

# Victorian Scale & Perspective

NAVSA 2010 MONTRÉAL

## ACKNOWLEDGMENTS

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## ORGANIZERS

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

## CONFERENCE COMMITTEE

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Dennis Denisoff (Ryerson University)  
Celyn Harding-Jones (Concordia University)  
Jayne Hildebrand (Concordia University)  
Tara MacDonald (University of Toronto)  
Douglas Peers (York University)

## CONFERENCE STAFF

Jayne Hildebrand (Concordia University)  
Ann Ward (Concordia University)

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# 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](http://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

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### 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

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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)
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8.00 – 9.00 OPENING RECEPTION (Opus 2)

## Friday November 12

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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

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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

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## 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

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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)
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8.00 – 10.00 CLOSING BANQUET (Opus 2)

# SCHEDULE OF EVENTS

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## Thursday November 11

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### 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)

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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*

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### 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)*

Lyrical 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)

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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)

5P: 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

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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 DANAHAY (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

*Ayse 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 Henschman (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 (Bloomsburg)*

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

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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

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 Dakness: 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

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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)

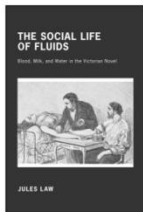
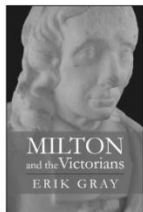
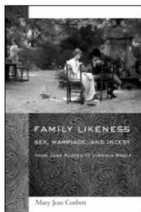
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 GONZALEZ, Khristina: 10C Presenter; 13C Chair  
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 GREEN-LEWIS, Jennifer: 8F Presenter  
 GREGORY, Melissa Valiska: 13B Presenter  
 GREINER, D. Rae: 7D Presenter  
 GRENER, Adam: 5A Presenter  
 HACK, Daniel: 15B Chair and Presenter  
 HADLEY, Elaine: 8F Presenter  
 HAMILTON, Susan: 9B Presenter  
 HAMMERSCHLAG, Keren: 10E Presenter  
 HARNER, Christie: 12D Presenter  
 HARRINGTON, Emily: 1A Presenter  
 HAYES, Richard William: 7C Presenter  
 HELMREICH, Anne: 6B Presenter  
 HELSINGER, Elizabeth: 4A Presenter  
 HENCHMAN, Anna: 10A Chair and Presenter  
 HENDERSON, Sarah: 7E Presenter  
 HENSLEY, Nathan K.: 2C Presenter  
 HESS, Jillian: 6A Presenter  
 HIGGINS, Lesley: 13A Presenter  
 HILDEBRAND, R. Jayne: 6C Presenter  
 HOFFMAN, Robin A.: 11E Presenter  
 HOUSTON, Natalie: 15F Presenter  
 HUGHES, Linda: 11B Presenter  
 HURLBURT, Alison: 7F Presenter  
 INGLEZAKIS, Mara: 13F Presenter  
 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  
 WRIGHT, Julia: 12E Presenter  
 YOUNG-BRYANT, Alan: 1B Presenter; 2C Chair

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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](mailto:institutes@nines.org)**

Direct questions to the organizers: **Andrew Stauffer** ([ams4k@virginia.edu](mailto:ams4k@virginia.edu)), **Laura Mandell** ([mandellc@muohio.edu](mailto:mandellc@muohio.edu))  
or **Susan Schreibman** ([Susan.Schreibman@gmail.com](mailto: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 Hadjiifxendi and David Miller at [poetryandmelancholia@stir.ac.uk](mailto: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 3<sup>rd</sup> – 6<sup>th</sup>

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).

