

Remaking the Past

NCSA  NINETEENTH CENTURY STUDIES ASSOCIATION

Forty-fourth Annual Conference

March 30 - April 1, 2023



SACRAMENTO, CALIFORNIA

CONFERENCE AT A GLANCE

All events take place at the Citizen Hotel, Sacramento, unless otherwise noted. **Conference registration** in hotel lobby, Wednesday 4:00 - 7:30 pm, Thursday 8:00 am - 5:30 pm, Friday and Saturday 7:30 - 10:00 am.

WEDNESDAY, MARCH 29

5:00 - 7:00 Board Meeting, Quorum (2nd floor)

THURSDAY, MARCH 30

7:00 - 9:00 Breakfast (Metropolitan Terrace, 7th floor)
8:00 - 5:30 Publishers' exhibit (2nd floor)
8:00 - 9:45 Session I
10:00 - 11:45 Session II
12:00 - 1:30 Lunch on your own
1:45 - 3:30 Session III
3:45 - 5:30 Session IV
6:00 - 8:00 Welcome Reception, California State RR Museum;
board bus at front of hotel; dinner on your own

FRIDAY, MARCH 31

7:00 - 9:00 Breakfast (Metropolitan Terrace, 7th floor)
8:00 - 4:30 Publishers' exhibit (2nd floor)
8:00 - 9:30 Session V
9:45 - 11:15 Session VI
11:30 - 1:15 Plenary session: keynote address and lunch
(Metropolitan Terrace, 7th floor)
1:30 - 2:45 Session VII
3:00 Board bus at front of hotel for pre-registered
excursions; dinner on your own

SATURDAY, APRIL 1

7:00 - 9:00 Breakfast (Metropolitan Terrace, 7th floor)
8:00 - noon Publishers' exhibit (2nd floor)
8:30 - 10:15 Session VIII
10:30 - 12:15 Session IX
12:30 - 2:00 Lunch on your own
2:00 - 3:45 Session X
4:00 - 5:45 Session XI

WEDNESDAY, MARCH 29

Registration 4:00 - 7:30 pm, hotel lobby

Board meeting 5:00 - 7:00 pm, Quorum (2nd floor)

THURSDAY, MARCH 30

Breakfast 7:00 - 9:00 am, Metropolitan Terrace (7th floor)

Registration 8:00 am - 5:30 pm, hotel lobby

Publishers' exhibit 8:00 am - 5:30 pm (2nd floor)

SESSION I, THURSDAY 8:00 - 9:45 am

Panel A: Remaking Landscape and Nature

Plaza Park Ballroom (1st floor)

Moderator: Laura Anne Kalba, University of Minnesota, Twin Cities

Nineteenth-Century Atolls: The Case of the Funafetti Expedition, 1896—Carla Manfredi, University of Winnipeg

Pleasure and Paradox on Victorian Roof Gardens—Nathaniel Robert Walker, Catholic University of America

Remaking Long Nineteenth-Century Domestic Landscapes at Van Cortlandt Manor: Reinterpreting 1950s Renovations, Blueprints, and Archival Ephemera—Lawrence Lorraine Mullen, University at Buffalo

Historical Natures: Nineteenth-Century Pattern Books as Herbaria of Style—Nicholas de Godoy Lopes, Bard Graduate Center

Panel B: Race and Identity in Science and Literature

Quorum (2nd floor)

Moderator: Elizabeth Coggin Womack, Penn State Brandywine

Remaking Race: Thomas Cooper and the Transformation of Science in the Antebellum United States—Paul Rubinson, Bridgewater State University

Reclaiming the Body: The Life and Afterlife of Angelo Soliman—Bartell M. Berg, University of Southern Indiana

Remaking the Darwinist Future: The Eugenic Utopia in British Science Fiction of the 1890s—Steven Mollmann, University of Tampa

Isabelle Eberhardt's "Infernalía," the Demise of the Decadent Pygmalion—Céline Brossillon, Ursinus College

Panel C: Medieval Revivals I

Yea (2nd floor)

Moderator: Catherine Anderson, Sacramento City College

“Mediaeval Mania” for the Modern Home—Lieske Huits,
University of Cambridge

Negotiating Gender and British Citizenship: Alfred, Lord Tennyson and Violet Fane’s Arthurian Medievalisms in Dialogue—Vanessa K. Iacocca, University College, Dublin; recipient, NCSA International Award

