show that of the two vehicles for integrated learning, “demonstrating relevance” and “defamiliarization,” the latter has been the more successful approach in my classes. Rather than dictating the century’s relevance to students’ lives, I believe we should provide activities and assignments that let them determine this “relevance” on their own.

“The Pantheist’s Song of Immortality:” Constance Naden and Pantheism as Environmentalism

Anna Feuerstein, Michigan State University

The late-19<sup>th</sup>-century poet and scientist Constance Naden has little immortality within contemporary literary studies. No wonder, for infusing her poetry with scientific discourses – botany, biology, chemistry, physics, and geology – and publishing scientific and philosophical essays, as well as poetry, Constance Naden is certainly an aberration within the canon of 19<sup>th</sup> century women poets. Her philosophical creed, Hylo-

Idealism, which erases any distinction between body and soul, and claims matter as the unifying element of the universe, embeds itself within her poetry that praises nature, questions religion and satirizes the belief that women are intellectually inferior to men. Ideas of pantheism abound within her poetry, and her philosophical creed certainly has as its foundation the belief that the universe and God, albeit not the Christian God, are one and the same. Naden's poetry is constantly asking how we are to reconcile the two opposing ideas of God and nature, and her poetry suggests that it is within nature that we find truth – not within religion. This paper thus seeks to explore the implications of regarding nature with a pantheistic mindset, and asks how Naden's poetry presents a different way of approaching nature; not only morally and ethically, but scientifically and poetically as well? Looking at the implications of viewing pantheism as a form of environmentalism, this paper will not only emphasize the importance of Constance Naden within literary studies, as a female poet directly engaged with science, but will look at how burgeoning ideas of environmentalism manifested themselves within the late 19th century.

The Importance of Being Green: On Oscar Wilde's "Pen, Pencil and Poison"  
Chris Foss, University of Mary Washington

Oscar Wilde's *Intentions* is primarily known for its pair of tour de force critical dialogues, "The Critic as Artist" and "The Decay of Lying." "Pen, Pencil and Poison: A Study in Green" is one of the "other" contributions to the volume and, while it certainly comes nowhere near to matching the sheer brilliance of its justifiably more famous companion pieces, it nonetheless is a text that actually contains some crucial insight for our understanding of Wilde, of both his life and his work. Compellingly (and, conveniently, given the conference theme) it is as "a study in green" that this essay offers a peculiarly colorful window into the wonderful world of Wilde.

In "Pen, Pencil and Poison," Wilde pays tribute to Thomas Griffiths Wainwright (a now-obscure minor poet, painter, and man of letters from the first half of the century, more infamous as a convicted forger and suspected poisoner than famous as an artist). As the subtitle suggests, the secret to unpacking Wilde's very personal and impressionistic rendering of his subject depends upon his subtle application of the various shades of green at play in the piece. He employs green to invoke love of nature, Irish nationalism, and homophile desire—but, above all, he employs it as a token for his own particular version of aestheticism. Accordingly, this essay serves as a superb springboard from which to (re)consider the rest of Wilde's canon in order to glean a more nuanced reading of his multivalent sense of the importance of being green.

"Flowers That Never Fade": The Still Life of Harvard's Glass Flowers  
Ellery Foutch, Smithsonian American Art Museum

The glass flowers in Harvard's Natural History Museum have delighted viewers with their deceptive exactitude ever since they were first made by German glassmakers Leopold (1822-1895) and Rudolf (1857-1939) Blaschka. Responses to the glass blooms often employ the same tropes usually reserved for describing the effectiveness of *trompe l'oeil* painting, invoking senses of smell and touch. Flowers have long been used as *memento mori* imagery, potent symbols of the fleeting nature of life and youth, and these models inspired a new, modern consideration of perfection and decay.

Displayed in cases whose surroundings call to mind the tradition of the *Wunderkammer*, in which observers could contemplate natural and man-made objects whose forms approached the miraculous, the glass flowers have long blurred the lines between science and art. Although the botanical models were originally intended as didactic tools, a teaching collection for students to consult during the long Cambridge winters, the fragile models quickly became a popular spectacle for tourists and were displayed at World's Fairs in Chicago, Paris, and St. Louis. The models create an uneasy tension between permanence and fragility that has inspired several publications including Franklin Baldwin Wiley's 1897 *Flowers That Never Fade*. How and why did these scientific models capture the public imagination? How were entirely man-made models seen as more accurate or exact than pressed or dried specimens, preserved flowers themselves? This talk will address these questions and examine contemporary articles and correspondence that reveal fears and hopes about change, decay, and progress.

The Idea of Italy between Formal Gardens and Natural Landscapes  
Raffaella Fabiani Giannetto, University of Maryland

In the same way as the fertility of the Italian soil and the peninsula's diverse vegetation often inspired the horticultural metaphors of many writers who likened Italy to a garden, so too the Italian geometric gardens from the sixteenth to the eighteenth centuries have been associated with an idea of Italy by their interpreters. Contemporary scholarship continues to identify the Italian garden tradition with a specific style, made of clipped hedges, channeled waters, and evergreen trees, obeying the same rules of symmetry and proportion that guided Renaissance architects in the composition of buildings. In this paper, two nineteenth-century sources will be discussed in order to develop a more complex understanding of the relationship between nature—not always controlled and ordered—and the idea of Italy:

1. The writings of Ippolito Pindemonte, in which the Italian poet identifies the typical Italian garden with the natural or Picturesque type that had since then been associated with England. Moved by patriotic emotions, Pindemonte wrote that John Milton derived his descriptions of untamed nature—from whom the English Picturesque garden was said to have originated—from Torquato Tasso's *Gerusalemme Liberata*, which contains descriptions of gardens that, despite their 'natural' appearance, are created by the art of man.
2. The narratives and the gardens of the foreigners who settled in Italy in the last quarter of the nineteenth century. In their writings, these "infatuated aliens," as Henry James called his fellow citizens, identified Italy with the typical Tuscan landscape of winding roads and lush vegetation filtered through the canvases of Benozzo Gozzoli and Paolo Uccello; an ideal landscape they also tried to imitate at their villas by planting native species, such as cypresses and pines, in informal, rather than ordered, groupings.

After the Apocalypse: Reflections on Romantic and Dark Ecology  
Timothy Gilmore, University of California, Santa Barbara

If the apocalypse may (has) come with a whimper rather than a bang, then it is highly probable that while those who live it as a moment of dread will most likely be whimpering, those who neglect to embrace their apocalyptic anxiety or who fail to even realize it exists as a happening will simply proceed to go about their business as usual. My paper will reflect upon the efficacy of the poetics and the modes of critique promoted by what Jonathan Bate has termed romantic ecology and Timothy Morton has recently called dark ecology. Given the (arguable) fact that the discourse of romantic ecology has been foundational for ecocriticism and that Morton's own recent work adumbrating dark ecology may be viewed as an attempt to displace romantic ecology's hold upon ecocriticism, I will examine whether or not dark ecology is a viable mode of critique. Does it go far enough in the direction it indicates as a corrective to the failings of romantic eco-mimesis, or does it avoid its own full implications, and in doing so, simply become one more instantiation of an ideological struggle within the field that is academic business as usual? Does the discursive struggle come down to a question of "conservative" versus "radical" values," as Morton's repeated calling of romantic ecology to account for its conservatism (if not Fascism) seems to suggest? Situating these two modes of critique as opposites, politically and theoretically, I will explore the possibility of a middle way that combines the best of both approaches and remains firmly situated in the irreducible gap between, where anxiety is unavoidable.

Kupka's Images of Apes and Ape-men  
Maria P. Gindhart, Georgia State University

After moving from Vienna to Paris in 1896, the Czech artist František Kupka regularly visited the menagerie in the Jardin des Plantes to sketch the monkeys and apes on view there. These studies served as a basis for several works, ranging from magazine illustrations to oil paintings, representing primates. Some are fairly traditional *singeries*, in which the animals mimic human behavior, albeit with a Darwinist awareness of the

evolutionary relationship between humans and other primates. Others show Kupka's more direct involvement with the science of his day. In several related works in different media from the very beginning of the twentieth century, Kupka depicted two male pithecanthropes battling over a female. Here, Kupka appears to have been influenced by Ernst Haeckel, the German zoologist who had "invented" *Pithecanthropus alalus*, a hypothetical "speechless ape-man," and by the Dutch physician and anatomist Eugène Dubois, who discovered the fossils of *Pithecanthropus erectus* or "upright ape-man" in Java in 1891 and 1892. In addition to signaling Kupka's acceptance of the concept of "missing links," these works reflect the artist's belief, based on scientific findings of the time, that human emotional and sexual behavior was often a result of atavistic instincts. Undoubtedly influenced as well by representations of men battling over women by painters such as Léon-Maxime Faivre and Franz von Stuck, the brute forces, cosmic energies, and vibrant colors at play in some of Kupka's pithecanthrope images also foreshadow his later abstract work and interest in color theory.

Folklore, the Death of the Storyteller and Deforestation:  
Intersecting Discourses of Loss in Nineteenth-Century France  
Jennifer Gipson, University of California, Berkeley

In nineteenth-century France, notions of "culture" were not as far removed from etymological origins of "agriculture" and "cultivation" as they are today. It is, therefore, significant that the nascent field of folklore and increasing awareness of environmental issues both posit a national treasure that dates to time immemorial as endangered by increasing industrialization. This paper examines these parallel discourses of loss as part of a broader nineteenth-century phenomenon whereby modernity becomes aware of the vulnerability of natural and cultural heritage. Focusing on the case of Gérard de Nerval, a writer, folklorist, and opponent of deforestation *avant la lettre*, I revisit his celebrated short story "Sylvie" and its appended folklore collection whose concluding tale is thought by some critics to be Nerval's own invention. "La Reine des poissons" features fish pleading to be thrown back in the water, trees crying not to be cut down, and rivers conspiring against industry. I ask why Nerval would choose the form of a folktale, itself a praised "indigenous" genre owing little to modernity, to present such a plea for conservation. I re-read "Sylvie" and its mourning of tradition in light of Nerval's concern with the welfare of the land to which the storyteller was attached. Finally, drawing on Walter Benjamin's critical metaphor of the death of the storyteller, I ask if the threat of death grants to the natural world the same authority that it grants to the storyteller as they both fall to modernity and industry in the literary imagination.

Imperial Designs and Ecological Ethics: Traveling in the Indian Sub-continent 1830-1850  
Jayati Gupta, Presidency College, Calcutta

This paper intends to examine the journals and memoirs of a few British itinerants in India during the nineteenth century, roughly spanning the years 1830-1850. The idea is to decipher how these texts record the spectacular bio-diversity encountered on the sub-continent, the reactions to local environment and the identification of ecological systems. Several of the British travelers were impelled by the desire to record the picturesque and aesthetic aspects of oriental landscape and human ethnography that were often incorporated into the creation of scenes, either verbal or visual. Women like Fanny Eden (*Journal of The Trip to the Rajmahal Hills* 1837) and William Daniell (*The Oriental Annual or Scenes in India Comprising Twenty-two Engravings* 1836) represented in their writing and sketches the picturesque aspects of the local environment. Botanists like Joseph Dalton Hooker (*The Himalayan Journals* 1854) or British surveyors reacted to the environment differently. The setting up of Botanical Gardens, zoological gardens, Agri-horticultural societies established a record of interest in conservation and preservation that formed part of ecological ethics. Posing a challenge to these altruistic interests were the ambivalent policies of the British administration that participated actively in the ecological depletion of the subcontinent. Did imperial imperatives undercut ecological concerns? Paradoxically, how did the depletion of natural resources for commercial purposes, or the adversarial relationship with untamed nature work alongside conservationist concerns or taxonomic methodologies? The paper will attempt to explore whether in giving shape to imperial designs through complicity with colonial intentions, an ecological imbalance was created through appropriation and exploitation.

Emerson, the Naturalist in *Nature*  
Dewey W. Hall, California State Polytechnic University

The relationships among religion, science, and literature have been yoked together in the work by Ralph Waldo Emerson. Critical articles about Emerson currently such as “Emerson’s Natural Theology,” “Composing the World: Emerson and the Cabinet of Natural History,” or “The Anatomy of Truth: Emerson’s Poetic Science” highlight the attempts by recent critics to discuss Emerson’s thought in terms of binaries: nature and religion or literature and science. With regards to literature and science, Robinson, Dent, and Dassow respectively have identified the pervasive influence of science—namely, natural history—upon Emerson’s literary work. Specifically, my study will discuss concerns about the environment emerging within Emerson’s early lectures to emphasize Emerson’s preoccupation with ecology and how these lectures adumbrate his treatise *Nature*. In conjunction, the early lectures and *Nature* reflect his ever-increasing alarm over potential climactic changes creating disequilibrium on the earth’s surface. My paper proceeds to provide interpretive analysis of Emerson’s early lectures –“The Uses of Natural History” and “Water”—in relation to *Nature*. Two issues are clearly at stake for Emerson: the adverse effects of industrial advancement on the air quality and water cycle, which I infer to be concerns he raised about the textile industry in Boston. As early as 1834, Emerson voices the potential for catastrophic events due to the melting of the polar ice caps. Thereafter, I discuss Emerson’s chapter “Prospects” from *Nature* regarding how the “spirit,” “self-recovery,” and “humility” are important factors for the naturalist to maintain one’s relationship with the globe.

Ruskin’s Green Blog: *Fors Clavigera* and the Function of Autobiography  
David C. Hanson, Southeastern Louisiana University

*Fors Clavigera* anticipates today’s blogs by allowing readers’ commentary to help shape the unfolding text. Ruskin compares the resulting “desultory” arrangement of *Fors* to organic form, but the comparisons emphasize how natural forms bend to chance external force (the “fors” of the title) rather than how they spring from internal, organizing energy. Despite this admission of subjection to “fors” in the sense of “fortune,” the blog achieves its aims by prodding the reader to make choices—to take up “fors” in the sense of “force” and “fortitude.” Those choices are often green, in that the reader must choose, as an ethical imperative, to look at nature. Such looking, which requires ethical choice in order to overcome the deflections of modern culture, will reveal nature’s signs of impending ecological disaster.

To demonstrate this spectatorship, Ruskin evokes autobiographical reminiscences in which, as a child, he chose to look at both nature and text in his own way. These memories also often portray the boy as a passive, not deliberative observer, but Ruskin implies that wise passiveness formed the conditions for cultivating an ethic of looking. Why does this passivity not expose the child to “fors” as fortune, whether cultural or natural, that can deflect or ruin deliberative looking—a threat that buffets the wayward text of the present? I will show that Ruskin checked this threat in *Fors*, but unleashed the darker “fors” in writing *Praeterita*—the book more commonly, and mistakenly, characterized as evasive. In fact, in *Praeterita*, Ruskin reserved the passive observer’s susceptibility for a different set of generic conventions— I believe, epic and tragic—than what we find in *Fors*, in which Ruskin takes up a duty heroically to guide the reader to green spectatorship.



“You set the animal above the human race!”: Elizabeth Stuart Phelps’s Early Posthumanism  
Roxanne Harde, University of Alberta, Augustana

Toward the end of her forty-plus year career, American novelist and essayist Elizabeth Stuart Phelps (1844-1911) turned her attention to animal rights and engaged in the anti-vivisection campaign then being waged in Massachusetts. Her discourse on animals and their role in scientific enterprise is powered by her feminism and Christianity; she gives the same critical attention to questions of species as she had previously to those of gender, race and class. She reconsiders the place of humanism from both the feminist and Christian standpoint, refutes claims to inherent human rights over nature, and recognizes the limitations and fallibility of human intelligence. She writes as an early ecocritic against the exploitation of animals. This paper examines Phelps’s anti-vivisection writings—the novel *Trixy* (1904), novella *Loveliness* (1899), letters to Boston’s intellectual elite, address to the Massachusetts State Legislature, and essays—in the light of contemporary posthumanist theory. In particular, it argues the ways in which Phelps adumbrates “green” work on animals, especially work like Donna Haraway’s view of dogs in *The Companion Species Manifesto*.

Deconstructing the omniscient narrator of the classroom: toward a “signature pedagogy” of Victorian studies.  
Aeron Haynie, University of Wisconsin-Green Bay

Elaine Showalter has urged literary scholars to “apply our specific scholarly skills to the problems of [teaching] well.” Recent work in the scholarship of teaching and learning has suggested deep understanding occurs when teachers make explicit the values and habits of their subject. What is the “signature pedagogy” of Victorian studies? In what ways do teach students to value the moves and values of our discipline? I would argue that there has been little attention paid to the methods by which we engage students in nineteenth-century studies.

For example, if we want students to question the objectivity of Eliot’s omniscient narrator, we might consider “defamiliariz[ing] our own reliability” (as Showalter puts it) as the omniscient narrator of the classroom, revealing how we choose our texts, showing the instability of the canon, and thinking hard about our own authorial voices in the classroom and in the syllabus. In addition, I often involve students in discussions of their own pleasure in reading and ask them to consider the paradox of reading as “work” the very novels that were often deemed dangerously pleasurable.

Marrows and Morality: Conversations on Diet in Nineteenth Century England  
Rebecca Bates and Alix Heintzman, Berea College

See “Rebecca Bates” for abstract.

