

Victorian Scale & Perspective

NAVSA 2010 MONTRÉAL

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Jason Camlot (Concordia University)
Michael Eberle-Sinatra (Université de Montréal)
Monique Morgan (McGill University)

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Canada



Dear Conference Delegate:

Welcome to the 2010 NAVSA conference on “Victorian Scale & Perspective.”

All conference sessions as well as the opening reception and closing banquet will be held at the Delta Montréal (475 av. President-Kennedy), a hotel that is situated in the heart of the city. A detailed floor plan of our conference space in the hotel can be found at the end of this program.

Please note that coffee and refreshment breaks will take place on the Mezzanine level, and the book display is located in the Upper Lobby. For lunch and dinner ideas we recommend that you visit the “Montreal Links” page of the NAVSA 2010 website:

navsa2010.wordpress.com/montreal

Your conference packet contains a variety of flyers as well as your name tag, a drink ticket for the opening reception, and a banquet ticket (if you have registered for the banquet). Please make sure that you have the tickets on hand when attending these events. We have also indicated your meal choice on the back of the banquet ticket so that you can present this information to the waiter at the banquet.

We are pleased and honoured to be hosting you in Montréal for NAVSA 2010, and we wish you a stimulating, productive and enjoyable conference.

Sincerely,

Jason Camlot, Michael Eberle-Sinatra and Monique Morgan

(THE NAVSA 2010 ORGANIZING COMMITTEE)

Conference at a Glance

Thursday November 11

8.30 – 10.00 SESSION ONE

| | |
|----------------------------------|-------------|
| 1A Time, Proportion, Perspective | (Beethoven) |
| 1B Poetic Scales | (Brahms) |
| 1D Points of View | (Opus 2) |
| 1E Parahuman, Posthuman | (Opus 1) |
| 1F Painting & Word Painting | (Vivaldi) |

10.00 – 10.30 Coffee Break (Mezzanine)

10:30 – 12:00 SESSION TWO

| | |
|------------------------------|-------------|
| 2A Experimental Perspectives | (Beethoven) |
| 2B WORKSHOP: LINDA SHIRES | (Brahms) |
| 2C Poetry and Perspective | (Chopin) |
| 2D Acting, Staging, Viewing | (Opus 2) |
| 2E Fictional Bodies | (Opus 1) |
| 2F Illustrations | (Vivaldi) |

12.00 – 1:15 Lunch Break

1.15 – 2.45 SESSION THREE

| | |
|--------------------------|-------------|
| 3A Celebrity | (Beethoven) |
| 3B Microscopic | (Brahms) |
| 3C Up Close and Personal | (Chopin) |
| 3D Fictional Spectres | (Opus 2) |
| 3E Fictional Experiments | (Opus 1) |
| 3F Little Books | (Vivaldi) |

2.45 – 4.15 SESSION FOUR

| | |
|-----------------------------------|-------------|
| 4A Long Poems, Short Poems | (Beethoven) |
| 4B SEMINAR: STEFANIE MARKOVITS | (Brahms) |
| 4C Eliot & Consciousness | (Chopin) |
| 4D Grubby Gissing | (Opus 2) |
| 4F History in Fiction & Criticism | (Vivaldi) |

Thursday November 11 Continued

| | |
|------------------------------------|-------------|
| 4.15 – 4.45 Refreshment Break | (Mezzanine) |
| 4.45 – 6.15 SESSION FIVE | |
| 5A Double Vision | (Beethoven) |
| 5B Fin-de-Siècle Bodies | (Brahms) |
| 5C Measuring Faith | (Chopin) |
| 5D Revisiting the Novel | (Opus 2) |
| 5E Pain & Suffering | (Opus 1) |
| 6:30 – 7:45 PLENARY SPEAKER | |
| 5P Plenary Lecture: Herbert Tucker | (Opus 1) |
| 8.00 – 9.00 OPENING RECEPTION | (Opus 2) |

Friday November 12

| | |
|--|-------------|
| 8.30 – 10.00 SESSION SIX | |
| 6A Print Contexts | (Beethoven) |
| 6B Longing in Victorian Visuality | (Brahms) |
| 6C Beauty & Habit | (Chopin) |
| 6D Re-Approaches | (Opus 2) |
| 6E Major & Minor | (Opus 1) |
| 6F Masculine Space & Time | (Vivaldi) |
| 10.00 – 10.30 Coffee Break | (Mezzanine) |
| 10:30 – 12:00 SESSION SEVEN | |
| 7A WORKSHOP: RICHARD MENKE | (Beethoven) |
| 7B Resized and Framed | (Brahms) |
| 7C Architecture | (Chopin) |
| 7D Virtual Perspectives: Fiction's "As If" | (Opus 2) |
| 7E Voices: Animal & Human | (Opus 1) |
| 7F Sympathetic Perspectives | (Vivaldi) |

Friday November 12 Continued

12.00 – 1:15 Lunch Break

1.15 – 2.45 SESSION EIGHT

| | |
|----------------------------------|-------------|
| 8A Scale and Perspective of Form | (Beethoven) |
| 8B Seeing, Playing, Replaying | (Brahms) |
| 8D Omniscience | (Opus 2) |
| 8E Foreign Plants & People | (Opus 1) |
| 8F Photography | (Vivaldi) |

2.45 – 4.15 SESSION NINE

| | |
|---------------------------------|-------------|
| 9A SEMINAR: JAMES BUZARD | (Beethoven) |
| 9B Animals, Humans, and Justice | (Brahms) |
| 9C By Rail, By Sea | (Chopin) |
| 9D Us & Them | (Opus 2) |
| 9E Seeing the Real | (Opus 1) |
| 9F Rooms & Buildings | (Vivaldi) |

4.15 – 4.45 Refreshment Break (Mezzanine)

4.45 – 6.15 SESSION TEN

| | |
|------------------------------|-------------|
| 10A Tiny Creatures | (Beethoven) |
| 10B Ruskin | (Brahms) |
| 10C Gaskell & Dickens | (Chopin) |
| 10D Math & Logic | (Opus 2) |
| 10E Reading Bodies | (Opus 1) |
| 10F Global History & Fiction | (Vivaldi) |

6:30 – 7:45 PLENARY SPEAKER

10P Plenary Lecture: Bernard Lightman (Opus 1)

Saturday November 13

8.30 – 10.00 SESSION ELEVEN

| | |
|-----------------------------------|-------------|
| 11A Big Novels | (Beethoven) |
| 11B Victorian Reading Communities | (Brahms) |
| 11C Critical Perspective | (Chopin) |
| 11D Novels in Perspective | (Opus 2) |
| 11E Education | (Opus 1) |
| 11F Views of the East | (Vivaldi) |

10.00 – 10.30 Coffee Break (Mezzanine)

10:30 – 12:00 SESSION TWELVE

| | |
|--|-------------|
| 12A Temporality | (Beethoven) |
| 12B WORKSHOP: VANESSA REMINGTON | (Brahms) |
| 12C Perception and Boundaries | (Chopin) |
| 12D Detective Perspectives | (Opus 2) |
| 12E Nation & Empire | (Opus 1) |
| 12F Victorian Close Reading to 21st-Century Digital Reading | (Vivaldi) |

12.00 – 1:15 Lunch Break

1.15 – 2.45 SESSION THIRTEEN

| | |
|--------------------------------|-------------|
| 13A Editing Pater Then and Now | (Beethoven) |
| 13B Eastern Views | (Brahms) |
| 13C Dickens' People & Politics | (Chopin) |
| 13D Growth & Maturation | (Opus 2) |
| 13E Size Matters | (Opus 1) |
| 13F Animal Measurements | (Vivaldi) |

2.45 – 4.15 SESSION FOURTEEN

| | |
|-------------------------------|-------------|
| 14A SEMINAR: CANNON SCHMITT | (Beethoven) |
| 14B Conditions of England | (Brahms) |
| 14C Animal Perspectives | (Chopin) |
| 14E Getting the Details Right | (Opus 1) |
| 14F Viewing Pater's Mind | (Vivaldi) |

Saturday November 13 Continued

4.15 – 4.45 Refreshment Break (Mezzanine)

4.45 – 6.15 SESSION FIFTEEN

- 15A Optical Genre (Beethoven)
- 15B The Last Victorian Novel (Brahms)
- 15C Mini (Chopin)
- 15D Authorship (Opus 2)
- 15E Television for Victorianists (Opus 1)
- 15F Cybercodes (Vivaldi)

6:30 – 7:45 PLENARY SPEAKER

- 15P Plenary Lecture: Regenia Gagnier (Opus 1)

8.00 – 10.00 CLOSING BANQUET (Opus 2)

SCHEDULE OF EVENTS

SCHEDULE OF EVENTS

Thursday November 11

8.30 – 10.00 SESSION ONE

1A : Time, Proportion, Perspective (Beethoven)

ADELA PINCH (U of Michigan) : Chair

Adela Pinch (U of Michigan)

Rhyme's End

Emily Harrington (Penn State U)

'Tender Measures': The Slight Poetics of Dollie Radford

Beth Newman (Southern Methodist U)

Alice Meynell's Double Exposures

1B : Poetic Scales

(Brahms)

VERONICA ALFANO (Princeton U) : Chair

Naomi Levine (Rutgers)

Trebled Beauty: William Morris's Terza Rima

Lorraine Wood (Brigham Young U)

