Reading Animals Programme

Thursday 17th July

12-14:00 Registration (with coffee)
14:00- 14:30 Welcome
**14:45- 16:00 Opening Plenary: Susan McHugh,**
*Read Dead: Hunting, Genocide, and Extinction Stories*
16:00-16:30 Coffee break and travel to session
**16:30- 18:00 Session 1**
18:00- 20:00 Wine reception and dinner buffet

Friday 18th July

8-9 Coffee
**9-10 Plenary Session: Kevin Hutchings**
*More Savage than Bears or Wolves*: *Animals, Romanticism, and the Transatlantic Indian*
Ten minutes for travel to session
10:10- 11:30 Session 2
11:45- 12:45 Session 3
12:45- 14:00 Lunch
**14:00- 15:20 Session 4**
15:30 – 16:30 Session 5
**16:45- 18:00 Plenary Session: Diana Donald**
*Translated from the original equine*: *Anna Sewell’s Black Beauty and the art of animal autobiography*
18:00 Finish: delegates make own arrangements to eat

Saturday 19th July

8-9 Coffee
**9-10 Plenary Session: Tom Tyler**
*The Spell of Anthropocentrism*
10 minutes for travel to session
10:10-11:30 Session 6
11:45-12:45 Session 7
12:45- 14:15 Lunch
**14:15- 15:45 Session 8**
17:00 – 19:00 Plenary Session: Laura Brown and Cary Wolfe
*Nonhuman Subgenres: Animals and Innovation in Eighteenth-Century Literary Culture*
*Wallace Stevens’s Birds*
19:00- 22:00 Conference Dinner

Sunday 20th July

8-9 Coffee
**9- 10:30 Session 9**
**11:00- 13:00 Closing Plenary: Erica Fudge**
*Farmyard Choreographies: Or, Reading Invisible Cows in Early Modern Culture*
13:00- 14:30 Lunch and Close
Keynote Speakers

Opening Plenary: Thursday 17th July

Susan McHugh, Read Dead: Hunting, Genocide, and Extinction Stories

Several contemporary novels, including Linda Hogan’s *People of the Whale* (2009) and Robert Barclay’s *Melal* (2002), feature scenes of indigenous hunting of marine mammals gone spectacularly wrong: people are killed, animal deaths are unnecessarily prolonged, and all inhabit polluted landscapes. While in isolation the killings are often seen as exposing the cruelty or unsustainability of hunting animals such as whales and dolphins, reading them into literary history suggests that a more profound linkage of hunting with extinction and genocide stories is emerging. Whereas novels of the previous generation like Leslie Silko’s *Ceremony* (1986) and Witi Ihimaera’s *The Whale Rider* (1987) portrayed the native hunter as psychologically and culturally healed, respectively, by returning to a traditionally performed chase of or a modified traditional practice with animals, Hogan's and Barclay's hunters are set up to botch the ceremony, and the bloody mess that ensues exposes how the component that once marked the ideals of the hunt – namely, the ability for both hunter and hunted to escape any fixed script – goes missing, and in its stead emerges a cross-species politics of endangerment that concerns the limits of representing human-animal relations more generally and the importance of fiction to making them legible in particular.

Susan McHugh is Professor of English and the University of New England, Maine. She is the author of books and essays including *Animal Stories: Narrating Across Species Lines* (Minneapolis: University of Minnesota Press, 2011), and *Dog* (London: Reaktion Books Ltd, 2004); editorial board member of *Antennae: The Journal of Nature in Visual Culture*, and *Humanimalia: A Journal of Human-Animal Interface Studies*; Humanities Managing Editor of *Society and Animals*.

http://www.une.edu/faculty/profiles/smchugh.cfm

Morning Keynote: Friday 18th July

Kevin Hutchings, 'More Savage than Bears or Wolves': Animals, Romanticism, and the Transatlantic Indian

