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Women Staging & Restaging the 19th Century (II)

Literature, Arts and Performance Research Group
Universitat de València

GVA Research Project (AICO/2021/225)

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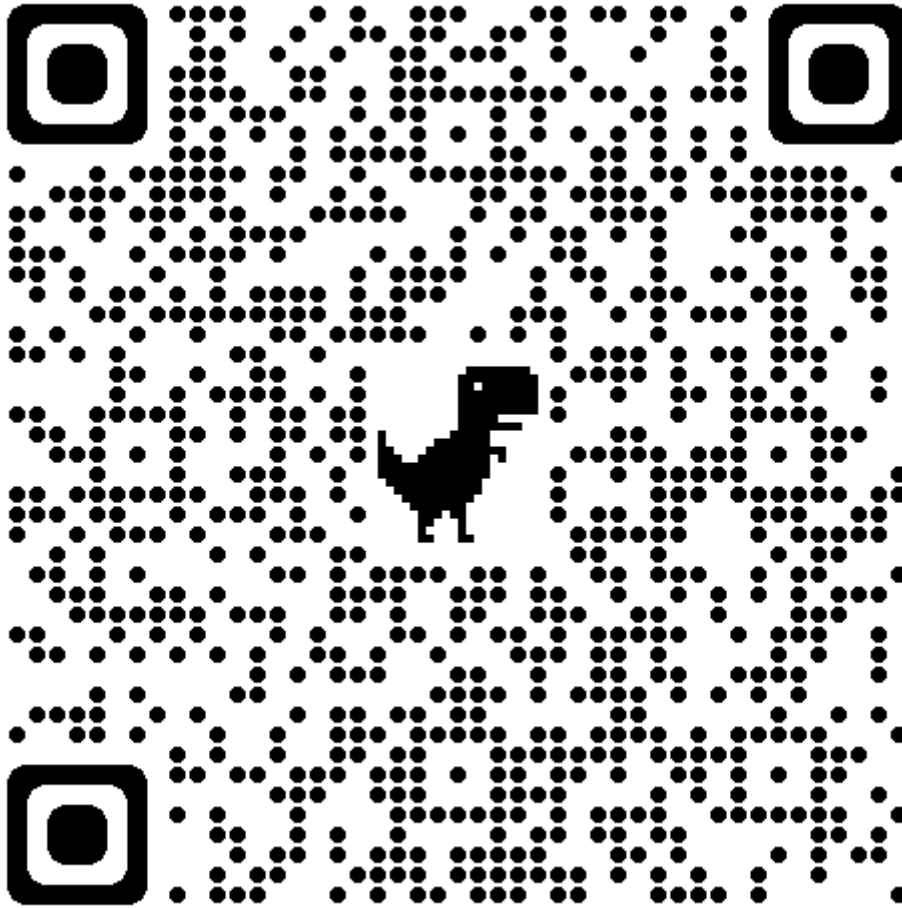


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**WOMEN STAGING AND RESTAGING THE NINETEENTH
CENTURY (II)**

18-20 OCTOBER 2023

UNIVERSITAT DE VALÈNCIA

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KEYNOTE SPEAKERS

KATE NEWEY (UNIVERSITY OF EXETER)

Making Theatrical Empires: Women's Transnational Theatrical Exchanges in the Nineteenth Century

What would a history of nineteenth-century western theatre look like if the work of women were placed at its centre? This is the question which drives a new project funded via the European Research Council, and – because of a little thing called Brexit – the United Kingdom Research and Innovation Council. This paper will stand as a brief introduction to some of the questions and themes that we'll be pursuing in that project over the next five years.

This project comes out of frustration at being asked quite regularly to contribute something on 'Women and Theatre' to volumes on nineteenth-century literature and culture. We know that women have always been active in the theatre, but their work has been obscured by sexed and classed hierarchies of aesthetic value, as well as entrenched practices of historical documentation, and historiography. These were my findings when I first published in this field in my book *Women's Theatre Writing in Victorian Britain* over 15 years ago; it seems that these historical and historiographic problems persist.

In this new project, I want to tackle the historical theorisations that keep positioning women as 'relative creatures' (as Françoise Basch called them back in 1974). By looking at women's international networks, I want to explore their agency and innovation. Specifically, I am interested in how women made theatrical empires, in the transnational exchanges of the British Empire. And this approach is framed by a model of history which eschews the focus on moments of change, looking instead for patterns of remediation, exchange, and circulation.

JIM DAVIS (UNIVERSITY OF WARWICK)

The Pre-Victorian Low Comic Actress and her Legacy

This paper considers actresses who specialised in low comedy in the pre-Victorian era, playing country women, pert servants, eccentric, elderly women, and roles such as Audrey in *As You Like it*, the Nurse in *Romeo and Juliet*, Mrs Malaprop in *The Rivals*) Emphasis will be on changing perceptions of the body of the comic actress from the eighteenth to the nineteenth century with an emphasis on representations in paintings and prints, plus an examination of attitudes to male impersonation across the centuries. Comic actresses played a wide range of roles – not specifically limited to low comedy – and, as I have argued elsewhere, notions of low comedy performance were heavily gendered.¹

Women found it more difficult to shine in comedy than men, according to biographer and dramatist, James Boaden. Whereas the male low comedian could choose to resort to ‘fairground buffoonery’, the comic actress had ‘nothing beyond the mere words she utters, but what is drawn from her own hilarity, and expression of features, which never submits to exaggeration’. Indeed, deviations from conventional notions of femininity, whether in appearance or behaviour, tended to be censured. Growing old or putting on weight often added to the celebrity of male low comedians: in actresses the same changes often led to criticism or ridicule. Although some actresses were low comedians by choice, others were consigned to low comedy more frequently as they aged or their physical appearance changed.

Relatively little attention has been paid to the history of the British low comedy actress. An aim of this paper is to draw attention to a group of actresses who have been hidden from history for far too long.

¹ Jim Davis, *Comic Acting and Portraiture in late-Georgian and Regency England*. Cambridge University Press, 2015.

VIV GARDNER (UNIVERSITY OF MANCHESTER)

Staging the New Sex: negotiating gender and sexuality through performance 1890-1914

Starting with the New Woman (and the New Man), this paper will explore the ways in which shifting notions of gender and sexuality in the late nineteenth and early twentieth century were staged in both mainstream and other theatres, through the performing body. It will explore the ways in which many of the radical ideas of the 1890s were appropriated and 'normalised' through popular performance by 1914. The paper will situate textual performance – West End plays, such as Sydney Grundy's *The New Woman* and A. W. Pinero's *The Amazons*, and musical comedy - alongside other forms of performance including chorus girls, poses plastiques and different forms of music hall spectacle. It will raise questions about agency for both the female performer and spectator, exploring the contribution of women theatre-makers in producing changes in perceptions of gender and sexuality, both overtly – as, say, playwrights, theatre managers or prominent performers – or less obviously, through the performing and costumed body. It will also touch on the influence of women spectators in the period, and examine the impact a reported increase in independent female spectatorship may have had on the repertoire.

In positioning different types of performance against each other, this paper will argue for theatre's importance in renegotiating notions of gender and sexuality in the late nineteenth and early twentieth century cultural moment, and the breadth and complexity of that engagement.

BENJAMIN POORE (UNIVERSITY OF YORK)

Women Writing Women: Histories and Dramaturgies

Blue Stockings by Jessica Swale (2013), *Scuttlers* by Rona Munro (2015), and *The Sweet Science of Bruising* by June Wilkinson (2018) each uses the method of giving voice to marginalized women, about whom there are few documentary records, by inventing them. All three plays also focus on an imagined group of female characters, connected by occupation, rather than on an individual. On the other hand, *Venus* by Suzan-Lori Parks (1996) and *Marys Seacole* by Jackie Sibblies Drury (2019) use the approach of dramatizing a factual nineteenth-century woman, about whom large volumes of documentation survive, perhaps including personal testimonies and autobiographical accounts.