Filling in the Blanks: Dante Gabriel Rossetti's Missing Music

Alan Young-Bryant (Cornell U)

"Now while the song withdraws": D.G. Rossetti

and the Subject of Sound

1D : Points of View

(Opus 2)

LAUREL BRAKE (Birkbeck, U of London) : Chair

Ashly Bennett (Cornell U)

"I Shame to Say": Narration and Emotional Perspective

In *Vanity Fair*

Margaret Rennix (Harvard U)

Distortions of Perception: Consciousness and First-

Person Narration in Charles Dickens and Henry James

Hilary Edwards (Florida Atlantic U)

"...[I]nward and outward being woven": Pater, Wittgenstein

and the Life of Sentences

1E : Parahuman, Posthuman (Opus 1)

FIONA COLL (U of Toronto) : Chair

Robin Durnford (Mount Saint Vincent U)

Galton and Telegraphy: Perspectives on a
Posthumanous Victorian

Jill Galvan (Ohio State U)

Victorian Posthumanity: Perspective on the Séance

Vanessa L. Ryan (Brown U)

"Hypnotizing" the Reader: Arnold Bennett's Fiction and Second
Person Narration

1F : Painting & Word Painting (Vivaldi)

CATHERINE ROACH (Cornell U) : Chair

John Paul Kanwit (Ohio Northern U)

Fencing an Artwork with Difficulty: Impressionism, Elitism and
the Victorian Art Critic

Rebecca Rainof (The Catholic U of America)

Perspectives on Adaptation: Van Gogh's Drawings of *Silas Marner*
and George Eliot's "Pictures of the Mind"

Alison Syme (U of Toronto)

The Statue's Perspective

Nancy Rose Marshall (U of Wisconsin-Madison)

"The Feeling of Memory": Dante Gabriel Rossetti and Victorian
Understandings of Somatic Recollection

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10.00 – 10.30 Coffee Break (Mezzanine)

...

10:30 – 12:00 SESSION TWO

2A : Experimental Perspectives (Beethoven)

JULIE M. WISE (U South Carolina) : Chair

Brooke Cameron (Concordia U)

Sisters of the Type: Feminism and Socialism in *The Type-Writer Girl*

Tracy J.R. Collins (Central Michigan U)

New Technology Brings New Perspective: Frances
Willard and the Bicycle

Julie M. Wise (U South Carolina)

Keeping the Mind: Dollie Radford's Tragic Diary

2B : WORKSHOP

(Brahms)

LINDA SHIRES (Yeshiva University)

Hardy's Poetry and the Question of Interart Analysis

2C : Poetry and Perspective

(Chopin)

ALAN YOUNG-BRYANT (Cornell U): Chair

Ken Crowell (Purdue U)

Indispensible Latest Addenda: *Amours De Voyage*
and Poetic Perspective

Nathan K. Hensley (Macalester College)

The Wreck, the Loss, the Lyric: Hopkins' Universal Particulars

Heather McAlpine (U of the Fraser Valley)

"Ring and tell of him": Hopkins' Hieroglyphics
and the Poetics of Particularity

2D : Acting, Staging, Viewing

(Opus 2)

RENATA MILLER (City College of CUNY): Chair

Amy Lehman (U of South Carolina)

Double Consciousness in Victorian Acting: a Split
Perspective on the Self

Gregory Mackie (U of British Columbia)

"Written in Paris in the XIX century": Staging the Renaissance in
Wilde's *Duchess of Padua*

Michael Meeuwis (U of Chicago)

Everyone's Theater: Victorian Diaries, Theatrical Reception, and the
History of the Novel, 1860-1914

2E : Fictional Bodies

(Opus 1)

SARA BEAM (U Tulsa): Chair

Catherine Cronquist Browning (U of California, Berkeley)

Shrinking Bodies, Expanding Scopes: Diminutive Omniscience in the
Victorian Child Fantasy Novel

Martin Danahay (Brock U)

Size Matters: Mr. Hyde, Eugen Sandow and their Descendants

Abigail Dennis (U of Toronto)

"I never was so small as this before": Perspectival Transformation
via Alimentation in *Alice's Adventures in Wonderland*

2F : Illustrations

(Vivaldi)

REBECCA RAINOF (The Catholic U of America): Chair

Sara R. Danger (Valparaiso U)

Women at the Window: Women Writing in the Age
of Popular Illustration

Dorice Elliott (U of Kansas)

"Transported to Botany Bay": Social Class in
Nineteenth-Century Convict Broadside

Alexander Bove (Ohio Northern U)

"Backwards on the Wrong Side": Dickens' Uncanny Coffee Room
Perspective

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12.00 – 1:15 Lunch Break

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1.15 – 2.45 SESSION THREE

3A : Celebrity

(Beethoven)

SARA R. DANGER (Valparaiso U) : Chair

Margo Beggs (U of Toronto)

General Tom Thumb, Isambard Kingdom Brunel, and Harriet
Hosmer: Sideshow Aesthetics and Celebrity in Mid-Victorian
Portrait Photographs

Joanna Collins (U of Pittsburgh)

(Too Much?) Intimacy at a Distance: Figuring the Victorian Celebrity at
Home, 1877-1893

Marie Léger St Jean (U of Cambridge)

'Popular' Authors in Dialogue: Robert Louis Stevenson and James
Malcolm Rymer's Diverging Perspectives on Large-Scale Reading

3B : Microscopic

(Brahms)

CATHERINE CRONQUIST BROWNING (UC Berkeley): Chair

Alison Wood and Eric Mills (King's College London / Dalhousie U)

Small Wonders: Zoological Microscopy and the Writing of Nature in
Late Nineteenth-Century Britain

Meegan Kennedy (Florida State U)

'In each object, a thousand others': Recursion, the Microscope, and the
Scientific Imagination

Tamara S. Ketabgian (Beloit College)

Seeing Machines and Reading Machines: H. G. Wells and
Scientific Faith

3C : Up Close and Personal

(Chopin)

JESSICA MURPHY (Vanier College): Chair

Jennifer Beauvais (Concordia U)

Displacing Deformity: Gothic Representations of the Homosexual Body at the *Fin-de-Siècle*

Stephanie King (Columbia U/Concordia U)

Mutilated Patrimony in *The Picture of Dorian Gray* and *The Hound of the Baskervilles*

Anna Lepine (John Abbott College)

"Look, look!": The Spectacle of Spinster Childbirth in *The Rejuvenation of Miss Semaphore* and *She*

Jessica Murphy (Vanier College)

Shape, Size, and the Woman-Child of Victorian Fiction

3D : Fictional Spectres

(Opus 2)

JILL GALVAN (Ohio State U): Chair

Christopher M. Keirstead (Auburn U)

Wild Ride: Dickens, Disney, and the Mobile Ethics of *A Christmas Carol*

Jill Rappoport (Villanova U)

Theft, Benevolence, and Selfhood in *A Christmas Carol*

Vicky Simpson (Dalhousie U)

"I... looked at it all in amaze": Perspective Effects in Gaskell's *Old Nurse's Story*

"The

3E : Fictional Experiments

(Opus 1)

MICHAEL MEEUWIS (U of Chicago): Chair

Cara Leitch (U of Victoria)

Finding the Way Forward by Going Back: Re-contextualizing a Forgotten Novel

Renata Miller (City College of CUNY)

Tennyson, Irving, Terry: The Staging of Becket

Sharon Weltman (Louisiana State U)

Sweeney Todd and 'Hector, the Black Boy': Theatrical, Visual, and Narrative Perspectives

3F : Little Books

(Vivaldi)

DORICE ELLIOTT (U of Kansas): Chair

Linda H. Peterson (Yale U)

Little Books of Poetry: From Radical to Chic

Catherine Roach (Cornell U)

Pocket Museums: Handheld Guides to Nineteenth-Century Collections

Kathryn Crowther (George Institute of Technology)

"The Age of the Miniature Book": Nineteenth-Century Nostalgia and the Culture of Book Production

2.45 – 4.15 SESSION FOUR

4A : Long Poems, Short Poems

(Beethoven)

JASON RUDY (U Maryland): Chair

Elizabeth Helsinger (University of Chicago)

Lyric Minimalism

Veronica Alfano (Princeton University)

Baby Talk: Infantile Songs in Tennyson's *The Princess*

Catherine Robson (University of California, Davis)

The Long and Short of It: The Metrics of Recitational Culture in Great Britain and the United States

4B : SEMINAR

(Brahms)

STEFANIE MARKOVITS (Yale University)

Adulterated Forms: Violet Fane, the Verse-Novel, and the Scales of Love

4C : Eliot & Consciousness

(Chopin)

KATHLEEN MCCORMACK (Florida International U): Chair

Alexandra Carruthers (U of Alberta)

George Eliot's Representations of Individual Perspective and Collective Agency: What's Really Radical in *Felix Holt*, *The Radical*

Andrea Charise (U of Toronto)

"So withered and shrunken a life": Old Age and Metaphors of Diminution in *Silas Marner*

Athena Vrettos (Case Western Reserve U)

The Curious Effects of Mental Clutter: Expanding and Contracting Consciousness in *Middlemarch*

4D : Grubby Gissing

(Opus 2)

VANESSA RYAN (Brown U): Chair

Fiona Coll (U of Toronto)

Wishing for a Machine: The Distanced Self in George Gissing's
New Grub Street

Simon Reader (U of Toronto)

George Gissing's Useless Art

Zach Samalin (CUNY)

The Gross, The Bad, and The Grubby: George Gissing and the
Ideology of Repulsion

4F : History in Fiction & Criticism

(Vivaldi)

MARY JEAN CORBETT (Miami U): Chair

Lauren Gillingham (U of Ottawa)

Popular Fiction and Contemporaneous History

Kelly Mays (U of Nevada, Las Vegas)

Looking Backward, Looking Forward: The Victorians in the Rearview
Mirror of History

Philip E. Smith (U of Pittsburgh)

The Women of Homer and the Eccles Bequest Notebook for
'Historical Criticism': New Information about Wilde's Aesthetic
and Critical Perspectives on the Past

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4.15 – 4.45 Refreshment Break

(Mezzanine)

...