This paper considers the relationship between animals and Indigenous people as it was represented by Enlightenment, Romantic, and Native American writers circa 1770 to 1860. Beginning with a discussion of Scottish Enlightenment perspectives, I consider Eurocentric claims that Native Americans, inured by the chase to violence and bloodshed, were “more savage than bears or wolves” (Henry Home 1778) or “more dreadful ... than all the wildest animals in the forest” (Thomas Day 1790); and that their violent treatment of animals made them “fit subjects for the Society for Preventing Cruelty to Animals” (Johann Georg Kohl 1860). Such claims served colonial interests in a number of ways. Most obviously, by questioning the humanity of Indigenous people, they justified the expropriation of traditional hunting grounds and the subsequent replacement of the land’s wild animals with domestic ones, enabling settlers and administrators to understand colonialism as a civilizing process that would eradicate the
predatory violence of the North American woods. As a foil to this perspective, I consider the voices of nineteenth-century Aboriginal writers, including the Mississauga historian Peter Jones (Chief Kahkewaquonaby) and the Ojibwe autobiographer George Copway (Kahgegagahbowh), the latter of whose comments on Aboriginal hunting practices and captive animals at the London Zoo reveal a transatlantic mixture of Indigenous and Romantic understandings. Finally, I consider the function of animals in the ethnography and treaty-making of Sir Francis Bond Head, a Romantic man of letters who served as Upper Canada's lieutenant governor in the mid-1830s, and who defended the hunting practices of Indigenous people while ridiculing those of aristocratic Britons. In the course of my discussion, I hope to illuminate the key role that animals played in the period’s colonial and anti-colonial discourses, while at the same time shedding some light on the implications of these discourses for animals themselves.

Kevin Hutchings is Professor of English and Canada Research Chair in Literature, Culture and Environmental Studies, University of Northern British Columbia.


http://www.unbc.ca/research/hutchings-kevin

http://www.kevinhutchings.ca/

Evening Keynote: Friday 18th July

Diana Donald, 'Translated from the original equine': Anna Sewell's Black Beauty and the art of animal autobiography

Black Beauty belongs to a tradition of animal 'biographies' and 'autobiographies' established in the eighteenth century, especially stories of the unhappy lives of horses, which were told in both visual and literary form. Yet Anna Sewell’s book wholly transcended this genre in its emotive power, the depth of its insights, the flow and variety of the narrative structure, and the simple beauty of the writing. I explore the epistemological and practical difficulties of writing and illustrating animal autobiographies of this kind. I also attempt to set the book in the Victorian context, showing its connection with - and sometimes its departure from - prevalent attitudes to animal protection and other forms of charitable work. Anna Sewell’s emphasis on chance and shifting fortunes in the horse’s life is in tension with the religious providentialism that was characteristic of her Quaker circle, just as her generally pessimistic view of society at all levels implicitly challenges an approach to philanthropy based on benign paternalism. The series of books written by Anna’s kinswoman, Sarah Stickney Ellis, had established solicitude for animals as a specifically female trait and duty. However Black Beauty, though often describes as a feminist tract, in fact has a more subtle connection with Anna Sewell’s personal circumstances, especially her experience of pain and the interpretation of her illness as a process of spiritual purification decreed by God. Both the experience of passive suffering and the pressure for an entire surrender of her own will will created a profound fellow-feeling with working animals.
Diana Donald was, until her retirement, Head of the Department of History of Art and Design at Manchester Metropolitan University. Her studies of eighteenth- and nineteenth-century British art, especially graphic imagery, have taken her in the direction of animal representations, and their interplay with both the development of natural science and the history of animal advocacy. *Picturing Animals in Britain 1750-1850* was published in 2007. The exhibition, *Endless Forms: Charles Darwin, Natural Science and the Visual Arts*, for which she was guest curator, was held at the Fitzwilliam Museum, Cambridge and the Yale Center for British Art in 2009, with an accompanying book: the exhibition was *Apollo* magazine's 'exhibition of the year', and the book won the William Berger prize as the best book on British art published in 2009. *The Art of Thomas Bewick* was published in 2013. Diana Donald is now working on a book on the role of women in animal protection in nineteenth-century Britain.