Gothic Revivals at Keble College Chapel, Oxford—Victoria Young, University of St. Thomas

Rethinking Nineteenth Century England in Contemporary Role-Playing Games—Alissa Christopherson, University of Houston

Panel D: Using the Past to Shape the Present

Nay (2nd floor)

Moderator: Carole Kruger, Davidson College

The Vile Gaul—Myriam Krepps, Pittsburg State University
Repurposing Egyptomania, Redefining Race: Edmonia Lewis’
Death of Cleopatra—Antje Anderson, University of Nebraska, Lincoln

Anne Brigman’s Mimicry, Mythology, and Mysticism: Women and Classical Whiteness in the Sierra Nevada Landscape—Laura Winn, Jacksonville University

Johann David Passavant and the Question of “Ethnicity” of Medieval Art of Bohemia and Moravia—Jan Galeta and Tomáš Valeš, Masaryk University Brno, The Czech Republic

SESSION II, THURSDAY 10:00 - 11:45 am

Panel A: The Why of History, Rethinking Histories of People of Color within Structures of Power in the Long Nineteenth-Century U. S., Part I

Plaza Park Ballroom (1st floor)

Moderator: Wendy Castenell, Washington and Lee University

Master President—Clifton Coates, Georgetown Day School

A Commodification of Death: Examining Connections Between U. S. Civil War Photographs and the Distribution of

- Lynching Photographs in the United States—A. Maggie Hazard, School of the Art Institute of Chicago
- The Chinese Argument: Economic Inequality, Business Avarice, and Corporate Power—P. J. Carlino, California State University, Sacramento; recipient, NCSA Emerging Scholars Award, Honorable Mention
- Land, Back and Forth: Martin R. Delany, Cameron Rowland, and the Problem of “Abandoned Lands”—Sean A. Gordon, California State University, Fresno

Panel B: Biography and the Remaking of Legacies I

Quorum (2nd floor)

Moderator: Kathryn Silva, Claflin University

Indigenous Artist and Designer Angel De Cora: A “Hidden” Story of Resistance and Resilience—Anna Dempsey, University of Massachusetts Dartmouth

Infrastructures of Care in Mary Seacole’s *Wonderful Adventures of Mrs. Seacole in Many Lands*—Jayda Coons, University of Tennessee

Telling Family Stories: Women Donors to the National Portrait Gallery, London, and their Legacies of Enslavement (1872-1887)—Liberty Paterson, Birkbeck, University of London

Faithfully Presenting the Historical Treasures: Victorian Women and the Editing of Historical Records in Britain—Elise Garritzen, University of Helsinki

Panel C: Conjurers and Spirits

Yea (2nd floor)

Moderator: Susan Cook, Southern New Hampshire University

Ghost-conjuring in Ireland’s Ancient East: Reviving the House of Leix in Mary St. John’s “Ellauna: A Legend of the Thirteenth Century” (1815)—Zoe Van Cauwenberg, KU Leuven & Ghent University

Drawing on the Past, Looking to the Future: Spiritualist Periodical Responses to the 1888 Fox Sisters’ Renunciation—Molly Youngkin, Loyola Marymount University

Becoming the Ghost of the Gothic: *Ghost Wall* and Gothic

Reenactment—Rachel Newman, University of Southern California

Panel D: Reconsidering Patriotism and Political Identity I

Nay (2nd floor)

Moderator: Amy Milne-Smith, Wilfrid Laurier University, Canada
Blackface Entertainment and Indigenous Dispossession in the
Australian colony of Victoria—Sybil Nolan, University of
Melbourne

Transforming Haitian Revolutionary History: Harriet
Martineau and Pauline Hopkins Remember Toussaint
Louverture—Lanya Michelle Lamouria, Missouri State
Henri Philppoteaux's Paris Siege Cyclorama and its Relation
to the Visual Culture of the American Reconstruction—
Christa DiMarco, University of the Arts

LUNCH ON YOUR OWN, THURSDAY 12:00 - 1:30 pm
(List of nearby restaurants provided at registration)

SESSION III, THURSDAY 1:45 - 3:30 pm

Panel A: The Why of History, Rethinking Histories of People of Color within Structures of Power in the Long Nineteenth-Century U. S., Part II