4.45 – 6.15 SESSION FIVE

5A : Double Vision

(Beethoven)

ADELA PINCH (U of Michigan, Ann Arbor): Chair

Kara Wittman (Mills College)

The Everlasting Pause: Stopping to Wonder in *Sartor Resartus*

Sarah Allison (Stanford U)

"Yet how proud we are, / In daring to look down upon ourselves!":

Moral and Aesthetic Revision in *Aurora Leigh*

Adam Grener (Cornell U)

Free Indirect Discourse and Hardy's Historical Habit of Mind

5B : Fin-de-Siècle Bodies (Brahms)

STEPHANIE KING (Concordia U / Columbia U): Chair

Kate Thomas (Bryn Mawr College)

Lesbian Immortal

Eileen Cleere (Southwestern U)

Man in Art: Anatomy, Eugenics and Late Victorian Aesthetics

Benjamin Morgan (U of Chicago)

How Things Look: Clementina Anstruther-Thomson and the
Aesthetics of Material Vision

5C : Measuring Faith (Chopin)

KELLY MACPHAIL (U de Montreal): Chair

Edward Adams (Washington and Lee U)

Epic Scale in Displaced Loves of the Historical Jesus: Carlyle,
Tennyson, Eliot and F.H. Bradley

Krista Lysack (King's U C at U of Western Ontario)

Devotional Measures: Time, Reading, and Victorian Family Prayers

5D : Revisiting the Novel (Opus 2)

JAMES MURPHY (DePaul U): Chair

Ariana Reilly (Princeton U)

Identification, Perspective, and the Victorian Marriage Plot

Rachel Teukolsky (Vanderbilt U)

Local, National, Global: Perspectives on Realism in the 1850's

Jacob Jewusiak (SUNY, Buffalo)

The Ethics of Simultaneity in George Eliot's *Romola*

5E : Pain & Suffering (Opus 1)

ASHLY BENNETT (Cornell U): Chair

Allison Fieldberg (U of Alberta)

Disproportionate Suffering: the Quantification of Melancholy in
Bronte's *Shirley*

Matthew Kaiser (Harvard U)

Dickens's Phantom Pain

Julia Skelly (Queen's University)

On the Scale of Suffering: Drunkenness, Slavery and Punishment

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6.30 – 7:45 PLENARY SPEAKER (Opus 1)

SP: HERBERT TUCKER (University of Virginia)
Perspective, Scale, and Everything: Victorian All in All

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8.00 – 9.00 OPENING RECEPTION (Opus 2)

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Friday November 12

8.30 – 10.00 SESSION SIX

6A : Print Contexts (Beethoven)

KATHRYN CROWTHER (George Institute of Technology):Chair
Mia Chen (CUNY)
Serial Perspectives on a Global Scale Representing the World in
Household Words and the *Family Herald*
Jillian Hess (Stanford U)
Queen Victoria’s *Album Consolativum*: Extractions *In Memoriam*
Andrew M. Stauffer (U of Virginia)
Hemans by the Book

6B : Longing in Victorian Visuality (Brahms)

JULIE CODELL (Arizona State U): Chair
Anne Helmreich (Case Western Reserve U)
The Victorian Camera: Registering and Producing Shifts in Scale
Julie Codell (Arizona State U)
The Overscaled in Victorian Painting: Haptic Space, Visual Caesura, and the
Sensorium
Pamela Fletcher (Bowdoin College)
Happiness Lost: The Space of Victorian Modern-Life Genre Painting
Luca Caddia (Independent Scholar)
Subverting Roles, Cutting the Distance: Alma-Tadema and the
Scaled Perspective of the Past

6C : Beauty & Habit

(Chopin)

ATHENA VRETTOS (Case Western U): Chair

David Coombs (Cornell U)

Beautiful Graffiti: Vernon Lee, Wilhelm Dilthey, and the Physiology of History

Jayne Hildebrand (Concordia U)

Pleasurable Habits: *News from Nowhere* and Morris's Aesthetics of Unreflectiveness

Goldie Morgentaler (U of Lethbridge)

Both Sides of the Footlights: the Duality of a Dancer's Life on the Victorian Stage

6D : Re-Approaches

(Opus 2)

AMY LEHMAN (U of South Carolina): Chair

Rachel Bowser (U of South Carolina)

Bodies, Time and Characterization: The Invisible Man as Meta-fiction

Rebekah A. Lamb (U of Western Ontario)

Language "Went Through": Reading Tennyson's "Maud" After Holocaust Testimony

Kerry Powell (Miami U, Ohio)

Wilde's Trials, Seen from a New Perspective

6E : Major & Minor

(Opus 1)

LAUREN GILLINGHAM (U of Ottawa): Chair

Lorraine Janzen Kooistra (Ryerson U)

"Second-rate poets for second-rate readers?": Gaining Perspective on the Large-scale Cultural Productions of Eliza Cook, Adelaide Procter, and Jean

Ingelow

James Najarian (Boston College)

Thomas Hood amid the "Major" and the "Minor"

Helena Michie and Robyn Warhol-Down (Rice U / Ohio State U)

A Vita for the Most Famous Victorian No One Knows

6F : Masculine Space & Time (Vivaldi)

TARA MACDONALD (U of Amsterdam) : Chair

Constance Crompton (York and Ryerson U)

Built on a Man's Scale: *Physical Culture's* Perspective on
Masculine Women

Bradley Deane (U of Minnesota)

H. G. Wells and the Impossible Future of Masculinity

Brian Gibson (U de Sainte-Anne)

Middle-Man Kingdom: Re-Centering the Masculine in Two Suburban
Speculative Fictions: William Delisle Hay's "The Doom of the Great City"
and Grant Allen's *The British Barbarians*

Alyson J. Shaw (Princeton U)

"My Small Uneasy Mind": Henry James and the Manly Scale

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10.00 – 10.30 Coffee Break (Mezzanine)

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10:30 – 12:00 SESSION SEVEN

7A : WORKSHOP (Beethoven)

RICHARD MENKE (U Georgia, Athens)

Fictionalizing Late Victorian Media

7B : Resized and Framed (Brahms)

SHARRONA PEARL (U Pennsylvania): Chair

Sharrona Pearl (U Pennsylvania)

Pleasingly Grotesque: Looking at Victorian Freaks

Aviva Briefel (Bowdoin College)

The Hennaed Hand: Physical Detail in Victorian Representations
of the Harem

Dehn Gilmore (California Institute of Technology)

What Can Never Be Restored?: Thackeray's Female Characters Go to
the Picture-Cleaner's

7C : Architecture

(Chopin)

MEGAN BURKE WITZLEBEN (Fordham U): Chair

Benjamin Cannon (U of California, Berkeley)

The Disappearing Wall

Ann Marie Carmela Gagné (U of Western Ontario)

Crystal Science as Performative Ethical Architecture: Ruskin's *The Ethics of the Dust*

Richard William Hayes (U of Cambridge)

The Issue of Scale in E.W. Godwin's Gothic Revival Designs

7D : Virtual Perspectives: Fiction's "As If"

(Opus 2)

JONATHAN FARINA (Seton Hall): Chair

D. Rae Greiner (Indiana U)

Thinking of Me Thinking of You: Sympathy v Empathy and the Realist Novel

Jonathan Farina (Seton Hall)

"As Separate as if We Were in Two Worlds": Analogy and Victorian Virtual Reality

John Plotz (Brandeis U)

Oscillation and Virtual Worlds: *Middlemarch* in and out of Perspective

NICHOLAS DAMES (Columbia U): Respondent

7E : Voices: Animal & Human

(Opus 1)

DENNIS DENISOFF (Ryerson U): Chair

James Emmott (U of London)

Parameters of Vibration, Technologies of Capture, and the Layering of Voices and Faces in the Nineteenth Century

Jennifer Esmail (Rutgers)

Listening to the Apes: Animal Language in the Victorian Evolutionary Debates

Sarah Henderson (U of Toronto)

The Female Appropriation of Animal Voices in Sewell and Cobbe

7F : Sympathetic Perspectives

(Vivaldi)

ARIANA REILLY (Princeton U): Chair

Anna M. Gibson (Duke U)

"We can hardly put ourselves in the position of these savages": Kinship, Sympathy, and Difference in Darwinian Fictions

Alison Hurlburt (U of Alberta)

The Scale of Sympathy: Reading *Bleak House* with its Advertiser

Ashley Miller (Indiana U)

Notes from the Pineal Gland (and Other Self-Sympathetic Perspectives)

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12.00 – 1:15 Lunch Break

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1.15 – 2.45 SESSION EIGHT

8A : Scale and Perspective of Form (Beethoven)