**Morning Keynote: Saturday 19th July**

**Tom Tyler, The Spell of Anthropocentrism**

In Marie de France's 12th century retelling of the popular fable 'Del Prestre e del Lu,' a priest attempts to teach a wolf the alphabet. Though the wolf can mimic the priest's A, B and C, when told 'Now say them by yourself," he replies "I don't know how." "Say whatever you think it is, and spell," insists the priest. "A lamb!" replies the wolf, betraying both his inner thoughts and his unchanging, unchangeable nature. That human beings are the only reading animals has, of course, been asserted many times before and since. It is but a single instance of the long-standing and widespread commitment to anthropocentrism that would persuade us not just of humanity's unique reading ability, but of a knotted cluster of reassuring, mutually confirming truisms: that humanity is Nature's "most prominent object," that animals are means to human ends, that human beings are an inevitable or necessary axis for reflection. The grounds of these claims for human-centering have been many and varied, but two indispensable conceptions can be identified. On the one hand, it is frequently asserted that humanity is *exceptional*; on the other, that it is the *norm*. Further, within these complimentary, contradictory conceptions, it is possible to distinguish six separate dimensions of anthropocentric thought. I will explore these six dimensions using examples drawn from across literary, scientific and philosophical genres, and a range of historical periods, in order to untangle the enduring, bewitching spell of anthropocentrism.

Tom Tyler is Senior Lecturer in Philosophy and Culture at Oxford Brookes University. He has published widely on animals and anthropocentrism within philosophy, critical theory and the history of ideas. He is the author of *CIFERAE: A Bestiary in Five Fingers*, Posthumanities Series (Minneapolis: University of Minnesota Press, 2012), co-editor of *Animal Encounters* (Leiden: Brill, 2009), and editor of *Animal Beings* (Parallax #38, 12.1, 2006).

http://www.cyberchimp.co.uk/research/

http://history.brookes.ac.uk/staff/prof.asp?ID=729
Laura Brown, Nonhuman Subgenres: Animals and Innovation in Eighteenth-Century Literary Culture

Nonhuman animals give humans unusual opportunities to experiment with images, themes, and genres, and with representations of affinity and alterity, proximity and distance. This paper argues that these opportunities are rather new in the history of English literature. The rise of the animal in the literary imagination has its roots in the major historical changes that took place in the human-animal relationship in the seventeenth and eighteenth centuries, and it can play a significant role in our understanding of literary innovation. The depictions of trans-species love in the lap dog poem and the images of animal paradise in the dog novel can show us how some of these generic experiments functioned, during and beyond their own time.

Laura Brown is John Wendell Anderson Professor of English, Cornell University. She is the author of books and essays including *Homeless Dogs and Melancholy Apes: Humans and Other Animals in the Modern Literary Imagination* (New York: Cornell University Press, 2010).

http://english.arts.cornell.edu/people/?id=75

http://vivo.cornell.edu/display/individual22924

Cary Wolfe, Wallace Stevens's Birds

Birds comprise arguably one of the most storied *topoi* in Anglo-American poetry—and particularly in the Romantic genealogy that runs from Keats's nightingale, Shelley's skylark, and Poe's raven to the birds that appear centrally in Wallace Stevens's "Sunday Morning" and "Thirteen Ways of Looking at a Blackbird." In fact, two of Stevens's most important birds appear in the poems that end his two major collections: "Not Ideas About the Thing But the Thing Itself" (in *The Collected Poems*), and "Of Mere Being" (in *The Palm at the End of the Mind*). Stevens is drawn to the bird *topos* for a number of reasons at different points in his career—their usual associations with transcendence and freedom, their exoticism, his desire for a perceptual freshness and fecundity of which they are often the index. But most of all, I think, Stevens is fascinated by birds because of their intensely inhuman embodiment of a subjectivity, a point of view, at once recognizable and yet utterly foreign—a strangeness for which even the term "animal" would seem a domestication. This essay will argue that the bird in Stevens is above all a figure for the complexities that attend the problem of how "observation" produces the system/environment relationship (in systems theory parlance)—a problematic everywhere foregrounded in the familiar Romantic thematics of Imagination vs. Nature that Stevens quite conspicuously inherits. Drawing primarily on the work of Niklas Luhmann (and in particular *Art as a Social System*, "A Redescription of `Romantic Art,'" and "Notes Toward the Project `Poetry and Social Theory'"), I will attempt to elucidate how in the bird *topos* of Stevens, the lines of animal studies and posthumanism cross in a way that subordinates the problem of the animal other to the more radically inhuman or ahuman otherness of a machinic dynamics of paradoxical observation that is not limited to animal and human bodies, but in fact (if we believe Luhmann and Derrida) "traverses the life/death relation" (to use Derrida's phrase).
turn, paying attention to the complex dynamics of the bird topos in Stevens allows us to unlock the most fundamental fact about his poetry, in particular his poetry after *Harmonium*: that it is precisely when Stevens is at his most insistently paradoxical that he is at his most rigorous.

