Programme

Monday 2 July

9.00-10.00 **Registration/Welcome**

10.00-11.15 **Session 1 a: Music and Poetry** (Room ST273)
Chair: Helen Abbott

10.00 Peter Dayan (University of Edinburgh), Wh

11.50 James Garratt (University of Manchester), 'Literature's protest against the rise of music': Realignments and Conflicts in German Literary and Musical Discourse of the 1850s

12.25 Matthew Riley (University of Birmingham), The Genre of Romanticism: E.T.A. Hoffmann's other 'Musical Writings'

Exhibition (Room ST276)

During the conferendT2 1 TfoBDChall be eion

Abstracts

Helen Abbott (University of Wales, Bangor), 'La Partition' or ‘The Great Divide’. Performing Poetry as Music:

Noelle Chao (University of California, Los Angeles), Music and Radcliffe's Gothic: Listening and Performance in

(or an unsynchronised reading) which reveals musical functions at odds with the apparent dynamics of the words. This need not be seen

Mark Everist (University of Southampton), Mozart and the Nineteenth-Century Parisian Press: the Musicography of Blaze de Bury

Nineteenth-century Paris boasted the most

Kelly J. Maynard (University of California, Los Angeles), 'Anatomical

preparations' and the Wagnerian Drama in Early Third-Republic France

As a budding young medical student, Pierre Bonnier penned a series of 'Documents of Experimental Criticism' for the fledgling *Revue Wagnésenne* in Paris in the mid-1880s in an attempt to map out his basic critical assertion that a Wagnerian work was literally a living, biological organism. His dedication to concrete

The concept of the *transposition d'art* has often been used in discussions of Romantic

wrote of the *Ring* cycle in 1913 that: ‘The bawling sentim

Studies. Drawing on the latter's historical fram