



# Pacific Coast Conference on British Studies, Meeting at History Corner, Stanford University, April 6-8, 2001

## PROGRAM

### SCHEDULE

- [Friday, April 6, 2001](#)
- [Saturday, April 7, 2001](#)
- [Sunday, April 8, 2001](#)

*\*All sessions (EXCEPT lunch on Saturday April 7 and the Associated Event on April 8) TAKE PLACE IN HISTORY CORNER*

### Friday, April 6, 2001

**Session One, Friday, 10:30 a.m.-12:00 p.m.**

#### **Panel 1: Room 202**

**Modernism and Gender Chair and Comment: Carol Shloss, Stanford University**

The Victorian Mother in Modernist Fiction, Maura K. Grady, University of California, Davis  
 Steven's "(Un)natural" Body: The Child Lesbian in *The Well of Loneliness*, Barbara Tilley, University of Florida

Gender, Domesticity and Modernity: Daphne du Maurier's *Rebecca* and Celia Fremlin's, *The Seven Chars of Chelsea*, Judy Giles, College of Ripon and York

#### **Panel 2: Room 203**

**Religion, Politics and Culture in Early Modern England**

**Chair: Joseph Block, Cal State Poly, Pomona**

Lay Evangelism and English Catholicism 1570-1640, Margaret Sena, Princeton University

The Politics of Predestination: the Enforcement of the Royal Prohibition in Laud's London, David R. Como, University of Maryland  
 Milton: Renaissance and Restoration, Clay Daniel, University of Texas, Pan-American  
**Comment: David Harris Sacks, Reed College**

**Panel 3: Room 205**

**Country and Identity**

**Chair and Comment Anthony Brundage, Cal State Poly, Pomona**

Leadership Transformed: Grenville and Walsingham in the House of Lords, Michael McCahill, Brooks School

Wellington and his Leadership of the House of Lords, Richard W. Davis, Washington University  
 Constitutional History as National Identity, 1870-1914, Richard Cosgrove, University of Arizona

**Lunch 12:15-1:15**

**History Department Courtyard**

**Session 2, Friday, 1:30-3:00 p.m**

**Panel 4: Room 217**

**Transplantation and Transformation of Petrarchan Poetic in Renaissance England**

**Chair: Jennifer Summit, Stanford University**

Reversing Homer and Petrarch: An Intertextual Reading of Sir Philip Sidney's Helen in the *New Arcadia*, Bi-qi Beatrice Lei, New York University

The Petrarchan Frame of Florio's Montaigne's, Christopher D. Johnson, New York University

Parodying Petrarch: Convention and Sincerity in Lady Mary Wroth's *Urania*, Sue Starke, Monmouth University

**Comment: Jobst Welge, Stanford University**

**Panel 5: Room 202**

**Victorian Seers: Nostalgic Vision and the Progressive Impulse**

**Chair and Comment: Barbara Gelpi, Stanford University**

Medieval Designs: William Morris, Late Victorian Socialism and the Decorative Arts, Rachel Teukolsky, University of California, Berkeley

A Seer in a Sightseen Venice: Ruskin, the Organic Republic, and the Rubble, Jennifer Scappetone, University of California, Berkeley

Adventure in Babylon: Marie Corelli's Quest for Authenticity in Ancient History, Alicia Siebers, University of California, Berkeley

**Panel 6: Room 203**

**Taste and Social Tensions****Chair and Comment: Lee Bellot, California State University, Fullerton**

The Language of Complaint: Popular Songs as Evidence of Social Tension 1700-1830, Robin Ganev, York University

Virtuoso Culture and the History of Taste in Early Modern England, Brian Cowan, University of Sussex  
 Policing the Streets of 18th Century London, Robert Shoemaker, University of Sheffield

**Session 3, Friday, 3:15-4:45 p.m.****Panel 7: Room 205****New Approaches to the War of the Three Kingdoms****Chair: Mark Fissel, Augusta State University**

English Newsbooks and the Irish Massacres of 1641, David O'Hara McGill University "I get by with a little help from my friends:" The Catholic powers and gunrunning to the Irish Confederates, October 22, 1641-September 15, 1643, Peter Edwards, Surrey University

"Fitted for Desperation" Honour and Treachery in Yorkshire's Parliamentary Command, 1642- 43, Andrew J. Hopper, University of East Anglia

**Comment: Barbara Donagan, Huntington Library****Panel 8: Room 203****Writing the Irish****Chair and Comment: Thomas Flanagan, University of California, Berkeley**

"The Flight of the Muses:" Irish Unionist Poetry in the Fin de Siècle, Katy Plowright, Oxford University