Plaza Park Ballroom (1st floor)

Moderator: A. Maggie Hazard, School of the Art Institute of Chicago

Bonds of Irreverence: On the Politics of *Oír Leer* in Arturo A.
Schomburg's Pan Africanism—Daniela B. Abraham,
Saint Meinrad Seminary & School of Theology

A Creole Portrait Emerges—Lucia Olubunmi R. Momoh,
Philadelphia Museum of Art

Reconstructing Home: Abolition Democracy, the City, and
Black Feminist Political Thought Revisited—Jasmine
Noelle Yarish, University of the District of Columbia

The Relationality of Metoyer Family Portraits, Caste, and
Race in Antebellum Louisiana—Wendy Castenell,
Washington and Lee University

Panel B: Human Relationships in Image and Text

Quorum (2nd floor)

Moderator: Sarah Iepson, Community College of Philadelphia

Reviewing the Hidden Mother—Susan Cook, Southern New Hampshire University

Emma and the Liberal Self: A Reading of Harriet's Portrait—Daniel Nutters, Cheyney University

Revisiting Rape Culture in Oliphant's *The Perpetual Curate* (1864)—Elizabeth Coggin Womack, Penn State Brandywine

"There Was Somebody Else in Reserve," The Neurobiology of Literary Doubles—Michelle Arch, Claremont Graduate University

Panel C: Cultural Appropriations and Critical Evaluations

Yea (2nd floor)

Moderator: Luke Reynolds, University of Connecticut

Thomas Jefferson's Neoclassicism and an Empire in Time—Victoria S. Tieze Larson, Montclair State University

Staging the Near-Eastern Goddess in Oscar Wilde's *Salomé*—Talah Anderson, University of Oxford

The Orient at Home: Political Uses of Fictional Harems by Nineteenth Century Women Writers—Sarah Wheat, Freie Universität Berlin and University of Michigan

Slaves in the Salon: The Underside of Julius Leblanc Stewart's Belle Époque—Vincent DiGirolamo, Baruch College, City University of New York

Panel D: New Light on Aesthetic Debates

Nay (2nd floor)

Moderator: Rachel Coombes, University of Oxford

On Touching: John Ruskin as Spirit Medium—Cameron Macdonell, Toronto Metropolitan University

Interrogating the "Art Preservative," Letterpress Printing Today and Nineteenth-Century Print Culture—Sarah Peltier, Carleton University, Ottawa

Under the Cover of Architecture: Politics and the Uses of History—Leslie Herman, Independent Scholar

SESSION IV, THURSDAY 3:45 - 5:30 pm

Panel A: Perspectives on Nineteenth-Century Literature I

Plaza Park Ballroom (1st floor)

Moderator: Lauren Byler, California State University, Northridge

Mockery of the Monarchy in Victorian Fairy Tales—Laura White, University of Nebraska, Lincoln

Dickens and the Neo-Victorian Origins of Christmas Kitsch—Jennifer Heine, University of Southern California

“Does Your Sister Still Play?” Playing and the Play in 21st-century Dramatic Adaptations of Austen’s *Pride and Prejudice*—Meaghan B. Cronin, Saint Anselm College

Publishing the Past: Medieval Romance at the Beginning of the Nineteenth Century—Genevieve Theodora McNutt, Independent Scholar

Panel B: Reconsidering Patriotism and Political Identity II

Quorum (2nd floor)

Moderator: Céline Brossillon, Ursinus College

Lectured into Existence: Public History, Racial Capitalism, and the Professional Architect, 1830-1860—Bryan E. Norwood, University of Texas at Austin

The Agony and the Ecstasy of Defeat: Rewriting Loss in and beyond William Chapman’s *Épopée canadienne*—Erin E. Edgington, University of Nevada, Reno

The Third Republic Transformed: Gendered Allegory and Imbued Memory in Jules Dalou’s *Le Triomphe de la République*—Sophie Heldt, University of North Carolina

Back to Black: 21st-century Revival of Mourning Symbols as Instruments of Civil Disobedience—Daniel Sunderland, Institute for the History of Science, Polish Academy of Sciences

Panel C: Social Networks Past and Present

Yea (2nd floor)