Cary Wolfe is Bruce and Elizabeth Dunlevie Professor of English, Rice University. He is the author and editor of many books and essays including *Before the Law: Humans and Other Animals in a Biopolitical Frame* (Chicago/London: University of Chicago Press, 2013), *What is Posthumanism?* (Minneapolis: University of Minnesota, 2010), and *Animal Rites: American Culture, the Discourse of Species, and Posthumanist Theory: American Culture, the Discourse of Species and Posthumanism* (Chicago/London: University of Chicago Press, 2003).

http://english.rice.edu/wolfe.aspx

**Closing Plenary: Sunday 20th July**

**Erica Fudge, Farmyard Choreographies: Or, Reading Invisible Cows in Early Modern Culture**

How do we read animals that have left almost no textual traces? That is the central question here. Following a path from the 2001 foot and mouth outbreak, and the work of John Law and Donna Haraway, through Renaissance dance manuals (encountering some drunks in a court masque along the way), the paper will end up in the fields and farmyards of early seventeenth-century Essex, chasing glimpses of human-livestock interactions. The fact that all we have are glimpses reveals the problem I am addressing in my attempts to understand the relationships that existed between humans and livestock in this period. We get only glimpses of these relationships because the culture of the farmyard - my term for the shared world of humans and livestock animals - was largely tacit. What kind of ‘reading’ might we do when we are engaging with texts that are not there? What kind of relationships can we track when the cows are invisible? The evidence that I use to begin to answer these questions is early modern, but I hope that some of the implications might have a wider resonance in animal studies.


http://www.strath.ac.uk/humanities/courses/english/staff/fudgeericaprof/

http://strathclyde.academia.edu/EricaFudge
Panel Schedule (Provisional)

Thursday 17th July.

Session One 16.30 – 18.00

Panel One – G.03: Dickens’ Dogs
Elisha Cohn, ‘The Way of the Dog: Dickens and the Limits of the Person’

Ben Westwood, ‘Dogs, Farming, and the Metamorphosis of Genre in Oliver Twist’

Jennifer McDonell, ‘Dangerous Dogs and the New Poor Law: Reading Dickens’s Bull’s eye’

Panel Two – HRI 1: Postcolonial Animals
Wendy Woodward, ‘Reading closure: human-nonhuman border crossings and endings in Gillian Mears’ Foal’s Bread and Ibrahim al-Koni’s Gold Dust’

Yvonne Kaisinger, ‘Reading Animals in Contemporary Postcolonial Texts’

Thomas Lynn, ‘Rogue, Politician, Hero: Tortoise and Trickster in Achebe’s Fiction’

Panel Three – HRI 2: Shakespeare’s Animals
Laurie Murphy, ‘DomestiKateing the Shrew: Discipline and Submission in Shakespeare’s The Taming of the Shrew’

Gerard Sargent; ‘…not subject to a beast?: Bestial Sovereignty and the Rejection of Exile in Timon of Athens’

Mareile Pfannebecker, ‘Early modern bêtise: stubborn animal politics in Shakespeare’s plays’

Panel Four – Jessop 1: Irish Animal Narratives
Lucy Collins, ‘“When shall thy feeling powers awake”: Cruelty to Animals in Poetry from Eighteenth-century Ireland’

Maureen O’Connor, ‘Myth and Mutation in Edna O’Brien’s Fiction’

One more TBC.

Panel Five – Jessop 2: Aesthetics, Ethics, Truth
Monica Flegel, ‘I declare I never saw so lovely an animal!’: Beauty, Individuality, and Objectification in 19th-Century Animal Autobiographies’

Will Abberley, ‘Animal Cunning: Anecdotal Narrative and Theory of Mind in Victorian Comparative Psychology’

Ted Geier, ‘Insufferable Community: Romantic Nonhumans’
**Friday 18th July**

**Session Two 10.10 – 11.30**

**Panel One – G.03: Animals on Film**  
Micheal Lawrence, ’Muybridgean Motion/Materialist Film: Malcolm Le Grice's *Berlin Horse* (1970)’

Laura McMahon, ’Beyond an ontology of film/the animal: Denis Côté's *Bestiaire* (2012)’