Salutary Bands: Catholic Emancipation and its Effects on National Historical Discourse in Lingard and Banin, Dominick Tracy, University of California, Davis

Stereotype, Hybridity and Irishness: Sydney Owenson's *The Wild Irish Girl*, Margaret Mc Peake, University of Miami

**Panel 9: Room 202****A Passage to Anglo-India****Chair: Douglas Haynes, University of California, Irvine**

A Clearing in the Jungle: Bungalows, Servants, and the Burden of Empire, Steven Patterson, University of Memphis

Imperial Performance: Anglo-Indian Theatricals and the Staging of British Rule, Abby Wolf, Harvard University

Co-operation, Contest, and Friendship: Margaret Cousins's and Muthulakshmi Reddy's Journalism in India, Michelle Tusan, Stanford University

**Comment: Mark Mancall, Stanford University**

**5:00-6:00, Room 2****Plenary Session:**

The Politics of Poetry: W.B. Yeats and the Irish Revolution 1912-22, Roy Foster, Carroll Professor of Irish History, University of Oxford. Introduction, Thomas Flanagan, University of California, Berkeley.

The Conference expresses its gratitude to the British Council and the Stanford Humanities Center for making Professor Foster's visit possible

**6:00-6:30 Room 219****Business meeting PCCBS****6:15-7:45****Reception at the Hoover Institution**

The Conference expresses its gratitude to the Hoover Institution and Adam Matthew Publications (William Pidduck) for making the reception possible. Exhibition of selected material on 20th century British history, curated by Elena Danielson, Cissie Hill, Caleb Richardson and Chris Wilson.

 [Return to Program Schedule](#)

---

**Saturday, April 7, 2001****Session 4, Saturday, 9:00-10:30 a.m.****Panel 10: Room 202****Post-War Cultural Crises****Chair and Comment: Harold Smith, University of Houston**

Pubic Space/ Private Bodies: Lesbians and the Workplace in Post War Britain, Rebecca Jennings University of Manchester

"With no station and no trains, we might as well be dead!" Closing Britain's Branch Lines in the 1960s, Charles Loft, Westminster College

John Peel: Broadcasting Counter-Cultural Elitism, Chad Martin, Stanford University

**Panel 11: Room 219****Literary Representations of Single Women in Medieval and Early Modern England****Chair: Dorothea Kehler, San Diego State University**

Chaucer's Widows, Laurel Amtower, San Diego State University

Single Women in Malory, Dorsey Armstrong, California State University, Long Beach  
 Shakespeare's Greasy Joans, Jerald W. Spotswood, Eastern New Mexico University  
 Single Women in Jacobean Drama, Adrienne L. Eastwood, University of California, San Diego

**Panel 12: Room 203**

**Oscar Wilde: New Views and Old Problems**

**Chair and Comment: Joseph Bristow, University of California, Los Angeles**

"Forever Wilt Thou Love and (S)he be Fair!" Pedagogy, Pederasty, and Romantic Friendship at Eton in the 1860s, Morris Kaplan, Purchase College

"Oscar Gives Himself Away;" Reading Wilde's Presentation Copies, Mark Samuels Lasner, Washington  
 The Love That Dared Not Speak Its *His Name*: Literary Responses to the Wilde trials, Margaret Stetz, Georgetown University

**Session 5, Saturday, 10:45 a.m.-12:15 p.m.**

**Panel 13: Room 205**

**Listening to Voices in Early Modern England**

**Chair Barbara Shapiro, University of California, Berkeley**

Samuel Rowley's Staging of Youth for Prince Henry, His Patron, Mark Lawhorn, University of Hawaii  
 From the Mouths of Babes: Speaking Children in English Witchcraft Trials and Exorcisms, Michael Witmore, Carnegie Mellon University

Voices and Letters in the Experience of Restoration Religious Nonconformity, Michael Mascuch, University of California, Berkeley

**Comment: Jeffrey Knapp, University of California, Berkeley**

**Panel 14: Room 202**

**Gender and Citizenship in the Second World War**

**Chair: Suzanne Raitt, College of William and Mary**

The Good Citizen: Men and Women on the Homefront, Sonya Rose, University of Michigan

Trusting Mum: Women, Agency and Nation in Wartime Popular Fiction, Gill Plain, University of St. Andrews

Social and Political Implications of Gender in Selected Women's Fiction of the Second World War, Elisabeth Maslen, London