For either of these approaches there are ethical questions about how we use history to speak to the present. In the case of absent voices, archival silences are being filled by fiction in order to try to capture the historical reality experienced by these women; in cases where documentary material exists in abundance, contemporary playwrights are shaping and remediating that material for their own purposes. Moreover, it can be easy to forget that this is not a two-way conversation between the nineteenth century and the present, but that the very form of these plays is in conversation with the innovations in feminist dramaturgy of the last half-century. In offering a dramaturgical reading of the plays named above, I will consider what is gained and lost by various analytical configurations. How does grouping these plays as cycles, or in dialogue, or reading them in a networked relationship, help us to see different aspects of the theatrical history of women writing women?

DANCE SHOW

Madame, by Cienfuegos Danza

About the company:

Led by choreographer and stage director Yoshua Cienfuegos (Costa Rica National Dance Award'10), CienfuegosDanza has developed a rigorous approach that has earned the company important awards, as well as the recognition of critics and audience alike, throughout its eighteen years history and more than twenty productions. Its successful artistic career has placed this Valencian group among the major dance companies on the international scene. Large-scale productions, street shows, short pieces, collaborations and choreographies commissioned by relevant national companies, as well as its continuous presence in countries such as Spain, Italy, France, Denmark, Israel, China, Costa Rica, Venezuela, Guatemala, Argentina and Brazil, give us an idea of the international projection achieved by CienfuegosDanza, and of the consolidation of a style and a way of understanding dance which brings the general public closer to this art form.

Website: <https://www.cienfuegosdanza.com/>

About the show:

Madame, by the company Cienfuegos Danza, revisits the figure of Madame Warton and the *tableaux vivants* that captivated London in the mid-19th century in a proposal where the female figure as businesswoman, model, actress and dancer is central to the piece. Inspired by the research carried out by Laura Monrós-Gaspar within the "Literature, Arts and Performance" Research Group at the University of Valencia, Yoshua Cienfuegos' choreographies bring the modelled bodies of Warton's *tableaux* back to the contemporary world through a reflection on concepts such as the voluptuousness of the female body, the restrictions on femininity in the Victorian era and mythical figures from the Western tradition such as Ariadne or the Three Graces.

The research carried out for this performance has been financed by the research project AICO/2021/225 of the Generalitat Valenciana.

SPEAKERS

PANEL 1. NINETEENTH CENTURY: BACKSTAGE WOMEN

Miriam Borham-Puyal (Universidad de Salamanca)

'Reclaiming the Silenced Woman in Joanna Baillie's The Bride'

Compared to Shakespeare by Walter Scott, and strongly admired by Lord Byron as one of the few women who would write tragedy, Joanna Baillie was an extremely popular playwright and also an acute theatre critic. In fact, she developed in the "Introduction" to her grand dramatic scheme, *Plays on the Passions* (1798-1812), an analysis of the theatre of her time, together with her notion of "sympathetic curiosity" (Baillie 1851, 2) and psychological exploration. Baillie herself proclaimed the social and moral role that playwrights held, reaching where historians could not, and educating their audiences (Baillie 1851, 5, 14), which also vindicated her own authority as literary creator in a genre traditionally dominated by men.

The present contribution approaches, first of all, Baillie's dramatic theory and the reception of her work among the debate on women's alleged appropriation of the stage, as well as the criticism she received for her unsexed writing. Then, it discusses a little-known play, *The Bride* (1828), as a significant illustration of Baillie's comment on women's silencing, (in)visibility, commodification and identification with the object to be consumed in the context of British Orientalism. In addition, this paper will highlight the need to recover Baillie as one of the key voices and pens of her time, who also upheld the notion that 'the personal is political' and vindicated women's visibility and freedom.

Dr Miriam Borham-Puyal is a senior lecturer in the English Department of the University of Salamanca. She has authored pieces on women writers from the 17th to the 21st century. Moreover, she is the author of *Quijotes con Enaguas* (JPM 2015) and editor of a volume on rewritings of *Frankenstein* (2018). Her most recent book is *Contemporary Rewritings of Liminal Women: Echoes of the Past* (Routledge 2020), which explores the liminal figures of the female vampire, detective, quixote, and prostitute in past and present popular narratives.

Elizabeth Grimshaw (University of Buckingham)

'Dickens and the Directress: Women and Dickens on Stage, 1838-1868'

On April 26th, 1838, Mary Amelia Warner was billed for the evening performance of Thomas Noon Talfourd's play *The Athenian Captive*. While performing, Mrs. Warner went into premature labour. On learning this information, Charles Dickens sprang into action. Taking a cab to Talfourd's Covent Garden law offices, Dickens wrote a note and sent it in to Talfourd. By this time, Mrs. Warner was presumably giving birth without the use of any pain relief, as chloroform was not invented until 1847, and not widely viewed as safe until Queen Victoria popularized the practice following the birth of Prince Leopold. Later, back in Theatre Box C, Talfourd, Charles Dickens and John Forster "debated" with actor William Macready "on what was to be done" about Mrs Warner's role in *The Athenian Captive*. The men decided on offering the role to a certain Miss Faucit, whereupon 'Macready was shocked next day, Faucit being willing to act the part, when Mrs Talfourd sent "declining Miss Faucit's performance... which Talfourd had last night requested her to perform!" in "a less courteous strain than I would write to any servant, or poor trades-person" (Diaries, I, 453).

This single extraordinary event reveals the degree to which male playwrights like Talfourd, and powerful authors such as Dickens, could control the outcomes of theatrical practice, overruling the voices of female experts. This paper will trace other instances of women pushing back against Dickens in staging adaptations of his works during his lifetime, and will examine the gender-bending practice of women playing many of his most famous male characters. It will end by reflecting on the first "directress" to stage his work *No Thoroughfare* in 1868, and on the changes to the theatre for women in Great Britain between these two dramatic events.

Elizabeth Grimshaw is currently a PhD candidate at the University of Buckingham. Her research on Dickens, the magic lantern, and theatre in the nineteenth century has been presented in London and Manchester, and will soon be shared at the Dickens Symposium in Rochester, New York. Her Master of Arts is from the University of Kent, Canterbury and her undergraduate studies in Art History and Literature were undertaken at Carleton University, Ottawa Canada and the University of East Anglia in Norwich.

PANEL 2. NINETEENTH CENTURY AND BEYOND: THE PROFESSION OF DRAMA

Ana Fernández-Caparrós (Universitat de València)

'Lolita Chakrabarti's Re-membering of the Nineteenth-century English Stage in Red Velvet (2012): A Neo-Victorian Reading'

British actress Lolita Chakrabarti's debut as a playwright in *Red Velvet*, which premiered at the Tricycle Theatre in London in October 2012 directed by Indhu Rubasingham, shall be regarded as one of the most successful and sophisticated contemporary revisionary engagements with the history of Victorian theatre. The play is a semi-fictional account of the life of American actor Ira Aldridge (1807-1867), the first black classical actor to achieve distinction as an interpreter of Shakespeare on the British stages and the first American to do so. Constructed as a memory play, the action starts in Lodz, Poland, where an ageing Aldridge then remembers his short-lived debut at Theatre Royal Covent Garden in 1833, when he took up the role of Edmund Kean. The aim of this paper is to build upon the yet scarce scholarship analysing this dramatic text (Eriks-Cline; Greenstreet 2017) to propose a neo-Victorian reading that will further explore the major significance of the play's meta-theatrical strategies and its playful engagement with the self-enclosed and self-referential nature of theatrical meaning to enact a contemporary rehabilitation of "a lost black theatre history" (Greenstreet 2017). The relevance of restaging *Othello* as the play within the play in *Red Velvet* shall be stressed, given its convoluted interpretive and critical history and one that "has been made to signify at various times and various stages in the complex and overdetermined process of establishing (or destabilizing) racial ideas" (Pechter 1999, 7). The analysis of this appropriation will finally aim at assessing how Chakrabarti's playscript relies on the allure and faded glamour of the nineteenth-century stage to underscore contemporary identity and racial politics.