Paul Jenner, “Thus inevitably does the universe wear our colour”: *Upstream Color*, transcendentalism, and the question of the animal

**Panel Two – HRI 1: Animals in Science**  
Kaori Nagai, ’Kangaroo Notebook: Huxley’s Eutherian journey’

Irene Fizer, ’Abandoned Eggs and Vagrant Apes: The Natural History of Female Bastardy in Mary Wollstonecraft’s *The Wrongs of Woman*’

Candice Allmark-Kent, ‘Practical Zoocriticism: Science, Sentience and Storytelling’

**Panel Three – HRI 2: Thinking Language**  
Rodolfo Piskorski da Silva, ’The Totem of Oedipus, the Taboo of Incest, and the Writing of the Animal’

Wen-lin Lan, ’Physical and Linguistic Violence in *The Dogs of Babel’*

Anja Höing, ’Writing Animals: Culture Transmission in Talking Animal Stories’

**Panel Four – Jessop 1: Violent Encounters**  
Shannon Lambert, “An Unbearable Sight”: Early Modern Bear-Baiting and Becoming-Animal’

Kim Stallwood, ’Topsy, An Elephant We Must Never Forget’

Dan Misheiker, ’Humane and Non-Humane Animals in the Writings of Isaac Bashevis Singer for Adults and for Children’

**Panel Five – Jessop 2: Beasts of the Long Eighteenth Century**  
Tyler Groff, ’Interspecies Geography: Hunting, Landscape, and Territoriality in William Somerville’s *The Chase’*

Adela Ramos, “An Animal of a Different Species”: Hares, Women, and Anthropomorphism in Henry Fielding’s *Joseph Andrews* and *Tom Jones’*

James P. Carson, ’The Centrality of the Dog in Wordsworth’s *Poems, in Two Volumes* (1807)’
Session Three 11.45 – 12.45.

Panel One – G.03: *Kafka’s Animals*
Joseph Anderton, ‘Dogdom: The Unknowable World of Canines in Kafka, Beckett and Auster’

Kári Driscoll, ‘The Animality of the Text: Kafka’s Zoopoetics’

Panel Two – HRI 1: *Reading the Literary Slaughterhouse*
Derek Ryan, ‘Flesh, Filth, *Flush*: Bovine Territories in Victorian London’

Sune Borkfelt, ‘Reading Slaughter: Non-Human Animals, Concealment, and Literary Abattoirs’

Panel Three – HRI 2: *(Th)Ink Sacs*
Abi Curtis, ‘Squiddity’

Laura Ettenfield, ‘*Nautilus*: government and polypi’

Panel Four – Jessop 1: *Bee Politics*

Rachel Rochester, ‘Honey bees, Migrant Labor, and the Commodification of Sadness in Salvador Plascencia’s *The People of Paper*’

Panel Five – Jessop 2: *Abject Beasts and Contaminations*
Maggie Berg, ‘Queerness and the Threat of Rabies in Charlotte Brontë’s *Shirley*’

Silvia Granata, “‘Above, below and beside us’: Representations of Rats in the Victorian Era’

Session Four 14.00 – 15.20.

Panel One – G.03: *Genetic Narratives and Future Animals*
James Barilla, ‘Furry Machines: Where Tame Animals Meet Wild Technology’

Brett Mizelle, ‘“Our Strongest Trait is Your Success”: Reading Genetic Narratives of Pigs and Horses’

William Viney, ‘Are twin studies the closest we get to doing animal experiments on humans?’

Panel Two – HRI 1: *Animals in Nineteenth-century Cityscapes (and Beyond): Presence, Presentation, Preservation*
Roman Bartosch, ‘Creaturely Poetics and Urban Texts: Crossing the Species Boundary in Nineteenth-century Tales of the Nonhuman’

Anja Schwarz, ‘Schomburgk’s Chook: A human/animal biography of Berlin’s Malleefowl’

Aline Steinbrecher, ‘Lost! – Missing-Dog Reports in Newspapers of the Early Nineteenth Century’
Panel Three – HRI 2: Reading Shapeshifting Narratives
Joanna Coleman, “Humans Happened to Me”: Shapeshifting in Contemporary Fairy Tales’
Susan Richardson, ‘Writing On All Fours’
Jo Blake Cave, ‘Ecology for Girls, or, How I Met Trickster on my Way Down’