Moderator: Brian Seymour, Community College of Philadelphia

Harmonious Home-Mates: Ethel and Bertha’s Musical Beginnings—Heidi L. Pennington, James Madison University; recipient, NCSA Article Prize

Past, Present, and Future Tense: Nineteenth Century French Print Albums—Rachel Skokowski, Janet Turner Print Museum, California State University, Chico

Social Networks across the Centuries: A Comparative Analysis of the Nineteenth-Century Album and Twenty-First-Century Electronic Platforms—Jeannette Acevedo Rivera, California State University, Long Beach

Panel D: Matters of Record: Remaking Canon, Culture, and Citizenship in Historical Literature

Nay (2nd floor)

Moderator: Elizabeth Wells, State University of New York, Cortland

Reclaiming the 19th Century Mallarmean *Tombeau* in Post-colonial North African Poetry—Sana Abdi, Connecticut College

(Re)Producing Embodied Resistance: Lucy N. Colman's *Reminiscences*—Amy Howard Green, Hobart and William Smith Colleges

Election Menagerie: Reconstituting Political Debates in the 1850s Antislavery Publications of Kate Pickard, Frederick Douglass, and Richard Hildreth—Kelly Payne, Hobart and William Smith Colleges

Shadows on the Ship: Willa Cather's Slave Ship Research—Elizabeth Wells, SUNY Cortland

WELCOME RECEPTION, THURSDAY 6:00 - 8:00 pm

Board bus starting at 5:45 in front of hotel for Welcome Reception at the California State Railroad Museum. Drinks and light fare will be served at the reception.

DINNER ON YOUR OWN, THURSDAY

(List of nearby restaurants provided at registration)

GRADUATE STUDENT MIXER, THURSDAY 8:00 - 10:00 pm

(Scandal Lounge, Citizen Hotel Mezzanine)

Hosted by the NCSA Graduate Student Caucus. All graduate student members are invited.

FRIDAY, MARCH 31

Breakfast 7:00 - 9:00 am, Metropolitan Terrace (7th floor)

Registration 7:30 - 10:00 am, hotel lobby

Publishers' exhibit 8:00 am - 4:30 pm (2nd floor)

SESSION V, FRIDAY 8:00 - 9:30 am

**Panel A: "Speed Dating" Mock Interview Session
(Graduate Student Caucus Event)**

Plaza Park Ballroom (1st floor)

NCSA Grad Caucus Faculty Chair: Amy Arbogast, University of Rochester

In this interactive workshop, participants will learn strategies and tips for academic job interviews and have the chance to practice answering interview questions in a supportive environment.

Panel B: Revivals of the Ancient World

Quorum (2nd floor)

Moderator: Antje Anderson, University of Nebraska, Lincoln

Greece Dismembered: Jean Veber's *Venus de Milo* as Pictorial Metaphor of Military Violence—Alexandra Courtois de Viçose, Institute of Fine Arts, New York University

The Dinotherium and the Acropolis: Albert Gaudry's Reconstruction of the Extinct Fauna of Attica and the Idealization of Ancient Greece (1850-1870)—Victor Monnin, Université de Strasbourg / Illinois Institute of Technology; recipient, NCSA Faculty Development Award

Make Yourself a Hercules: Antiquity and Physical Culture in the Long Nineteenth Century—Peter J. Miller, University of Winnipeg

Panel C: Reconsidering Patriotism and Political Identity III

Yea (2nd floor)

Moderator: Talitha Ilacqua, Yale University

"On that Shield!" American Identity and the Constitution in the Early Republic—Alison Russell, University of Massachusetts, Amherst

The Panthéon, Walhalla, and Statuary Hall: “Do we need heroes?”—Jacquelyn Delin McDonald, University of Texas at Dallas

Irish Hearts in America: Themes of Irish Nationalism among Nineteenth-Century Irish Americans—Erin Barr, Purdue University

Panel D: Looking Back on the American Civil War and Reconstruction

Nay (2nd floor)

Moderator: Daniel Campana, University of La Verne

Restoring the (Fictive) Past: The Confederate Nation and Memories of the American Founding—Pearl J. Young, University of Houston, Clear Lake

The Absence that is Present: The American Civil War 1862—2015—Kirsten Stricker Pioch, Owens Community College

“Eracing” History in Plain Sight: Thaddeus Stevens and Techniques of Rejection in *Birth of a Nation*—Kent Alan McConnell, Phillips Exeter Academy

SESSION VI, FRIDAY 9:45 - 11:15 am

Panel A: Learning with Our Hands

Plaza Park Ballroom (1st floor)

Features hands-on crafting activities guided by the panelists.