Dr. Ana Fernández-Caparrós is Senior Lecturer in English and American Literature at the University of Valencia and a member of the Research Group "Literature, Arts and Performance" based in that institution. She has published on contemporary American and British drama in journals such as *Studies in Theatre and Performance*, *Contemporary Theatre Review*, *Atlantis* and *Journal of Contemporary Drama in English*. She is the author of *El teatro de Sam Shepard en el Nueva York de los sesenta* (PUV 2015).

Kelly Jean Lynch (York University)

'Gilded Age Stage: Genevieve Stebbins and the New York School of Expression'

Based out of New York City at the tail end of the 19th century, Genevieve Stebbins (1857–1934) was a prolific author, accomplished actress, renowned elocutionist, and dance soloist. In 1885, she published *The Delsarte System of Expression*, a text that was used widely in actor training programs. In 1893 she founded the New York School of Expression at Carnegie Hall in New York City to train women for public speaking, dance, and theatrical entertainments.

Stebbins' pedagogy included cultivating the body and mind through practical physical practices and dramatic performance. Her students acquired an understanding of how to communicate not only through training their voice as elocutionists, but through the performative body using non-verbal expressive gesture and pantomimic action. Understanding Stebbins as an educator will provide insight into a unique woman's tradition of bodily education that encouraged the discovery of authentic embodiment and personal agency. Her students spread her work across the U.S. and into Europe. By providing a historical analysis of Stebbins embodied pedagogy and dance work, I will help build an understanding not only of Stebbins as a significant artist but also provide insight into a woman's tradition of bodily education. My research will be of interest to somatic theorists, dance and physical culture historians, and those curious about Western body–mind methods.

Kelly Jean Lynch A former professional dancer and physical theatre artist based out of Montreal (1991-2005) Kelly Jean Lynch (formerly Mullan) is presently a PhD student in Dance Studies at York University. Her Master thesis from Skidmore College, *The Art and Science of Somatics: Theory, History and Scientific Foundations*, has been downloaded over 6,000 times. Kelly's research has also focused on somatic education lineages of women practitioners from the late 19th century with a focus on the aesthetic dance performer Genevieve Stebbins. Kelly has publications in *Currents: The Journal of Body–Mind Centering Association*; *the Journal of Dance and Somatic Practices*; *Feminist Modernist Studies*; *Body, Movement and Dance in Psychotherapy: An International Journal for Theory, Research and Practice* and a chapter on physical culture in *Mindful Movement: The Evolution of the Somatic Arts and Conscious Action*.

PANEL 3. NINETEENTH CENTURY: PLAYWRIGHTS, MANAGERESSES AND PRODUCERS

Rachel O’Nunain (University of Oxford)

“Reward[ing] *Adultery With a Ducal Coronet*”: *Canny Social and Theatrical Role Playing in the Dramas of Estelle Burney*’

Although now an almost unknown figure in theatre history, Estelle Burney was a highly successful actress and theatre manager who wrote a string of cynical comedies in the 1890s. Rooted in the world of fashionable London society, these plays (which were often written in conjunction with her brother Arthur Benham before his untimely death in 1895) were noted for departing from the nineteenth-century theatrical convention that transgressive female desire must be punished by shame, self-destruction, and death (see Eltis 2013). Rather, Burney depicted a world in which women could get ahead through canny social role playing. As a reviewer complained upon watching the Burney and Benham’s play *The Country* (1892), the pair “reward adultery with a ducal coronet”.

In modern theatre scholarship, this vein of cynical society playwriting is predominantly associated with Oscar Wilde. Critics such as Sos Eltis (1997) and Kerry Powell (2009) have shown how Wilde dramas reflect “the power of the actor [...] to shape reality through performance” (Powell, 1). However, Wilde’s dramas are seemingly considered largely unique in this regard. The wider depiction of continuous self-fashioning in provocative nineteenth-century society comedies, especially those authored by women, as has yet to be extensively explored.

In order to address this gap in scholarship, this paper examines the depiction of canny social role playing and self-conscious theatricalization in Burney’s theatrical output. With a particular focus on Burney and Benham’s 1893 duologue *Theory and Practice*, it seeks to demonstrate how Burney challenged theatrical moral codes by highlighting how traditional melodramatic markers of character are little more than empty signifiers to be appropriated and performed at will. Thus, this paper seeks build a picture of a broader strain of avant-garde comedies which show the nineteenth-century world as one where all morality and identity is the product of performance.

Rachel O’Nunain is a third year PhD (DPhil) candidate at the University of Oxford. Her doctoral project explores avant-garde dramatic cultures and independent theatre movements in the 1890s Britain. Her studies are funded by the AHRC and Oxford University’s Clarendon Fund.

Magret Berger (University of Vienna)

'The Letters, Notes and Travelogues of Josefine Gallmeyer (1838–1884): Nineteenth-century German-speaking Theatre Management from a Female Perspective'

While comprehensive studies on women managers in the Victorian era exist, the professional activity of female theatre entrepreneurs in nineteenth-century German-speaking theatre is still a desideratum in academia. However, just like Tracy C. Davis and Jacky Bratton among other feminist theatre scholars have demonstrated for the British stage, in the German-speaking theatre landscape, women too can be found in any form of artistic and economic leadership positions. My PhD-research focuses on these female managers in the Habsburg Monarchy investigating their life and work practices by means of biographical and microhistorical research.

In my paper I want to present insights on the actress and theatre manager Josephine Gallmeyer (1838–1884). Her impressive career started in the provinces of the Habsburg Monarchy and led her to renowned theatre stages from Vienna to Hamburg and even New York – thereby demonstrating the internationality of the theatre business in the late nineteenth century. There are several studies on her acting career, however no research has been done on her managerial practice so far. In my presentation I want to highlight her multifarious entrepreneurial activity: not only was she co-managing Vienna's Strampfer Theater in the 1870s, she also carefully managed her career as an actress by organising extensive guest appearance tours all over Europe and the USA.

Of particular interest are a multitude of self-reflective handwritten sources by Gallmeyer. In letters, notes, travelogues – we are given a glimpse behind the scenes of the theatre business of the time from a female perspective. An evaluation of these valuable sources not only offers information about her mobile life as an artist, but also about her social network and her experience as a woman on stage, as well as how she perceived herself as a woman in a male-dominated business.

Magret Berger is a German-studies graduate with special focus on Austrian theatre and playwrights in the nineteenth century and now a PhD-candidate in history at the University of Vienna. She is currently researching her dissertation project "Mobile Women/Theatre/Life. Women Theatre Managers in the Habsburg Monarchy, 1850–1914" at the Centre for Historical Migration Research / Institute for Rural History (RHF, St. Pölten). Her research interests include theatre, social and women's history as well as mobility and biographical research in the temporal context of the nineteenth century.