Panel Four – Jessop 1: Reading Animal Data
Chris Pak, “‘His Labor is a Chant, / His Idleness a Tune’: A Corpus Linguistic Analysis of Representations of the Bee in News Media’
Julian Good, ‘Twentieth Century Foxes’
Clare Archer-Lean, ‘Reading and Storying Animal Sentience in a Community Book Club Context’

Panel Five – Jessop 2: Ways of Reading
Susan Walsh, ‘The Hieroglyphic Animal’
Camilla Bostock, ‘Shrinkers: the (Im)possibilities of Reading Animals’
Virginia Richter, ‘Mon semblable, mon singe? Anti-Anthropomorphism in Colin McAdam’s A Beautiful Truth’

Session Five 15.30 – 16.30.
Panel One – G.03: Animals as Political and Legal Subjects
Dinesh Wadiwel, ‘Robbing Peter to Pay Paul: Marx, Derrida and the Animal as Commodity’
Christina Stephens, ‘Enter the Void: Ontology and Rights in Frankenstein’

Panel Two – HRI 1: Theorising Activism
Jessica Ison, ‘Queering speciesism: mourning as activism’
Eva Giraud, ‘Performing Animal Capital: critical practices of representation in grassroots activism’

Panel Three – HRI 2: Anim(al)ation
Victoria De Rijke, ‘Reading Animation Biopolitically: the Fox and Wolf dichotomy’
Sean Meighoo, ‘Reading HumAnimAllegories’

Panel Four – Jessop 1: Animals at Sea
Michaela Castellanos, “‘The Peculiar Terror He Bred’- Materializing Moby-Dick in the Nineteenth Century Order of Nature’
Laura Pearson, ‘(Re-)Imagining “White Death” in Matt Dembicki’s XOC: The Journey of a Great White’
Panel Five – Jessop 2: Hardy's Animal Encounters
Adrian Tait, 'Hardy's Animal Encounters as "Conversazione"

Anna West, 'Mrs Yeobright and the Adder: The Ethics of Encounter in Thomas Hardy's The Return of the Native'

Saturday 19th July

Session Six 10.10 – 11.30

Panel One – G.03: Children and Animals
Undine Sellbach, 'The Big and Small of the Entomological Imagination in Childhood'
Kelly Hübben, 'Animals eating animals: Ethical and ideological implications of meat consumption in picture books for young children'
Richard De Ritter, "‘Guided by Instinct’: John Aikin's The Transmigrations of Indur and the Limits of Reason'

Panel Two – HRI 1: Digital Animal Narratives
Melissa Bianchi, 'Playing as Animals: Reading Animal Avatars and Animal Altery in Digital Games'
Kathleen Peplin, 'Kittens and Stilettos – Crush Films, Freedom of Expression, and Digital Media'
Venetia Robertson, 'Autobiographical Animals: Mythologies and Ontologies in the Online Therianthropy Community'

Panel Three – HRI 2: Medieval Beasts
Katrin Boniface, 'Horses as Status Symbols in Medieval Europe'
Lydia Zeldenrust, 'More Serpent than Woman? How to Read Animals and Half-Animals in the Medieval Chivalric Romance of Mélusine'
Abi L. Glen, 'Creatures of Habit: (anti-) feminist animal imagery in the "'Ancrene Wisse"'

Panel Four – Jessop 1: Embodiment and Identity
Su Chiu-Hua, 'Training, Stereotypy, Assembly: A Posthuman Perspective'
Allison Cattell, 'Metaphors of the human/animal: Semiotic and diegetic bodies in Brokenbrow'
Leah Philips, "‘Shapeshifters: Animals (or humans?) in Disguise"
Session Seven 11.45 – 12.45.

Panel One – G.03: Traumatic Encounters
Lynn Turner, ‘Stuck in the Throat: the Animal as the new Real’
Sue Vice, “‘The Ambivalence of the Monstrous”: Wolves in Holocaust Literature’

Panel Two – HRI 1: Writing Animal Spaces
Victoria Googasian, ‘A New Route Home: Writing Disaster through Animal Eyes’
Dominic O’Key, ‘The Zoo in Crisis’

Panel Three – HRI 2: Performance
Erica Tom/ Christopher Myers, ‘Seeing Horses, Horses Seeing’
Justin Grize, ““A Nest of Nightingales in her Belly”: Avian Presences on the Opera Stage’

Panel Four – Jessop 1: Austen’s Animals
Barbara Seeber, ‘Pug and Other Pets in Mansfield Park.’
Diana Webber, ‘To “Keep the saddle”: Equestrian Imagery in Jane Austen and Eighteenth-century Pornography’

Session Eight 14.15 – 15.35.