STEFANIE MARKOVITS (Yale U): Chair

Emily Allen (Purdue U)

Byron is Dead: The Victorian Novel's Negation of Byron

Dino Franco Felluga (Purdue U)

Byron is Undead: The Persistence of Byron

Garrett Stewart (U Iowa)

Metagenre and the Inner Scale of Reading: From Victorian Realism
to Post-Conceptualist Materiality

8B : Seeing, Playing, Replaying (Brahms)

LORRAINE JANZEN KOOISTRA (Ryerson U) : Chair

Michelle Beissel Heath (U of Nebraska)

Playing with the Numbers: Child Crowds, Child's Play, and Mary

Augusta Ward's *Milly and Olly*

Marjorie Stone (Dalhousie U)

Postcolonial Engagements with *Jane Eyre* and "The Runaway Slave" at
Pilgrim's Point": Leila Aboulela's *The Translator* and Laura Fish's
Strange Music

Barbara Neri (Independent Scholar)

Seeing the Light: Dark Rooms and the Embodiment of Sight in
Elizabeth Barrett Browning's *Sonnets from the Portuguese*

8D : Omniscience (Opus 2)

ROBERT O'KELL (U of Manitoba)

Sherrin Berezowsky (U of Western Ontario)

Collapsing Time: *Daniel Deronda* and the Inheritance of Identity

Ilana Blumberg (Michigan State U)

Omniscience and Embeddedness in George Eliot's Novels of
Sympathy

Tina Young Choi (York U)

Eliot's Uncertainties

8E : Foreign Plants & People

(Opus 1)

AVIVA BRIEFEL (Bowdoin College): Chair

Lynn Voskuil (U of Houston)

Bonsai, Giant Aloes, and the Dislocations of Horticultural
Perspective

Katharine Anderson (York U)

Patagonian Giants: Travelling and Victorian Techniques of Observation

Brian H. Murray (King's College, London)

'Stanley and his African Dwarfs': Miniatures, Metaphors and Manikins
in H.M. Stanley's *In Darkest Africa*.

8F : Photography

(Vivaldi)

MARGO BEGGS (U of Toronto): Chair

Jennifer Green-Lewis (George Washington U)

Up Close and Incredibly Small: Description and Daguerreotypes

Elaine Hadley (U of Chicago)

Partial War: Absence as Perspective in Fenton's "Valley of the Shadow
of Death"

Julia F. Munro (Lakehead U Orillia)

"A Minuteness Inconceivable": Scale and Perspective in Early Victorian
Photography

2.45 – 4.15 SESSION NINE

9A : SEMINAR

(Beethoven)

JAMES BUZARD (Massachusetts Institute of Technology)

Anti-Autoethnography

9B : Animals, Humans, and Justice

(Brahms)

MARTIN DANAHAAY (Brock U): Chair

Dennis Denisoff (Ryerson U)

Pain, Individualism, and the Imprisoned Animal in Henry Salt and
Oscar Wilde

Jed Mayer (SUNY – New Platz)

The Exotic Marketplace: Commodifying Women and Animals in
Christina Rossetti

Susan Hamilton (U Alberta)

'if they could think like men': Vivisection, Periodical Form and the
Presentation of Judgment

9C : By Rail, By Sea

(Chopin)

JONATHAN SACHS (Concordia U): Chair

Samuel Baker (U of Texas, Austin)

The Middle Range of Reading and the Protean Life of Genre in
Nineteenth-Century Sea Literature

Alison Byerly (Middlebury College)

Inside/Out: Rapid Transit and the Railway Perspective

Ayşe Celikkol (Bilkent U)

Beyond Cartesian Space: Shipwrecks and Disorientation in Captain
Marryat's Nautical Fiction

9D : Us & Them

(Opus 2)

CHRIS VANDENBOSSCHE (U of Notre Dame): Chair

Julia F. Saville (U of Illinois)

Democratic Politics and Robert Browning's Dramatic Perspectives

Hilary Strang (U of Chicago)

Alton Locke's Sensory Commons

Marlene Tromp (Denison U)

Giant Dustheaps, Enormous Profits and Invasive Foreign Pollution:
Race and Xenophobia in Dickens

9E : Seeing the Real

(Opus 1)

BENJAMIN MORGAN (U of Chicago): Chair

Richa Dwor (U of Nottingham)

'Something still throbbing in human lives': The Historical Perspectives of
Grace Aguilar and Amy Levy

Nicole Fluhr (Southern Connecticut State U)

Diagnostic Authority: Doctor Narrators and the Power of Interpretation

Jules Law (Northwest U)

To Be Real: Virtuality in the Age of Victoria

Hao Li (U of Toronto)

Dialectical Envisioning: *Daniel Deronda* and the Perspective of Victorian
Ethics

9F : Rooms & Buildings

(Vivaldi)

TINA CHOI (York U): Chair

Deanna Kreisel (U of British Columbia)

The Madwoman on the Third Story: Psychologized Space and
Perspective in *Jane Eyre*

Barbara Leckie (Carleton U)

The Perspective of the House: The Role of Architecture in
Victorian Urban Studies

Megan Burke Witzleben (Fordham U)

Piece of Mind: How Architecture Built Victorian Identities

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4.15 – 4.45 Refreshment Break

(Mezzanine)

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4.45 – 6.15 SESSION TEN

10A : Tiny Creatures

(Beethoven)

ANNA HENCHMAN (Boston U): Chair

Amy M. King (St. John's U)

"The World of the Small": or How Seeing is Believing in the Theology
of Nature

Danielle Coriale (Penn State U)

Political Animals: Polypes in the Victorian Imagination

Anna Henchman (Boston U)

Scale and Consciousness: The Inner Lives of Tiny Creatures

10B : Ruskin

(Brahms)

ANN MARIE CARMELA GAGNÉ (U of Western Ontario): Chair

Stephen Arata (U of Virginia)

Printed Talk: Close Reading "Of King's Treasuries"

Caroline Reitz (John Jay College of Criminal Justice)

Of Queens' Tangled Gardens

Peter Garratt (Northumbria U)

'Blotches, Burrs and Pimples': Ruskin, Reading and the Anxiety of
Proximity

10C : Gaskell & Dickens

(Chopin)

MARLENE TROMP (Denison U): Chair

Dan Bivona (Arizona State U)

"The Vanishing Point of my Life": *Little Dorrit* and the Erotics of Scale

Khristina Gonzalez (Brown U)

Small Bodies, Small Coffins, Big Profits: Narrative Framing and the
Representational Strategies of Anti-Poor Law Rhetoric in Dickens's
Oliver Twist

Daniel Novak (Louisiana State U)

Gaskell's 'Accursed Race': Rethinking Gaskell and Victorian Racial Theory

10D : Math & Logic

(Opus 2)

JONATHAN FARINA (Seton Hall): Chair

James Brooke-Smith (New York U)

Induction and Infrastructure in John Herschel's Philosophy of Science

Terrance Riley (Bloomberg)

Charles Babbage, Theology, and Mathematics of Scale

10E : Reading Bodies

(Opus 1)

MARC DUCUSIN (McGill U): Chair

Mary Carpenter (Queens U)

The Patient's Perspective

Keren Hammerschlag (Kings College of London)

Dissecting the Nude: Seeing Beneath the Surface of Frederic Leighton's
Neoclassicism

10F : Global History & Fiction

(Vivaldi)

LYNN VOSKUIL (U of Houston): Chair

Sundeep Bisla (CUNY/ York College)

From Room to Moor, Flinging it out of Doors: *Wuthering Heights* and the
Education of the Good Global Citizen

Jason Rudy (U of Maryland, College Park)

Colonial Laureates: Scaling the Empire, Cape Town to Melbourne

Mary Ellis Gibson, (U of North Carolina, Greensboro)

Moving Too Fast Already: Globalization and Futurist Fictions in 1830s
British India

6:30 – 7:45 PLENARY SPEAKER

(Opus 1)

10P: BERNARD LIGHTMAN (York University)
The Royal Panopticon in Perspective

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Saturday November 13

8.30 – 10.00 SESSION ELEVEN

11A : Big Novels

(Beethoven)

MARIE LEGER-ST-JEAN (U of Cambridge): Chair

Jesse Rosenthal (Johns Hopkins U)

Large Novels about Lots of People: Why Population Statistics were
Important to George Eliot

Deborah Denenholz Morse (College of William and Mary)

'In these latter days of which I am speaking': The Perspective of
Experience in the *Barsetshire Chronicle*

Mary A. Armstrong (Lafayette College)

Next Week—: The Extravagant Proliferations of *East Lynne*!!