Amanda Nelson (Virginia Tech)

Performing Management Through Her Pen: Minnie Maddern Fiske as Producer and Activist

So many actors have entered Mrs. Fiske's company and come out of it better actors, so many youngsters have gone to her for advice and come away with a widened vision and renewed inspiration, that there has long been a call for some exposition of her 'theatre wisdom,' some expression of the philosophy of one who has always been vaguely accounted 'the most interesting woman on the American stage.'" - Alexander Woolcott in *Mrs. Fiske: Her Views on Actors, Acting, and the Problems of Production*.

Minnie Maddern Fiske (1865-1932) was a performer from childhood. While she is perhaps most well known for bringing Henrik Ibsen to the American stage as an actress, her contributions extend far beyond the footlights. When she married theatrical manager Harrison Grey Fiske in 1890, she took his name, but became a theatrical producer in her own right.

Weaving primary and secondary source material, this paper explores the contributions of Minnie Maddern Fiske as theatre producer and activist. Close examination of correspondence with her husband, reveals an adroitness in wielding her pen to flex her leadership. Her letters demonstrate how she managed theatrical productions with and through her husband. She extended the power of her pen to advocate for artists, standing up to the Theatrical Syndicate, which controlled theatre bookings in cities across the United States. Her obituary in *The New York Times* notes that "Not only as an actress but as a stage manager and producer, Mrs. Fiske was regarded as occupying the top rank of her profession.

This paper aims to elucidate the ways in which this enterprising woman theatremaker led, advocated, and agitated for herself, her theatre company, and the artists and technicians under her employ.

Dr. Amanda Nelson joined the faculty at Virginia Tech in 2013 to develop a new MFA program in Arts Leadership. She previously worked 11 years for the world-renowned Alvin Ailey American Dance Theater in New York City. Amanda holds a Ph.D. in Drama from Tufts University, an M.A. in Drama from San Francisco State University, and a B.A. in Drama from the University of California, Irvine. While in graduate school, her scholarship centered on Victorian women playwrights and actresses. The paper proposed for this conference is part of her current sabbatical research on Victorian women actor-managers and producers.

PANEL 4. NINETEENTH CENTURY: ACTRESSES AND IDENTITY (I)

Sarah McCarroll (Georgia Southern University)

Ellen Terry's Lady Macbeth: The Beetle's Wing Dress and Victorian Wives'

The Shakespearean productions directed by Henry Irving at the Lyceum Theatre in the late nineteenth century were seen by contemporaries as triumphs of antiquarianism. Critics lauded the stringent research that was devoted to “authentic” recreations of each aspect of the onstage world. Irving’s productions, however, often reveal more about the Victorian world, or the tension between the historical world of a play’s setting and the Victorian world, than they do about any historical original. This essay focuses on the 1888 Lyceum production of *Macbeth*, and leading lady Ellen Terry’s interpretation of Lady Macbeth as a thoroughly Victorian wife. With this reading of the character, Terry attempted to stage the nineteenth century to itself via historical text. I argue that Terry’s interpretation of the role was subverted by her most striking costume: a green gown trimmed in beetle’s wings. Terry was famously painted in this dress by John Singer Sargent, who presented her as a serpentine archetype of feminine power and danger, but it is evident in Terry’s prompt script notations that she understood Lady Macbeth as a domestic support to her husband, whose ambition and sanity crumble as his mental strength fades. I argue that this interpretation challenged audiences’ expectations of the “fiendlike queen,” and that the visual messages of Terry’s staged body in the beetle’s wing dress dominated her intended reading of the character. Rather than holding a mirror up to nineteenth-century marriage, as she intended, Terry’s performance left audiences ambivalent as it unsettled traditional readings of Lady Macbeth.

Sarah McCarroll (she/her) is a professor of theatre at Georgia Southern University, where she teaches Theatre History and Script Analysis and is the theatre program’s resident costume designer. Sarah’s scholarship focuses on the intersection of costume and actors’ bodies on the historical stage, particularly in late-nineteenth century British theatre. Her work can be found in *Theatre Symposium* and in *Theatre, Performance and Cognition: Languages, Bodies, Ecologies* (Methuen, 2016); Sarah’s professional home is the Utah Shakespeare Festival, where she is costume shop manager. She holds a PhD from Indiana University and an MFA from the University of Alabama.

Caroline Radcliffe (University of Birmingham)

Louisa Ruth Herbert, Lady Audley and the Pre-Raphaelite Image on the Nineteenth Century Stage'

This paper examines the intermedial relationships between nineteenth century literary, theatrical and the visual culture in a production by actor and theatre manager Louisa Ruth Herbert in 1863.

Herbert (1831-1921) acted in Alfred Wigan's company at the Olympic Theatre and then joined Ben Webster's company at the St James's, taking over the management herself between 1864 – 1868. These companies were situated within an increasingly professionalised and convincing British acting movement accounting for descriptions of Herbert's acting as 'truthful' and realistic. This fundamentally realist theatrical aesthetic coincided with that of the mid-century rise of the Pre-Raphaelite movement. As well as being commended as an actress whose style of acting coincided with this wider artistic imperative, Herbert was admired and objectified for possessing a beauty that resonated with the Pre-Raphaelite aesthetics of the time.

Herbert's appearance as Lady Audley in a successful adaptation of Mary E. Braddon's *Lady Audley's Secret* reflected and commented on her identity as a Pre-Raphaelite muse, indirectly reinforcing the Pre-Raphaelite themes implicitly and explicitly present in Braddon's novel.

This paper, framed within a body of critical writing on theatrical intermediality and remediation, discusses the extra-textual and meta-imagery presented to audiences and reviewers through Herbert's pictorial and theatrical representation as Lady Audley and concludes that the theatrical representation of Braddon's novel functioned on an assumption that audiences would understand and recognise elements of a performance not only from a dramatic and literary viewpoint but from a wider cultural knowledge and identification of Herbert as an artistic icon.

Dr Caroline Radcliffe is a Reader in Drama and Performance at the University of Birmingham, UK. Caroline has published extensively on the dramas of Wilkie Collins, Charles Dickens and on popular forms of Victorian theatre. Caroline has had a long career in performing and her multi-media art installation, 'The Machinery', about C19th women's industrial labour, recently received Arts Council England funding.

PANEL 5. NINETEENTH CENTURY: ACTRESSES AND IDENTITY (II)

Marta Villalba (Universitat de les Illes Balears)

'Dazzling Nineteenth-Century Audiences Worldwide: Adelaide Ristori's Theatrical and Socio-Political Legacy'

In the nineteenth century, attitudes towards women's participation in the arts began to shift, and female theatrical performances played an important role in shaping cultural attitudes towards gender, class, and politics. This paper focuses on the theatrical and socio-political legacy of nineteenth-century Italian actress Adelaide Ristori (1822-1906). She toured the world from 1855 to 1876 and her roles of tragic female characters were highly regarded for their emotional intensity and dramatic power. By examining nineteenth-century newspaper commentaries, audience testimonies, and scholarly criticisms, this paper demonstrates Adelaide Ristori's influence on the theater of her time and the various socio-political contexts in which she traveled. Through a study of evidence, this paper explores Ristori's potential impact on Italian national unification, French radicals opposing the monarchy, debates of westernization in the East Mediterranean (including Greece, Egypt, and Turkey), the abolition of the death penalty in Spain, high art vs. popular art in Australia, and artistic aesthetics in Brazil. Additionally, this paper delves into the actress's potential influence on the "woman question", particularly in England and the United States.