“Live at Home like a Traveler”:  
Thoreau and Melville’s Originary Domesticity in the Green Nineteenth Century  
Ashley L Hetrick, University of Illinois at Urbana-Champaign

In mid-nineteenth century America, a strange thing happened. The antithetical relationship that had long haunted literary engagements with the American landscape—that between home and forest—dissolved briefly in the works of Henry David Thoreau and Herman Melville. In “Walking” (1862), Thoreau’s recalls a vision he had while walking through his neighbor’s woods as a young man. Thoreau glimpsed through the twilight a domesticity—trees rearranged into a house—that was both as old as the primeval forest and as inchoate and tenuous as Thoreau’s own fading body. The “I” of Melville’s “I and My Chimney” (1856) lives in a house whose center is none other than the dark, old American forest. In their corporeal and textual wanderings about and communions with the American woods, these men joyously smudged the line separating the comfortable and known from the transformative and alien.

This presentation argues that in doing so, Thoreau and Melville trouble the binary that animates much scholarship on nineteenth-century American literature: that of feminized, static domesticity and masculinized movement. But this presentation asks us to consider how Thoreau and Melville, two supposed

paragons of anti-domesticity, embraced domesticity as a masculinized space of constant travel into the green unknown. How did Thoreau and Melville make what I call "originary domesticity"—a productive confusion of male flesh with tree, home with forest, and the static domestic space with unrelenting movement—a defining characteristic of nineteenth-century American literature that began to fade from view even as it was articulated?

Adaptive Behavior: Contrasting Strategies in Joanna Baillie's *Orra* and *The Beacon*  
Regina Hewitt, University of South Florida

Concern with how humans adapt—or fail to adapt—to the physical and social environments they inhabit has long been an important part of ecocriticism. According to Joseph Meeker's seminal study in this strain,<sup>5</sup> adaptive behavior is best modeled in comedy: comic characters dissemble and cooperate with others to achieve mutual survival; tragic or heroic characters perish in their independent pursuit of ideals. Meeker's work implies a critique of value systems that glorify self-defeating idealism over collaborative pragmatism; they place human culture at odds with the adaptive pattern in the natural world.

Meeker's critique of uncompromising idealism has an analogue in the work of the Romantic-era playwright Joanna Baillie, whose third volume (1812) in her *Series of Plays* adapts tragedy itself to the *Series'* behavioral agenda of promoting a more just and merciful society through control of the passions.<sup>6</sup> Beginning with the tragedy of *Orra*, whose title character goes mad with fear at the prospect of a forced marriage, it ends with *The Beacon*, a "serious musical drama" whose heroine (Aurora) successfully avoids the same fate. *Orra* is defeated by her own confrontational approach as much as by the power of her guardian while Aurora is helped by her ability to placate her guardian and to engage the sympathies of others.

In my presentation, I will elaborate on the contrastingly maladaptive and adaptive strategies of these two heroines and argue that the paired plays and genre manipulation explicitly serve to replace one value system with the other, showing the transformation in human culture that can occur when fearful defiance is replaced with hopeful negotiation. Though Baillie did not use an ecocritical vocabulary, she deserves to be credited with developing a green behavioral agenda more fully theorized by Meeker and others in our time.

Byron V. Wordsworth: A Question of Nature  
J. Andrew Hubbell, Susquehanna University

In my conference paper, I examine the idea of nature that Byron and Wordsworth held. Byron's idea of nature is surprisingly similar to Wordsworth's—both described humans as constructed by their environments and were sensitive to the interconnectedness of life forms within particular regions. Wordsworth's environmental awareness, as has been well documented, developed as he lived in the Lake District of England. Byron's, as I argue, developed during his travels to Greece, Asia Minor, and Continental Europe. For both, ecological theory was central to their writing and their poetics, as well as their style of life and general outlook.

Because Byron has generally been dismissed by eco-critics as a poet who is indifferent at best to environmental thinking, my paper leads to a larger consideration of how contemporary eco-critics, and environmentalists generally, have privileged a Wordsworthian method of gaining environmental awareness. Wordsworth has been admired for "dwelling" in nature, a concept adopted from Heidegger, which means to embed oneself within the texture of one's place, thereby opening oneself to an empirical understanding of the interworkings of the environment as a system. Dwelling is viewed not just as a practice and a way of being in the world, but also as a way of experiencing the interdependency between man and nature, and within nature. Dwelling is set in opposition to the "touristic" mentality that maintains an aloofness to the environment passed through. For the first-wave eco-critic and for many in the environmental

<sup>5</sup>*The Comedy of Survival*, 3<sup>rd</sup> ed., U of Arizona P, 1997.

<sup>6</sup> The agenda is stated in the *Introductory Discourse* published with the first volume (1798). Numerous studies address Baillie's criticisms of military and patriarchal power in feminist terms, and elsewhere I have analyzed how her comedies undermine the self-aggrandizing schemes of their dominant characters, but no one has remarked on the transformation of one kind of culture and genre into another in the third volume.

movement, dwelling takes place in rural settings, the wilder the better; tourism, on the other hand, is a product of a metropolitan, techno-rational culture that attempts to control the wild, colonize the rural, and achieve an aestheticized, sanitized experience of nature. Dwelling enables the development of ecocentric principles claimed by Deep Ecologists as the *sine qua non* of “green thinking.” Tourism, on the other hand, continues anthropocentrism.

Byron, a tourist for most of his adult life, spent as much time in metropolitan centers as he did in rural outbacks, yet he developed a “green thinking” as powerful as Wordsworth’s for demonstrating ecological truths about nature and the way environment conditions human behavior. After establishing some parity in Wordsworth’s and Byron’s views of nature by comparing “Home at Grasmere,” “The Preface to *Lyrical Ballads*,” to “A Letter to John Murray,” and *Childe Harold’s Pilgrimage*, I suggest ways that Byron’s model of “wandering” presents an alternative method for developing an ecological consciousness, one that avoids the “lococentrism” trap of Wordsworth’s model of “dwelling.” This conclusion provokes a larger discussion about the assumptions about nature and the best practices for engaging with it held by contemporary ecocritics and environmentalists.

#### Animality in Twain’s *Connecticut Yankee*

Brian K. Hudson, University of Oklahoma

Philip Armstrong uses the phrase “trans-specific sympathy” to describe the attempt to empathize or understand the agency of the animal as Other. This attempt, he argues, is echoed throughout the literature of modernity. Historicizing Mark Twain’s *A Connecticut Yankee in King Arthur’s Court* within the debates concerning the cruelty over vivisection is crucial to understanding how the animality of man is portrayed and how the materiality of animal is likewise determined in both the text and culture of the late nineteenth century. A little over a decade after writing *Connecticut Yankee* Twain writes in a letter “I believe I am not interested to know whether Vivisection produces results that are profitable to the human race or doesn’t. To know that the results are profitable to the race would not remove my hostility towards it.” This paper reassesses the construct of animality both in light of the anti-vivisection debates and Twain’s later writings, particularly “A Dog’s Tale.” Through our current human-animal lens, informed by the philosophies of Jacques Derrida, Donna Haraway, and Giorgio Agamben, we understand the need to be critical of the treatment of the animal as a category. It is also useful to understand the history of the construct of animal not only to provide a more nuanced perception of the materiality and agency of particular animals but, as Armstrong argues, to understand the effects of agency in all beings more clearly.

#### “...born of the earth”: An Ecocritical Reading of Inter-relatedness in *The Red Badge of Courage*

Andrew Husband, Sam Houston State University

Published in 1895, Stephen Crane’s *The Red Badge of Courage* rendered its author an overnight celebrity. Critics praised him for the meticulous style in his portrayal of the American Civil War battlefield. Veterans of the war applauded the novel’s realism, and some even assumed the author to be a fellow soldier. The novel was thus labeled a Realist and Naturalist work. However, as with the majority of epistemological classifications, this literary identification would not remain concrete. The especially problematic nature of Naturalism has recently surfaced with the popularity of Ecocriticism. Critics and scholars have adopted ecological principles to decipher and deconstruct the anthropocentrism of popular literary criticism in order to practice a broader and decentralized critique. The tools afforded by this movement are especially helpful for reevaluating the Naturalist criticism of Crane’s novel. One such apparatus is the foundational concept of “inter-relatedness,” from which ecology discerns and promotes the diverse networks of relationships shared by all living things and their environments. By applying this base ecological principle, one may reread *The Red Badge of Courage* and discover that, rather than espousing a pessimistic and biologically determined landscape, Crane evinces a fluidic natural environment in which human and nonhuman entities are seemingly indistinguishable. This conclusion will not only aid future Crane studies, but will also suggest alterations to general literary scholarship in recognizing the imposed supremacy present between the subject “man” and the objectified “environment.”

“The Power of Womanhood”: Finding Subjectivity, Strength, and Superiority through Nature in Elizabeth Oakes Smith’s “The Sinless Child”  
Rebecca Jaroff, Ursinus College

With the publication of the long narrative poem *The Sinless Child* (1842), Elizabeth Oakes Smith’s reputation as one of the leading women authors in antebellum America was launched.

Eva, the poem’s eponymous hero, acquires super human powers through her affinity with nature and her infrequent contact with society.

Eva resides outside of the existing social order; she is “A fair-haired girl, of wondrous truth, / And blameless from a child” who wanders carefree and alone through woods and meadows:

No loneliness did Eva know,  
Though playmates she had none;  
Such sweet companionship was hers,  
She could not be alone;  
For everything in earth or sky  
Caressed the little child,  
The joyous bird upon the wing—  
The blossom in the wild.

In *The Sinless Child*, Oakes Smith creates a world where Eva may derive meaning from nature, while she remains aloof from written words, and outside of dominant patriarchal nomenclature (renaming, for instance, the familiar God the Father as the Great Teacher). For Eva, “a language was impressed / On every leaf that grew, / And lines revealing brighter worlds / That angel fingers drew.” Through her deep connections to nature and the spirit world, Eva remains innocent and uncorrupted; yet, she understands the powerful natural and unnatural aspects of that world and fears it not.

In my paper, I will explore the eco-feminist philosophy that reverberates throughout the poem, which allows Eva to remain, although a child, completely independent, powerful enough to redeem others, but always a transcendent, aloof soul, who finds complete fulfillment through her abiding sense of self.

Making the Unnatural Natural: Homosexuality in Adolf von Wilbrandt’s *Fridolin’s Secret Marriage* (1875)  
James W. Jones, Central Michigan University

Adolf von Wilbrandt’s *Fridolin’s Secret Marriage* (1875) can be called the first novel in German to present homosexuality as a phenomenon deserving of acceptance because it is natural for the person involved. This paper will show how Wilbrandt’s conception of sexual identity was based on the ideas of Karl Heinrich Ulrichs, a central figure in the history of “the homosexual.” Ulrichs’s concept of the male homosexual as a “female soul in a male body” drives this novel forward. A plot analysis will show how Wilbrandt develops a natural explanation for bisexuality and homosexuality. In the novel, Fridolin, an art historian, finds love with another man, and his former student Leopold, to whom Fridolin had earlier been attracted, falls in love with the niece of Fridolin’s housekeeper.

After reading a work where two men find happiness with each other in a loving relationship, the question must arise as to how such a theme could be treated in 1875, years before the flood of German literature on the topic at the turn of the century. An examination of the narrative structure provides the answer, for the work employs specific narrative techniques to make the homosexual relationship palatable for middle-class consumption. Such techniques include a first person narrator, the use of comic relief, and avoiding descriptions of the erotic as an element of the male-male relationship. In these ways, what was considered unnatural behavior is rendered, via fiction at least, completely natural.

William Dean Howells, American Literary Realism, and the Logic of Conservation  
Joshua Kotzin, Marist College

When William Dean Howells, at the peak of his influence as America's arbiter of literary taste, set out to comment on the ideas of permanence, waste, and realism's engagement with issues of conservation and consumption, he depended on the well-worn heuristic device of utopian fiction. Howells's novel, *A Traveler from Altruria*, appeared in *Cosmopolitan* in monthly installments from November 1892 through October 1893, and in book form in May 1894. This sardonic critique of American capitalism, from the point of view of a traveler from Altruria, a mysterious, Atlantis-like, land of social harmony, tests the limits of literary realism by clothing an idealizing fiction in the guise of representational truth-telling. The landscape of this utopian future is littered with the ruins of the obsolete and wasteful consumer society of the late-nineteenth century. The railroad tracks, no longer necessary, give way to a resurgent natural world: "the [rail] road-beds became highways for the use of kindly neighborhoods, or nature recovered wholly and hid the memory of their former abuse in grass and flowers and wild vines." The railroad serves as an exemplary "ruin" for Howells's purposes. It is the apotheosis of capitalist development, and as such is doomed to become a relic because it participates in the economy of consumption and waste. In this paper, I will argue that this critique of capitalism in one of Howells's lesser-known works, when read alongside the exemplary realist novel *The Rise of Silas Lapham*, suggests a new way of understanding the drive to timelessness and permanence in the logic of late-nineteenth century literary realism.

Evocations of Nature in Nineteenth-Century Music  
David Z. Kushner, University of Florida

Program Music and its multiplicity of variants achieved the status of high art in the nineteenth century despite the fact that its central ingredients existed well before the Age of Romanticism. Most of the pre-Romantic programs were characterized by an element of literalism, as in J. S. Bach's *Capriccio on the departure of a beloved brother*, Johann Kuhnau's *Biblical Sonatas*, or, closer to the theme of the present conference, Antonio Vivaldi's *Four Seasons*, a set of violin concertos.

By the nineteenth century composers were often expansive and less confined by convention, the result of which led to programs that were inspired by works in the other arts, notably literature and painting, as well as by musical works. But, in addition, the notion of evoking moods by the use of technical and formal procedures as well as of a highly original use of the orchestra as a vehicle for extra-musical expression captured the imagination of both the musical artist and of his audience which, by the middle of the century, came to expect this departure from the classicism of the preceding era.

This paper, aided and abetted by live and recorded musical illustrations, focuses on representative and uniquely divergent examples of the interconnection between music and nature. Johann Heinrich Knecht's *Le portrait musical de la nature* (1784-1785), e.g., served as a harbinger of things to come, masterworks such as Beethoven's *Symphony No. 6 in F major*, now familiarly known by the appellation its composer imposed upon it, viz. *Pastoral Symphony*. In five movements rather than the customary four, and with the third, fourth and fifth movements played without pause, new ground was broken in symphonic construction, but by providing descriptive titles for each movement, and using the German language rather than the normative Italian, Beethoven was clearly and intentionally taking a traditional genre in a new direction. With regard to other Beethoven works, it is useful to mention that persons other than the composer provided a descriptive title as a result of their individual reactions to the music, and *that* title has become forever associated with the music. Such an example is the so-called "Moonlight" sonata, formally known as *Sonata, Op. 27, No. 1*. The colloquial title is due to the fact that Ludwig Rellstab, the poet and critic, stated that, to him, the first movement of this groundbreaking masterpiece brought to his mind an image of moonlight over Lake Lucerne. Here is an instance wherein the entire three-movement piece bears the title that was applied only to the opening *Adagio sostenuto*.

By the end of the century, a French master, Claude Debussy, inserted as the third movement of his neo-Baroque *Suite bergamasque* an early example of musical impressionism, viz. *Clair de lune*, moonlight of a very different nature, one wherein the light is blurred and obscured and all the more eerie when heard amid the abstract movements that surround it—*Prélude*, *Menuet*, and *Passepied*.

The paper treats other works, too, in which various and variable evocations of nature are significant features, and these will be elaborated upon with attention given to the manner in which they are conjured through the magic of a master musician. The Bohemian titan, Bedřich Smetana, for example, composed a cycle of six symphonic poems under the collective title *Má vlast (My Fatherland)*. Of these, the second, *Vltava*, based on a folk song, but known familiarly in the song's arrangement by Samuel Cohen as *Hatikvah (The Hope)*, the national anthem of Israel, has achieved international status as an individual work. In Smetana's setting, the music evokes the meandering of the Vltava River, beginning as two small springs which ultimately join in the countryside of South Bohemia; along the way, it passes a hunting scene, a rustic wedding which provides an opportunity for the incursion of a polka, a moonlit scene wherein water nymphs are suggested in mirthful play, an eventual enlargement of the river as it cascades through the St. Johns Rapids above Prague, and a dramatic climactic section in which the mighty Vltava flows into the city and past the imposing Vyšehrad Castle on its path to merge with the Elbe. This is representational program music of the first water.

For a more intimate exploration of the subject, Frédéric-François Chopin's *Prelude in D-flat major, Op. 28, No. 15*, nicknamed the "Raindrop" for its repeated Ab's and enharmonic G#'s, illustrates how a single instrument, the piano, can create nuance, subtlety, and mood change within a traditional tripartite formal structure. Chopin's melodic filigree, and the elevation of the piano pedals to a new level of integration with the keyboard are a *raison d'être* for the title often applied to this composer—"poet of the piano." Edvard Grieg, "the Chopin of the North," also excelled in miniatures; indeed, among his 63 *Lyric Pieces*, the *Notturmo* from his Op. 54 set, offers a night piece as atmospheric as those of Chopin, but with an added feature, a suggestion of bird twitterings by way of skillfully positioned trills. Again, the subtlety of the dynamic shadings, aided and abetted by the adroit use of the pedals, evokes an aura of mystery—this is not an ordinary night.

In the realm of gargantuan musical enterprises, and quite apart from Wagner's *Ring* cycle, stands *Eine Alpensinfonie* (1911-1915), a unique example of a program symphony with twenty-two sections and an orchestra of 123 players; however the composer, Richard Strauss, allowed for considerable enlargement of the orchestral forces when possible. *Leitmotifs* are employed in association with specific concepts or ideas, the over-arching one being man's worship of nature as exemplified by a day's hiking expedition on a mountain located in the Bavarian Alps. Though descriptive in nature, the work has philosophical implications as well, and this juxtaposition is discussed in the coda to this paper.