11B : Victorian Reading Communities

(Brahms)

ALISON BOOTH (U of Virginia): Chair

Linda Hughes (Texas Christian U)

The Victorian Afterlife of Rahel Levin Varnhagen's "Judensofa": British
Perspectives on Women Intellectuals and Cultural Difference

Phyllis Weliver (Saint Louis U)

"shouting out the climax": Inspiring verbal and musical textual innovation
through reading aloud

Miriam Bailin (Washington U)

Amateur Literary Journals and English Scholarship

11C : Critical Perspective

(Chopin)

ANNA LEPINE (John Abbott College): Chair

Jennifer Conary (DePaul U)

Remodeling the World: Arnold, Ruskin, and the Quixotic Perspective on
Social Change

Renee Fox (Princeton U)

Yeats, Poetry, and the Second Life of Objects: An Irish Perspective on
National Collections

James H. Murphy, (DePaul U)

Scale, Perspective and the Question of Realism in the Irish Victorian
Novel

11D : Novels in Perspective

(Opus 2)

MARGARET RENNIX (Harvard U): Chair

Anna E. Clark (Columbia U)

Why Always Lucy?: Putting *Villette*'s Protagonist Into Perspective

Elisha Cohn (UCLA)

"[U]nperceived Beauty": Narrative Perspective in Thomas Hardy's *Tess of the D'Urbervilles*

Katherine Voyles (U of California, Irvine)

Trollope Through the Looking Glass

11E : Education

(Opus 1)

SIMON READER (U of Toronto): Chair

Robin A. Hoffman (U of Pittsburgh)

George Cruikshank's *Comic Alphabet* (1836) and the Legacy of Child-Centered Reading Instruction

Janice Schroeder (Carleton U)

The Universal and the Intimate in the Literature of Mass Schooling

Vanessa Warne (U of Manitoba)

"To place his finger on this, that or the other place": Tangible Maps and the Education of Blind Students in Nineteenth-Century Britain

11F : Views of the East

(Vivaldi)

MARY ELLIS GIBSON (U of North Carolina, Greensboro): Chair

Joan DelPlato (Bard College at Simon's Rock)

This World and the Next: Victorian Notions of the Muslim Paradise

Bryan B. Rasmussen (California Lutheran U)

Walking the Dialectic of Enchantment in Harriet Martineau's *Eastern Life*

Louise Penner (U of Massachusetts)

Changing Strategy; Altering Perspectives: Late Victorian Representations of Indian Famine

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10.00 – 10.30 Coffee Break

(Mezzanine)

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10:30 – 12:00 SESSION TWELVE

12A : Temporality (Beethoven)

MATTHEW KAISER (Harvard U): Chair

David Agruss (Montana State U)

Orientalizing Victorian Temporality: Boyhood, Geology, Historicity

Marco deWaard (Amsterdam U College)

Pacing Progress: Intellect and Emplotment in Victorian Historical Writing

Jonathan Sachs (Concordia U)

Decline and the Scale of Time

12B : WORKSHOP (Brahms)

VANESSA REMINGTON (Royal Collection)

"My private miniatures": Queen Victoria and the Nineteenth-Century
Portrait Miniature

12C : Perception and Boundaries (Chopin)

DAVID COOMBS (Cornell U): Chair

Pascale Manning (U of Western Ontario)

The Past is Present: Charles Lyell's Deep Time and the Perceiving Mind in
Principles of Geology

Lisa Smith (Independent Scholar)

Perception, Materiality, and the Boundaries of the Self in Victorian
Psychology and Hardy's *The Return of the Native*

Allen MacDuffie (U of Texas, Austin)

The Heat Death of the Sun and the Victorian Ecological Imagination

12D : Detective Perspectives (Opus 2)

BROOKE CAMERON (Concordia U): Chair

Dagni Bredesen (Eastern Illinois U)

Gimlets, Peep-holes, and "Ocular Testimony": The Hidden Work of
Women Detectives

Christie Harner (Northwestern U)

Lady Audley's Secret and Technologies of Perception: Photographic Male
Detective and Feminine Resistance

12E : Nation & Empire

(Opus 1)

JULIA SKELLY (Queens U): Chair

Eddy Kent (U of Alberta)

A Greater Britain? Victorian Meditations on the Postcolonies

Robert D. Aguirre (Wayne State U)

Trans-Oceanic Shortcuts: The Panama Route in the Global Horizon

Julia Wright (Dalhousie U)

Transforming the National Tale: Le Fanu's Early Contributions to the

Dublin University Magazine

12F : Victorian Close Reading to 21st-Century Digital Reading

(Vivaldi)

MARK TURNER (Kings College London): Chair

Susan David Bernstein (U of Wisconsin-Madison)

The Way We Read Then: Victorian Serials by Numbers

Julia McCord Chavez (Marquette U)

Reading "An Every-Day Story" Through Bifocals: Seriality and the Limits of

Realism in Gaskell's *Wives and Daughters*

Rebecca Soares (U of Wisconsin-Madison)

Serial Readers & Readerly Detectives: The Paper Trail of Mary Elizabeth

Braddon's *Lady Audley's Secret*

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12.00 – 1:15 Lunch Break

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1.15 – 2.45 SESSION THIRTEEN

13A : Editing Pater Then and Now

(Beethoven)

LENE OSTERMARK-JOHANSEN (U of Copenhagen): Chair

Lesley Higgins (York U)

Collecting one's thoughts and options: the politics of a Victorian

"Collected Works" in the twenty-first century

Laurel Brake (Birkbeck, U of London)

Canonising Walter Pater: the "De Luxe" and "New Library" Editions of
1900 and 1910

Carolyn Williams (Rutgers U)

Walter Pater's Editorial "perspectives"

13B : Eastern Views

(Brahms)

LOUISE PENNER (U of Massachusetts): Chair

Melissa Valiska Gregory (U of Toledo)

Iraq, *Jane Eyre*, and Lorrie Moore's *A Gate at the Stairs*; or,
Throwing Open Gateshead

Charn Jagpal (U of Alberta)

From Spectacle to Spectator: The Indian Dancer Spies Back in Flora Annie
Steel's *The Potter's Thumb*

Leah Richards (Fordham U)

To "excite a desire for more information": The Experience of
Egyptomania from Georg Ebers' *An Egyptian Princess* to Richard Marsh's
The Beetle

13C : Dickens' People & Politics

(Chopin)

KHRISTINA GONZALEZ (Brown U): Chair

Heather Miner (Rice U)

"He had resolved to quit London": The Politics of Regionalism in *Nicholas
Nickleby*

Rebecca Richardson (Stanford)

Too Much of a Good Thing: Dickens's Self-Help Villains

Patricia Cove (Dalhousie U)

Counting Heads: The Home and the Mob in *A Tale of Two Cities*

13D : Growth & Maturation

(Opus 2)

JANICE SCHROEDER (Carleton U): Chair

Rachel Ablow (SUNY, Buffalo)

Mill's Maturity

Sara L. Maurer (U of Notre Dame)

Micro-Property: John Stuart Mill and the Scale of the Self-Possessed
Individual

Viken Tufenkjian (U de Montréal)

The Debilitation of Subjectivity in Henry James's *What Maisie Knew*

13E : Size Matters

(Opus 1)

MIA CHEN (City University New York): Chair

Suzanne Daly (U of Massachusetts, Amherst)

Writing India Down to Size: Geographic Containment and Narrative Form
in Anglo-Indian Fiction

Ross G. Forman (National U of Singapore)

Rule of Daknness: Dak Bungalows, Outports, and Other Toeholds in the
Consolidation and Expansion of British Imperialism

Tanya Agathocleous (Hunter College, CUNY)

The English Language and the View from Nowhere: Constructs of
Neutrality in the Colonial Press

13F : Animal Measurements

(Vivaldi)

DANIELLE CORIALE (Penn State U): Chair

Jessica Straley (U of Utah)

How Big is a Dinosaur?

Mara Inglezakis (Indiana U)

Dracula and the ethics of experimentation

Mario Ortiz-Robles (U of Wisconsin-Madison)

Human is to Animal What Figure is to Thing

2.45 – 4.15 SESSION FOURTEEN

14A : SEMINAR

(Beethoven)

CANNON SCHMITT (University of Toronto)

Tidal Conrad (Literally)

14B : Conditions of England

(Brahms)

DANIELLE BARKLEY (McGill U): Chair

Kate E. Brown (SUNY, Buffalo)

States of Embargo: The Impossibility of the Future in *Shirley*

Michael Lewis (U of Virginia)

Disraeli and the Scales of Violence

Janice Carlisle (Yale U)

Work: Ford Madox Brown's *Past and Present*

14C : Animal Perspectives

(Chopin)

SUNDEEP BISLA (CUNY / York College) : Chair

Anne Stiles (Washington State U)

An Animal Rights Perspective on *Dracula*

Anna Feuerstein (Michigan State U)

Vivisectioning the Animal Perspective in *The Island of Dr. Moreau*

Nathan Elliott (Valdosta U)

The Curse of Objectivity: Evolutionary Theory and the Beast’s Perspective

14E : Getting the Details Right

(Opus 1)

KAREN LAIRD (U Missouri): Chair

Karen Laird (U Missouri)

“No paste and scissors version”: Wilkie Collins’ *The Woman in White* on the Post-Sensational Victorian Stage

Elizabeth Chang (U Missouri)

Transplanting the Red Weed: Wells, Martian Ecology and Botanical Adaptation

Sarah Barber (St. Lawrence U)

The *Girlhood(s)* of Lady Macbeth: Victorian Women Rewriting Shakespeare’s Heroine

14F : Viewing Pater’s Mind

(Vivaldi)

CAROLYN WILLIAMS (Rutgers U): Chair

Jonah Siegel (Rutgers U)

The Point of Vanishing: Pater’s Loss of Perspective

Lene Ostermark-Johansen (U of Copenhagen)

Reading Walter Pater’s *Imaginary Portraits* Through the Perspective of Transparency: Portraiture and the Consumptive Aesthetic Ideal

4.15 – 4.45 Refreshment Break

(Mezzanine)

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4.45 – 6.15 SESSION FIFTEEN

15A : Optical Genre

(Beethoven)