Moderator: Amy Arbogast, University of Rochester

Layering Lives and Lifestyles in Paper Dollhouse Scrapbooks—Amy Arbogast, University of Rochester

From Folded Letters to Thaumatrope: Crafting Communities in the Classroom—Andrea Korda, University of Alberta and Mary Elizabeth Leighton, University of Victoria

Panel B: Serious to Silly—Revivals, Revisionism, and Satire

Quorum (2nd floor)

Moderator: Laura White, University of Nebraska, Lincoln

Playing with History: Charles Kingsley, Lewis Carroll, and the Disruptive Historiographic Potential of the Child—

Katherine Stein, University of North Carolina, Chapel Hill

The Media Image of Prince Albert Based on Selected British Press Titles and Journalism (1840-1861)—Iwona Lilly, University of Lodz, Institute of History; recipient NCSA International Award

Guinea Pigs and Butter Boats: The Absurd in the Gothic Revival—Nanette Thrush, Washington State University

Panel C: Revivals in Music

Yea (2nd floor)

Moderator: Carmen Mayer, The University of Alabama

Playing Pan in the Redwoods: From Woodland Revel to Spectacular Eugenics at Bohemian Grove—Beth E. Levy, University of California, Davis

Camille Saint-Saëns's Less-Inauthentic Approach to Historical Music—Brent William Rogers, Dickinson State University
From "Grandfather of Us All" to "The Talleyrand of Music," Unreliable Sources and Shifting Narratives in the Nineteenth-Century Depictions of Antonio Salieri's Teaching Career—Kristin Franseen, Concordia University

Panel D: Nineteenth-Century Literature in the 21st Century

Nay (2nd floor)

Moderator: Halina Adams, Bridgewater State University

Crossing the Line: Redrawing Legacies of Racial Representation in "Watson and Holmes: A Study in Black"—Lauren Byler, California State University, Northridge

"Dear Miss Sweetie," Repopulating the Diverse Voices of Suffrage—Christiana Salah, Hope College

"This is What I told Dr. Jordan": Re-centering the Patient Narrative in the Neo-Victorian Novel—Rosalind Crocker, University of Sheffield

PLENARY SESSION, FRIDAY 11:30 am - 1:15 pm

Metropolitan Terrace (7th floor)

Business lunch for all conference attendees and keynote address

Keynote Speaker: Jayme Yahr, Ph.D.

Executive Director and Curator, Carpinteria Valley Museum of History, Carpinteria, California

“Towns, Trains, and Terrain: Reframing and Exhibiting Nineteenth-Century Objects to Challenge the Visual Past”

As Associate Curator at the Crocker Art Museum in Sacramento, Jayme Yahr curated numerous exhibitions including *Towns, Trains, and Terrain: Early California Prints from the Pope Collection*. Prior to joining the Crocker, Yahr designed and directed university-level Museum Studies programs in New Hampshire and Minnesota. Yahr's areas of research include works on paper from the 19th century and the ways in which American periodicals of the late 1800s promoted artists. Her recent publications include: “The Rise and Fall of the *Century Illustrated Monthly Magazine*” in *Rereading the Age of Innovation: Victorians, Moderns, and Literary Newness*, ed. Louise Kane (Routledge, 2022), “Linking Book History and the Digital Humanities via Museum Studies” in *Intermediate Horizons: Book History and Digital Humanities*, ed. Heather Wacha and Mark Vareschi (University of Wisconsin Press, 2022), and the exhibition catalogue *Twinka Thiebaud and the Art of the Pose* (Hirmer, 2022). Currently, she is working on an article that examines issues of deception and discovery in California Gold Rush prints and a book on artists of the Gilder Circle and their connections to the *Century Illustrated Monthly Magazine*.