Painting and Ecology: Alexander von Humboldt's Picture-sque Vision of Nature  
Alicia Lubowski, NYU Institute of Fine Arts

This talk explores Alexander von Humboldt's (1769-1859) formulation of the natural landscape using the model of painting. Interchangeably, his concept of the natural landscape can be considered painterly and his idea of a landscape painting can be understood as ecological. Humboldt's profound engagement with landscape painting is due, in part, to his understanding of a "picture of nature" ("Naturgemälde") as an ecological unity akin to a classical heroic landscape painting. Inversely, natural scenery's own vistas recollected their own array of mental "pictures."

The relationship of ecology and art describes plural forms of artistic expression. Scientific, conservationist, and socio-political branches of ecology have been applied to several nineteenth-century landscape painting styles – including the landscapes of French painter Théodore Rousseau (1812-1867) of the Barbizon school – as well as to different nature philosophies – such as romanticism and organicism. Despite Ernst Heinrich Haeckel's (1834-1919) contribution of the term ecology and its definition later in the nineteenth century, Aaron Sachs and others have recognized Humboldt as a precursor to ecological philosophy.

My talk will also discuss landscape paintings influenced by Humboldt's ecological view of nature. For example, the landscapes of the American artist Frederic Edwin Church (1826-1900) evoke Humboldt's scientific understanding of a harmonious, magnificent, and unified nature. Humboldt was not solely a scientist whose understanding of the natural world influenced landscape painters, but the visual paradigm of landscape painting itself was a crucial part of his ecological scientific thinking.

Anne Brontë's *The Tenant of Wildfell Hall* centers on the life of Helen Graham, a young woman who escapes with her son from her abusive husband and finds solace living in the crumbling Wildfell Hall. Helen creates an art studio in the deteriorating mansion, a space that allows her to develop her skills as an artist and support herself and her son through the sales of her paintings. Using Heidegger's concept of dwelling, my paper analyzes how Helen adapts to and shapes her environment in order to live life more fully, while also exploring how aesthetics serve as a means of escape for her. Helen appears most free when she pursues her art and when she engages with her natural environment, and her life at Wildfell Hall allows her to do both. Analyzing Edmund Burke's aesthetics of the sublime and beautiful, as well as the late 18<sup>th</sup> and early 19<sup>th</sup> century concepts of the picturesque and landscapes, I will focus on how Helen's view of the natural world as an artist converges and diverges from her contemporary aesthetics. Specifically, I will analyze how Helen attempts to appropriate elements of the picturesque to create a feminist dwelling place. Her ability to "find herself" in nature, juxtaposed with her attempts to "capture" the landscape in her art, provides an insight into analyzing how 19<sup>th</sup> century women may have countered the often oppressive patriarchal structure of society. Helen's actions in the novel seek to establish an ecofeminist conception of building, dwelling, and thinking.

"Something Colossal and Distinctly American":  
Park-Making as a National Art in *Garden and Forest*, 1888-1897  
Eric A. MacDonald, University of Georgia and Dumbarton Oaks Research Library

This paper examines the relationship between specialized knowledge and collective action as revealed in conversations about "park-making" in the American horticultural journal, *Garden and Forest* (1888-1897). Scholars have acknowledged *Garden and Forest* as an important stimulus in organizing the modern professions of scientific forestry, horticulture, and landscape architecture.<sup>7</sup> So far, however, the journal's contributions to the history of the American parks movement, have received little scrutiny. To more fully document the social processes through which knowledge is produced and collective action is coalesced, the proposed paper borrows from two distinct yet complementary lines of inquiry in the sociology of knowledge: Thomas Gieryn's conception of "boundary-work" in scientific discourse, and the work of Susan Leigh Star and her colleagues on communicative boundaries and the notion of "boundary objects."<sup>8</sup> The paper shows how contributors to *Garden and Forest*—including scientists, journalists, professional landscape designers and amateur gardeners—worked cooperatively to investigate local landscapes as boundary objects, and how their shared observations contributed to an expanded conception of "park-making." Taking as prototypes the large urban parks designed by Frederick Law Olmsted, Sr., and others, contributors to *Garden and Forest* began arguing for systems of rural landscape reservations—a dialog that contributed to the formation of the Massachusetts Trustees of Public Reservations in 1891. The *Garden and Forest* logic of park-making encouraged people to look at such places in terms of botanical richness, complexity, and native distinctiveness of place—as scientific object lessons, symbolic microcosms capable of referring to something larger and more complete—the essential lineaments of an entire physiographic region, a community, and the connection between the present moment and a broader sweep of both past and future time.

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<sup>7</sup> See Keith N. Morgan, "Nineteenth-Century Developments in Landscape Architecture," in *Keeping Eden: a History of Gardening in America*, edited by Walter T. PUNCH and William Howard Adams (Boston: Bulfinch Press, 1992): 31; Melanie Louise Simo, *Forest & Garden: Traces of Wildness in a Modernizing Land, 1897-1949* (Charlottesville: University of Virginia Press, 2003): xi; and essays by Phyllis Andersen, Ethan Carr, Mac Griswold, Char Miller, and Stephen A. Sponberg in two special issues of the journal, *Arnoldia* 60, nos. 2 and 3 (2000).

<sup>8</sup> Thomas F. Gieryn, *Cultural Boundaries of Science: Credibility on the Line* (Chicago: University of Chicago Press, 1999); and Susan Leigh Star and James R. Griesemer, "Institutional Ecology, 'Translations' and Boundary Objects: Amateurs and Professionals in Berkeley's Museum of Vertebrate Zoology, 1907-39," *Social Studies of Science* 19, no. 3 (1989): 387-420. See also, Thomas Gieryn, "Boundary-work and the Demarcation of Science from Non-science: Strains and Interests in Professional Ideologies of Scientists," *American Sociological Review* 48 (1983): 781-95; Geoffrey C. Bowker, and Susan Leigh Star, *Sorting Things Out: Classification and Its Consequences* (Cambridge, Mass.: MIT Press, 1999).

Green Transcendentalism, Contemporary Environmental Theory, and the Uses of Nature  
Daniel S. Malachuk, Western Illinois University

My paper looks to the green nineteenth century for better environmental theories than those on offer today. Specifically, I recover a “Green Transcendentalism” that discriminated among the human uses of nature both to challenge exploitative uses but also to champion enlightened uses. Brownson writes in *New Views* (1836) of the “holy use” of nature, Alcott in *Doctrine and Discipline* (1836) of its “rightful use,” Emerson in *Nature* (1836) of the “great doctrine of use,” Fuller in *Summer on the Lakes* (1844) of the “use [of] every fair emblem,” and (most completely) Thoreau in *The Maine Woods* (1864) of a “higher use.” I contrast this candid attention to use in Green Transcendentalism with the pronounced tendency in contemporary environmental theory to resist careful consideration of the human use of nature in favor of biocentrism: that we ought to appreciate nature as a good in itself. Biocentrism’s good intentions notwithstanding, the bad effect has been to push environmental theory into irresolvable epistemological problems: how do we know nature in itself? This trouble is most apparent in ecocriticism and related theories (deep ecology, environmental virtue ethics).

My aims in the paper, then, are two. First I bring the environmental Thoreau back into the Transcendentalist fold; his incomparable accomplishments as a nineteenth-century green theorist are inseparable from the other American Transcendentalists, and we misread him so long as we deny this. Second I propose this Green Transcendentalism as offering a better environmental theory than today’s biocentrism. The Green Transcendentalists earnestly take up the question of use, and show how ethically one must make distinctions among uses, whereas today’s biocentrism focuses on the question of value, which leads it—despite itself—into epistemological quandaries rather than better ecological practice.

Sustainable agriculture?: Thomas Hardy, Englishness, and the rural workers  
Deborah Maltby, University of Missouri-St. Louis

Raymond Williams says in *The Country and the City*, “A working country is hardly ever a landscape” (121). In the threshing scene in Thomas Hardy’s *Tess of the D’Urbervilles*, a noisy, smoking threshing machine devours the harvest field. The workers scramble to keep up with its demands, the field becomes barer and barer, and finally even the field rats flee. It’s a famous example of literary disapproval of the powerful industrial age and its effect on the traditional English rural landscape. Rural historian Alun Howkins says that by the late 1800s an ideology of Englishness had responded to an urban crisis by focusing on a rural ideal. Hardy touched the imaginations of nostalgic English readers, often presenting his rural characters closely, physically in touch with the land, whether they pass through it or work in it. In this paper I suggest a reading of Hardy emphasizing how those rural characters utilize specific sustainable agricultural processes designed to increase production. I contextualize some of Hardy’s familiar rural scenes by explaining their agricultural background: Angel carries Tess through a carefully constructed water meadow that helped feed sheep in the early spring. Gabriel Oak folds sheep on the hillside so they would produce manure, making the chalk hills suitable for growing corn. In time, many of these natural techniques faded away because of machinery, transportation, and new products such as agricultural fertilizer. I argue that the end of these sustainable natural processes reinforces Hardy’s commentary on the fading away of traditional English rural life.

Hunting Human Animals: The Art of Ethical Perception in Thoreau’s “Higher Laws”  
Nancy Mayer, Northwest Missouri State University

In “Higher Laws,” Thoreau’s lively but confusing arguments about hunting give way to a series of squeamish exhortations about the messiness of food and cooking in general. In other words, the problem of how to treat animals out there in nature is overshadowed by the predicament of living one’s own embodied animal life. I plan to get at Thoreau’s ethics regarding both animals and the animal in humanity by considering Thoreau’s basic ethical stance to be perceptual rather than prescriptive, an ethics of alertness, the “effort to throw off sleep,” which is his definition of “moral reform.” His ethic is also essentially aesthetic, requiring an open-eyed appreciation of the conflicting realms he named “the wild,” which is, Thoreau insists, necessarily indifferent to human values human interest, and “the good,” which is distinctly and exclusively human and humane. For Thoreau, our capacity for perception, like the other facts of our animal lives, must be subject to human discipline. In order for human subjects to become truly ethical animals, we need to train our

perception, first, on the beauty of nature's brutal vitality, which secures our loyalty to the unbuilt living world; and, second, on the reality of suffering in our fellow creatures, which demands our informed, unsentimental and constantly renegotiated compassion.

On the Rural Road: George Eliot, William Cobbett, and Edith Simcox  
Kathleen McCormack, Florida International University

In 1885, five years after George Eliot's death, Edith Simcox, the versatile and prolific 19<sup>th</sup>-century activist/author/intellectual, made an unusual journey from Hampshire to Lincolnshire. Traveling by one-horse dog cart, she chose her route to pursue multiple purposes connected with some of her wide-ranging research interests, including (at Leamington and Coventry) the life of her late novelist friend and (at Oxford) her project on Asian economics.

But when Simcox drew on this cross-country journey to compose an essay called 'Rural Roads' for *Macmillan's* (September 1885), she narrowed her focus to concentrate and comment on the environment through which she passed. My paper argues that when expressing her concerns for rural issues (depopulation and its effects, the accessibility of village centers, the quality of wayside public houses, the effects of industrialization, and the kinds and quality of local crops) she deliberately evokes William Cobbett's *Rural Rides* of the 1820s. At the same time, since 1872, when she first met George Eliot, Simcox seldom wrote without her "idol" (Haight ) in mind, from her frank *Autobiography of a Shirtmaker* to the obscure allegories of love she called *Vignettes*. Hence, in addition to her obvious and deliberate references to Cobbett, her 1885 route less obviously evokes the "Author's Introduction" to *Felix Holt*. Comparisons among the responses of the three rural riders specify how, by integrating impressions of the rural environment from three periods--Cobbett's 1820s, GE's mid-century, and her own 1880s--Simcox presents a history as well as a geography of the sections of England represented by three otherwise highly dissimilar authors.

"screwed to the topmost peg": Technological Atavism in *The Strange Case of Dr. Jekyll and Mr. Hyde*  
Ben McEntee, California State University, Fresno

Stevenson's novella centers around the split personality of Dr. Henry Jekyll who transforms into the atavistic misanthrope Edward Hyde. The novella is set in a London that is in the midst of ecological and social changes due to the movements of technological advancement. Each character can be viewed as a distinct reaction to the ecological and social changes taking place at the time. Dr. Henry Jekyll can be viewed as an external state of corporeal stasis while around him the landscape is being molded by the force of the ecological and social transformation. In stark contrast, Edward Hyde can be presented as a corporeal representation of the effects of the ecological and social changes on the body politic and the landscape.

The irony of these two reactions is how each could have been perceived by the contemporary Victorians. Dr. Jekyll represents an external façade that shrouds the internal (d)evolution represented in Edward Hyde, and the Victorians would have aligned themselves with the seemingly steadfast Jekyll. In reality the body politic was not static, it was in a state of transformation much like that of Edward Hyde. What you have is the body politic imagining itself, not in the terms corporeally represented in Edward Hyde, but as the static Henry Jekyll; seeing the pseudo façade of Henry Jekyll as the corporeal verité, while in reality the body politic is ironically 'progressing' into the atavistic Hyde.

"The Tragedy is Surrounded by Glories":  
Nature, Nostalgia, and Undecidability in Hamlin Garland's "Up the Coolé"  
Maureen McKnight, Cardinal Stritch University

In his 1891 *Main-Travelled Roads*, Hamlin Garland evokes and analyzes nostalgia for rural locales. In "The Return of the Private," for instance, Garland highlights the beleaguered return of Civil War veterans to their poor Wisconsin farms. In "Up the Coolé," however, the nostalgia Garland fashions for a lost Eden is more ambiguous, and it is shaped by the effects of industrialism and modernity.

Garland tells the story of Howard McLane, a thirty-five year old actor and playwright who, after achieving much financial success in the east, returns to his birthplace in Wisconsin feeling homesick. Garland employs a narrator who details how much Howard enjoys his nostalgic pain, both for his family and for the Wisconsin habitat. As Howard eagerly anticipates a hero's welcome, Garland's narrator underwrites Howard's story with a romantic aesthetic. Howard's nostalgia proves ineffectual, however, not only on his return but also throughout his discomfiting visit.

As a result, readers are asked to question their own nostalgic perspectives of rural and "green" locales. Garland not only presents nostalgia as the subject of his short story but also incorporates a class consciousness regarding that nostalgia. He challenges a modern narrative of progress by refuting the supposed simplicity of rural life and denying Howard's attempt at ecotourism. Garland makes visible Howard's failed homecoming drama by, at times, juxtaposing a nameless, third-person narrator's perspective with Howard's romantically informed one and, at times, merging them. This narrative strategy thus embodies in style the ambivalence Garland depicts in representing Howard's homecoming.

"How intensely I desire to be a Humboldt!":

Scientific and Philosophical Influences on the Early Literature and Environmental Ethics of John Muir  
Julie Meloni, Washington State University

In her influential works, *Seeing New Worlds* and *Emerson's Life in Science*, Laura Dassow Walls details the influence of Alexander von Humboldt on both Ralph Waldo Emerson and Henry David Thoreau; additionally, scholars frequently discuss the roles played by both Emerson and Thoreau in the philosophical growth of John Muir. My essay does not duplicate those efforts, but rather highlights the line of influence from Emerson to Thoreau to Muir as mediated by their shared reverence of Humboldt, and the different ways in which Humboldtian science manifests itself within their individual conceptions of nature and scientific observation.

Both Thoreau and Muir produced texts that exemplified the tenets of the Humboldtian scientist (as succinctly defined by Walls): explore, collect, measure, connect. While Thoreau embraced Humboldt more fully than Emerson, Muir embraced Humboldt more fully than Thoreau. In his own literary work—whether descriptive dispatches from the wilderness or enticements for people to visit and preserve our national parks—Muir maintained a fundamental desire to explore, collect, measure, and connect with the elements that comprise the natural world. Muir's burgeoning environmental philosophy was augmented not only by Humboldt but by the Humboldtian strains found throughout Emerson and Thoreau. Although now known more for a sensual rather than scientific style, and for preservationist propaganda, Muir's early work consisted of scientific travel narratives in a decidedly Humboldtian vein; Muir's literature and environmental ethics were fundamentally shaped by the philosophies of Emerson and Thoreau as well as the scientific principles of Humboldt.

Regeneration: Evolutionary Aesthetics and the Biology of Form  
Benjamin Morgan, University of California, Berkeley

Max Nordau's *Degeneration* famously turns to the evolutionary sociology of Cesare Lombroso to claim that fin-de-siècle artists exemplify degenerate types. Nordau's book is striking (and disturbing) for its rhetorical naturalization of cultural phenomena: like plants and species, aesthetic trends grow, flower, and, especially, decay. In my paper, I identify a biological rhetoric of aesthetics that both precedes and takes more literally metaphors of evolutionary development. Prior to the degenerative, decaying art of the 1890s, writers including Herbert Spencer and Grant Allen put forth what might be called a "generative" model of aesthetics. This model interprets our appreciation of beauty as an evolutionary adaptation, and hypothesizes that as the human race progresses continues to develop, we will become capable of enjoying unimaginably complex forms of art. Allen and Spencer turn scientific analysis to a domain generally reserved for philosophers and critics, and thus challenge the notion that humanistic discourse is the only approach qualified to account for our appreciation of beauty, literature and art. My paper examines the implications of this approach to aesthetics for the way in which individual aesthetic experience is imagined. By viewing the individual as an

expression of a species rather than as a self-contained unit, evolutionary aesthetics racializes canons of beauty and naturalizes assumptions about English cultural superiority. Despite the obvious problems with this point of view, I ask whether we might nonetheless confront our own assumptions about the disciplinary place of the study of aesthetics by reflecting on a moment in which the boundaries between intellectual approaches are manifestly more fluid.