Ristori also had a significant impact on the theatrical sphere worldwide and is credited with creating an entire school of acting. In analysing this, the present study concentrates on the role of Ernest Legouvé's *Medea*, and her ability to convey the depth of Medea's emotional turmoil, especially in the play's famous monologue where Medea contemplates killing her children. This role was considered ground-breaking because she played the character as a complex, multifaceted woman rather than a one-dimensional villain. Adelaide Ristori's interpretation of Medea is considered a defining moment in her career and a significant contribution to the history of theatre.

Marta Villalba-Lázaro is a Ph.D. Assistant Lecturer at the University of the Balearic Islands (UIB). She has a Ph.D. in Philology from the UIB with an international mention (2018), a Bachelor in Law (UIB, 1986) a Bachelor in English Philology (UIB, 2013), and a Master's in Modern Languages and Literatures (UIB and Bangor, 2014). She developed her professional career as a lawyer at the legal services firm EY. She is a member of the research group LITANGLO at the UIB. She has published in specialized magazines and focuses her research on the reception of the

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Alicia-Elisa Blas Brunel (UNED)

'Mucho Más que una Gran Actriz: Ellen Terry, el Esteticismo Encarnado y la Definición del Concepto de Espacio Escénico Contemporáneo'

El papel del director de escena en su sentido contemporáneo, en masculino singular, y los conceptos de diseño y espacio escénico moderno, se han construido sobre la mitificación de una figura fundacional: Edward Henry Gordon Craig (1872 - 1966). Autoidentificado con Hamlet -un Hamlet edípico-, ha personificado, durante toda la segunda mitad del siglo XX, al creador teatral como héroe mesiánico, autosuficiente, solitario e incomprendido.

Sin embargo, a diferencia de la imagen que él mismo proyectó, y que ha llegado hasta nuestros días como modelo en muchas escuelas de escenografía y dirección escénica, nunca estuvo solo, y mucho menos fue autosuficiente. Una constelación de personajes, mayoritariamente femeninos – de su madre y hermana a sus compañeras, amantes e hijas-, colaboraron activamente en la generación, desarrollo y difusión de sus revolucionarias ideas sobre el arte del teatro, y fueron esenciales en la materialización de sus muy escasas puestas en práctica.

Aquí vamos a centrarnos en su primera y más gran influencia, su particular Gertrudis: La célebre actriz británica, productora teatral y activista sufragista, Ellen Terry. Reivindicando su papel, además de como estrella de la interpretación, como investigadora, pedagoga experimental y divulgadora shakesperiana, y, sobre todo, como icono del esteticismo, la hacemos prefiguradora de un arte del futuro de raíces performativas, en el que las fronteras entre creación y experiencia vivida, materia y espíritu, e individuo y sociedad se difuminan gracias a una teoría, literalmente, hecha carne en el espacio. No por casualidad, Virginia Woolf la eligió de ejemplo para sus especulaciones sobre la imaginación andrógina y la autoconstrucción identitaria más allá de las imposiciones de género, tanto dentro como fuera de los escenarios.

Alicia-E. Blas Brunel está titulada en Dirección de escena y dramaturgia y es profesora de Espacio Escénico en la Real Escuela Superior de Arte Dramático. En la actualidad, coordina la asignatura de Pedagogía Teatral y es miembro del departamento de proyectos de la Escuela Superior de Diseño de Madrid. Compagina su actividad como docente y diseñadora escénica con la investigación, realizando el doctorado en Estudios literarios y culturales en lengua inglesa

(EIDUNED) sobre la deconstrucción de la figura de Edward Gordon Craig y la ampliación del canon teatral a partir de sus contextos relacionales femeninos.

PANEL 6. RACE, SEXUAL ORIENTATION AND IDENTITY IN VICTORIAN AND NEO-VICTORIAN DRAMA

Kym Bird (York University)

"Each Soul Has Got Some Stain, Some Hidden Mystery"

In "Spoiled Identity," Heather Love sets up an opposition between two kinds of history: one is redemptive or affirmative and "shore[s] up identity (and for Love's purposes Lesbian and Gay identity) in the present "by searching for moments of pride or resistance in the past" and the other is curative and "seeks out the 'discontinuities' in the past in order to disrupt the stability or taken-for-granted quality of the present," a quality that underpins heteronormativity (523). Unlike Love, I think both approaches to history are valuable and need not be treated as mutually exclusive or oppositional: indeed, a curative approach can be enlisted precisely to redeem the possibility of lesbians and gays having access to figures in the past with whom they can identify or queers having access to prior lifestyles that illustrate the multiform paths that desire, sexuality, and gender can take. In a country where virtually all nineteenth-century women's theatre is closet drama, a case in point is Amy Redpath Roddick and her play *Romance of a Princess*. Author of 9 similar works and likely the first lesbian playwright in the country, this piece, published in 1922, draws upon the generic practices of Victorian Canadian theatre and facilitates a reading with which lesbian feminists might identify or that are "queer" or "gender-queer" in the sexual transgressions that both Roddick and her female hero enact.

Kym Bird is a Professor of drama in the Department of Humanities and Director of the Graduate Programme in Interdisciplinary Studies at York University. Her field of research is early Canadian women's drama about which she has written several articles. Her book, *Redressing the Past: The Politics of Early, English-Canadian Women's Drama, 1880-1920*, won the Association of Canadian Theatre Research Ann Saddlemyer book Prize. Her latest work is an anthology of this drama entitled, *Blowing Up the Skirt of History: Recovered Plays by Early Canadian Women Dramatists, 1876-1920*.

Daniel Novak (University of Alabama)

“Aint I as Fair and White as You or You”?: Photography, Passing, and Rewriting the Black Female Body on the Victorian Stage’

Dion Boucicault’s *Octoroon* (1859; 1861) remains one of the most famous plays focused on the “tragic mulatta.” Boucicault revised the tragedy out of the play after London audiences recoiled at the suicide of the play’s light-skinned black female protagonist, Zoe; instead, the revised ending allowed for the mixed-race union of George and Zoe, in an unstaged future back in England. As Boucicault quipped, the revised version was “composed by the Public, and edited by the Author.” Yet such an ending was already a familiar one in plays focused on racial passing—especially unwitting racial passing, like Captain Williams’s *Woman of Colour, or Slavery in Freedom* (1853). And, such ‘happy’ mixed-race unions would persist after Boucicault’s play, as in Wilkie Collins’s and Charles Fechter’s *Black and White* (1869). As it turns out, however, a play reminiscent of Boucicault’s and with the ending very much like his London revision appeared before Bouciacault’s play debuted in London. *The Quadroon; or, the Sun Picture* appeared on December 8th, 1860. This paper will focus on the implications of how *The Quadroon* ‘pre-stages’ or ‘pre-adapts’ Boucicault’s play. It offers a different representation of the figure of the photographer and the dynamics of a gendered racial visibility. In *The Quadroon*, photography and the studio mediate cross-racial desire. Both plays simultaneously hold out and frustrate a desire to fix and visible the liminal female black body—a liminality highlighted both by the fact that white actresses played the role of Zoe and by the ephemerality of the body on stage. If, as Daphne Brooks has argued, individual performances and performers worked to “resist, complicate, and undo narrow racial, gender, sexual, and class categories” (9), I show that this resistance, critique, or redeployment was already very much part of mainstream Victorian theatre—especially in its restagings.

Daniel A. Novak is associate professor of English at the University of Alabama. He is author of *Realism, Photography, and Nineteenth-Century Fiction* and co-editor with James Catano of *Masculinity Lessons: Rethinking Men’s and Women’s Studies*. His work has appeared in venues like *Representations*, *Victorian Studies*, *Criticism*, *NOVEL*, and *Nineteenth-Century Contexts*.