SESSION VII, FRIDAY 1:30 - 2:45 pm

Panel A: Medieval Revivals II

Plaza Park Ballroom (1st floor)

Moderator: Nathan Rees, University of West Georgia

Would Morris "have regarded the Yankee at the Court of King Arthur as blasphemy"? Medievalism and Transatlantic Political Discourse in Mark Twain and William Morris—Sarah A. Tharp, Baylor University

The "Renaissance" of Chivalry: Remaking Race and Rewriting History in Charles Chesnutt's "The House Behind the Cedars"—Amina Lolita Gautier, University of Miami; recipient, NCSA Travel Award

Gothic Revival Architecture and the Historical Consciousness of Slaveholding Southerners—Clifton Ellis, Texas Tech

Panel B: Reconsidering Patriotism and Political Identity IV

Moderator: Lanya Michelle Lamouria, Missouri State University

Quorum (2nd floor)

The Angel and the Devil on the Shoulders of Nineteenth-Century Western Democracy: Toussaint as an Agent of Democracy in Harriet Martineau's *The Man and the Hour*—Claire Smith, Missouri State University

Reviving the Past, Crafting Irishness: Irish Lace in the Victorian Art Press—Julie Codell, Arizona State University

Do the Basques Have a History? Inventing a Literary Tradition in the Basque Country—Talitha Ilacqua, Yale University

Panel C: Re-Evaluating Nineteenth-Century Science

Yea (2nd floor)

Moderator: Kent Alan McConnell, Phillips Exeter Academy

Dracula and Antibody Colonialism: Snakebites, Odaxelagnia, and Immunological Memory—David Agruss, Arizona State University

Faces from the Past: Smallpox, Vaccination, and the Construction of History—Matthew Newsom Kerr, Santa Clara University

The Geological Past and Making a Western United States: The Shared Bioregionalism of Clarence King's

Catastrophism and John Wesley Powell's Uniformitarianism—Nathaniel Sikand-Youngs, University of Nottingham

Panel D: Perspectives on Nineteenth-Century Literature II

Nay (2nd floor)

Moderator: Bartell M. Berg, University of Southern Indiana

Governess, Wallflower, Hoyden: Contemporary Re-telling of the Early Nineteenth-Century Novel of Manners and the "attractive past"—Alicja Urbanik-Kopeć, Institute for the History of Science, Polish Academy of Sciences

Romantic Remakings: Legacies of the Reformation in Novalis and Kleist—Matthew Thomas Stoltz, Bilkent University

Remaking the Pain: Media-Body (Re)Animation in Swinburne's "The Flogging Block"—Ruixue Zhang, Emory University

OPTIONAL EXCURSIONS, FRIDAY 3:00 pm

Board bus at front of hotel.

Pre-registration required for excursions.

DINNER ON YOUR OWN, FRIDAY

(List of nearby restaurants provided at registration)

SATURDAY, APRIL 1

Breakfast 7:00 - 9:00 am, Metropolitan Terrace (7th floor)

Registration 7:30 - 10:00 am, hotel lobby

Publishers' exhibit 8:00 am - noon (2nd floor)

SESSION VIII, SATURDAY 8:30 - 10:15 am

Panel A: Sex, Class, and the City: Remaking the Past

Plaza Park Ballroom (1st floor)

Moderator: Lucy Morrison, University of Nebraska at Omaha

Landon and London: An Urbanist's Story—Lucy Morrison, University of Nebraska at Omaha

Cash Rules the Grove: Byron's Environmental Justice Satire of the English Country House—J. Andrew Hubbell, Susquehanna University

Aftershock Theory: Rape, Epigenetics, Transgenerational

Trauma, and *The Beetle*—Marlene Tromp, Boise State University

Panel B: Biography and the Remaking of Legacies II

Quorum (2nd floor)

Moderator: Jayda Coons, University of Tennessee

“She was Mrs. Shelley”: On Making the First Biographies of Mary Shelley—Nicole Lobdell, Northwestern State University of Louisiana

Putting in a Good Word: How Public and Private Correspondence Shaped the Career of Edmonia Lewis—Melissa Benbow, Melissa Benbow Art

Reconsidering the Public for the Wallace Collection—Brian Seymour, Community College of Philadelphia

Panel C: Re-Evaluating California, the West, and Indigenous Peoples

Yea (2nd floor)

Moderator: Catherine Anderson, Sacramento City College

James Everett Stuart and the Sacramento-San Joaquin Delta—Jennifer Olson, Tacoma Community College, Pierce College

Taming Radical Mormon Women: Reimagining the “Pioneer Mother”—Nathan Rees, University of West Georgia