Austen's Land: What Her Novels Reveal about Her Country  
Lucy Morrison, Salisbury University

Chawton House in Alton is a beautiful setting—and the place where Jane Austen was most comfortable as a writer. After eight years in Bath, Austen spent the last eight years of her life in the countryside. Her novels' focus upon country life often includes excursions to the city, perhaps suggesting her own impressions of Bath and her time there as well as underscoring the ways in which she delighted in occasional visits to London too. But the country remains the focus—and bringing the landscapes of her novels into focus should reveal Austen's environmentalism.

Critics have examined the ways in which *Mansfield Park*, for example, reveals Austen's awareness of contemporary landscaping trends. Duckworth's *The Improvement of the Estate* shows us the ways in which Austen equates 'improving' the land with moral value—but what else is she saying about the evolving landscape around her novels' worlds? In this paper, I will investigate the ways in which Austen's world is 'green,' examining particularly whether Repton, Brown, Kent and the like—and their reshaping of the world around her—meet with her approval. Or is it the untouched pastures she embraces? And how does Austen broaden our insight into the world she inhabited? Opening the windows and clambering through the meadows will further our understanding of Austen's environmentalism.

"Some Clouds, That Is All": *Triibe Wolken* and the Myth of Lisztian Impressionism  
Matthew Morrow, Eastman School of Music

Franz Liszt's *Triibe Wolken* for solo piano (1881), known more commonly by its French title *Nuages gris*, has been hailed by numerous scholars and performers of nineteenth-century music as a forerunner of musical Impressionism, a characterization that links the piece to the modernist innovations of Claude Debussy. A comparative analysis of *Triibe Wolken* and Debussy's *Nuages*, the first of the three *Nocturnes* for orchestra composed between 1897-99, exposes this widespread viewpoint as a musicological myth. Liszt and Debussy had widely divergent conceptions for their respective works, and while both composers employ the tritone and the augmented triad to create a nebulous sense of tonality appropriate to the representation of grey, amorphous clouds, Liszt imbues these sonorities with emotional significance that Debussy deftly eschews through his manipulation of octatonic and whole-tone pitch collections. Ultimately, Debussy's *Nuages* constitutes a placid nocturnal landscape in the spirit of James McNeill Whistler, while Liszt's depiction of clouds functions as a metaphor for the composer's inner pathos and consequently remains firmly grounded in the aesthetic of Romanticism, a position underscored by a complete live performance of *Triibe Wolken*. Debussy's emotionally detached approach to representing natural phenomena reflects a broader trend in *fin de siècle* aesthetics, one that illustrates the evolving role of nature in nineteenth-century music and culture.

The Soundscapes of Gustav Mahler  
David L. Mosley, Bellarmine University

At the beginning of his *Romantic Generation* Charles Rosen claims that the song cycles of Beethoven, Schubert and Schumann constitute the Romantic Era's most important departure from Classical era compositional practices. While such a claim is tantamount to a musicological commonplace, Rosen's subsequent assertion, that principles derived from 19th century landscape painting animate the quintessentially romantic musical genre, seems counter intuitive. This presentation explores the possibility that Rosen's thesis is fundamentally sound, but proves convincing only when expanded to include the second

half of the so-called Long 19th Century. Such an expansion proves especially productive when discussing the *Rückenfigur* works of Caspar-David Friedrich, which dramatize the act of viewing, propel the viewer into multiple temporalities, and place him or her in the midst of an oscillation between subjective and objective perspectives. These features of Friedrich's paintings are not realized musically until the late 19th Century song-symphonies of Gustav Mahler, which exhibit compositional strategies analogous to the painterly ones of Friedrich. Moreover, the synaesthetic examination of musical and artistic representations of the Green 19th Century reveals an intriguing correspondence between the early 20th Century symphonies of Mahler and what may be described, for want of a better term, as the empty-easel paintings of René Magritte. Both Mahler's symphonies and Magritte's paintings bracket the issue of representation, allowing the composer and painter to investigate the phenomenological conditions of listening and viewing. This correspondence also shows that Mahler anticipated the phenomenologically motivated experiments of modernist composers and confirms the importance, for Magritte, of Caspar-David Friedrich's interest in the visual representations of temporality.

The Tropical Flower Paintings of Martin Johnson Heade in the Context of Victorian Natural History  
Anthony Paez Mullan, Library of Congress

As scholars have observed, the tropical paintings of Martin Johnson Heade (1819-1904) that include orchids and hummingbirds are among the most creative and original of his work. These paintings are considered unique not only on account of their subject matter but also for their overall "...effect of poetic strangeness rather than scientific pedantry." However what has only been noted in passing is that some characteristics and qualities of these paintings seem to reflect both the general and specific influence of the age's passion for natural history.

Although there was considerable overlap between "science" and "natural history" in the Victorian era, the two, nevertheless, were different. The practitioners and writers of natural history, as opposed to scientists, emphasized looking at a specimen with care and detail more for its visual, aesthetic, and tactile qualities than for analysis and abstraction.

In this paper, I propose to link characteristics of Heade's paintings to certain themes and concepts of natural history writing of the mid and late nineteenth century. In addition to being familiar with the writings of the naturalist, P. H. Gosse, Heade would have also been acquainted with the work of the American naturalist, John Burroughs. Heade also was associated with other artist and writers who were in contact with the foremost naturalists and biologists of the day such as Louis Agassiz and William Henry Bates.

First, I will consider Heade's choice of hummingbirds and orchids in light of what natural history writers called for, namely specimens that displayed exquisite color, variety, novelty and intricacy of form. Second, I will examine the strange scale of Heade's flower paintings which portray flowers and hummingbirds considerably magnified against distant and reduced forests and skies. And third, I will consider the nature of the intermediate landscape between foreground and background and relate that to the "subaqueous scenery" portrayed by various natural history authors and illustrators.

Cleanliness, Godliness, Blackness: Color and Cholera in Charles Kingsley's *Two Years Ago*  
Marc Muneal, Emory University

Little first-hand information about Harriet Beecher Stowe's visit to the Kingsleys at Eversley has come to light; but that visit immediately preceding the composition of Charles Kingsley's largely ignored *Two Years Ago* supplies the basis for intriguing speculation. A few short years before, Stowe's favorite child had contracted cholera and died, leaving his parents devastated. The disease had spread and eventually reached the Stowe household via the coming and going of black servants living in the squalid recesses of their town. This interplay between race and disease that Stowe experienced influences *Two Years Ago*: the Marie La Cordifamma escaped-quadroon subplot, added only after the visit, accompanies the theme of cholera descending upon a country village. The few critics who choose to discuss Marie La Cordifamma's presence base their criticism on a belief the subplot shows evidence of faulty craft and bears all the signs of being tacked on. Paying attention to Stowe's influence, however, reveals more unity of purpose in the novel than

critics have allowed. In this paper, I will first outline more concretely how the scenes involving Marie La Cordifamma draw upon the methods of black-white juxtaposition that Stowe utilizes in *Uncle Tom's Cabin*, which I categorize as immediate, internal, and onomastic juxtapositions. Secondly, I will demonstrate how Kingsley establishes the two struggles—that against waste and poor sanitation, and that against racial injustice—as parallel battles against similarly devious enemies.

Of Animals and Industry: Eating Vegetarian in Antebellum America  
Michelle C. Neely, University of California, Irvine

Nineteenth-century America saw a fluorescence of interest in animals in literary, popular, domestic, and political culture, an interest that led more Americans than ever before to ask themselves whether it was morally or ethically right to kill animals, and whether it was healthful to eat them. The paper that I am proposing would examine the rhetoric of the enormously popular antebellum vegetarian movement, and in particular the rhetoric of Sylvester Graham, the figure who famously attracted so much interest among vegetarian transcendentalists such as Henry David Thoreau and Bronson Alcott. I will investigate the U.S. vegetarian movement of the 1830s and 1840s in order to ask questions such as, how did the movement's figurations of human and animal bodies reflect or change the way Americans thought about human physical and political constitutions in the antebellum period? How can the theories of digestion attendant on vegetarianism help explain what Americans imagined themselves able to swallow—literally and figuratively—in their fast-paced, rapidly industrializing society? And finally, in light of the emphasis on localism and the preindustrial nostalgia of much of the vegetarian rhetoric, can antebellum vegetarianism be understood as a mode of resistance against industrial capitalism? My paper will end by suggesting some of the radical rereadings of Thoreau's *Walden* (1854) that are made possible by a historical perspective on Thoreau's vegetarianism. Such a perspective demands new consideration of *Walden's* concern with issues of individualism, economy, and nature and how nature is processed (both by the human body and by a market society), and—in light of his persistent use of eating as a metaphor for literary production—on Thoreau's interest in his corpus, the body of his text, and how it is produced and consumed.

John Muir, James Mason Hutchings, and the Artists of Yosemite  
Kate Nearpass Ogden, The Richard Stockton College of New Jersey

This paper deals with two important individuals in the early history of Yosemite National Park: the famous nature writer, environmental activist, and Sierra Club founder John Muir, and the publisher and innkeeper James Mason Hutchings. I will focus specifically on the friendships they maintained with artists of the day and the ways both men utilized artwork in their professional work. Yosemite has been an important locale in studies of “use versus preservation,” and the two men represent opposing sides of this issue.

Hutchings, an early promoter of the park, is notable for having invited Yosemite's first draftsman and photographer to the valley in 1855 and 1859, respectively. His *California Magazine* confirms that he accompanied several early artists on their explorations, and their images of the valley did much to publicize Yosemite's spectacular scenery.

Muir likewise knew painters and photographers and traveled with them in Yosemite and the Sierra Nevada Mountains. His close friend William Keith gave him paintings, fulfilled a scientific commission from Muir, and accompanied the writer to Hetch-Hetchy Valley during the controversy surrounding that ill-fated locale.

Most landscapes made by these artists presented Yosemite in glowing Romantic terms and served as positive publicity for the park. Highly unusual are three photographs taken by George Fiske for an article by Muir. Titled as a group “Destructive Work in the Yosemite Valley,” these photographs effectively communicated the failure of park management policies in 1890. Fiske's images are among the earliest photographs ever made specifically in the cause of environmental activism.

Discriminating Vision: Wordsworth's *Guide to the Lakes* and the Construction of Place  
Lisa Ottum, Indiana University Bloomington

In his seminal *Romantic Ecology*, Jonathan Bate identifies William Wordsworth's *Guide to the Lakes* as an early "ecological" text. Bate demonstrates that the *Guide* differs from guidebooks produced for the connoisseur of Picturesque landscapes; more recent studies build on Bate's premise that the *Guide* rejects the Picturesque aesthetic in favor of a (more progressive) localism and "attention to detail." My paper aims to complicate this interpretation of the *Guide*. I argue that in the *Guide*, Wordsworth in fact adopts an omniscient, cartographic perspective on landscapes. His unique mode of landscape vision is "ecological" in the sense that it converts undifferentiated natures into *places*—into destinations with a unique ecological and cultural history. Yet it also "places" English landscapes by mapping their position opposite scenic foreign settings such as the Alps. Thus, I contend that Wordsworth's *Guide* situates the Lakes within a spatial network of global natures, positioning the region as an alternative to other natural settings and not simply as a Picturesque alternative to the city. Ultimately, I propose that Wordsworth's *Guide* resists the Picturesque because the Picturesque prioritizes the visual similarity between "scenic" locales. By re-constituting visual "discrimination" as an exercise in the detection of dissimilarity rather than as a matter of "taste," Wordsworth's *Guide* challenges the standardizing effects of popular "scenic" landscaping. I conclude that Wordsworth's contrastive approach to landscape is central to his construction of Nature—and by extension, to whatever "ecological" sensibilities we might attribute to his worldview.

Nature as Woman and Woman as Nature: Eco-sexual Politics of Colonization in Joseph Conrad's Fiction  
Sambit Panigrahi, Indian Institute of Technology, Kanpur

In today's grave scenario of massive ecological annihilation, ecocriticism and ecofeminism, as critical practices, investigate into the staging of our ecosphere as a torpid "presence" instead of being a vibrant "process" and its concomitant female-sexualization in literature. Ecofeminism in particular, as Lawrence Buell observes, holds the patriarchal dominations of Nature and woman to be cultural artifacts that intensify their subjugation by analogizing them as inferior "sexualities."

Joseph Conrad's *An Outcast of the Islands*, *Almayer's Folly* and *Heart of Darkness*, written towards the last part of Nineteenth Century, records the colonial master's encounter with Nature in a cosmopolitan scenario and reveal his idiosyncratic feminization of Nature—a practice that springs, as Caroline Merchant notes, from the masculine rational instrumentalism of modern science. The colonizer, in confronting Nature, is baffled by the untamed, atavistic obtrusiveness of the non-European female bodies of both the native woman and Nature (as in *An Outcast of the Islands*) who, as metonymic reciprocations of each other, flummox his self-acclaimed cultural superiority. Woman to him, becomes the blunt manifestation of the tenebrous savagery of Nature (as in *Almayer's Folly* and *Heart of Darkness*) and Nature, conversely, becomes dangerously mysterious and witch-like resembling a capricious woman.

Drawing evidence from those texts and using the theoretical paradigms of critics like Val Plumwood, Janis Birkeland and Annette Kolodny, this paper intends to analyze the basic tenets of ecofeminist practices by tracing out patriarchy's penchant to homogenize, otherize and inferiorize Nature and woman through his maneuver at all levels to, as Karen Warren construes, feminize Nature and naturalize woman.

Mabel Osgood Wright's *Citizen Bird* and the Patriotism of Children's Nature Study  
Tara K. Parmiter, New York University

In *Last Child in the Woods: Saving our Children from Nature-Deficit Disorder*, Richard Louv examines the disconnection between 21<sup>st</sup>-century American children and the natural world, arguing that this separation threatens their physical, emotional, and mental well being. Children's advocates of the late nineteenth century were equally concerned with this nature deficit and developed such back-to-nature institutions as the Boy and Girl Scouts, summer camps, and the Fresh Air Fund to re-engage children with the natural environment. But although 19<sup>th</sup> century advocates linked exposure to nature with children's health, they also explicitly linked it to national identity, casting a political dimension to children's encounters with green spaces and wild creatures.

In this presentation I examine how this political dimension shapes Mabel Osgood Wright's and Elliott Coues's *Citizen Bird: Scenes from Bird-Life in Plain English for Beginners* (1897). Combining a story-book

narrative with field guide notes and extensive illustrations by Louis Agassiz Fuertes, *Citizen Bird* is a hybrid text that seeks not only to instruct children on bird identification but also to establish what makes an American—human or bird—a good “citizen.” Wright, a naturalist and president of the Audubon Society of Connecticut, and Coues, a prominent ornithologist, present birding as a patriotic endeavor for city children, something they “will be glad to do for the good of the country.” What’s at stake for Wright and Coues, in other words, is not just reconnecting children with nature but suggesting that contact with native flora and fauna transforms children into loyal Americans.

“Myself plus the bicycle equaled myself plus the world”:  
Exploring the “New” in Frances Willard’s *A Wheel Within a Wheel: How I Learned to Ride the Bicycle*  
Janel Cayer and Kelly Payne, University of Nebraska-Lincoln

See “Janel Cayer” for abstract.

How to Stay Green: The Legacy of Gilbert White’s *Natural History of Selborne* in the Nature Writing of Alice Meynell and Grant Allen  
Linda H. Peterson, Yale University

In *Nature’s Economy: A History of Ecological Ideas* (1977) Donald Worcester places Gilbert White and *The Natural History of Selborne* (1789) at the head of an Arcadian tradition: “This arcadian view advocated a simple, humble life for man with the aim of restoring him to a peaceful coexistence with other organisms” (2). Many 19<sup>th</sup>-century writers admired White’s *Selborne* and adapted his techniques in their own nature writing—from Richard Jeffries in Britain to W. H. Hudson in Argentina and Thoreau in America with *Walden*. My paper will discuss two *fin-de-siècle* writers—Alice Meynell and Grant Allen—who also admired White’s *Selborne* but viewed (and used) his legacy in quite different ways.

Grant Allen, who edited White’s book for a Bodley Head edition (1900), thought that the *Natural History of Selborne* had primarily an antiquarian interest: it showed what science was like “at the birth of zoology” (xxxix). In Allen’s view, all the “natural history” in *Selborne* had been surpassed: “All . . . has been adopted, adapted, modified, codified, added to, made more accurate by writers of the nineteenth [century]” (xxxix). Thus in his own *Vignettes from Nature* (1881), Allen produces essays about flora and fauna that include up-to-date science, that teach lessons about natural selection and other modern theories, and that strive to educate his readers. His aim, as he puts it in his introduction to the 1900 edition of *Selborne*, is “to make ourselves full, evenly-balanced, broad-minded human natures” (xxxix). (The concept of “a peaceful coexistence with other organisms”—an “economy of nature” in White’s terms—has dropped out.)