KATE FLINT (Rutgers U): Chair

Rebecca W. Boylan (Georgetown U)

The EnTowered Gaze: Telescopic Horror in Thomas Hardy's
Two on a Tower

Kara Marler-Kennedy (Rice U)

History, the Optical Idiom, and the Narrative Imperative

Natasha Moore (Cambridge U)

The Poet's 'Double Vision': intersection of novel and epic in
mid-Victorian poetry

15B : The Last Victorian Novel

(Brahms)

DANIEL HACK (U of Michigan): Chair

Zarena Aslami (Michigan State U)

Daniel Deronda

Rosemarie Bodenheimer (Boston College)

The Secret Agent

Daniel Hack (U of Michigan)

The Quest of the Silver Fleece

15C : Mini

(Chopin)

SARA MAURER (U of Notre Dame): Chair

Morgan Fritz (Indiana U)

Miniaturization and Cosmopolitan Future History in the Fiction of
H.G. Wells

Kathleen McCormack (Florida International U)

The Miniature in the Boudoir: Will Ladislav, Aunt Julia and Dorothea
Casaubon

15D : Authorship

(Opus 2)

PETER GARRATT (Northumbria U): Chair

Mark Allison (Ohio Wesleyan U)

"Half-Heroes": Keeping The Victorian Writer in Perspective

Fionnuala Dillane (U College of Dublin)

Embodied Authenticity': The Importance of seeming to be 'George Eliot'

15E : Television for Victorianists (Opus 1)

TANYA AGATHOCLEOUS (Hunter College, CUNY): Chair

Lauren M. E. Goodlad (U of Illinois, Urbana-Champaign)

The *Mad Men* in the Attic: Seriality and Crypto-Identity in Narratives of Capitalist Globalization

Caroline Levine (U of Wisconsin–Madison)

The Shock of the Banal: *The Wire*, *Mad Men*, and Victorian Realism

Ivan Kreilkamp (Indiana U)

Television Against Victorian Fiction

15F : Cybercodes (Vivaldi)

JASON CAMLOT (Concordia U) : Chair

Alison Booth (U of Virginia)

Distant and Surface Reading of Women of the World: Zooming in on Prosopography

Jason Boyd (U of Toronto)

“More Lives Than One”: Oscar Wilde, Biographical Problems, and Digital Solutions

Natalie Houston (U of Houston)

Methodology, Scale, and the Digital: Analyzing Victorian Poetry’s Visual Codes

6:30 – 7:45 PLENARY SPEAKER (Opus 1)

15P: REGENIA GAGNIER (University of Exeter)

Global Perspectives on the Literatures of Decadence

8.00 – 10.00 CLOSING BANQUET (Opus 2)

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ABLOW, Rachel: 13D Presenter
ADAMS, Edward: 5C Presenter
AGATHOCLEOUS, Tanya: 13E Presenter; 15E Chair
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AGUIRRE, Robert D.: 12E Presenter
ALFANO, Veronica: 1B Chair; 4A Presenter
ALLEN, Emily: 8A Presenter
ALLISON, Mark: 15D Presenter
ALLISON, Sarah: 5A Presenter
ANDERSON, Katharine: 8E Presenter
ARATA, Stephen: 10B Presenter
ARMSTRONG, Mary A.: 11A Presenter
ASLAMI, Zarena: 15B Presenter
BAILIN, Miriam: 11B Presenter
BAKER, Samuel: 9C Presenter
BARKLEY, Danielle: 14B Chair
BARBER, Sarah: 14E Presenter
BEAM, Sara: 2E Chair
BEAUVAIS, Jennifer: 3C Presenter
BEGGS, Margo: 3A Presenter; 8F Chair
BEISSEL, HEATH, Michelle: 8B Presenter
BENNETT, Ashly: 1D Presenter; 5E Chair
BEREZOWSKY, Sherrin: 8D Presenter
BERNSTEIN, Susan David: 12F Presenter
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BIVONA, Dan: 10C Presenter
BLUMBERG, Ilana: 8D Presenter
BODENHEIMER, Rosemarie: 15B Presenter
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BOVE, Alexander: 2F Presenter
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BOYD, Jason: 15F Presenter
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BRIEFEL, Aviva: 7B Presenter; 8E Chair
BROOKE-SMITH, James: 10D Presenter
BROWN, Kate E.: 14B Presenter
BUZARD, James: 9A Seminar Leader
BYERLY, Alison: 9C Presenter
CADDIA, Lucca: 6B Presenter
CAMERON, Brooke: 2A Presenter; 12D Chair
CAMLOT, Jason: 15F Chair
CANNON, Benjamin: 7C Presenter
CARLISLE, Janice: 14B Presenter
CARPENTER, Mary: 10E Presenter

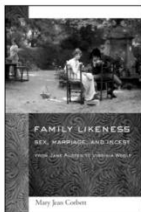
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CHANG, Elizabeth: 14E Presenter
CHARISE, Andrea: 4C Presenter
CHAVEZ, Julia McCord: 12F Presenter
CHEN, Mia: 6A Presenter; 13E Chair
CHOI, Tina Young: 8D Presenter; 9F Chair
CLARK, Anna E.: 11D Presenter
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CODELL, Julie: 6B Chair and Presenter
COHN, Elisha: 11D Presenter
COLL, Fiona: 1E Chair; 4D Presenter
COLLINS, Joanna: 3A Presenter
COLLINS, Tracy J.R.: 2A Presenter
CONARY, Jennifer: 11C Presenter
COOMBS, David: 6C Presenter; 12C Chair
CORBETT, Mary Jean: 4F Chair
CORIALE, Danielle : 10A Presenter; 13F Chair
COVE, Patricia: 13C Presenter
CROMPTON, Constance : 6F Presenter
CRONQUIST BROWNING, Catherine: 2E Presenter;
3B Chair
CROWELL, Ken: 2C Presenter
CROWTHER, Kathryn: 3F Presenter; 6A Chair
DALY, Suzanne: 13E Presenter
DAMES, Nicholas: 7D Respondent
DANAHAY, Martin: 2E Presenter; 9B Chair
DANGER, Sara R.: 2F Presenter; 3A Chair
DE WAARD, Marco: 12A Presenter
DEANE, Bradley: 6F Presenter
DELPLATO, Joan: 11F Presenter
DENENHOLZ MORSE, Deborah: 11A Presenter
DENISOFF, Dennis: 7E Chair; 9B Presenter
DENNIS, Abigail: 2E Presenter
DILLANE, Fionnuala: 15D Presenter
DUCUSIN, Marc: 10E Chair
DURNFORD, Robin: 1E Presenter
DWOR, Richa: 9E Presenter
EDWARDS, Hilary: 1D Presenter
ELLIOTT, Nathan R.: 14C Presenter
ELLIOTT, Dorice: 2F Presenter; 3F Chair
EMMOTT, James: 7E Presenter
ESMAIL, Jennifer: 7E Presenter
FARINA, Jonathan: 7D Chair and Presenter;
10D Chair
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 FLETCHER, Pamela: 6B Presenter
 FLINT, Kate: 15A Chair
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 FORMAN, Ross G.: 13E Presenter
 FOX, e: 11C Presenter
 FRITZ, Morgan : 15C Presenter
 GAGNÉ, Ann Marie Carmela : 7C Presenter;
 10B Chair
 GAGNIER, Regenia: 15P Plenary Speaker
 GALVAN, Jill: 1E Presenter; 3D Chair
 GARRATT, Peter: 10B Presenter; 15D Chair
 GIBSON, Mary Ellis: 10F Presenter; 11F Chair
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 GIBSON, Anna M.: 7F Presenter
 GILLINGHAM, Lauren: 4F Presenter; 6E Chair
 GILMORE, Dehn: 7B Presenter
 GONZALEZ, Khristina: 10C Presenter; 13C Chair
 GOODLAD, Lauren M.E.: 15E Presenter
 GREEN-LEWIS, Jennifer: 8F Presenter
 GREGORY, Melissa Valiska: 13B Presenter
 GREINER, D. Rae: 7D Presenter
 GRENER, Adam: 5A Presenter
 HACK, Daniel: 15B Chair and Presenter
 HADLEY, Elaine: 8F Presenter
 HAMILTON, Susan: 9B Presenter
 HAMMERSCHLAG, Keren: 10E Presenter
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 HELMREICH, Anne: 6B Presenter
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 HENCHMAN, Anna: 10A Chair and Presenter
 HENDERSON, Sarah: 7E Presenter
 HENSLEY, Nathan K.: 2C Presenter
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 JAGPAL, Charn: 13B Presenter
 JANZEN KOOISTRA, Lorraine: 6E Presenter;
 8B Chair
 JEWUSIAK, Jacob: 5D Presenter
 KAISER, Matthew: 5E Presenter; 12A Chair
 KANWIT, John Paul: 1F Presenter
 KEIRSTEAD, Christopher M.: 3D Presenter
 KENNEDY, Meegan: 3B Presenter
 KENT, Eddy: 12E Presenter
 KETABGIAN, Tamara S.: 3B Presenter
 KING, Amy: 10A Presenter
 KING, Stephanie: 3C Presenter; 5B Chair
 KREILKAMP, Ivan: 15E Presenter
 KREISEL, Deanna: 9F Presenter
 LAIRD, Karen: 14E Chair and Presenter
 LAMB, Rebekah A.: 6D Presenter
 LAW, Jules: 9E Presenter
 LECKIE, Barbara : 9F Presenter
 L GER-ST-JEAN, Marie: 3A Presenter; 11A Chair
 LEHMAN, Amy: 2D Presenter; 6D Chair
 LEITCH, Cara: 3E Presenter
 LEPINE, Anna: 3C Presenter; 11C Chair
 LEVINE, Caroline: 15E Presenter
 LEVINE, Naomi: 1B Presenter
 LEWIS, Michael: 14B Presenter
 LI, Hao: 9E Presenter
 LIGHTMAN, Bernard V.: 10P Plenary Speaker
 LYSACK, Krista: 5C Presenter
 MACDONALD, Tara: 6F Chair
 MACDUFFIE, Allen: 12C Presenter
 MACKIE, Gregory: 2D Presenter
 MACPHAIL, Kelly: 5C Chair
 MANNING, Pascale: 12C Presenter
 MARKOVITS, Stefanie: 4B Seminar Leader; 8A
 Chair
 MARLER-KENNEDY, Kara: 15A Presenter
 MARSHALL, Nancy Rose: 1F Presenter
 MAURER, Sara L.: 13D Presenter; 15C Chair
 MAYER, Jed: 9B Presenter
 MAYS, Kelly: 4F Presenter
 MCALPINE, Heather: 2C Presenter
 MCCORMACK, Kathleen: 4C Chair; 15C Presenter
 MEEUWIS, Michael: 2D Presenter; 3E Chair