PANEL 7. NINETEENTH CENTURY: COLONIES AND THEATRE

Ayumi Fujioka (Sugiyama Jogakuen University)

'Migrating Modern British theatre: A Japanese Actresses' Perspective on the West End'

During the turn of the 20th century, modern British theatre experienced a significant migration to the colonies and international markets. While previous research has mainly focused on the colonial/postcolonial context, this paper examines the migration of modern British theatre to non-English-speaking Japan. The Anglo-Japanese alliance of 1902 meant that many Japanese bureaucrats, politicians, researchers, theatre and literary figures were in London during the Edwardian period. visited and saw theatre. This study explores the West End gaze of Ritsuko Mori, one of the earliest actresses in modern Japanese theatre, who visited London in 1913. Mori's book, *A View of the West; My Journey*, is about her journey to the West, with a detailed account of her experience in Britain. Her viewpoints as a feminist as well as a theatre innovator can be found in her book. Mori's perspective on the internationalisation of modern British theatre provides valuable insight into how Asian, Japanese, and female theatre practitioners viewed modern British theatre. After returning to Japan, Mori remained active in the Tokyo theatre scene for over 20 years, and her influence on modern Japanese theatre is significant. By examining Mori's experiences in London, this paper adds to our understanding of the migration of modern British theatre beyond the colonial/postcolonial context.

Ayumi Fujioka is professor in Theatre Studies, School of Cross-Cultural Studies at Sugiyama Jogakuen University (Japan). Her research has been centred on various aspects of the Edwardian Theatre. She currently conducts research on the intercultural relationship between British and Japanese theatre, Asia-Pacific Theatre. Her paper includes 'A New Notion of Time in Modern Tokyo Life: A Comedy at High Speed at the Imperial Theatre in the 1920s', *The Journal of Global Theatre History*, 3(1), 2019, p.1-18 (Refereed) and translation of Christopher Balme's book, *Theatrical Public Sphere*, Shumpusha, Apr, 2022. She has edited a book, *Theatre and Culture in London: A History of Modern British Theatre*, Asahi Press (2015), and co-edited books: *Critical Aspects of Theatre Studies* vol.2, Sankei-sha (2015), *Critical Aspects of Theatre Studies* vol.1, Sankei-sha (2011).

Victoria Puchal (Universidad Internacional de Valencia)

"Fishing Fleets" on Stage: Victorian Women and the Colonies in Tom Taylor's Comedies'

In 1851 British census revealed a 'statistical surplus of women', highlighting the controversial 'redundancy of middle-class single women' (Dreher 1993: 3). Among one of the responses to such 'redundancy' was female emigration to the colonies which, in turn, would also satisfy one of the main needs of the nation: that is, the proliferation of respectable, British families in the settlements. Thus, a number of women who were lacking occupation in the motherland decided to travel to the colonies in search of a husband, with prospects of establishing a family and, as De Courcy has stated, in hopes of profitable matrimony. These women were often labelled as 'fishing fleets' – groups of travelling women whose sole aim was to 'catch' a rich Company civilian or military officer. As we shall see on this paper, on the Victorian stage, such women were represented as laughable and at times, desperate. In this paper I shall analyse Tom Taylor's comedy *Up at the Hills* (St. James' Theatre, 22 October 1860), one of his "Indian comedies" depicting Anglo-Indian society, and I shall pay special attention to Taylor's portrayal of the emigrant woman of the mid-Victorian period.

Victoria Puchal holds a PhD in English Language, Literature and Culture from the Universitat de València (2020). Her main lines of research are nineteenth-century popular theatre and gender and cultural studies. She is a Lecturer and Title Coordinator at the Valencian International University (VIU). Puchal is a collaborator of the Research Group "Literature, Arts and Performance" at Universitat de València (GIUV2017-354). Among her latest publications of interest are "Performing the Female Alternative in Victorian Popular Drama" (2021), "«You saved her life and she adores you for it»: la buena salvaje en el melodrama inglés de los 1860" (2021) and "Pernicious female role models and mid-Victorian London's stage" (2021).

Danette Boucher (University of Victoria)

How Miss Florence Wilson Brought European Style Theatre to the Cariboo Gold Rush, and How Her Influence Continues to be Felt in Barkerville, British Columbia'

In 1862 fortune seekers from across the globe rushed to the four-year-old Colony of British Columbia. The Cariboo Gold Rush attracted settlers who built wooden boom towns where they tried to recreate their own cultural traditions far away from home. Theatres, churches, and saloons soon sprung up to offer homesick miners and merchants a sense of the familiar.

Miss Florence Wilson, an English woman, travelled to BC aboard a bride ship. The Bride Ships were an attempt to import British females to this new colony where there was, according to local newspapers, a “want of women.” Miss Wilson came from a London theatre family. She quickly became a cultural force on Williams Creek - the centre of activity for the Gold Rush. She created The Cariboo Literary Institute and The Cariboo Amateur Dramatic Association. The CADA quickly became the main entertainment for the Cariboo Rush.

In my proposed presentation I will discuss Florence Wilson’s life, the events that led her to move to North America, and her enormous influence on theatre in BC. I will also discuss the ways I play the role of Florence in Barkerville, from daily improvised interactions and street scenes to creating, directing, and performing shows in the very theatre she was responsible for building in 1869. I will speak to the current climate of decolonization and Truth and Reconciliation that is such a massive factor in the interpretation of history at Canadian museums. My presentation will also include a short performance as Miss Wilson.

Danette Boucher holds a BFA in Theatre/Acting and an MA in Applied Theatre/Museum Theatre, both from the University of Victoria in British Columbia, Canada. For 34 years she has performed at, and created and consulted for, museums wishing to add performance to their public programming. She is a regular contributor to academic and industry conferences. Danette is a playwright, dramaturge, and actor, specializing in C19 theatre. She is currently the writer/ director for the Theatre Royal in the Living History museum of Barkerville Historic Town and Park. Danette’s academic research focusses on decolonization in colonial era museums.

PANEL 8. NEO-VICTORIAN: NOVELS

Rosario Arias (Universidad de Málaga)

‘Staging Mesmerism in the Neo-Victorian Novel’

In this paper I will discuss Barbara Ewing's *The Mesmerist* (2007), an understudied novel by neo-Victorian critics, in which mesmerism, gender and the stage intersect in several ways. Ewing, who used to be an actress herself, unfolds the relevance of mesmerism (which originated in the eighteenth century) in connection with the Victorian stage.

Rosario Arias is Full Professor of English Literature at the University of Málaga. She has published on neo-Victorian fiction, and on the work of contemporary writers. She has co-edited (with Patricia Pulham) *Haunting and Spectrality in Neo-Victorian Fiction* (Palgrave, 2010), and she has also published *Science, Spiritualism and Technology* (Routledge, 2014). *Reading the Trace in Modern and Contemporary Fiction*, co-edited with Lin Pettersson (Glyphi, 2022), and a collection with Juan Jesús Zaro on *Spanish Spiritualist Writings and its Dissemination through Translations* (Reichenberger, 2023). Arias is an active member of the Centre for Feminist and Gender Studies at the University of Málaga, as well as a member of Academia Europaea. Arias has led several funded projects, leads LITCAE research group, and she is currently the President of *Victorian and Neo-Victorian Society in Spain* (VINS).