Alice Meynell found a different legacy in Gilbert White: that of “looking closely” and finding “unity.” In an essay about the American James Russell Lowell, she praises Lowell “when he is minded to play White of Selborne with a smile”—that is, when he adapts the observational mode, “so charmingly local,” of White. Meynell’s nature essays, beginning with “The Sun” in *The Rhythm of Life* and continuing with “Cloud,” “Grass,” “Rushes and Reeds,” and “Winds of the World” in *The Colour of Life* develop her own mode of “looking closely.” In “The Sun,” e.g., Meynell stands on a Suffolk plain, “with its enormous sky,” to see sunrise—bemused that a nature lover would ascend a mountain to see “a sun past the dew of his birth; he has walked some way towards the common fires of noon.” She, in contrast, “on the flat country” finds the “uprising is early and fresh, the arc is wide, the career is long.” Her observations—in a larger sense about seeking “views” in nature—are grounded in a personal experience and local place, unwilling to be deceived by artistic traditions, insistent that “all achieved works of Nature and art” reveal an “organism that is unity and life.” In her nature essays Meynell attempts to capture this unity.

While the contrast between Grant Allen and Alice Meynell reflects, in part, the growing split between a “scientific” and a “literary” approach to nature, I suggest that their observational techniques—what deserves to be observed, how it is observed, with what models—have significant implications for 19<sup>th</sup>-c. nature writing and maintaining what Worcester terms the arcadian view with “a peaceful coexistence with other organisms.”

Whatever Treasures Were Lost: The Result of Environmental Ethics in Jewett's "A White Heron"  
David Plastrik, University of Wisconsin-Madison

With the rise of ecocriticism and ecofeminism, Sarah Orne Jewett's "A White Heron," which depicts Sylvia, a young girl who must choose between human comforts—money, attention, affection—and the protection of a rare bird, has rightly drawn increasing attention. It is frequently taken up, though, mainly as an *example* of the existence of ecologically engaged texts, rather than interrogated for the complicated environmental ethics that it presents then partially undermines. Inspired by Lawrence Buell's call for literary scholars to help create "a climate of transformed environmental values, perceptions, and wills," this paper seeks to uncover the ecological meanings of "A White Heron" that are relevant to today's reader. (*The Future of Environmental Criticism* viii). Specifically, taking the story as a starting point, it examines environmental ethics and the need to reconsider the expected outcome of ethical actions.

While many have identified Sylvia's decisive moment of silence as most worthy of inquiry, I argue that the inconclusive denouement that proceeds requires more attention. While it is clear that Sylvia's decision to spare a rare heron's life is, as assessed by the narrator, ethically "correct," the uncertainty with which Jewett presents the girl's future troubles any easy understanding of just what the value of such ethics might be. By disrupting the expectation that environmentally ethical actions will necessarily benefit the humans that undertake them, "A White Heron" speaks anticipatorily to contemporary ecological choices—the lowering of carbon footprints, the preservation of endangered species—that lead to similarly complicated, sometimes unsatisfactory results.

Deconstructing the Flower:  
Constance Naden's Critique of Scientific Essentialization of Femininity in the "Poet and Botanist"  
Jamie Pond, University of Kentucky

The Victorian poet and scientist, Constance Naden, argues in "Poet and Botanist" against scientific essentialization of femininity. In this essay I examine this poem and discuss how Naden attempts to draw attention to the problems with social scientists and physicians essentializing the nature of men and women by referring to them as using "his cruel knife and microscope / Reveal the embryo live, too early freed" (7-8). In this particular poem, Naden shows how poets and botanists can be equally harmful when it comes to examining and analyzing the nature of women (in this case, in the form of a flower). Naden also notes that the poet does not comment on women's reproductive systems and the botanist (or scientist) confiscates the flower's seeds. Naden attempts to criticize the scientific need to analyze women's reproductive organs. For example, Victorian social scientists believed that education played a crucial role in reproductive success. Spencer argues, "the aim of female education, therefore, is perfect submission, not cultivation and development of the mind. Women cannot have any happiness of their own; they have to live and work for men" ("Principles of Sociology" 189). Since Maudsley is a physician, he continues Spencer's ideas and attempts to ground them more specifically in biology. He states "it is asserted that they [women] do it [receive an education] at a cost to their strength and health which entails lifelong suffering, and even incapacitates them for the adequate performance of the natural functions of their sex" ("Sex in Mind and Education" 473). Even though Naden is a part of the scientific community, she uses her poem "Poet and Botanist" to criticize scientists who essentialize femininity.

Regreening Britain: Ecological Consciousness in William Morris's *News from Nowhere*  
Tom Prasch, Washburn University

The sleeper who awakes to the future in William Morris's utopian novel *News from Nowhere* (1890) barely recognizes his landscape because it has been deindustrialized: "I was going to say, 'But is this the Thames?' but held my peace in wonder.... For though there was a bridge across the stream and houses on its banks, how all was changed from last night! The soap-works with their smoke-vomiting chimneys were gone; the engineer's works gone; the lead-works gone; and no sound of rivetting and hammering came down the west wind from Thorneycroft's." As he explores the new Britain, he finds more evidence of a return to natural surroundings: woods had reclaimed Kensington, gardens usurped Trafalgar Square, and the industrial cities of the north had vanished altogether. Other commentators have noticed the decidedly

"green" conception of the future that Morris envisions, but this paper proposes a detailed unpacking of the principles of his ecological thought. The regreening of Britain in Morris's vision of a socialist future for his nation interweaves multiple strands of Morris's late-century thought, combining an explicit ecological consciousness (focused on the deprivations to the landscape wrought by industrialization in Britain) with an anarchist-leaning mutual-aid centered communism through which Morris hoped to restore preindustrial craft traditions as well as preindustrial landscapes and a new understanding of medievalism brought to bear in part by his preservation work ("Anti-Scrape"). The novel also works through the processes of historical change by which Britain could be restored to an essentially medieval world, and in his envisioning of the character of this renewed medievalism Morris mixes equal measures of Ruskin and Marx. In his vision of a green (and red) future, Morris insists that ecological restoration has a central place in his aesthetic and political vision.

An Ecological Apocalypse: Edward Burne-Jones' *The Tree of Life*  
 Andrea Wolk Rager, Yale University

A growing number of scholars have recently argued for the seminal role played by the writings of John Ruskin and William Morris in the foundations of ecosocialism and environmentalist thought in the nineteenth century. In this paper, I would like to establish Edward Burne-Jones, the Victorian artist and close colleague of both Ruskin and Morris, as presenting a visual counterpart to these nascent ecosocialist principles in his monumental mosaic cycle for St. Paul's Within the Walls, Rome (1881-94). I contend that the central motif of this vast decorative scheme imbues the traditional Byzantine thematic structure of the Redemption of Humanity with particular relevance for the modern era. Through the layering of universal mythological symbols onto ancient Christian iconography, as well as drawing heavily from the Book of Revelation, the mosaics of St. Paul's present an Apocalyptic vision of the rebirth of nature and human fellowship from out of the ecological devastation of the nineteenth century. In particular, I will examine the pairing of The Annunciation, on the triumphal arch, and *The Tree of Life*, on the apsidal arch, where Burne-Jones translates the fundamental Christian message into one of environmental stewardship and socialist community, akin to the writings of Morris. Beginning with *The Annunciation*, Burne-Jones made the unprecedented decision to set this traditional scene in a desolate wilderness, a barren landscape set against a smoldering crepuscular sky. From this scene of natural ruin, Burne-Jones brings the viewer to a unique rendering of the Crucifixion, with a triumphant and heroic Christ suspended before a verdant, sinuous and nurturing tree, flanked by the figures of Adam and Eve and the fruits of their labors upon the earth. While largely excised from the traditional canon of nineteenth century art, I would like to return this striking mosaic cycle to a place of prominence, not only to the modern decorative tradition, but also to our understanding of ecosocialism in the nineteenth century.

Musically Exotic Landscape and the Birth of Program Music  
 Christina L. Reitz, Western Carolina University

Felicien Cesar David (1810-76) 's ode-symphonie, *Le desert* (1844), musically evokes the infiniteness and grandeur of the Middle East. As house-composer for the Saint Simonian Order in France, he traveled with the group to remote destinations in the East that afforded him direct knowledge of the musical practices of these regions. This activity resulted in his first "Orientalist" work, *Melodies orientales* (1836), a collection of musical impressions for piano. David's music produces an authentic work based on a culture that other composers were only imagining. *Le desert* consists of three parts that recall various aspects of the landscape of the Middle East. The opening, "The Entrance to the desert" captures the sumptuousness of these arid realms that later erupts into a brief sandstorm, while the second part, "Night in the desert," contains two of David's most "Orientalist music": *La Fantasia arabe* and *Danse des almees*. These orchestral numbers were designed to captivate the elite audience in Paris with the signifiers of an evocative melodic oboe solo and the use of percussion that is reminiscent of the riqq, an Arabic tambourine. Undoubtedly the most authentic aspect of *Le desert* occurs in the final section "Sunrise and Morning Prayer" with the Muezzin's call that effectively recreates the adhan, an Arabic call to prayer. This work, while largely unknown, explores the natural environment of the Middle East in a context that is sensitive to the musical traditions native to the region.

“Something far more deeply interfused”: Wordsworth’s Deep Ecology  
Seth Reno, The Ohio State University

What exactly can Wordsworth teach us about ecology? and what can an ecological reading tell us about Wordsworth’s poetry? To answer these questions is the aim of this paper, and it is also the aim, in some cases, of the field of ecocriticism in nineteenth-century studies. As Jonathan Bate demonstrates in his seminal eco-critical work, *Romantic Ecology*, Wordsworth was one of the first ecological thinkers. Wordsworth’s relationships with nature as presented in his poetry, in his desire for the preservation of nature in *Guide to the Lakes*, and in his overall hostility to industrialism all support an ecological perspective. But recent developments in the nuanced fields of environmentalism, eco-theory, and green studies have shed new light on the ecological issues and ideas that Wordsworth and the Romantics arguably initiated, and one critical problem that has emerged is the idea that Wordsworth is a “shallow environmentalist.” This is often a dominant attitude within ecocriticism, and it is my intention in this paper to save Wordsworth from the throes of a shallow environmentalism that would present him as simply the conservationist of the Lake District. Instead, I argue that he adheres to the ideals of deep ecology. I support this argument by tracing a critical aesthetic through three of Wordsworth’s central texts: “Tintern Abbey,” *Guide to the Lakes*, and *The Prelude*.

Alpine Tourism, Environmental Politics, and German Cultural Identity in Caspar David Friedrich’s Mountain Paintings  
Johann JK Reusch, University of Washington

This interdisciplinary paper examines the Romantic artist Casper David Friedrich's interest in Alpine tourism and environmental politics that finds reflection in several of his mountain landscapes. Scholars have proposed an interest in geology as a possible inspiration. More plausible, however, is an interest in mountain climbing and related tourism that began during the early 18th century, coupled with an interest in German natural resources as part of an ethnic and cultural heritage that prompted travel to remote areas of German-speaking areas. Mountains specifically assumed iconic importance within the intellectual thought and cultural production of the waning eighteenth and early nineteenth centuries that accompanied the early politization of the natural environment at the beginning of the industrial age. The alpine region consequently became the subject of ethnographic treatises, travel books, and literature, consumed eagerly by the public as well as by Friedrich, who was an avid outdoors man. The paper connects scientific, cultural and recreational interests with Friedrich's commercial and personal objectives for painting mountain landscapes. It also reconstructs a social, cultural, and environmental history of alpine travel and its impact on the definition of cultural identity that manifests itself in highly symbolic and allegorical content of his multi-referential Southern Mountain scenes.

Rosalía de Castro: Galician “*Daughter of the Sea*” and 19<sup>th</sup>-Century Ecofeminist  
Norma H. Richardson, Central Michigan University

Galicia, situated in the northwestern corner of the Iberian peninsula, and known as the “green Spain” is the focus of the literary work of Rosalía de Castro. As a nineteenth-century woman writer from a region isolated by geography, language, and culture from the Spanish State, Castro has received limited critical attention in the past. Further, her use of the Galician language to convey the popular voice of her nationality has been considered a barrier to readers of Spanish literature. However, since the last decade of the twentieth century, translations of her novels into English have made her work available for a new appraisal.

Within the theme of this panel “Exploring the Divide between the Natural and the Unnatural”, this paper proposes to demonstrate, on the one hand, that Castro unites the subjective self with nature, while on the other hand, she presents nature as an alien force. In her poetry, Castro uses metaphors and images that connect her subjective world to the natural world of her birthplace. In her novel, *La hija del mar*, the forces of nature represent a hostile environment that separates rather than unites wo/man and nature. Castro uses the image of a violent sea to reveal the harsh reality of the struggle for physical and economic survival facing the fishermen and women of this region. Thus, this paper intends to examine the seeming division in Castro’s work between the unity of humans and nature in her poetry and the chasm that separates them in the novel.

Natural Woman versus Society Lady: Contrasting Models of Femininity in the novels of E. Marlitt  
Daniela M. Richter, Central Michigan University

The late nineteenth century was a time of widespread debates on the nature of women. Conservative voices restricted women to the domestic sphere as mothers and wives, whereas progressive voices argued to allow women to contribute their nurturing gift to a greater social community, and even make a professional career of it. This debate was publicized within all sectors of society, from the intelligentsia down to writers of popular literature, such as the romance novel. The most successful of popular writers at the time was Eugenie Marlitt, who published her novels between 1864 and 1885. Her novels usually feature a young woman, an outsider, who then proceeds to establish herself socially, and in some cases professionally, falling in love with an older man and consenting to marriage in the end. In these efforts, the protagonist is opposed by a contrasting upper-class female character. The protagonist is marked by her honesty, artless attire and conduct, whereas the foil character is presented as the perfectly groomed society lady, a work of art both in her appearance and her pursuits. More importantly, being natural in these novels implies freedom to explore new concepts of femininity. In my paper I want to explore these opposing models of femininity as indicators of a shift in society's perceptions of female gender roles. The natural woman, far from the passive muse that the Romantics had conceived of, is given a more practical role in these novels as a trailblazer for the goals of the women's movement.

The "Greener" in the Fiction of Israel Zangwill and Abraham Cahan  
Meri-Jane Rochelson, Florida International University

The new Jewish immigrant to the US or UK was referred to by those who had come just a bit earlier as a "greener," or "green one," in the Yiddish terminology. The "greener" in literature became a variation of the shlemiel, the humble innocent who in some ways, too, might be seen as a redemptive figure. The redemptive possibilities of the greener appear significantly in writings by the Anglo-Jewish writer Israel Zangwill, whose early self-published pamphlet "Motso Kleis, or the Green Chinee" contrasts the innocent greener with a social-climbing family of Jewish converts to Christianity. In his novel *Children of the Ghetto*, Zangwill uses greeners as a device to push his protagonist to move beyond her ghetto past and figure out a new life for herself in a modern Jewish universe. Abraham Cahan, one of the foremost chroniclers of the American Jewish immigration experience, places greeners (or "greenhorns," as they were more often called in America) in a variety of contexts, both sentimental and depressingly realistic, in his short fiction of the 1890s and his 1917 novel *The Rise of David Levinsky*. Yet in looking at the "greener" in these many texts, I've discovered that nature, too, is significant in works of fiction about migration and dislocation. In this very preliminary study, I touch on a number of ways in which the green, as well as the "greener," helped to represent stages of migration and acculturation in stories and novels of the late nineteenth-century Jewish immigrant experience.

Sintra's Cultural World Heritage Landscape and the Misadventures of a Style  
Ana Duarte Rodrigues, Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa

Sintra's landscape was the first UNESCO's World Heritage Landscape (1995). Sintra won international recognition as a leading exponent of the Romanticism style because a very particular historical situation evolved to create a unique type of environment. Among Sintra's interests are the mixture of landscape, architecture, painting, poetry and visual arts which forged a reconciliation between an ancient Moorish past and nineteenth century practices and desires of Portuguese identity, namely the recovery of Portuguese ancient patrimony. King Fernando's principal legacy resides in the nineteenth century planted landscape around the palace of Pena, which became only one element within a work composed of plantings, memories and relation to the overall site. From the villas "à l'anglaise" conceived by English owners to the luxuriant park built by King Fernando, the Second, (1819-1885) this research discusses the Neo-Moorish style used here to create an exotic Portuguese identity settled on a Moorish past, no matter how misguided the interpretations turned out to be. Only vestiges remain of the concrete Moorish past, and so we must consult other sources of documentation, such as written primary sources – ancient books and documents –, and drawings, prints, paintings and frescos, which complements the idea of each part of the landscape by drawing

attention to particular sights, scents and views, amplifying enjoyment of the locus sensuousness. Research on these quintas (villas) and park represented the earliest in-depth discussion of Neo-Moorish art and architecture in Portugal, and this essay explores Neo-Moorish peculiar contribution to the Romanticism movement and its picturesque qualities.

Landscapes on Demand: Gustave Courbet and the Manufacture of Natural Spaces in France during the 1860s  
Christina Rosenberger, The Institute of Fine Arts, New York University

In a 1981 essay, Anne Wagner accuses Courbet of painting landscapes to order, among other sins.<sup>9</sup> But one cannot simply reject Courbet's landscapes and seascapes on account of their manufacture for the bourgeois, as Wagner suggests. Rather, the issue is the multi-faceted manufacturing of 'natural' spaces of which Courbet was but a single participant.