MENKE, Richard: 7A Workshop Leader
 MICHIE, Helena: 6E Presenter
 MILLER, Renata: 2D Chair; 3E Presenter
 MILLER, Ashley: 7F Presenter
 MILLS, Eric: 3B Presenter
 MINER, Heather: 13C Presenter
 MOORE, Natasha: 15A Presenter
 MORGAN, Benjamin: 5B Presenter; 9E Chair
 MORGENTALER, Goldie: 6C Presenter
 MUNRO, Julia: 8F Presenter
 MURPHY, James H.: 5D Chair; 11C Presenter
 MURPHY, Jessica: 3C Chair and Presenter
 MURRAY, Brian H.: 8E Presenter
 NAJARIAN, James: 6E Presenter
 NERI, Barbara: 8B Presenter
 NEWMAN, Beth: 1A Presenter
 NOVAK, Daniel: 10C Presenter
 O'KELL, Robert: 8D Chair
 ORTIZ-ROBLES, Mario: 13F Presenter
 OSTERMARK-JOHANSEN, Lene: 13A Chair;
 14F Presenter
 PEARL, Sharrona: 7B Chair and Presenter
 PENNER, Louise: 11F Presenter; 13B Chair
 PETERSON, Linda H.: 3F Presenter
 PINCH, Adela: 1A Chair and Presenter; 5A Chair
 PLOTZ, John: 7D Presenter
 POWELL, Kerry: 6D Presenter
 RAINOF, Rebecca: 1F Presenter; 2F Chair
 RAPPOPORT, Jill: 3D Presenter
 RASMUSSEN, Bryan B.: 11F Presenter
 READER, Simon: 4D Presenter; 11E Chair
 REILLY, Ariana: 5D Presenter; 7F Chair
 REITZ, Caroline: 10B Presenter
 REMINGTON, Vanessa: 12B Workshop Leader
 RENNIX, Margaret: 1D Presenter; 11D Chair
 RICHARDS, Leah: 13B Presenter
 RICHARDSON, Rebecca: 13C Presenter
 RILEY, Terrance: 10D Presenter
 ROACH, Catherine: 1F Chair; 3F Presenter
 ROBSON, Catherine: 4A Presenter
 ROSENTHAL, Jesse: 11A Presenter
 RUDY, Jason: 4A Chair; 10F Presenter
 RYAN, Vanessa L.: 1E Presenter; 4D Chair
 SACHS, Jonathan: 9C Chair; 12A Presenter

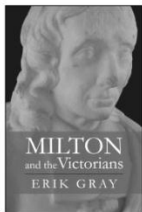
SAMALIN, Zach: 4D Presenter
 SAVILLE, Julia F.: 9D Presenter
 SCHMITT, Cannon: 14A Seminar Leader
 SCHROEDER, Janice: 11E Presenter; 13D Chair
 SHAW, Alyson J.: 6F Presenter
 SHIRES, Linda: 2B Workshop Leader
 SIEGEL, Jonah: 14F Presenter
 SIMPSON, Vicky: 3D Presenter
 SKELLY, Julia: 5E Presenter; 12E Chair
 SMITH, Lisa: 12C Presenter
 SMITH II, Philip E.: 4F Presenter
 SOARES, Rebecca: 12F Presenter
 STAUFFER, Andrew M.: 6A Presenter
 STEWART, Garrett: 8A Presenter
 STILES, Anne: 14C Presenter
 STONE, Marjorie: 8B Presenter
 STRALEY, Jessica: 13F Presenter
 STRANG, Hilary: 9D Presenter
 SYME, Alison: 1F Presenter
 TEUKOLSKY, Rachel: 5D Presenter
 THOMAS, Kate: 5B Presenter
 TROMP, Marlene: 9D Presenter; 10C Chair
 TUCKER, Herbert: 5E Plenary Speaker
 TUFENKJIAN, Viken: 13D Presenter
 TURNER, Mark: 12F Chair
 VANDENBOSSCHE, Chris: 9D Chair
 VOSKUIL, Lynn: 8E Presenter; 10F Chair
 VOYLES, Katherine: 11D Presenter
 VRETTOS, Athena: 4C Presenter; 6C Chair
 WARHOL-DOWN, Robyn: 6E Presenter
 WARNE, Vanessa: 11E Presenter
 WELIVER, Phyllis: 11B Presenter
 WELTMAN, Sharon: 3E Presenter
 WILLIAMS, Carolyn: 13A Presenter; 14F Chair
 WISE, Julie M.: 2A Chair; 2A Presenter
 WITTMAN, Kara: 5A Presenter
 WITZLEBEN, Megan Burke: 7C Chair; 9F Presenter
 WOOD, Lorraine: 1B Presenter
 WOOD, Alison: 3B Presenter
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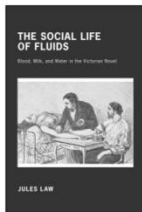
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How does the profession of literary studies
evaluate and grant credit for **born-digital scholarship**?

What are the intellectual stakes of such work, and how might we better understand the **changing nature of scholarly inquiry** and communication in a digital age?

Announcing in cooperation with NAVSA, a NINES-affiliated organization:

NINES / NEH Summer Institute: Evaluating Digital Scholarship

May 30 - June 3, 2011 | University of Virginia

NINES will be hosting two NEH Summer Institutes (in 2011 and 2012) focused on issues of evaluation surrounding scholarly work, gathering together digital practitioners in the field and administrative / institutional leaders to advance the conversation. We aim to address the range of literary fields and periods, with an eye towards producing collaborative working papers that might influence the larger cultures of peer review and promotion & tenure in the profession.

The 2011 Institute will be focused on five broad categories or aspects of humanities scholarship, with attention to the specifics of literary studies:

| | | |
|-------------------|----------------------|-------------|
| conceptualization | evidence & discovery | remediation |
| interpretation | communication | |

Accordingly, we hope to receive applications from **two types of applicant**: first, **literary scholars** involved with sophisticated digital projects; and second, **administrative or institutional leaders** engaged with policies related to peer review and promotion & tenure. Individuals from this latter group **need not have previous experience** in evaluating digital scholarship.

The NINES / NEH Institute will begin on the afternoon of Monday, May 30 (Memorial Day) and continue through noon on June 3, 2011. Participants will be reimbursed for their travel expenses and also receive a \$500 stipend to help cover housing in Charlottesville.

Applications should consist of a **c.v. and a brief narrative** (not to exceed 800 words) describing your background/perspective, your reasons for wanting to be part of the Institute, and your thoughts on peer-review and promotion & tenure in reference to the changing nature of scholarship in a digital frame of reference.

Please send applications BY DECEMBER 1, 2010 to institutes@nines.org

Direct questions to the organizers: **Andrew Stauffer** (ams4k@virginia.edu), **Laura Mandell** (mandellc@muohio.edu)
or **Susan Schreibman** (Susan.Schreibman@gmail.com)



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CALL FOR PAPERS

Poetry and Melancholia, University of Stirling, 8-10 July 2011

Keynote speakers: Catherine Maxwell (Queen Mary, University of London), Don Paterson (Poet), and Susan J. Wolfson (Princeton University). Other speakers include John Drakakis (Stirling University), Lorna Hutson (University of St Andrews), Ron Levaio (Rutgers University), and David G. Riede (Ohio State University)

This interdisciplinary conference seeks to explore the nature and representation of melancholia within poetry and its relationship to poetics and poetic creation from the Renaissance to the present. Drawing together contributors from Art History, Literature, Medical Humanities, Philosophy, and Print Media, *Poetry and Melancholia* will try to examine the variety of forms that melancholia has historically taken and extend its meaning beyond the social, medical and epistemological norms that had framed it as a sign of mental illness or a way of behaving to that of a cultural idea. We aim to define not only the different configurations and significance of melancholia as mood, feeling, state of mind, and a cultural outlook but also the role that modernity has played in its development from a medical discourse to a dispositional perspective. The Stirling International Poetry Conference has always been an event that both welcomes and supports practising poets, and this year working poets are especially welcome to participate by giving readings of their work and engaging in the subject debates around melancholia and poetry.