E/Inclosure and Incarceration: British Romanticism and California Fire Policy—Heather Ringo, University of California, Davis

Panel D: Reconsidering Patriotism and Political Identity V

Nay (2nd floor)

Moderator: Steven Mollmann, University of Tampa

Rewriting the Historical and Literary Pasts in British Patriotic Poetry Anthologies, Paolo D'Indinosante, Sapienza University of Rome and University of Silesia, Katowice

“A Multitude in Arms: Reimagining Revolution in Nineteenth-Century Historical Fiction—Pauline Pilote, Université Bretagne-Sud

Zombies against Amnesia: Re-Membering of the Revolutionary Histories in Radical French Prints—Asli Menevse, Bilkent University

“Lang may your lum reek”: The Arts and Cultural Survival in the Scottish Highlands—Sarah Iepson, Community College of Philadelphia

SESSION IX, SATURDAY 10:30 am - 12:15 pm

**Panel A: Art and Empire I, The Markers of Imperialism—
Emerging Scholarship on Art and Empire**

Plaza Park Ballroom (1st floor)

Moderator: Alice M. Rudy Price, Temple University, Tyler School of Art and Architecture

Herman Atkins MacNeil's Marquette Building Bronzes—
Meagan Anderson, University of Oklahoma

The Land of “Lincoln Canes”: Pueblo Reclamation of an Imperialist Symbol in New Mexico—Olivia von Gries, University of Oklahoma

Empire at Shovel's Length: Mass-Market Imperialism and the Glasshouse—Emily E. Mangione, Graduate Center, City University of New York

Deinstitutionalization and the Italian Colonization of Libya—
Maia I. Nichols, University of California, San Diego

Panel B: Material Culture and Aesthetic Revivals

Quorum (2nd floor)

Moderator: Alissa R. Adams, University of Texas of the Permian Basin

A Jeweler's Treasures: Tiffany's Archaeological Revival-Style Jewelry for Nineteenth Century America—Cristina Vignone, Tiffany & Co. Archives

The Origins of Money: The Collection, Study, and Display of Bracelets, Beads, Shells, and Other So-Called “Primitive” Currencies—Laura Anne Kalba, University of Minnesota, Twin Cities

Romantic Escapes from the Present: Rediscovering *Jephthe* during the Nineteenth Century—Valentina Trovato, Independent Scholar

Interwoven Histories: The French Tapestry Tradition and the Decorative Idiom of the Nabis—Rachel Coombes, University of Oxford

Panel C: Writing and Re-Writing

Yea (2nd floor)

Moderator: Molly Youngkin, Loyola Marymount University

Samantha on the World's Stage: Middlebrow Readers, Politics, and the Recent Past—Kimberly Armstrong, Metropolitan Community College

Thomas Hardy's Rambling Heart: How Two Contemporary Novels Use Hardy's Marriages as Keys to His Works—Paul. J. Niemeyer, Texas A & M International University

Tracing the Roots of Betrayal in *The Death of Artemio Cruz* and *The Censors*—Sylvia Garcia, University of Houston

The Dark, Dreary, Decay Hidden in the Walls of Hacienda San Isidro: Exploring the Gothic in Isabel Cañas' Novel, *The Hacienda*, in Conversation with *Rebecca* by Daphne Du Maurier—Tiffany Cruz, Mills College at Northeastern University

LUNCH ON YOUR OWN, SATURDAY 12:30 – 2:00 pm
(List of nearby restaurants provided at registration)

SESSION X, SATURDAY 2:00 - 3:45 pm

Panel A: Art and Empire II, The Legacy of Imperialism

Plaza Park Ballroom (1st floor)

Moderator: Emily C. Burns, Charles M. Russell Center for the Study of Art of the American West, School of Visual Arts, University of Oklahoma

Alphonse de Lamartine's Imperialism and Haitian Revolution: Lamartine's Toussaint Louverture and the Origins of France's Empire—Klaas Tindemans, RITCS, Brussels, Belgium

Decolonize This: Victor Meirelle's First Mass in Brazil, 1861—Todd Porterfield, New York University, Gallatin School for Individualized Study

Art and Identity Caught between Two Powers: How Dante's Image Became a Symbol of Colonial Resistance—Nicola Ann Petroni, University of Malta