Lin Pettersson (Universidad de Málaga)

'Restaging Femininities on the neo-Victorian Popular Stage'

The neo-Victorian fascination with nineteenth-century popular entertainment has been consistent since Angela Carter's *Nights at the Circus* (1984) and it has proved a fruitful ground for contemporary authors to explore issues as space, gender and the body. The main body of literature has been written by women writers and the quaint admixture of stages, spectacles and performers place the female body in focus. Authors and feminist scholars have jumped at the opportunity to explore past and present gender issues by letting twentieth- and twenty-first century theories bear on Victorian performance culture. The aim of this paper is twofold; On the one hand, I will provide a panoramic overview of neo-Victorian entertainment fiction in an attempt to identify principal aesthetic forms and main tropes. On the other hand, I will pay special attention to its feminist potential and how different representations of Victorian femininities can be linked to contemporary concerns. Here, I will bring the discussion up to the present by analysing representations of the female body in recent neo-Victorian literature, taking *The Fascination* (2023) by Essie Fox as an example.

Dr. Lin Pettersson is lecturer in English Literature at the University of Málaga. She has research interest in contemporary women's literature, neo-Victorian fiction, the long nineteenth century and the world of spectacle with a specific focus on space, gender and the body. She is co-editor of *Reading the Trace in Modern and Contemporary Fiction* (Glyphi, Forthcoming) and has published on gender performance, lesbian identities and silence in the fiction of Sarah Waters and Emma Donoghue, as well as the freak show and femininity in neo-Victorian.

Her current research focuses on Somatechnics embodiment and corporeality in the process of becoming (Deleuze) in neo-Victorian literature. She is Associate Editor of *Journal of Neo-Victorian Studies*.

Jana Valová (Masaryk University)

Performing Freedom: Transcending the Nineteenth Century on the Stage'

The portrayal of underdeveloped, ostracised, and overlooked characters is the observable characteristic of many novels written after the second half of the twentieth century and the novels written at the turn of the millennium, which this presentation discusses, also continue in this tradition. *Tipping the Velvet* (1998) by Sarah Waters and *Dan Leno and the Limehouse Golem* (1994) by Peter Ackroyd give voice to Victorian women who refuse to embody limiting roles prescribed to them by society. Instead, the main characters go on a journey to self-discovery that centres around their transformation aided by cross-dressing and theatre.

Theatre represents a relatively safe space for anyone who diverges from the arbitrary standard. Therefore, it is also an ideal setting for a neo-Victorian novel exploring the margins of society and the refusal to follow predetermined roles. This presentation illustrates how performance permits the discussed characters to occupy both male and female spheres. It looks into the various roles the male characters embody and their significance. Furthermore, it examines how both novels challenge the limiting depiction of gender as a strict and total binary.

Music halls epitomise a space where transgressions are allowed and nurtured, while the streets of London present a further challenge to the preconceived notions that started to be questioned by the end of the nineteenth century. Nancy Astley (*Tipping the Velvet*) and Elizabeth Cree (*Dan Leno and the Limehouse Golem*) achieve freedom through performance and they are also able to arrive at a more authentic and well-rounded image of who they are.

Jana Valová is a PhD student at the Department of English and American Studies at Masaryk University in Brno, Czech Republic. Her research interests include historical and neo-Victorian literature, the portrayal of ostracised characters in the contemporary revisitation of the nineteenth century, canon formation, adaptations and appropriations of the nineteenth century and a postmodern approach to historicity. She has presented her research at various conferences, including the Victorian Popular Fiction Association.

PANEL 9 NEO-VICTORIAN: CONTEMPORARY THEATRE AND VICTORIAN PLAYS AND CHARACTERS

Victoria Duckett (Deakin University)

Restaging Nineteenth Century Theatre for Audiences Today: New Australian Theatre and Old European Stars'
This presentation explores recent and highly successful plays in Australia—Kip Williams's *The Picture of Dorian Gray* (Sydney Theatre Company, 2022), Sarah Goodes's *Cyrano de Bergerac* (Melbourne Theatre Company, 2022) and Theresa Rebeck's *Bernhardt/Hamlet* (Melbourne Theatre Company, 2023). These works have seen a resurgence in female playwrights and performers working on subjects taken from the late nineteenth century European stage. Exploring a moment that is associated with first wave feminism, these works focus their works around single female actresses (Eryn Jean Norvill, Virginia Gay and Kate Mulvany) who also perform in cross dress. Using comedy and camp to showcase their historic re-reading of the late nineteenth century, these women significantly re-write the history and achievements of European theatrical entrepreneurs who emerged to redefine the global entertainment industries in the late nineteenth and early twentieth centuries. In the centenary of Bernhardt's death, it is important to celebrate this intergenerational bridge being built between theatrical women now and then, and theatre in Australia and Europe. This enables new audiences to appreciate theatre and performance history at both a temporal and geographical distance from Europe. At the same time that Australian theatre builds new audiences for the late nineteenth century stage, it also poses questions about the relationship between theatre and film, stage and screen. As I will explain, this relationship between stage and screen is a relationship that is particularly generative for transnational audiences, both historically and today.

Victoria Duckett is Associate Professor of Film and Deputy Director of the Deakin Motion Lab in the School of Communication and Creative Arts at Deakin University, Melbourne. She is author of the award winning monograph, *Seeing Sarah Bernhardt: Performance and Silent Film* and editor of *Researching Women in Silent Cinema: New Findings and Perspectives*. Most recently, she has published *Transnational Trailblazers of Early Cinema: Sarah Bernhardt, Gabrielle Réjane, and Mistinguett* with the University of California Press (Open Access, April, 2023). Victoria serves on the editorial board of *Feminist Media Histories* and *Nineteenth Century Theatre and Film*.

Marta Bernabéu (Universidad de Salamanca)

Bertha Mason's Afterlives on the Neo-Victorian Stage: Polly Teale's and Sally Cookson's Renditions of Jane Eyre'

Patsy Stoneman claims that “the classic status of a text such as Jane Eyre is sometimes measured by ‘its excess if meaning’: a richness and complexity which finds responses in different communities and generates wildly different meanings” (Jane Eyre on Stage, 2016 [2007]: 2). Accordingly, two of the most recent theatrical adaptations of Jane Eyre testify to the present’s renewed interest in the figure of Bertha Mason fuelled by the rise of neo-Victorianism—a field that reinterprets and revises Victorian tropes from a contemporary perspective (Heilmann and Llewellyn 2010: 4)—; and by Sandra Gilbert and Susan Gubar’s pioneering study *The Madwoman in the Attic*, in which they identified Bertha as “Jane’s truest and darkest double” (1979: 360). Following these critical perspectives, Polly Teale’s 1997 theatrical adaptation of Brontë’s novel introduces Bertha on stage as Jane’s constant companion to symbolise the “struggle between the inner and the outer self for control” and to embody “the fire and longing which Jane must lock away in order to survive in Victorian England” (Teale 1998: n. p.). In a similar vein, Sally Cookson’s 2015 re-writing of Jane Eyre appears to be consciously engaging with gender and postcolonial criticism, allowing its Bertha to dominate the stage in key moments of the plot. This paper sets out to analyse Teale’s and Cookson’s representations of Bertha Mason and the role that feminist and neo-Victorian works and discussions have influenced these contemporary onstage renditions of Brontë’s text—and what this might suggest about us today.

Marta Bernabéu holds a PhD in Advanced English Studies: Languages and Cultures in Contact from the University of Salamanca (Spain), where she is currently a Lecturer in Literatures and Cultures in English at the Department of English Studies. Her research interests range from affect, gender and adaptation studies to (neo-)Victorian and contemporary British literature.