Themes:

Aesthetics: the sublime, art and longing, decadence, narcissism and loss, revelations of destruction, degeneration, eroticism, melancholy genius, nostalgia, spleen, the states of boredom

Affect: sensibility, solitude and alienation, despair, grief, suffering and sadness, distorted senses, mood as language, psychology, transference, the workings of sympathy, haunting and return

Biomedical sciences: clinical depression, malady, delirium, humors, mental derangement, physiology and pathologies of the mind, psychoanalytic workings of mourning, somatic conditions

Nature, Space, and Landscape: landscape and distance, the resistance of physical objects, conflicts with nature, interior distance and phenomenology

Poetics: creativity, idleness and labour, imagination, inspiration and delirium, the politics of form and genre (allegory, elegy, lyric, and pastoral, etc.), poetry's relation to the visual and plastic arts

Tradition and History: appropriations of classical theories of melancholia, the idea of tainted inheritance, the traditions of witchcraft and the demonic, the past as loss, writing and memory

Sociology: alienation, anomalies of self-consciousness and the will, fragmentation and conflicts of modernity, otherness, gender, class, race, sexuality, social role of the poet, suicide

Please submit **300 word abstracts for 20 minute papers or proposals for panels** together with a short biographical note or CV to Kyriaki Hadjiafxendi and David Miller at poetryandmelancholia@stir.ac.uk by no later than **15 January 2011**.

The Society for the Social History of Medicine offers **three bursaries** (£150 each) for **postgraduate historians of medicine** who have been accepted to give a paper as part of the conference.

Sponsored by

Society for the Social History of Medicine



British Association for
VICTORIAN STUDIES



Art History, Cultural Studies, History, Literary Studies, Performance Studies, Science Studies

NAVSA 2011

PERFORMANCE AND PLAY

Nashville, Tennessee NOVEMBER 3rd – 6th

The **North American Victorian Studies Association** invites proposals for its 2011 conference in Nashville, TN. We seek papers related to the conference theme of “Performance and Play,” in keeping with the conference’s location in Nashville, a historic center for musical and artistic innovation. Featured speakers will include Tom Gunning, Catherine Robson, and Carolyn Williams. Participants will also have the opportunity to sign up for topic-based seminars in which members pre-circulate 5-page position papers for discussion. Each seminar will be led by an expert in the topic and participants will be accepted on a first-come, first-served basis (limit of 15 presenters per seminar).

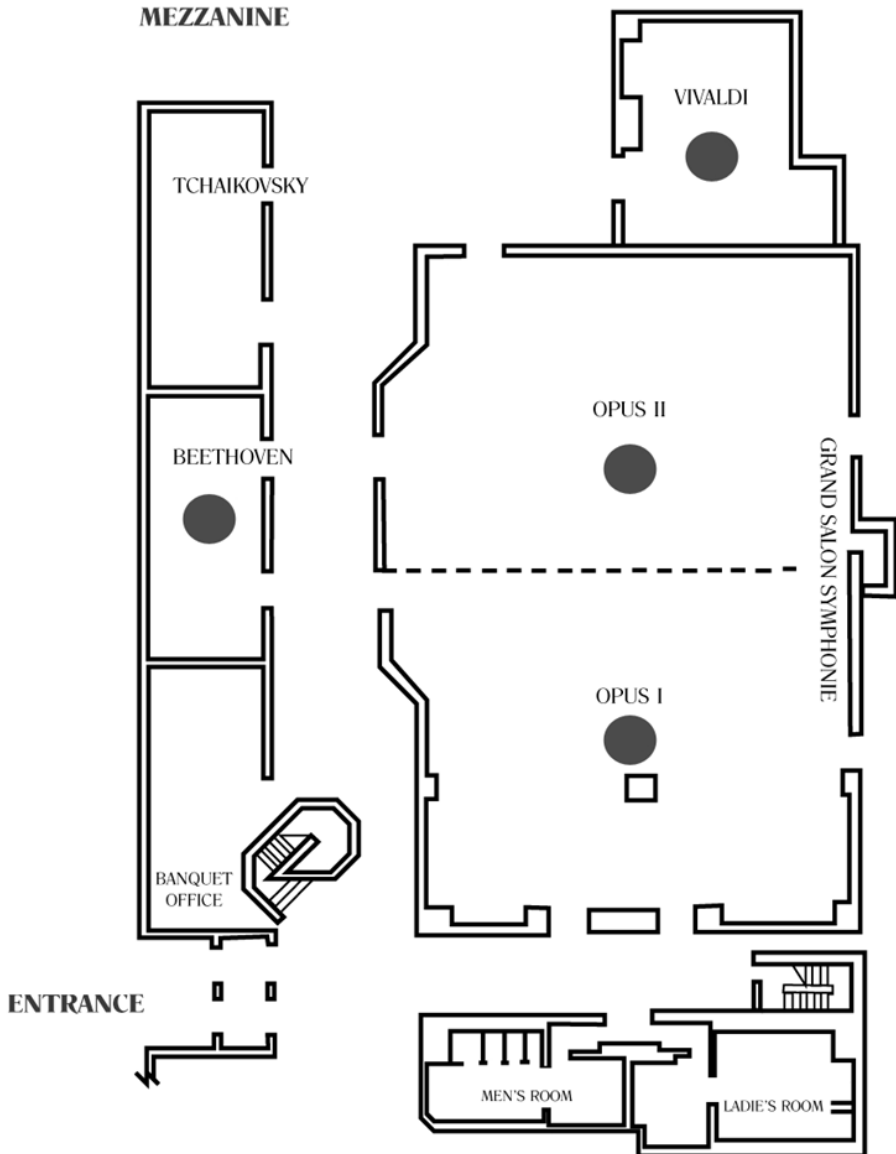
Conference threads might include:

Music, musicians, singers, music halls
Opera, light opera, dance, melodrama
The theater world: players, playwrights, producers, directors, stagecraft
Early cinema, magic lantern shows, optical toys
Audiences, publics, receptions, reviews
Performances of the self, gender, race, nationality
Posture, pose, gesture, manner, style
Timing, training, discipline, skill, perfectionism
Imitation, impersonation, masquerade, theatricality
Ceremonies, rituals, routines
Art-making in public, studio tours, readings
Performance at home, in private; female accomplishments
Tourist productions, ethnographic shows
Leisure, recreation, sport, games, holidays
Entertainment, fairs, pageantry, parades
Sexual play, eroticism, dalliance, hedonism
Gambling, gaming, horse-racing, card games
Bodies in motion: fighting, fencing, hunting, exercising
Jokes, jests, wordplay, comedy, playfulness, fun
Forms of play, linguistic play, nonsense, verse play
Children’s play, toys, games

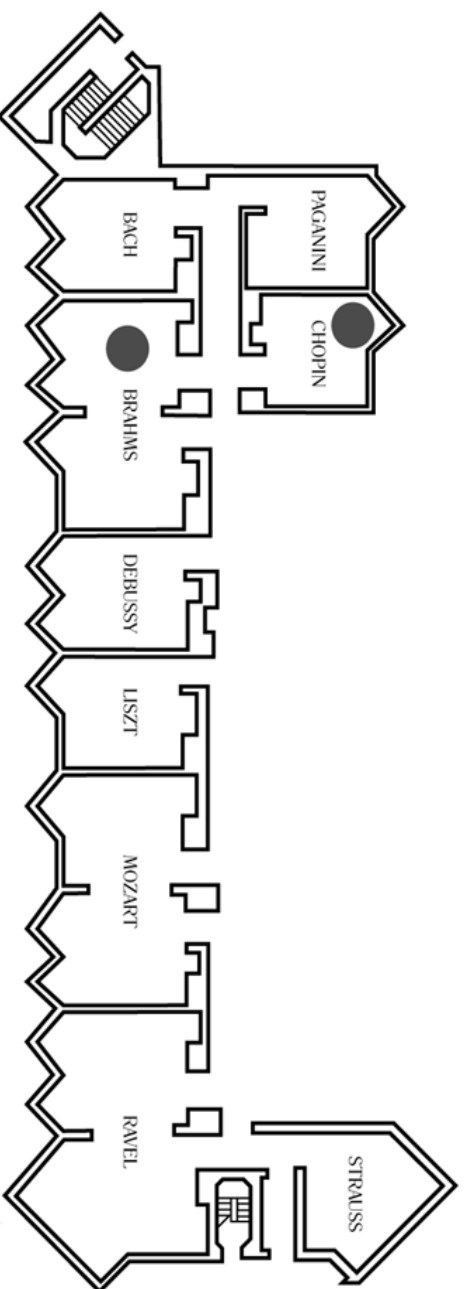
Proposals for individual papers should be no longer than 500 words, and should be accompanied by a one-page *curriculum vitae*. The organizers welcome panel proposals, as well. **Panel proposals** should include 500-word abstracts for each paper and a one-page *c.v.* for each presenter, along with a panel title and 250-word panel description. All abstracts will be considered for the conference, regardless of panel acceptance. Proposals for papers and panels should be submitted electronically to navsa2011@gmail.com as an attachment in .doc or .pdf format, and are due by **March 1, 2011**.

CONFERENCE ROOM MAPS

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