Panel One – G.03: Ethics of Eating
Katherine Ebury, ‘Animal Pain and Capital Punishment in Beckett’
Emelia Quinn, ‘The Intersection between Meat-eating Cultures and Contemporary British Muslim Identity Construction in Nadeem Aslam’s Maps for Lost Lovers and Robin Yassin-Kassab’s The Road from Damascus’
Paul Ferguson, “‘Me eatee him up’: Unravelling Binaries in Robinson Crusoe and Cloud Atlas’

Panel Two – HRI 1: Mourning, Death, Finitude
Fiona Law, ‘Vulnerability in the City: Reading Healing Narratives in Asian Animal Films’
Jopi Nyman, ‘Reading and Re-Writing Horses: Encounters in/with Follyfoot Fanfiction’
Monica Mattfeld, ‘The Spanish Horse: Text, Matter and Memorialization in Astley’s Amphitheatre’

Panel Three – HRI 2: Animal Others
Kathryn Bird, “‘The house won’t seem right without that old hound in it”': ghostly dogs, haunted houses and the founding of the welfare state in Sarah Waters’ The Little Stranger
Naomi Booth, ‘Amphibians, Vampires and Dark Ecology’
Antonia Perikou, ‘Untamed Animot: Bestial Representations of Otherness in Angela Carter’s fairy tales’
Panel Four – Jessop 1: Animal Art, Ways of Seeing
Stephen F. Eisenman, 'The 18th Century Hierarchy of Genres and the Human/Animal Class-Struggle’
Rhiannon Galla, 'Creating a Difference: Animals and Contemporary Art’
Anne Milne, 'Portrait, Landscape, Portrait: Seeing the Animal and the Animal Artist in Eighteenth-Century Animal Portraits’

Panel Five – Jessop 2: Reading Vivisection
Hadas Marcus, 'Protesting Vivisection: Twain’s A Dog’s Tale and Rosen’s film adaptation of Adams’s The Plague Dogs’
Susan Hamilton, ‘Animals in/as Genre: Serial Genre and/as Social Action in the Victorian Anti-Vivisection Press’
Nadia Farage, ‘Around the causes of a tale: Machado de Assis on vivisection’
Sunday 20th July

Session Nine 9.10 – 10.30

Panel One – G.03: ‘A shape and a fleeting harmony’: Speaking of animal form
Susan McHugh, ‘Sacrificing Sacrifice, or How Stories of Mass Killings Take New Forms for Animal Studies’
Steve Baker, ‘Improbable Evidence’
Garry Marvin ‘Creating Form and Emotion: The Ideals of Harmony in the Spanish Bullfight’

Panel Two – HRI 1: Canadian Animals
Belinda Kleinhans, ‘Polite to animals? Canadian contemporary animal poetry as a modern bestiary of human-animal relationships’
Lee Frew, “’I never let the facts get in the way of the truth!’: Scientism, the Settler Subject, and Farley Mowat’s Never Cry Wolf

Panel Three – HRI 2: Animals in Poetry
Jane Spencer, ‘Communing with an Ass’
John Stokes, “’A Question of Perspective”: Uccello’s “Night Hunt” and the modern poet

Panel Four – Jessop 1: Writing, Reading, Teaching
Roberto Marchesini, ‘Subjectivity and Animal Learning’
Rowena Braddock, “’Refiguring the Zoological ”I”: Reading the Derridean Animalséance in Virginia Woolf’s A Room of One’s Own’
Ben De Bruyn ‘Classroom Animals. Posthumanism, Creative Writing and Experimental Fiction

Panel Five – Jessop 2: Hunting
Percy Chao Xie, ‘The Extended Sympathy: An Ecological Reading of Hart-Leap Well’
Alison Acton, ‘Foxhunting Tales: The Hunter in Foxhunting Literature’
Claire Cazajous-Augé, “’She couldn’t stop marveling at how few clues there were’: Tracking Animals in Rick Bass’s Short Stories’