The Italian Fascist Vision for the "World of Tomorrow" at the

New York 1939 World's Fair—Lucia Colombari, University of Oklahoma

Panel B: Medievalism to Orientalism in the Visual Arts

Quorum (2nd floor)

Moderator: Christa DiMarco, University of the Arts

A Century without a Style? French Architectural Debates before Viollet-le-Duc—Alexandre Bonafos, University of South Carolina

Looking to the "Persian" Past to Chart the Future of "American" Art—Roxanne Goldberg, Massachusetts Institute of Technology

Reimagining the Syrian Campaign...Again: A Printed Adaptation of Gros's *Bonaparte Visiting the Plague Victims of Jaffa*—Alissa R. Adams, University of Texas of the Permian Basin

Delacroix's Reinvention of the Past in *The Death of Sardanapalus*—Aaron Wang, University of Iowa; recipient, NCSA Student Travel Grant

Panel C: Nineteenth-Century Stories on Page and Screen

Yea (2nd floor)

Moderator: Jeannette Acevedo Rivera, California State University, Long Beach

"They're Real, I Suppose?" D-List Celebrities in Trollope's *The Eustace Diamonds*—Lauren McCoy, Lindenwood University

Remaking Black Women's Anger in *The Woman of Colour*—Halina Adams, Bridgewater State University

"Viewer, I Married Him": Happiness Scripts and Queer Nineteenth-Century Women on Screen—Jessica Campbell, Independent Scholar

Remaking Regency Romance—Angelina Eimannsberger, University of Pennsylvania

SESSION XI, SATURDAY 4:00 - 5:45 pm

Panel A: Re-Considering Patriotism and Political Identity VI

Plaza Park Ballroom (1st floor)

Moderator: Diana Strazdes, University of California, Davis

Creating a Usable History: Writing the Past in British

Freethought Periodicals—Clare Stainthorp, Queen Mary University of London

Class Dynamics and Settler Mentality in Britain's Early Nineteenth-Century Settler Colonies—Melanie Burkett, Stanford University

Nineteenth-Century American Transcendental Idealism: Constructing American Identity and Reconstructing its Religious Heritage—Daniel Campana, University of La Verne

John Grant: Reformer, Poet, Prisoner, ~~Ass-Kisser~~, Asshole—Melissa Van Epps, Lanier Technical College, and Kevin Binfield, Murray State University

Panel B: Re-Evaluating War and Revolution

Quorum (2nd floor)

Moderator: Jacquelyn Delin McDonald, University of Texas at Dallas

Guillaume Guillon Lethière's Cautionary Crusade: Painting Medieval Contagion and French Imperial Failure in 1822—Jennifer Laffick, Southern Methodist University

Waterloo Ground: Vauxhall's Annual Fete as a Mid-Century Anchor to the Regency—Luke Reynolds, University of Connecticut

"Indeed My Life is a Most Unprofitable One, Doctor": Lunatic Soldiers of Richmond Asylum—Amy Milne-Smith, Wilfrid Laurier University, Canada

Panel C: The Making of Traditions in Latin America and the Caribbean

Yea (2nd floor)

Moderator: Isabela Fraga, Stanford University

Creolizing Evolution: History, Literature, and Folklore in Late-Nineteenth-Century Haiti—Bastien Craipain, Louisiana State University

The Domestic Ethnography of Silvio Romero—Thomaz Amancio, University of Chicago

Towards a Luso-Brazilian Genealogy of Longing—Isabela Fraga, Stanford University

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The Nineteenth-Century Studies Association acknowledges that our conference in Sacramento is being held on the traditional land of the Nisenan and Miwok peoples, and that the current state of California is the homeland of many tribes. We are honored to be here.

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COVER IMAGE

Robert S. Duncanson (American, 1821-1872)

Vesuvius and Pompeii, 1870.

Oil on canvas, 10 x 15 5/8 in.

Smithsonian American Art Museum, Washington, D.C., gift of Joseph Agostinelli. 1983.95.177

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Photo: Smithsonian Institution.

African American artist Robert Duncanson was a major contributor to landscape painting in Cincinnati, Ohio. Although his earlier work adhered to the Hudson River School style, *Vesuvius and Pompeii* reflects Duncanson's subsequent extensive travel in Europe and his later-life interest in spiritualized panoramas that remake both present and past.