Akira Suwa (Doshisha University)

'Subverting the Heteropatriarchal Voice in Lyndsay Turner's Tipping the Velvet (2015)'

Neo-Victorian fiction is indebted to the process of adaptation and appropriation for its use of past settings with the aim to inform our engagement with the past and to address our contemporary concerns. What is striking about Lyndsay Turner’s *Tipping the Velvet* (2015), adapted from Sarah Waters’s neo-Victorian novel with the same name (1998), is the presence of the chairman, who

serves as a narrator. He is also a tour guide for the audience when he introduces the history of the theatre in which the audience is. In explaining various types of performances that were performed in the theatre in the Victorian period, the chairman emphasises the continuity of the past to the present. The chairman turns the audience into tourists who consume the protagonist Nan Astley's journey of self-discovery. What is problematic about the chairman's narration is that he is a representation of male, heterosexual values, imposing patriarchal and heteronormative authority upon Nan. This is most evident in a scene he intervenes in the narrative, saying that her decision to choose Florence over Kitty is not what the audience paid money for and that she should reconsider. When the chairman refers to the audience, he naturally assumes that they all share patriarchal, heteronormative values and are watching the performance just for entertainment and titillation, regardless of Nan's situation. Therefore, Nan's action of taking the chairman's gavel away and controlling the ending of the play is significant, for it signifies that Nan subverts patriarchal expectations. This paper argues that Turner's theatrical adaptation invites the viewer to examine the gender and sexual politics of contemporary and Victorian Britain.

Akira SUWA is Assistant Professor at the faculty of Global Communications at Doshisha University, Japan. His research interests include neo-Victorian literature (with a particular focus on women writers), queer studies, and adaptation studies. His recent publication is "Heterotopic Potential of Darkness: Exploration and Experimentation of Queer Space in Sarah Waters's Neo-Victorian Trilogy", which appeared in Humanities' 2022 special issue "Neo-Victorian Heterotopias" (co-edited by Marie-Luise Kohlke, Elizabeth Ho, and Akira Suwa).

PANEL 10. VICTORIAN AND NEO-VICTORIAN BODIES, GENDERS AND GENRES

Dina Pedro (Universitat de València)

'The Influence of Victorian Female Vampires in the Representation of Anorexic Bodies in Vampire Teenage Dramas: The Case of The Vampire Diaries (2009-2017)'

Anorexia nervosa was arguably "rooted in Victorian values, ideologies, and aesthetics," which helped define the ideal of female beauty in the nineteenth century (Silver 3). The slender body was associated in Victorian culture –and still is at present– with sexual purity and upper-middle-class status, so that women restricted their diet in order to conform to Victorian precepts of proper

femininity (Silver 12). This perception was the result of a patriarchal understanding of femininity, according to which women were “angels of purity and innocence, and thus [...] physically weaker and necessarily ‘less carnal’ than men” (Domínguez-Rué 297). Thus, slender and petite women became erotically attractive because they were perceived as weaker and easier to control by patriarchal authorities.

Victorian literature reproduced these patriarchal ideologies by portraying the extremely thin and sick body as the epitome of “the pure, saintly and selfless woman” (Domínguez-Rué 298). This is the case of Poe’s “The fall of the House of Usher” (1845), Le Fanu’s *Carmilla* (1872) or Charlotte Brontë’s *Jane Eyre* (1847). Moreover, Victorian novels that featured female vampires – most notably *Carmilla* and *Dracula*– graphically depicted a transition from a repressed, anorexic body to an insatiable, voluptuous one. Consequently, the female vampire was arguably a literary critique of the Victorian culture of anorexia, as it embodied “male fears about women and unrestrained appetites” (Domínguez-Rué 300).

Vampire teenage dramas –including the *Twilight* saga (2005-2008), or the TV series *The Vampire Diaries* (2009-2017) and *Vampire Academy* (2022)– are contemporary heirs of these nineteenth-century vampire novels and their monstrous portrayal of female hunger and anorexia. In this paper, I explore how the transition of the female protagonists in *The Vampire Diaries* from slender, proper girls to insatiable vampires could be understood as a demonization of women’s (sexual) appetite, but also as a source of feminist empowerment.

Dr Dina Pedro is lecturer at the Department of English and German at the Universitat de València. Her research focuses on the (mis)representations of gender-based and colonial traumas in neo-Victorianism on screen. She is member of the LAP research group (ref. GIUV 2017-354) at the University of Valencia. She is also book review editor and member of the editorial board of the Spanish journal REDEN.

Sarai Ramos (Universitat de València)

Women and the Nineteenth Century at the National Theatre of London

The National Theatre of London opened its doors in 1963 as a small company located in the Old Vic theatre. Since then, the National Theatre has become a fully-fledged national institution, being one of the few subsidised theatres in the United Kingdom. Throughout its over five decades of

existence, it has been managed by seven different Artistic Directors, each with their own artistic and business views, as well as artistic tastes.

As such, it is hardly surprising that the representation of the nineteenth century within the theatre's repertoire varies during each director's tenure. What is surprising, however, is the difference in women's involvement in the National Theatre in relation with the nineteenth century. For example, during the tenures of the first two Artistic Directors there seems to be a lack of women directing plays relating to the nineteenth century. And it would not be until Richard Eyre's tenure as the third Artistic Director of the National Theatre that this not started to change.

Hence, the purpose of this contribution is twofold: in the first place, I will provide with a broad overview of the presence of the nineteenth century at the National Theatre of London from its opening in 1963 to 2018, which is the scope of my current research. Secondly, I will analyse the involvement of women in administrative roles in relation to the theatre in general, and artistic roles in relation to plays related to the nineteenth century performed at the National Theatre, during the same period of time.

Sarai Ramos is a PhD candidate at the Universitat de València, whose research focuses on neo-Victorian drama at the National Theatre of London, concentrating particularly on recent drama adaptations of nineteenth century texts. Some of her contributions on the field are: "The Study of Neo-Victorian Drama", presented at the II AEDEAN Doctoral Seminar (2021); "Social and political critique in Let Them Call It Mischief's Jekyll and Hyde", for the 42nd AEDEAN Conference (2018); or "Nick Dear and Danny Boyle's Frankenstein: A New Perspective", presented at the V Conference on Myth and Criticism in Madrid (2018).

Cristina Santaemilia (Universitat de València)

'Of Speaking Painters and Silent Stunners: Re-envisioning and Re-embodiment of the Pre-Raphaelite Muse'

Subject of scandal and source of enduring iconography, the Pre-Raphaelite Brotherhood is particularly attractive to the revivalist project of Neo-Victorianism for its mythopoetic power. Pre-Raphaelitism is defined by paradox as a forward-thinking but backward-looking **movement** that, particularly in their representation of women, ended up turning to the same repetitive and formulaic templates against which they first defined their artistic project (Casteras, 1997). Consequently, the voyeuristic gaze and androcentric bias of artist, critic, and historian reduced the muses of the PRB to the series of archetypes they were made to embody in life and death. Much

of the research on the Pre-Raphaelites, aligned with the archaeological endeavour of feminist historiography, has thus attempted to emancipate these women from two-dimensional mute passivity. This concern for the envoicing of what has come to be known as the Pre-Raphaelite Sisterhood (Marsh & Marsh, 1985) is pervasive in Neo-Victorian (bio)fiction as well. Foremost among these women is the artist and muse Elizabeth Siddal, revived through retellings of her life such as Stonell Walker's *A Curl of Copper and Pearl* (2014) and Cameron's *Ophelia's Muse* (2015) as well as through the stories of fictional muses inspired by her such as Bennett's *Following Ophelia* (2017) and Macneal's *The Doll Factory* (2019). In this paper I examine how these novels, characterised to some degree by their "pictorial saturation" (Louvel, 2011), stage the gendered conflict between word and image (Heffernan, 2004), between the male artist as speaking subject and the female model as mute object. We will see how these works that oscillate between iconoclasm and iconophilia re-envision and re-embody the Pre-Raphaelite muse and in doing so actualise Victorian iconography.

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