**Comment: Laura Nym Mayall, Catholic University**

**Panel 15: Room 203**

**The Far Side of Victorian Rationality**

**Chair and Comment: Reba Soffer, California State University, Northridge**

Visions for Company: Victorian Anthropology, Spiritualism, and the Project of Disembodied Otherness,

Grace Class, University of Michigan

The Pitt-Rivers Museum, Farnham: Ethnographic Objects in the late-Victorian world, Amy Robinson, Stanford University

"Clap If You Believe in Sherlock Holmes:" The "Rational Imagination" and Modern Enchantment Michael Saler, University of California, Davis

**Panel 16: Room 219**

**Rhetoric, Power and Social Bonds**

**Chair and Comment: Kevin Gilmartin, California Institute of Technology**

Exploring 18th Century Hegemony: Tropes of Dependence in the Political Rhetoric of the 1790s, Stephen F. Wolfe, Linfield College

Needlewomen and the New Poor Law, Jo Chimes, University of Manchester

Poverty, Pity, and Community: Urban Poverty and the Threat to Social Bonds in the late Victorian Age, Dan Bivona, Arizona State University

**12:30-1:45 p.m. Lunch and Talk at the Stanford Art Museum**

Britain: New Art, New Places, Marina Vaizey, London. Introduced by Nicolas Jenkins, Stanford University

Self-guided tours of the Stanford Art Museum

**Session 6, Saturday, 3:00-4:30 p.m.**

**Panel 17: Room 202**

**Violence in the Colonies**

**Chair and Comment: Kathleen Noonan, Sonoma State University**

Theatrical Performance and the Ritual of Warfare: the American Revolution Revises the Script, Maura C. Carey, Atlanta

The Colonial Context of Hobbes's Leviathan, Burke Griggs, Boston College

Fred Burnaby and Achieving Celebrity Status in late Victorian England, Martin Anderson, Dominican College

**Panel 18: Room 203**

**Aspects of 19th Century Liberalism**

**Chair and Comment: Fred M. Leventhal, Boston University**

The Manchester Movement for the Abolition of the Slave Trade, Rachel Martin, Cambridge University

Feminism in Parliament, 1867-1886, Ben Griffin, Cambridge University

Speaking to the People: Liberalism, Extra-Parliamentary Speech and Parliamentary Reform, Kristin Zimmerman, Stanford University

**Panel 19: Room 205****Egypt and the British Imagination****Chair and Comment: Peter Mellini, Sonoma State University**

Dickens in Egypt, Ryan Johnson, Stanford University

Digging to India: Modernity, Imperialism, and the Suez Canal, Emily Haddad, University of South Dakota

Remembering Suez: The Crisis in John Osborne's *The Entertainer* and David Hare's *Plenty*, Adam Knoles,

University of Texas, Austin

**Session 7, 4:45-6:15****Panel 20: Room 205****The National Aesthetic: Politics, Art, and Race in Victorian and Edwardian Britain****Chair: Paula Gillett, California State University, San Jose**

Sir George Hayter and the "1833 House of Commons:" Politics and Portraiture in the Reform Period, Joseph Coohill, Open University

The Treasury View of Art, 1896-1914, Peter Mandler, London Guildhall University

Color Theories: Victorian Experiments in the Aesthetics of Race, Jordanna Bailkin, Columbia University

**Comment: Dianne Macleod, University of California, Davis****Panel 21: Room 203****Women in Public: Traders, Intellectuals and Doctors****Chair and Comment: Susan Bell, Stanford University**

Women in the Market Economy: England, 1300-1600; Southern Nigeria, 1850-1960; and Contemporary Uganda, Marjorie McIntosh, University of Colorado

"Nothing Inferior to Those of Men:" Circles of Intellectual Women in 17th Century England, Carol Pal, Stanford University

"Like hell with the lid off:" British Medical Women and the Politics of Forcible Feeding, 1909-1914, Kaarin Michaelsen, University of California, Berkeley

**Panel 22: Room 205****Leisure and Pleasure****Chair and Comment: James Vernon, University of California, Berkeley**

"Sporty" girls and "Artistic" boys: Illicit Sex in the Personal Ad and the Correspondence Club 1913-39, Harry Cocks, University of Manchester

The Use of Leisure: Police Responses to Urban Discord, 1919-39, Francis Dodsworth, University of Manchester

The Problem of Leisure: Leisure as a Technology of Rule, Philippa Grand, University of Manchester

 [Return to Program Schedule](#)

---

## Sunday, April 8, 2001

### Session 8, Sunday, 9:30-11:00 a.m.

#### **Panel 23: Room 202**

##### **Pleasure and Disease**

**Chair Larry Zaroff, Stanford University**

Massage Therapy, Sexuality and the Commercialization of Medicine, Takahiro Ueyama, Sophia University, Tokyo