The environments that Courbet painted were established tourist sites that would have been recognized as such by contemporary audiences. *The Source of the Loue* was as familiar to Parisians, thanks to Baron Isidore Taylor's *Voyages pittoresques et romantiques dans l'ancienne France*, as the cliffs of Etretat, which were popularized by postcards. Indeed, the landscapes of these pleasure grounds were mutually-reinforcing illusions. While Parisians mimicked the promenades of the capital at Etretat and Trouville, Adolphe Alphand built the parks of Paris to resemble these seaside resorts. Rocky outcroppings mimicked the cliffs at Etretat, and mechanical cascades, on during promenading hours, resembled that of the *Source of the Loue*. Prints of the natural cliffs at Etretat and the concrete cliffs of the Buttes-Chaumont became all but indistinguishable, signaling the extent to which conceptions of both natural sites and manufactured spaces relied upon the widely-circulated pictorial conventions of the bourgeois market.

If Wagner chastised Courbet for making landscapes on demand, we must consider the ways in which these very landscapes—like the cascades—were also activated on demand. Courbet's recognition of the co-dependence of natural and manufactured spaces within a bourgeois market is of interest for its implications about 19<sup>th</sup>-century visual culture as well as its foreshadowing of green movements during the 20<sup>th</sup> and 21<sup>st</sup> centuries.

What Does Nature Mean? The Wordsworthian Resistance to Darwin  
Robert M. Ryan, Rutgers University

In 1926 Aldous Huxley, grandson of Thomas Henry Huxley, Darwin's friend and advocate, complained that the continuing resistance to Darwin's theory of evolution by natural selection came in large measure from disciples of William Wordsworth. "Most serious-minded people, are now Wordsworthians," Huxley complained, and seventy-six years after the poet's death these serious-minded people still subscribed to Wordsworth's conception of the natural world as serene, harmonious, and infused with divine life. In our time when poets have little impact on the way most people think about reality, it may be difficult to credit the notion that Wordsworth's poetry could exert an effective counterforce to a crucial scientific theory, but such was the case. When Darwin demonstrated that nature was the product not of providential design but of a series of random accidents, he repudiated the centuries-old British tradition of natural theology with its confidence that creation offered irrefutable evidence for the existence of an all-powerful and benevolent God. Unwilling to accept a vision of nature as indifferent to their moral values and religious instincts, those who resisted Darwin's conclusions turned to Wordsworth, not only an enormously popular poet but one of the most influential religious teachers in the English-speaking world, and distilled from his writings an alternative form of natural religion—a conception of God not as original Designer but as a Presence immanent in creation and energizing all the processes of nature. No one else had articulated so eloquently this concept of nature as a manifestation of the divine or testified so persuasively to his own encounters with that divine presence. By appropriating nature in this way, reimagining it in his own language, Wordsworth protected it from the materialist reductions of science and preserved for his readers, religious and secular, the moral and sacred dimensions it had once been given by theology.

<sup>9</sup> Wagner, Anne. "Courbet's Landscapes and Their Market." *Art History*, No. 4. (December 1981). 412.

Roots of the Green City: Reconsidering the 19th-Century Landscape Tradition in the United States  
Aaron Sachs, Cornell University

Most histories have long held to a fairly simple narrative line with regard to the 19th-century American city: it was dominated by the imposition of The Grid and by rampant development designed almost exclusively to benefit commercial interests. This paper will reach for new perspectives by mapping some unexpected continuities between the work of landscape architects like Frederick Law Olmsted and that of nature-oriented poets like William Cullen Bryant and landscape painters like Thomas Cole, not to mention writers like Henry David Thoreau and Susan Fenimore Cooper. Moreover, the urban landscape tradition was actually much broader than Olmsted, encompassing the often radical ideas of people like Andrew Jackson Downing, H.W.S. Cleveland, R. Morris Copeland, and John H. Rauch. The rise of horticulture and landscape architecture as truly innovative practices—in the so-called rural cemetery movement, for instance—went a long way toward developing a “landscape synthesis” in the antebellum period and in pushing a democratic engagement with urban and suburban nature through the 1870s, 80s, and 90s. Copeland and Cleveland, in particular, focused consistently on making landscape features accessible to the working classes and ultimately envisioned a kind of wild, interstitial city, a broad urban borderland: “in passing from one part of the city to another, a stranger would never be out of sight of the beauties of nature.” By embracing the emphasis on mortality and limitation in cemetery design, people like Copeland and Cleveland added a much more complicated layer to the pastoral tradition in America and, today, should force us to reconsider the status of the middle landscape in both the past and the present.

Designed in Nature: Responsibility, God, and Machines in Nineteenth-Century Britain  
Courtney Salvey, Baylor University

The poster-child for environmentalist anti-industrialist advertising is the image of the factory smoke-stack belching ominous clouds into the air. In *Victorians and the Machine*, Herbert Sussman suggests that the Victorian literary elite lamented the ugly industrialism which destroyed the beauty of the English country and cityscapes and destroyed the men living in them. Sussman sees this lament in the context of the mechanical metaphor for society in which an increasingly technological social and economic structure was seen as a harsh machine which devoured men and nature in the teeth of its gears and mechanisms. In their view, machines destroyed men and nature, both literally and metaphorically. In contrast, engineers and the inventors of the machines, according to David Noble in *The Religion of Technology*, saw the world as a pristine machine created and sustained by God and their own mechanical inventing and maintenance of those machines as emulating God.

The purpose of this paper is to complicate the view that the greedy nineteenth-century industrialists who created the machine marred and polluted the natural world because they simply did not care about it, that those who invented machines had neither appreciation of nor felt responsibility for the natural world which was endangered by that industrialism. Instead, I will suggest that mechanical invention during the nineteenth-century was based on an understanding of the cosmos as a great machine designed and maintained by God, and therefore did not necessarily dismiss the value of the natural world, but rather treasured it.

Exhausted Gardens and Fallen Women: Carceral Systems of *Great Expectations* and Urania Cottage  
Suzanne Samples, Auburn University

Along with Charles Dickens' letters to the Baroness Angela Burdett-Coutts, a newly discovered letter addressed to Mrs. Georgiana Morson further illuminates the connection of Urania Cottage to gardening practices found in carceral settings. Mrs. Morson supervised Urania Cottage, the 'Home for Homeless Women,' in Shepherd's Bush, London, for Dickens, who managed Urania for its founder, Angela Burdett-Coutts. Through Dickens' epistolary communication with Burdett-Coutts, not only are the economic and personal goals of Urania's carceral gardening made known, but the production of docile females—caused by the prison atmosphere of the cottage—also is exposed. The primary goal of Urania was to mold these former prostitutes into trained, docile housewives, who would possess the skill and desire to serve men in a socially

acceptable fashion. The advocates of Urania Cottage did not train the women to seek a more prosperous life, but trained them to accommodate men.

Though Urania serves as an exemplary historical carceral garden, this paper aims to show how in *Great Expectations*, Dickens creates a fictional representation that closely resembles the carceral garden setting. In the novel, the garden symbolizes Estella's livelihood, Satis House indicates Miss Havisham's decline, and Pip's punishment is contingent on both of these desperate environments that, at times, appear to need more discipline than Miss Havisham can muster. Unfortunately, Miss Havisham employs some of the most destructive carceral practices without any environmental preservation; both the garden and Satis House decay into complete ruin.

Keats in the 21<sup>st</sup> century  
Heidi Scott, University of Maryland

My paper develops current ecocritical theories on Keats's poetry in two directions: I read his *Hyperion* fragments as environmental narratives that follow a chance-driven history of evolution, and theorize his use of the trope of the microcosm in the Odes. Though the Odes (especially *Nightingale*, *Psyche*, and *Autumn*) are already known as superlative poems of the Romantic period, I build upon recent ecocritical readings (particularly Bate [2000], and Bewell [1999]) that claim they are *avant-garde* in ecological conception. My study looks in depth at the Odes' imagistic and formal qualities, which amount to an early conceptual realization of systems ecology. Both narratives of ecological disruption and microcosm studies have become epistemological tools in modern Ecology. I'll finish with some ideas about how these two tropes have been translated into scientific practice with our investigations of climate change.

Sowing the Seeds of Imperialism: Botanical Representation in Catharine Parr Traill  
Jennifer Scott, Simon Fraser University

In her settler's guide, *The Backwoods of Canada* (1836), Catharine Parr Traill reminds us that successful emigration is hinged upon a successful domestic sphere. Indeed, Traill figures domesticity on both the familial and national levels, demonstrating how men and women work together at homemaking and nation building in nineteenth-century Upper Canada. Traill authored dozens of texts, many of which were settler and emigrant guides for men and women alike. Where Traill's text differs from a plethora of mid-nineteenth century emigrant guides is in her continued inclusion of a detailed botanical section as a reference for new settlers. Traill's contribution to botany and natural history in Upper Canada was not limited to sections in emigrant and settler guides. Instead, Traill included botanical and scientific sections in every genre of text she authored, from children's stories to *Plant Life in Canada* (1885).

Traill's position as an amateur botanist was not an entirely unfamiliar one, as botany had been considered one of the most "appropriate" of the sciences for women since the eighteenth century. However, when considered in its colonial context, Traill's scientific work reveals an important method for female participation in the colonial project in Upper Canada. Traill's fluctuation between colonial participant and colonial resister is visible through her scientific work, and particularly in the vexed relationship to "Indians" in Upper Canada. By examining the relationship between representations of First Nations individuals and culture and the representations of the natural world in her various texts, we can see how Traill's scientific work acts as a feminist site where female emigrants and readers alike can engage in the Upper Canadian political arena.

Greening the Mid-Victorian Novel? Guano and Trollope's *Orley Farm*  
Albert C. Sears, Silver Lake College

In Anthony Trollope's novel *Orley Farm* (1861-62), guano satirically represents the relationship between mid-Victorian commercial desire and waste. The use and chemical analysis of guano consumes the character Lucius Mason, a young gentleman farmer, because the purity of the substance is frequently doubtful. Mason, though, is often a point of ridicule in the novel, in spite of his motivation to feed the hungry. Trollope appears deeply amused that excrement can be a product of value and that waste itself can be adulterated, thus reducing its commercial value. Mid-century guano treatises, such as William Horatio Potter's *A Word of Two on the Use of Guano* (1842) and J. C. Nesbit's *On Agricultural Chemistry and the Nature and Properties of Peruvian Guano* (1856), reveal a similar enthusiasm for guano as Lucius Mason's. Guano became during the nineteenth century a profitable commodity because of its miraculous effect on crops; however, it was also subject to unscrupulous adulteration and required systematic analysis by the end-user. Trollope's novel provides an occasion to meditate on the middle-class desire for mass-produced goods, revealing that waste undergirds this desire. Indeed, guano serves as a metaphor for all mass-produced and cheaply-made middle-class products that result in waste. From fertilizer to the cheaply made "newly-invented metallic tables and chairs lately brought out by the Patent Steel Furniture Company" (1: 50-1) to the advertising surrounding the novel's part publication (the "Orley Farm Advertiser"), waste circulates within and without *Orley Farm*. Even Trollope's use of sensational plotting participates in the correlation of Victorian sensation fiction with waste, much as many literary critics of the period (perhaps most notably, H. L. Mansel) connected serialized sensation fiction with cheaply-manufactured goods. Finally, the reader of *Orley Farm* sees tension between its critique of wasteful commercialism and its serialized publication medium.

Eruptions of the New Female: The 1783 Calabrian Earthquake and Rifts in Femininity  
Julie Shaffer, University of Wisconsin Oshkosh

This paper explores the link between shifts in ideology of femininity to one of the most devastating earthquakes in recorded history. I proceed by examining Sophia Lee's 1798 novel, *The Two Emihys* alongside contemporary reports on the 1783-85 Calabrian earthquakes and tsunamis. While an earthquake appears in *The Two Emihys* and seems the most absurd, unbelievable event in that fast-paced, event-driven novel, it proves to be the one event that has its counterpart in reality. Such an awe-inspiring event in nature might typically be subsumed by the sublime in Romantic-era literature, neither Lee nor other authors grappling with its devastating effects are able to treat it thus; it resists any means of subordination to or absorption into human experience and ultimate mastery; it certainly cannot echo the self to the self. While only a small part of Lee's novel, the earthquake spurs on much of the action and proves decisive in bringing about a shift in views of femininity from an ideology which sees women as driven by their sexual appetite and as needing to be constrained to and supervised in the home to the one that triumphed by the Victorian era, the Angel of the Home—albeit one with masculine prerogative. This paper argues that while it remains impervious to human co-optation, it demonstrates the kind of violence that might occur in bringing that Angel into being.

"Nature's daylight never had that colour":  
Mass Media as the Unnatural and Unsustainable Alternative to Charlotte Brontë's *Villette*  
Bethany Shepherd, Brown University

Like many novels we associate with the realist tradition, *Villette* dramatizes the social construction of "nature." But *Villette* immediately begins to differentiate between the modest scale of its own imitation of nature and the imitations of nature appearing in works of art whose design for large-scale public display connects them with "low-brow" entertainment. My presentation highlights the way exoticism in *Villette* denatures mass produced works of art while elevating the novel's own smaller, discriminating production of nature. So while *Villette* makes use of its foreign setting alongside exoticism's traditional association with pulp fiction to acknowledge the temptations of popular entertainment, the novel ultimately insists that its own small-scale representation of nature offers the most sustainable source of cultural authority. Historical evidence shows that *Villette* resisted the mass reproducibility of its own print medium through its conventional three-volume publication and its relative independence from the serial fiction market. I draw on Benjamin's "The Work of Art in the Age of Mechanical Reproduction" to explain how *Villette*'s commitment

to an aesthetic of down-sizing throughout its content stabilizes its presentation of a unique time and place in the literary industry. My conclusion considers the trade-off between two political features of Brontë's novel. On the one hand, *Villette* lends itself to elitist constructions of cultural authority; on the other, *Villette* preserves the construction of "nature" as an act of protest against unsustainable forms of mass production and consumption.

Animal Orders: Nature and Imperialism in Victorian Children's Fantasy  
 Carolyn Sigler, University of Minnesota Duluth

*"It was much pleasanter at home,' thought poor Alice, when one wasn't always growing larger and smaller, and being ordered about by mice and rabbits."*—Lewis Carroll, *Alice's Adventures in Wonderland*.

In the 1870s and 1880s, reviewers noted the growing popularity of what one described in 1879 as "that class of stories to which '*Alice in Wonderland*' gave birth": a distinct genre of imaginative tales for children that seemed directly to imitate or parody the fantasy adventures of Carroll's Alice, her exploration (or, as James Kincaid has argued, invasion) of exotic places and creatures, and her frustrated attempts to impose (and to issue) "orders" among the plants, animals, insects, and birds she encounters. This presentation traces the presence and influence of imperialist ideology in a number of these late-Victorian, Alice-influenced fantasy tales, produced during one of Great Britain's most aggressive periods of literary, scientific, and geographical expansion, which explicitly respond to and comment on contemporary debates about human relationships to animals and the natural world. These include Juliana Ewing's "Benjy in Beastland" (1870), Tom Hood's *From Nowhere to the North Pole: An Ark-Æological Narrative* (1875), Gertrude Dyer's *Elsie in Insect-Land* (1882), Gertrude Jerdon's *Changing Places; or, Wilton Fairlegh in Animal-land* (1887), and G.E. Farrow's *Escape of the Mullingong: A Zoological Nightmare* (1907). I will consider the ways that these revisions and parodies of Carroll, who himself satirized children's natural history texts in both Alice books, provided Victorian readers and writers with a vehicle for both critiquing and re-imagining Victorian attitudes toward empire, the natural world, and childhood itself—ideological structures of feeling in relation to the "Other" which have continued to haunt the twentieth and twenty-first centuries "phantomwise."

The Production of Gender Roles in Animal Welfare Literature for Victorian Children  
 Rachel Slivon, University of Florida

In this paper, I explore how the message "be kind to animals" and the figure of the animal itself in animal welfare literature for children become mechanisms to reinforce and reconstruct male and female gender roles in England and America during the mid to late Nineteenth Century. *Peeps at Our Pets*, published in London and New York in the 1890s, contains several short stories involving female children who prepare for their future roles as wives and mothers by practicing these roles with their pets. In "Eva and Her Pets," Eva must negotiate her affections between her jealous dog, a substitute for her husband or first child, and her new kitten, a substitute for Eva's newest child. In "Our Pet Lamb," a story from *Kindness to Animals: A Picture Gift Book for the Young*, published in 1877, a child narrator explains that her and her male companion "shelter" their lamb from harm and "carefully all his wants supply" (5). These children are in training to have nuclear families of their own.

While some of these stories reinforce traditional Victorian gender roles, other stories challenge and begin to reconstruct these roles. In *A Mother's Lessons on Kindness to Animals*, published in the 1880s, mothers reprimand little boys who mistreat animals by asking them to sympathize with the animals. The mother "striv[es] to plant the priceless germ of kindness to all" (*Mother's Lesson* 14). By putting themselves in the positions of the mistreated animals, the boys' tough, seemingly unfeeling masculinity becomes unstable. Mothers successfully infuse their male children with tenderness; the animal functions as the mechanism or medium through which this infusion takes place. A reconstructed version of Victorian masculinity, which still includes strength, emerges: that of the strong but sensitive, feeling male.

