

The Timetable at a Glance

Wednesday 6th

From 8.30: Registration – Old Bursary; Coffee – North Undercroft

Panel I: Plays, Players – McGregor Matthews Room

- 9.30** **Deven Parker, Queen Mary University of London**
"Theatrical Authorship and the Problem of Copyright: The Case of Byron's *Marino Faliero*"
- 10.00** **Craig Paterson, Kellogg College, University of Oxford**
'*King Lear*, and the Overwhelming Emotional Bond between Father and Daughter in Victorian Drama'
- 10.30** **Marija Reiff, American University of Sharjah**
"[S]uch a sermon as Mr. Pinero preaches": *The Second Mrs. Tanqueray*, the "Play of the Century," and *fin de siècle* Catholicism
- 11.00** **Tommaso Sabbatini, University of Bristol**
Fairy Tales of Two Cities: Late Victorian Spectacular Theatre and Parisian *Féerie*

11.30: Coffee – North Undercroft

Panel II: Keynote I – McGregor Matthews Room

- 12.00** **Sos Eltis, Brasenose College, University of Oxford**

Is She a Woman?: Louisa Nisbett, the Keeleys, and the Complex Dynamics of Gender Performance.

1.00: Lunch – The Hall

The Timetable at a Glance

Panel III: Theatrical Bodies and Images – McGregor Matthews Room

- 2.00 Keith Cavers, Independent Scholar**
From Our Royal Correspondent Princess Victoria at the Ballet
- 2.30 Michael Burden, New College, University of Oxford**
A London Season: Dancing at the King's Theatre in 1832
- 3.00 Kate Holmes, University of Exeter**
Understanding a Spectacular Body: Jules Léotard in London

3.30: Tea – North Undercroft

Panel IV: The Circus – McGregor Matthews Room

- 4.00 David Mayer, University of Manchester; Cassie Mayer, Independent Scholar; Lise Mayer, Independent Scholar**

Astley before Astley's: The pre-History of Astley's

Panel V: Singing, Performing – McGregor Matthews Room

- 4.45 Oskar Cox Jensen, University of East Anglia**
The Possibilities of Protest Song on the London Stage
- 5.15 Karl Traugott Goldbach, Spohr Museum in Kassel**
Add a Few Soldiers who Pretend to Sing Hector Berlioz and Louis Spohr at the Royal Italian Opera in Covent Garden in 1853

Break

Panel VI: Monologue

- 6.00 Georgina Lock, Independent Scholar**
Elizabeth Vestris: 'The Most Dangerous Actress of her Time'
- 7.30 Dinner – The Hall**

The Timetable at a Glance

Thursday 7th

Panel VII: Staging Life – McGregor Matthews Room

- 9.00** **Barbara Bessac, University of Warwick, Université Paris Nanterre**
Tales of Two Cities. Staging the International Exhibitions in the Theatres of London and Paris (1851-1867)
- 9.30** **Dana Van Kooy, Michigan Technological University**
AnthropoScenes: Performance Remains of Debatable Lands and Highland Clearances
- 10.00** **Jonathan Hicks, University of Aberdeen**
Sergeant Piper Findlater and the Coloniality of Pathos

10.30: Coffee – North Undercroft

Panel VIII: Gesture, Acting, Rehearsal – McGregor Matthews Room

- 11.00** **Jed Wentz, University of Leiden**
Notions of the ‘mechanical’ in a Nineteenth-century Adaption of Aaron Hill’s *An Essay on the Art of Acting*
- 11.30** **Bradley Hoover, New College, University of Oxford**
The Arrival of American Delsartism in London
- 12.00** **Helen Dallas, Trinity College, University of Oxford**
Actor, Character, and Audience in Marie Du Camp’s *Personation; or, Fairly Taken In*
- 12.30** **David Worrall, Nottingham Trent University**
‘Had the first rehearsal of our Play. Of course, we were all very bad’: Jane Porter and Late Georgian Amateur Acting.

1.00: Lunch – The Hall

The Timetable at a Glance

Panel IX: Ireland on the Stage – McGregor Matthews Room

- 2.00** **Noa Kaufman, Tel-Aviv University**
Ireland as a Comic Opera: The Making of *Shamus O'Brien*
- 2.30** **Adèle Commins, Dundalk Institute of Technology**
An Irish Opera on an English Stage: Performances of Stanford's
Shamus O'Brien at the Opéra Comique

Panel X: Sources, Fragments, and Encounters – McGregor Matthews Room

- 3.00** **Jacky Bratton, University of London**
“‘Things you didn’t set out to look for:’ How to Read Francis
Brady’s Theatrical Collection’
- 3.30** **Sarah E. Hayward, Kingston University, London**
John Langdon Down’s Normansfield: Stories from the Archives
and their Potential Contribution to Heritage
- 4.00** **Gilli Bush-Bailey, University of London**
Touring Performance and Global Exchange 1850-1960

4.30: Tea – North Undercroft

Panel XI: Keynote II – McGregor Matthews Room

- 5.00** **Tiziana Morosetti, Goldsmiths, University of London**
Of Abyssinian Princes and Cannibal Queens: Linguistic and Visual
Representations of ‘Africanness’ on the British Stage, 1850s-60s

Break

- 6.30** **Reception – The Cloisters**
- Launch of The London Stage Calendar 1800-1844 (Part 2 1832-1844)**
- 7.30** **Dinner – Founder’s Library**

The Timetable at a Glance

Friday 8th

Panel XII: Theatricality – McGregor Matthews Room

- 9.00** **Jim Davis, University of Warwick**
Architecture as Scenography: The Impact of God's own Architect and the Gothic Revival on the Theatricalization of Nineteenth-Century Britain
- 9.30** **Lee Michael-Berger, Berl College, Israel**
'Ghostbusters': Modernity and the Supernatural in the turn-of-the-century Discourse of *Hamlet*
- 10.00** **Alessandra Grossi, University of Warwick**
Images of Italy in mid-Victorian Operatic Burlesques
- 10.30** **Kate Newey, University of Exeter**
Melodrama, London and the World: Kean and Boucicault

11.00: Coffee – North Undercroft

Panel XIII: Aspects of Genre in the Savoy Operas – McGregor Matthews Room

- 11.30** **Martyn Strachan**
Burlesque, Extravaganza and Mr Carte's New Genre
- 12.00** **James Brooks Kuykendall, University of Mary Washington**
'The end of my capability in that class of piece': The Gilbert/Sullivan Formula at its Breaking Point
- 12.30** **Benedict Taylor, University of Edinburgh**
Forms of Time in the Savoy Operas

1.00: Lunch – The Hall

The Timetable at a Glance

Panel XIV: Theatres, Theatre Buildings – McGregor Matthews Room

- 2.00** **Richard W. Hayes, Independent Scholar, New York**
E.W. Godwin's Design for the Comedy Theatre: Reform and
Entrepreneurship in the Victorian Era
- 2.30** **Anne Anderson, University of Exeter**
'The Most Remarkable Dressing-Room in Stageland': Cyril Maude's
Greasepaint Gallery in the Theatre Royal, Haymarket
- 3.00** **Anna Farkas, Independent Scholar**
Parasitism or Symbiosis: The Relationship between the Avant Garde and
the West End in the *fin de siècle*

3.30: Tea – North Undercroft

Panel XV: Staging Death – McGregor Matthews Room

- 4.00** **Hayley Bradley, Sheffield Hallam University; Janice Norwood,**
University of Hertfordshire
'The time was at hand': Deathly Spectatorship at the Bedside

The Conference Ends