Contagionism's Consequences: 19th Century Disease Theory and Victorian Narrative Form, Tina Choi, University of California, Berkeley

Running Amuck on Opium and Alcohol: the Limits of Legal Responsibility in late Victorian Britain, Susan Zieger, University of California, Berkeley

**Comment: George Behlmer, University of Washington**

#### **Panel 24 Room 203**

##### **History of Taste**

**Chair: Norris Pope, Stanford University Press**

Mechanical Nature: William Morris Wallpaper, 1863-1895, Stacey Loughrey, Getty Research Institute

"Eyes of the Proper Almond Shape:" Rossetti and Whistler as Collectors of Blue and White China, Elizabeth Chang, University of California, Berkeley

"Eye to Eye Oppos'd:" I.A. Richards and the Sinicization of British Modernism, Rodney Koenke, Stanford University

**Comment: Chris Waters, Williams College**

#### **Panel 25: Room 205**

##### **Murdering Miss Marple: Examining the Changing Images of the British Female Detectives and Writers**

**Chair and Presenter: Julie Kim, Northeastern Illinois University**

"You are Harriet, and You are Black but Comely:" Is that all Harriet Is? Margaret Oakes, Furman University

"A World She Recognized:" Female Space in the Works of P.D. James, Robin Woods, Ripon College

British Golden Age Detective Fiction: An End to the Myth of the Cozy Country House, Susan Rowland, University of Greenwich

**Comment: The Audience**



**Session 9, 11:15-12:45****Panel 26: Room 205****Expanding the Boundaries of British Imperial History: New Approaches to Comparative Colonialism****Chair: Thomas Metcalf, University of California, Berkeley**

Comparative Colonialisms: Missionaries, Indigenous People, and the Politics of Translation in Eastern Australia and Northwestern America, Anne Keary, University of California, Berkeley

Cult of Empire: Freemasonry, Civil Religion, and the British Raj, Vahid Fozdar, University of California, Berkeley

Purifying the Empire: Moral Censorship and the Civilizing Mission in Australia and India, Deana Heath, University of California, Berkeley

**Comment: Peter Hoffenberg, University of Hawaii****Panel 27: Room 219****Blood, Sports and Massacres****Chair and Comment: David Riggs, Stanford University**

"What's News on the Rialto?" Early Modern Interpretations of Contemporary Massacres, Elizabeth Truax, Chapman University

Blood and Literature in 19th Century England, Goldie Morgentaler, University of Lethbridge

The Role of Blood Sports in Industrial England, Emma Griffen, Cambridge University

**Panel 28: Room 203****Writing and Technology****Chair and Comment: Adrian Johns, California Institute of Technology**

Writing the Body and the Transition to Print, William Kuskin, University of Southern Mississippi

Lacking Real Character: Samuel Pepys and the Cryptic Self, Robert Batchelor, San Francisco

Culture of Print: Mass Markets and Theories of the Liberal Public Sphere, Judith Stoddart, Michigan State University

**Associated Event at 2:15. Cantor Art Center Auditorium*****The Pointing Finger and "Wales"*****Clifford McLucas****The Three Landscapes Project at Stanford**

Clifford McLucas and his two colleagues, Dorian Llywelyn and Michael Shanks, are engaged in a year long shared creative research project here in Stanford, under the heading "The Three Landscapes Project". In this session - which will be part multimedia presentation, part performance and part lecture - McLucas seeks to investigate the very particular cultural attitudes to landscape and place that have developed within a Welsh context. Further, he attempts to arrive at some working principles for the creation of cultural productions such as site specific art works - that is works that engage with real places - within such politically,

linguistically and culturally fractured spaces.

Clifford McLucas is the Artistic Director of Brith Gof, an international performance company based in Wales in the UK. Brith Gof has, over the twenty years or so of its existence, shown work - live performance, television commission and gallery installation - at home in Wales, throughout the UK and in most of the countries of Europe as well as at locations as far afield as South America and Hong Kong.

The presentation will run for approximately 40 minutes.

 [Return to Program Schedule](#)

---

 [PCCBS Conference Information](#)

---

Created and maintained by: Dr. Kathleen M. Noonan ([kathleen.noonan@sonoma.edu](mailto:kathleen.noonan@sonoma.edu))  
and John W. Stoner ([stonerjw@ocf.berkeley.edu](mailto:stonerjw@ocf.berkeley.edu))

Last modified

URL: <http://www.sonoma.edu>