The Green Mythology of the "Golden Afternoon":

Alice's Deployment of "Queenly Power" in the Wonderland Eco-system

Adriane L. Smith, Auburn University

Lewis Carroll famously begins *Alice's Adventure's in Wonderland* with a poem recollecting the "golden afternoon" of July 4, 1862 when Carroll, Robinson Duckworth, and the three Liddell sisters, Lorina, Alice, and Edith, went on a rowing expedition; it was during this trip, according to various accounts, that the rough outline of the tale was originally composed. The story of the "golden afternoon" has been retold until it has become disconnected from the real event and remade into a contextual origin myth which serves, as does any myth, to structure and maintain its own contemporary power relations. The fact that Carroll couches this myth in green language further emphasizes his attempt to naturalize the Victorian value systems that he seeks to organize and uphold in Alice. Therefore, reading Alice through the lens of the "golden afternoon" reveals the extent to which representations of the environment were crucial to idealizations of Victorian gender roles. Carroll's ideologies are distinctly Victorian, but they were influenced specifically by his colleague, John Ruskin, whose theories of gender discipline are outlined in his essay "Of Queen's Gardens." Carroll places both Alice Liddell and the fairytale Alice firmly within Victorian standards of femininity by showing them exerting what Ruskin defined as "Queenly power." It is from within this context that I will investigate the ways in which Carroll defines and also complicates an "ideal" kind of femininity in Alice which is influenced by Ruskin's gender theories and epitomized by "queenly" little girls who locate themselves in garden landscapes.

Digging in the Dirt: Women and the Manual Labor of Gardening in 19<sup>th</sup>-Century England

Elise Smith, Millsaps College

Instructional manuals for middle- and upper-class women were published in great numbers in the early 19<sup>th</sup> century, including guides to gardening by such authors as Maria Elizabeth Jacson, Louisa Johnson, and Jane Loudon. The garden became a contested zone in terms of gender expectations, as ideas associated with domesticity began to move beyond the walls of the house. A crucial question for many of the women facing the reality of hard soil, unmown grass, and rambunctious weeds must have been how much of the actual work of gardening they could do themselves without losing their gentility: in other words, could the "angel in the house" also dig in the dirt? The anonymous author of *The Young Lady's Book* in 1829 recommended only those gardening chores that were "light and graceful," and a later writer in 1843 considered any contact with the soil inappropriate for ladies, whereas Jane Loudon, in *Gardening for Ladies* (1840), advised that with the proper precautions even the heavy work of digging could be handled by women. In many of these gardening texts, even those by female authors, we find a certain tension among various overlapping and often competing ideas about women gardeners, especially regarding the question of whether women should serve only as designers or managers in the garden or whether it was suitable for them to do some, or all, of the manual labor.

"Remote and Islanded": Isolation of People and Places in Sarah Orne Jewett's *The Country of the Pointed Firs*

Kelsey Squire, Marquette University

Sarah Orne Jewett's *The Country of the Pointed Firs* has been celebrated by literary critics as a model "narrative of community" supported by regionalized feminine stories told through a narrator who successfully mediates her position as a dual observer and insider of the coastal Maine village. Yet the unnamed narrator routinely returns to elements of criticism within the communal imagination -- her hostess, Almira Todd, insults citizens from "up country"; the narrator herself wonders at the "waste of human ability" as the villagers are unable to share their talents with the larger world. At these moments, the narrator paradoxically presents a community linked by common bonds of isolation, which she describes as a "remote and islanded" place within all humans. In my essay I explore the "remote and islanded" citizens of Dunnet Landing, Captain Littlepage and Joanna Todd, both of whom occupy a liminal space within the community due to their marginalization. Littlepage's and Joanna's separation from their community is significantly reflected in their stories of Arctic exploration and island isolation, which bring them into contact with "foreign" places in terms of geographical history. Littlepage's story documents the struggle to reconcile spiritual (and highly

mythologized) environmental experiences with scientific empirical expectations, especially where "foreign" environments are concerned. Joanna's story returns to the themes of the spiritualized environment as an illustration to how environmental mythology supports (or impedes) connections between an individual and her environment. The otherness of Littlepage and Joanna ultimately demonstrates that Dunnet Landing depends simultaneously on intimate communal links-- between both people and regions-- and on isolation of individuals and the village itself.

How Landscape Painting Became a Man's Job: The Gender Politics of the Hudson River School  
Diana Strazdes, University of California, Davis

In the mid-nineteenth century, the Hudson River School emerged as a potent force in U.S. art, creating from American landscape a national identity. It tapped a near-universal admiration for the beauties of natural scenery and prompted burgeoning growth within the ranks of U.S. artists. Yet, curiously, Hudson River School landscape painters included virtually no women.

This paper investigates how the ideology of Hudson River School landscape painting excluded women. It argues that the responsibility lay in a standard of professionalism that demanded physical exertion through arduous study from nature, particularly wild nature. Hudson River School painters were encouraged to study nature in a way explicitly at odds with the British amateur-drawing tradition of the later eighteenth and early nineteenth centuries. That tradition, which had spread to the United States, encouraged appreciation of nature through earlier landscape painting types and it sanctioned production of landscapes through drawings and watercolors produced in the home.

By asserting rigorous study of remote nature as the only proper "school" for artists, Hudson River School painters redefined landscape painting in a manner incompatible with the British amateur tradition. Doing so not only allowed them to lay claim to a distinctively American type of painting, it also protected the status of professional landscape painters by limiting their ranks. Their ideology excluded amateurs, largely women, from the production of work respected professionally. The Hudson River School approach to landscape painting may have fostered a role for women in appreciating the American wilderness, but not in professionally painting it.

From American national parks to Russian nature reserves: The Legacy of George Perkins Marsh  
Fred Strebeigh, Yale University

In 1864 George Perkins Marsh, an American diplomat serving in Italy, published *Man and Nature*, a book documenting the harmful effects of human action on the Mediterranean environment. "The operation of causes set in action by man," he argued, "has brought the face of the earth to a desolation almost as complete as that of the moon." Marsh's work launched the modern conservation movement, inspiring the creation of the Adirondack Park in New York and eventually, though less directly, the founding of the American National Park system. Marsh's work had a global effect as well: Russians were inspired to transform his vision of environmental protection to greater purity, to create nature reserves that were utterly free from human impact. By the 1890's Russian naturalists were expounding a conservation gospel derived, yet quite different from their American counterparts: instead of offering citizens a "pleasuring ground," in the words of our Yellowstone Act of 1872, Russians advocated creating reserves to preserve nature instead. Keeping expanses of land unspoiled, they insisted, amounted to a commandment, a zapoved (their reserves are called *zapovediki*). My paper will discuss Marsh's impact on Russian thought and practice in the creation of their reserve system (currently about 15 million acres), and touch on a recent controversy within Barguzinsky—the oldest reserve in Siberia, protecting the world's oldest lake—that puts 19<sup>th</sup>-century Russian thinking in debate with American thought.

Unnatural Disasters: The Plight of the Worker in Industrial Reform Literature  
Melissa J. Strong, University of California, Davis

While Rebecca Harding Davis's *Life in the Iron-Mills* (1861), Elizabeth Stuart Phelps's short story "The Tenth of January" (1868), and Phelps's novel *The Silent Partner* (1871) expose the miserable living and working conditions faced by factory operatives, these texts also feature ugly, physically deformed, and morally depraved characters who frequently meet with disastrous ends. If reform writers seek to evoke sympathy for the plight of the working class, why do they make factory workers so unappealing? I argue that these texts present laborers as hideous and disfigured because the unnatural conditions of industrial capitalism have made them that way. Alienated labor, unhealthy dwellings, and dangerous workplaces are the result of an industrial economy that limits access to the natural environment. Writers of reform texts suggest using nature to restore workers to physical, emotional, and moral well-being. For instance, the troubled Deb in Davis's novella regains her health and her faith when she moves from a hovel near the iron mill to a hillside home with access to clean air and water. Thus, the causal relationship between workers' oppression, and their ugliness, and their deaths is logical. Deformity is not used to dehumanize workers in industrial reform literature; instead, these texts intentionally conflate disaster with the worker – who signifies the shift from an agrarian economy to an urban industrial one – in order to portray industrialization itself as the true disaster.

The Future of Romantic Childhood: William Wordsworth and 'Nature-Deficit Disorder'  
William Stroup, Keene State College

This talk considers contemporary discussions of children's experiences in the natural world, and worries over its lack, in Richard Louv's recent bestseller *Last Child In the Woods: Saving Our Children From Nature-Deficit Disorder* (Algonquin, 2006; rev ed. 2008), and expands the context for this discussion by going back to crucial moments in the cultural history of childhood by looking at key poems by William Wordsworth. In the work of such foundational scholars on Romanticism and Ecology as Jonathan Bate, Karl Kroeber, and James McKusick the poetry of William Wordsworth has played an obvious and central role. Some of Wordsworth's most famous poems will be at the heart of this talk, but hopefully looked at in a new way, in terms of how the history of the family and conceptions of childhood overlay the history of environmental crisis. Particular attention to the "Ode: Intimations of Immortality" and *Michael* will reveal an emphasis on interaction between children and caregivers that emphasizes awareness of wild places and a connection between humans and the non-human world which Wordsworth was already concerned was under threat over 200 years ago. Louv's analysis and recommendations will also be critiqued through the inclusion in Wordsworth's poems of the failure of these foundational experiences from inoculation against corruption and depravity, as in the case of the child Luke's poignant final dissolution in *Michael*. In keeping with the conference theme, this talk will attempt to combine key early 19<sup>th</sup> century texts for Green studies with contemporary educational theories about how best to introduce children to the natural world.

Creating Clouds: The Contemporary Reception of Ruskin's "The Storm-Cloud of the Nineteenth Century"  
Cecily Swanson, Cornell University

Since the *Norton Anthology of Literature's* 1974 addition of John Ruskin's lecture, "The Storm-Cloud of the Nineteenth Century" (1884), Ruskin's proto-environmentalism has received much attention from both literary critics and the mainstream news media alike. The recent discussion of Ruskin's "Storm-Cloud" has concerned itself less with questions of responsibility – did the *Norton* inaugurate, or merely ascertain, a trend in Ruskin scholarship? – than it has concerned itself with questions of merit – does Ruskin deserve his new position as "the first Green man in England"? (Wheeler, *Ruskin and the Environment* 3). The factions are predictably divided. Ruskin scholars balk at such anachronistic lionizing, while mainstream journalists implore us to take heed of "Ruskin's apocalyptic meteorology" (Arike, *Harper's* 01/06). The academic argument varies little: Ruskin should be read as a Victorian moralist, not as a visionary scientist. Critics have even accused the *Norton's* editors of willfully "downplaying the moral argument in "Storm-Cloud" to lead their own crusade against pollution" (Day, "The Moral Intuition of Ruskin's 'Storm-Cloud'" 921). As comical as such accusations may seem ("How dare the *Norton* crusade against pollution!"), they underline how questions of ownership – who should control Ruskin's legacy? – can eclipse more provocative inquiries. In so ferociously attempting to identify an authentic Ruskin, the literary camp has failed to ask why Ruskin, not some other,

“legitimate” environmentalist, has become one of the media’s favorite authorities on climate change. My paper seeks to answer this question through a close analysis of Ruskin’s aesthetic philosophy, taking seriously recent claims for Ruskin’s proto-Modernism and his often overlooked cosmopolitanism. What does it mean when environmental warnings come from a “flaneur [of] the country,” and does Ruskin’s veiled urbanity in part explain his current appeal (Teukolsky, “Modernist Ruskin, Victorian Baudelaire” 720)? I situate Ruskin’s aesthetics within our contemporary context, where scientific authority on the reality of global warming has little political sway and thus environmentally concerned segments of the media have lodged an appeal to instinct and emotion. When science fails to elicit concern about climate change, is it any wonder the media (and, arguably, the *Norton*) have turned, however desperately, to the “ethical oughts” of a “Victorian prophet”? (Day 928, 918).

The “Polluted” East: Foreign Contamination, Economics, and Clean Trade in *Little Dorrit*  
Marlene Tromp, Denison University

In 1857, the English economy was booming, and London was choked by the soot of “the Big Smoke.” The beginning of the “great age of globalization,” the era in which trade and the business economy of the nation became inextricably linked to nations the world over,<sup>10</sup> was also the age of urban pollution. For the English, importing foreign goods carried with it the possibility of importing foreign pollution as well. While scholarship has spoken to anxieties about imperial relationships and the “taint” they introduced, little has been done to examine the ways in which specifically economic contact with foreign nations was perceived as a physically polluting danger to the English nation and body. As businesses blackened London, so trade seemed to threaten the international English businessman, linking the soiled skies and buildings to the foreign market. Dickens’s *Little Dorrit* (1857) revolves around debt and credit cycles, pollution, and social and economic relations with foreigners. The case of Arthur Clennam, his twenty year business sojourn in China, and his return to London dramatize the processes necessary to mitigate the polluting impact of foreign investment with the purifying influence of domestic investment and its cognate, the domestic space.

Arthur Clennam leaves China as a man contaminated—with a “dark face”<sup>11</sup> and without “[w]ill, purpose, or hope”—to seek a homeland, begrimed by trade. His return is interrupted by a quarantine in Marseille, whose atmosphere is “foul[ed]” by “Hindoos, Russians, Chinese . . . who come to trade” there (3). More troubling, he and his traveling companions seem to bear this taint, in spite of the quarantine. When Mr. Meagles complains of the “imprisonment,” Clennam remarks that they have “come from the East, and East is the country of the plague,” and his friend retorts, “The plague! . . . I came here as well as ever I was in my life; but to suspect me of the plague is to give me the plague. And I have had it—and I have got it.”<sup>12</sup> Though they both *appear* well and all are released, they inexplicably carry the foreign contamination, as others have before them. Indeed, the first thing that Clennam notes upon his return to London is a soul-killing atmosphere that he articulates in the same terms: as pollution and plague. “Melancholy streets in a penitential garb of soot, steeped the souls of the people who were condemned to look at them out of windows in dire despondency. [Bells rang] as if the Plague were in the city and the dead-carts were going round. Everything was bolted and barred that could possibly furnish relief to an overworked people.”<sup>13</sup> The city and its laborers are poisoned by the pollution, and it is only in the absence of the international market—in the debtor’s prison—that Clennam find relief.

Critics like Christopher Herbert have noted the relationship between money and dirt,<sup>14</sup> but another important layer to this dynamic is the new free trade relationship with nations like China, which filled the pockets of English businesses but brought the corruption of the foreign home.<sup>15</sup> The businessman Casby’s

<sup>10</sup> Martin Daunton, *Wealth and Welfare*, New York: Oxford University Press, 2007: 17.

<sup>11</sup> Charles Dickens, *Little Dorrit*, New York: Modern Library, 2002: 20, hereafter *LD*.

<sup>12</sup> *LD*, 18.

<sup>13</sup> *LD*, 30.

<sup>14</sup> Christopher Herbert, “Filthy Lucre: Victorian Ideas of Money” *Victorian Studies* (Winter 2002): 185-213: 188.

<sup>15</sup> Free trade was “forced upon” China in the 1840s and enlarged in 1860 at the end of the first and second Opium Wars, with the Treaty of Nanking in 1842 and the Treaty of Tientsin in 1860. Ronald Findlay and Kevin H. O’Rourke, *Power and Plenty: Trade, War, and the World Economy in the Second Millennium*. New Jersey: Princeton University Press, 2007: 389.

house, for example, seems “stifled by Mutes in the Eastern manner,”<sup>16</sup> Mrs. Clennam’s lodgings and countenance become nearly “Egyptian,”<sup>17</sup> the fashionable address of the Barnacles, who were “lord[s] of the Treasury [and] Chinese consuls,”<sup>18</sup> is “dingy,” “dark,” and dirty with a foul odor, and even the Chiverys, who stock their shop with foreign products, inhabit a damp and dull home. Most particularly, the grand mansions of Merdle, an “extensive merchant”<sup>19</sup> who contaminates and poisons others, can only be cleansed by his complete elimination (through his suicide). Clennam fears his inheritance is soiled, and I would posit that the damage emerges from more than the sins of his parents. Indeed, Clennam’s failed investment are those in China and in Merdle. He must clear his fortune by making a domestic investment in Little Dorrit. Only by turning to home and its purifying influence, the novel suggests, can England be cleansed of the foreign pollution international trade has introduced.

Corpses, Tombs, and Sepulchral Breakfasts: Emergent Cemetery Culture and Dark Ecology in *Liber Amoris*  
Sarah E. Unruh, Florida State University

This essay explores connections among three bodies of material. The first is Timothy Morton’s concept of *dark ecology* from his recent book *Ecology without Nature*, which questions the normative use of “nature.” The second is early nineteenth-century British burial reform. The third body of material is William Hazlitt’s *Liber Amoris* which I examine as a text that brings to focus the problematic Nineteenth-century boundaries between the living and the dead. My green gothic reading provides a new reading of *Liber Amoris* in light of its cultural context. *Liber Amoris* acts as a green space where the dark, ecological elements of burial reform can be brought to light. Morton’s *dark ecology*, simply stated, is “a ‘goth’ assertion of the contingent and necessarily queer idea that we want to stay with a dying world” (185). Morton’s test case is a highly canonical text – Mary Shelley’s *Frankenstein*. My intention is to take Morton’s theories a little left of center and apply them to *Liber Amoris* a text which has never been classified as “nature writing.” For this reason it might not be the obvious choice, yet by applying Morton’s theories to a less obvious text I am accepting his challenge that his brand of ecocriticism can be applied to any text. The particular sort of “nature” I will analyze surrounds the graves in churchyards and cemeteries; Morton might add that it is also the graves themselves.