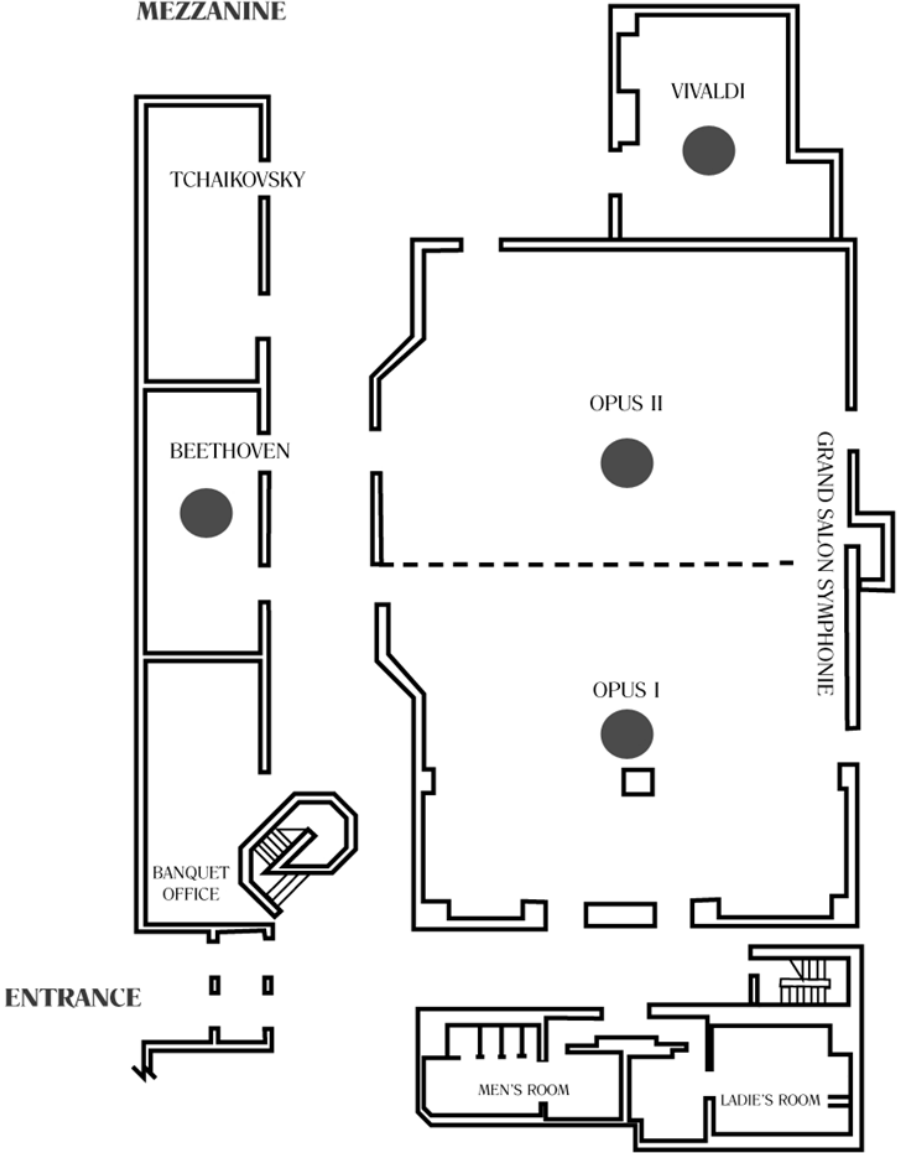
**Conference threads might include:**

- 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

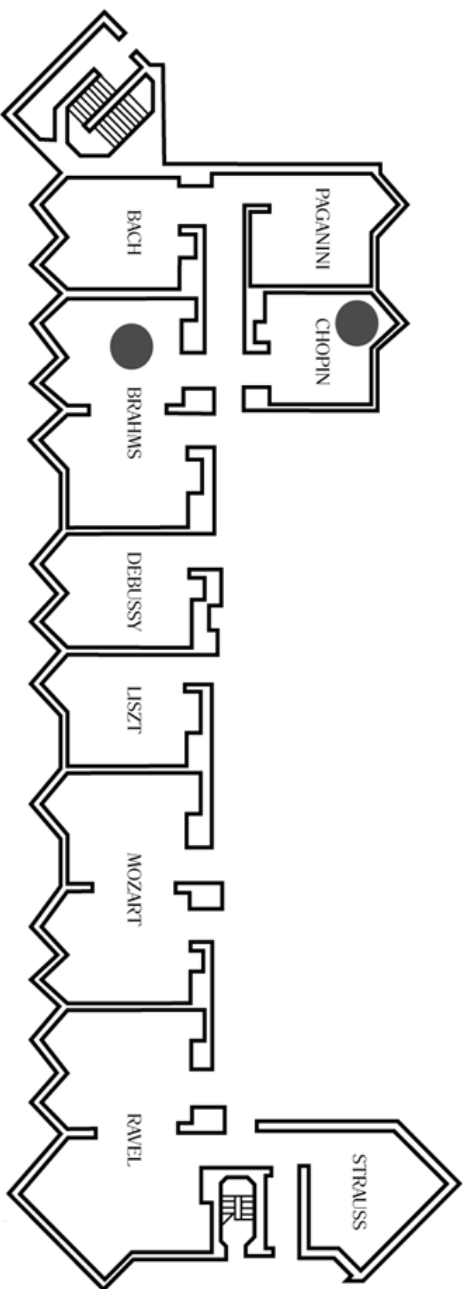
**Proposals for individual papers** should be no longer than 500 words, and should be accompanied by a one-page *curriculum vitae*. The organizers welcome panel proposals, as well. **Panel proposals** should include 500-word abstracts for each paper and a one-page *c.v.* for each presenter, along with 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](mailto:navsa2011@gmail.com) as an attachment in .doc or .pdf format, and are due by **March 1, 2011**.

# CONFERENCE ROOM MAPS

MEZZANINE



**PLAZA LEVEL**



NAVSA 2010  
Montréal  
VICTORIAN SCALE & PERSPECTIVE