“I believe in a place where Spirits dwell—This earth is such a place. . .”  
Nature’s Participation in Salvation in the Mediating Theology of F. D. Maurice, 1805-1872  
Melvin G. Vance, Carroll University

F. D. Maurice, the son of a Unitarian clergyman and an evangelical mother, became one of the leading figures of Nineteenth Century Anglican thought. Though best known for his role in the development of an ecumenical approach to theology, the social gospel (Christian Socialism), and Anglican universalistic thought, Maurice was also a theologian of nature. After generations of an individualistic, otherworldly tendency in Protestant spirituality Maurice fostered new sensibilities when he energetically reconnected with the doctrine of creation and brought out this doctrine’s connection with other topics of theology. Maurice as a person “entranced” by “the glories of the earth” and its “beauties which overpowered” him raised questions about the meaning of heaven and hell which led to the greatest crisis of his public life in conservative British ecclesiastical society. But the study of his relationships with the otherworldly theology which preceded him and the romanticism of Coleridge which nurtured him is well worthwhile in our day. The role of nature in the process of religious knowing—its relationship to God’s self revelation—and the place of nature in Maurice’s critique of competition and celebration of cooperation both need clear exposition if the discussion of Maurice is to approach an adequate recognition of his contributions to the Green Nineteenth Century.

<sup>16</sup> LD, 148.

<sup>17</sup> Ibid, 50.

<sup>18</sup> Ibid, 148.

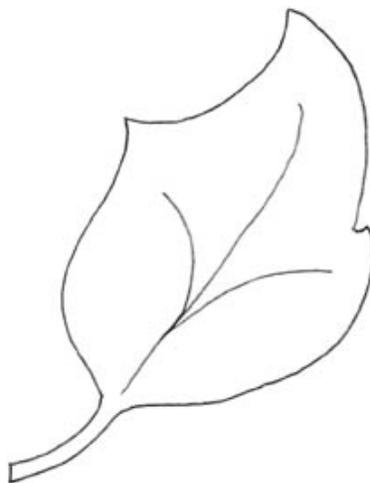
<sup>19</sup> Ibid, 247.

“Who robbed the Woods—”: Emily Dickinson’s Ecofeminist Poetics  
Veronica Vold, University of Montana

After her death, Emily Dickinson’s mentor Thomas Wentworth Higginson declared, “Her verses are like poetry pulled up by the roots, with rain, dew and earth still clinging, giving a freshness and fragrance not otherwise to be conveyed.” Now, more than a century since the world received her poetry “with rain, dew and earth still clinging,” scholars have only begun to recognize Dickinson’s complicated eco-poetics. This paper enters recent and vital conversation regarding Dickinson’s ecocentric pastoralism and feminist inversion of the sublime with a renewed emphasis on her ecofeminist poetics. In such poems as “I taste a liquor never brewed—”, “A Wounded Deer—leaps highest—” and “Who robbed the Woods—”, Dickinson voices companionable relationship to nonhuman nature and, in so doing, reconceptualizes traditional human/nature and mind/body dualisms. Drawing on the environmental philosophy of Val Plumwood, Chris Cuomo and David Abram, I explore how Dickinson’s catching, curving verbs, sense images and apostrophes center the poetic rhetor in the body, expanding lungs and breath through sudden caesuras and enjambments. As Emily Dickinson blurs and focuses codes of identity and relational alliance in human and nonhuman life, I contend that Dickinson’s “breathing” ecofeminist poetics redefines the concept of “human being” from a more nuanced, responsible ecological perspective.

“The Unsustainable Spinster: Single Women as “Anti-Future””  
Carrie L. Wadman, University of Wisconsin-Milwaukee

Lee Edleman, in his groundbreaking book *No Future*, examines the idea of reproductive futurism: that various figures were/are thought of as “unsustainable” because they were non-procreative. The future, Edleman argues, is cast in terms of children, and his book discusses the possibility of non-procreative figures embracing their status as non-contributors to this heteronormative view of future. This paper, then, examines the spinster in light of “sustainability”: W.R. Greg, Grant Allen, Eliza Lynn Linton and many other Victorian social commentators argued for the implausibility of spinsters and the need for women to assume their proper roles as wives and mothers, and forecasted a dark future should women (and the women’s movement) refuse to conform to the Victorian heteronormative script. Reading the spinster as a queer figure, this paper seeks to consider the way(s) in which women’s bodies were seen as national resources, and the discourses through which these bodies were constructed. To do so, I will focus on social commentary, medical discourse and feminist discourse to examine the role that spinsters played, or refused to play, in Britain’s construction of a national self and a national future. If Britain—whatever was meant by “Britain,” that is—was to be sustainable in terms of the future, what did this sustainability require of women, and how did these demands fuel the debates over women’s issues in general and the spinster figure in particular?



Henry James Rides Again: A Transcendental Journey from Rome to New Hampshire and Back Again  
Sarah Wadsworth, Marquette University

In mid-April 1873, Henry James penned his essay “Roman Rides,” which was published the following August in *Atlantic Monthly* and later reprinted in *Transatlantic Sketches* (1875), *Foreign Parts* (1883), and *Italian Hours* (1909). Despite the frequency with which James reprinted this travel piece, the sketch has received little scholarly attention. This paper places “Roman Rides” within the context of significant friendships James had either formed or renewed that spring in Rome: friendships with Ralph Waldo Emerson and his daughter, Ellen Tucker Emerson, and with Alice Bartlett, a young New Englander then residing in Rome. The convergence of James, the Emersons, and Alice Bartlett in Rome brings into focus a uniquely American, and more specifically New England, response to the natural environment of the Roman Campagna: for James, a somewhat anomalous response that he captured in “Roman Rides.”

More than a decade earlier, in 1860, Ralph Waldo Emerson had declared, “We go to Europe to be Americanized.” To say that James went to Europe to be Americanized would be to misread much of his work, and, indeed, of his life. Nevertheless, it is not going too far to say that in 1873 James went to the Campagna and was Americanized. The experience of riding horseback in open countryside, of immersing himself in Nature, and of sharing the experience with New England compatriots all seem to have contributed to the uncharacteristically exuberant expression of a quasi-Transcendental James. This essay proposes that this New England circle of friends, and especially the vibrant and “mighty” Alice Bartlett, provided the “germ” for “Roman Rides”—a “germ” that sprang not so much from words but from an affinity for the wordless, the ineffable, limitless physical and metaphysical “thrill” of “galloping over turf through space.”

Something “more than natural”: Dorothy Wordsworth’s Natural History  
Sarah Weiger, Cornell University

In the Alfoxden and Grasmere journals, Dorothy Wordsworth catalogues the natural objects she sees with the care of a field naturalist. Naming, cataloguing, describing and collecting specimens was for many naturalists not only a means of collecting knowledge, but also of situating oneself as a subject in a particular place and time. Achieving this stable form of subjectivity came at a cost to the objects studied, however. Removing natural objects from their own place and time to new settings in natural history catalogues, timelines, journals and cabinets of curiosities produced an oddly sterile and unnaturally stable natural history.

By contrast, the objects that appear in Dorothy Wordsworth’s journals appear as subjects and individuals. A tree is not a tree but “a creature by its own self”; a waterfall not only stands “upright by itself,” but also is “its own self.” Dorothy’s subjects never stop moving and often seem to exceed categorization, making her project less about fixity or even the conservation of experience than it is about change and the passing away of states and subjects that were only ever something more or less than natural in their singularity. This is something more than natural history, indeed, but I believe that exploring the “hidden context” of natural history in Dorothy Wordsworth’s writing can help us better understand Romantic longings for the conservation of objects, landscapes and experiences, as well as the possibility of the Romantic production or recognition of human and non-human subjects.

Using transparencies to illustrate lectures on botany by a Scot in America in 1816  
Philip J. Weimerskirch, Independent Scholar

Charles Whitlaw is a little-known Scottish botanist, horticulturalist and landscape gardenert who came to America in 1794. He was a devotee of the Linnaean system of botanical classification, and he did much to promote this system in America by giving lectures on the subject in many American cities as well as in Montreal and the West Indies. He illustrated his lectures with beautiful hand-painted transparencies made of muslin. They were wound around a spindle, and they were unrolled (from top to bottom) in front of a bank of candles.

Whitlaw obtained these transparencies from Dr. Robert John Thornton, a British physician and botanist, while on a visit to England, probably in the year 1815. Thornton seems to have invented these transparencies, and he was using them to illustrate his own lectures. Thornton is best known for having written and published what is generally considered to be the most beautiful botanical work ever published in

England, "New .... Probably Thornton painted some, if not all, of the transparencies himself, and probably they were based on the plates in Thornton's great botanical work. By February of 1816 Whitlaw was back in New York, and he lent some of the transparencies to two well-known scientists, John Griscom and Samuel Latham Mitchill. They used them in their lectures, and to help Whitlaw arrange a series of lectures on botany in Philadelphia, they wrote to Reuben Haines, a wealthy Quaker merchant who lived in Germantown. These letters give a detailed description of the transparencies, and they are almost the only source of information about them. A few newspaper advertisements and contemporary printed sources add some more information about Whitlaw's lectures, but not about the transparencies. Transparencies had been used in the second half of the eighteenth century in the Drury Lane Theatre, in Vauxhall Gardens and some other London pleasure gardens, and in some nighttime celebrations. The use of transparencies to illustrate scientific lectures, however, is unrecorded.

Whitlaw was an avid collector of plant specimens, and he shared them with the leading botanists of the time. Most of these botanists, however, had a low opinion of him. Later on, Whitlaw became a quack physician and operated medicated vapor baths in New York and several other American cities as well as in London and several other cities in England. In London he also established an asylum for the treatment of people with scrofular or glandular diseases. He purchased large quantities of herbs from the Shakers in New Lebanon, New York, for use in his baths and asylum. Whitlaw published a number of books and articles, and he obtained several patents. He was a controversial figure, but a fascinating one who deserves to be better known.

Of Webs and Winds: Southey, Ruskin, and the Battle for Earth  
Toni Wein, California State University, Fresno

Even those united by a green perspective skirmish over terminology and affiliation. Since the advent of the Sierra Club, disagreement has centered on the correct way to manifest one's respect for the earth. Proponents divide into two camps, called respectively 'deep' and 'shallow,' terms whose associations belie text-book definitions. To Wendell Berry in 1977, for instance, shallow environmentalism represented wholesomeness: it recognized that nature was a living organism bound to change, not a museum, and sought ways to facilitate that change at the same time that purity was preserved. Deep ecology sought to rope off pristine places, and to turn them into sites for ecological tourism. More recently the scales have inverted. Deep ecologists now become the humane and humble preservationists, while shallow ecologists suffer from an anthropocentric relationship to the earth.

I do not mean to claim the high ground for either perspective. Rather, I want to tease out the connections between these positions and nineteenth-century commentary on industrialization and pollution. For Robert Southey, in his 1807 *Letters from England*, manufacturing and mercantilism destroy the web of customs and relations, not just the earth; for John Ruskin, in his famous sermon "The Storm Cloud of the Nineteenth Century," human failure produces industrialization and pollution.

How Gothic can be Ecologic: Greening Ghosts in Edwardian Gardens  
Lorna Wiedmann, Wisconsin Lutheran College

A largely unrecognized aspect of what Jane Tompkins would call gothic's "cultural work" (1985) is its ability to create a cautionary tale about endangered nature. In this paper I propose to examine how two Edwardian gardens employ the gothic device of the ghost to warn against machine-age pollution amid sumptuous and restorative landscapes. Kipling's supernatural fable ("They," 1904) speculates ostensibly upon the subject of the gulf between the dead and the living, but can also be read, as I am proposing, "Gothecologically," and thus as harbinger of the death of nature. Children-ghosts are pitted against the motor car, and the driver-protagonist flees their rural topiary refuge. E. M. Forster's Ruth Wilcox (*Howard's End*, 1910) likewise inspires pastoral environs, her postmortem presence auguring, in my reading, nature's demise should natural-supernaturalism fail to be embraced. To conclude this project, I reach briefly beyond the long nineteenth-century to Walter de la Mare's "Seaton's Aunt" (1921), a tale in which a decreescent garden inters murdered ancestors and is the *fait accompli* of unheeded warnings in Kipling and Forster. Arthur Seaton,

emasculated and vampirized, is dispatched by his Aunt—the spirit of avenging nature as I plan to show. Gardens in the first two instances are cautionary sites of the coming plague of pollution via urbanization, while De la Mare’s garden is the postwar fulfillment of unheeded Edwardian forewarnings proclaimed by such unlikely agents of environmental change as Kipling and the ambivalently socialistic Forster.

‘A Pregnant Text’<sup>20</sup>: History and the Space of Immigration at Ellis Island  
Deborah Wilk, University of Wisconsin-Whitewater

Throughout the second half of the nineteenth century in America, architecture was repeatedly invoked to structure and narrate the discourse of immigration. After visiting Ellis Island, Henry James wrote about his visit to the new Immigration Station. James was shaken by the degree to which witnessing the processing at Ellis Island had forever altered his perception of the concepts of nation and citizen. “Let not the unwary visit Ellis Island,” he admonished before asking, “Which is the American . . . which is *not* the alien . . .?” He went on to ask, “where does one put a finger on the dividing line” between “alien” and “American?”<sup>21</sup>

This paper will argue that Ellis Island—the architecture and the representation of that architecture in the popular press—was just such an attempt to fix a dividing line between the established American and the new immigrant. The Beaux-Arts design, chosen for the new station after the old Romanesque building burned in 1897, sent a message to immigrants that they were entering a country that had a deep rooted history with well-known hierarchies and accepted codes of behavior. For the young republic, the architecture bespoke a protracted history, exactly that attribute missing for the newly arrived. Through boat passage and immigration processing, the immigrant was cleansed, literally and metaphorically, of history and homeland and delivered forth as a new American. Birth metaphors, common in immigration architecture discourse at this time, further located the argument in contemporary conversations on heredity.

“Eco-historicism: A Volcanic Case Study”  
Gillen D’Arcy Wood, University of Illinois, Urbana-Champaign

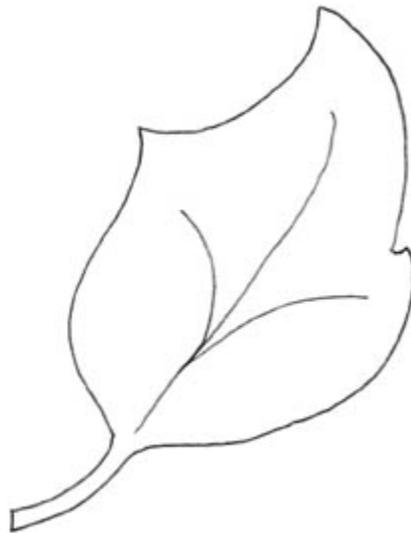
This paper combines an introduction to eco-historical methodology (see special issue of *JEMCS* 8.2 [2008]) with a nineteenth-century case study: the global ecological impact of the eruption of Mt. Tambora in Indonesia in April, 1815. Tambora’s eruption devastated the Dutch East Indian region, then under British administration, but its global effects—climate deterioration, food shortages, disease—are only now beginning to be mapped. My current book project, of which this paper is an adumbration, seeks to draw a global map of the social and cultural impacts of the Mt. Tambora eruption, and the fabled “year without a summer” that was its climatological product. 1816 saw the outbreak of a new strain of cholera in Bengal, drastic food shortages in Western Europe and New England, and the disappearance of Arctic sea ice, among many other examples of Tambora’s global reach. My eco-historical approach to the subject emphasizes the human impact of and social response to these episodes of ecological crisis, their discursive afterlife in both scientific literature and popular memory, and the relevance of Tambora, as an epocal example of drastic short-term climate change, to the current emergency period of environmental degradation and global warming.

<sup>20</sup> “The New York Immigrant Station,” *Architectural Record* 12 (December 1902): 727.

<sup>21</sup> Henry James, *The American Scene* (1907, New York: St. Martin’s Press, 1987), 89-90. James’ observations first appeared in 1905 and 1906 in *Fortnightly Review*, *Harper’s Magazine*, and *North American Review*.

Although perhaps best remembered today as a writer of ghost stories and Gothic-tinged sensation novels, J.S. Le Fanu began his career as a novelist with *The Cock and Anchor*, an historical romance. While it may seem divorced from his later (and more well-known) output, in many ways it establishes what will become the hallmarks of Le Fanu's style. Published in 1845 and set in 1710, the novel's context and its setting inform the otherwise familiar plot. Even though it is an historical novel, Le Fanu seems incapable of keeping Gothic terror from breaking into the narrative, and perhaps more interestingly, he locates this terror in the "green spaces" of the novel. This paper examines Le Fanu's "green spaces" in their various forms, and argues that Le Fanu's persistent recourse to Gothic images and tropes arises out of the "green spaces" of nature, rural life, and Irish nationalism.

Of particular contextual importance, the Young (itself a definition of "green") Ireland movement provides the political "green space" that manifests itself in the novel's Jacobite subtext. Published in the first year of the Famine and of Thomas Davis' death, and at the height of the movement to repeal the Act of Union between Great Britain and Ireland, *The Cock and Anchor* looks back to the Jacobitism of the early eighteenth century for an analogue to the turmoil of Le Fanu's day. This political "green space" maps Gothic terror onto the Irish landscape as nationalist green blends with Ireland's abundant natural greenery, haunting the margins of the novel and inaugurating Le Fanu's career as a Gothic novelist.



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