

“Victorian Scale & Perspective: An International Conference”

NAVSA 2010

PRELIMINARY PROGRAM

PLENARIES

- Herbert Tucker (University of Virginia), Synecdoche and Scope (5G)
- Bernard V. Lightman (York University), The Royal Panopticon in Perspective (10G)
- Regenia Gagnier (University of Exeter), Perspective and Distance in the Global Circulation Project: The Global Literatures of Liberalism and Decadence (15G)

SEMINARS AND WORKSHOPS

- 2B: Linda Shires (workshop) (Yeshiva University), Hardy’s Poetry and the Question of Interart Analysis
- 4B: Cannon Schmitt (seminar) (University of Toronto), Tidal Conrad (Literally)
- 7B: Richard Menke (workshop), Title TBA
- 9B: James Buzard (seminar) (Massachusetts Institute of Technology), Title TBA
- 12B: TBA (workshop), Title TBA
- 14B: Stefanie Markovits (seminar) (Yale University), Adulterated Forms: Violet Fane, the Verse-Novel, and the Scales of Love

SCHEDULE OF MEETINGS:

Thursday, November 11

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|-------------|---|-------------------------|---------------------------|----------------------------|-----------------------------|-----------------------------------|
| 8:30-10:00 | 1A Time, Proportion, Perspective | 1B Poetic Scales | 1C | 1D Points of View | 1E Parahuman, Posthuman | 1F Painting & Word Painting |
| 10:00-10:30 | Coffee break | | | | | |
| 10:30-12:00 | 2A Experimental Perspectives | 2B Workshop: | 2C Poetry and Perspective | 2D Fictional Bodies | 2E Acting, Staging, Viewing | 2F Illustrations |
| 12:00-1:00 | Lunch break | | | | | |
| 1:00-2:30 | 3A Scale and Perspective of Form | 3B Pleasure & Habit | 3C Fictional Experiments | 3D Celebrity | 3E Fictional Spectres | 3F Little Books |
| 2:30-2:45 | Coffee break | | | | | |
| 2:45-4:15 | 4A Long Poems, Short Poems | 4B Seminar: | 4C Pain & Suffering | 4D Detectives Perspectives | 4E Feeling Poetry | 4F History in Fiction & Criticism |
| 4:15-4:45 | Coffee break | | | | | |
| 4:45-6:15 | 5A Double Vision | 5B Revisiting the Novel | 5C Measuring Faith | 5D Fin-de-Siècle Bodies | 5E Eliot & Consciousness | 5F Grubby Gissing |
| 6:30-7:45 | 5G Plenary Lecture: Herbert Tucker | | | | | |

Friday, November 12

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|-------------|-----------------------------------|---------------------|---------------------------|---------------------|------------------|-----------------------------|
| 8:30-10:00 | 6A Longing in Victorian Visuality | 6B Re-Approaches | 6C Print Contexts | 6D Microscopic | 6E Major & Minor | 6F Masculine Space & Time |
| 10:00-10:30 | Coffee break | | | | | |
| 10:30-12:00 | 7A Resized and Framed | 7B Workshop: | 7C Voices: Animal & Human | 7D Crowds & Numbers | 7E Architecture | 7F Sympathetic Perspectives |

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| 12:00-1:00 | Lunch break | | | | | |
| 1:00-2:30 | 8A Up Close and Personal | 8B Virtual Perspectives: Fiction's "As If" | 8C Dance & Opera | 8D Photography | 8E Foreign Plants & People | 8F Novels in Perspective |
| 2:30-2:45 | Coffee break | | | | | |
| 2:45-4:15 | 9A Animals, Humans, and Justice | 9B Seminar: | 9C Us & Them | 9D By Rail, By Sea | 9E Seeing the Real | 9F Temporality |
| 4:15-4:45 | Coffee break | | | | | |
| 4:45-6:15 | 10A Tiny Creatures | 10B Ruskin | 10C Gaskell & Dickens | 10D Reading Bodies | 10E Science & Math | 10F Omniscience |
| 6:30-7:45 | 10G Plenary Lecture: Bernard Lightman | | | | | |

Saturday, November 13

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|-------------|--|------------------------------|--------------------------|------------------------------|--------------------------------|--------------------------|
| 8:30-10:00 | 11A Victorian Reading Communities | 11B Big Novels | 11C Critical Perspective | 11D Global History & Fiction | 11E Education | 11F Views of the East |
| 10:00-10:30 | Coffee break | | | | | Coffee break |
| 10:30-12:00 | 12A Victorian Close Reading to 21 st -Century Digital Reading | 12B Workshop: | 12C Rooms & Buildings | 12D Maps, Routes & Nation | 12E Irish Perspectives | 12F Mind & Self |
| 12:00-1:00 | Lunch break | | | | | Lunch break |
| 1:00-2:30 | 13A Editing Pater Then and Now | 13B Size Matters | 13C Growth & Maturation | 13D Eastern Views | 13E Dickens' People & Politics | 13F Animal Measurements |
| 2:30-2:45 | Coffee Break | | | | | Coffee Break |
| 2:45-4:15 | 14A Getting the Details Right | 14B Seminar: | 14C Animal Perspectives | 14D Cybercodes | 14E Conditions of England | 14F Viewing Pater's Mind |
| 4:15 - 4:45 | Coffee Break | | | | | Coffee Break |
| 4:45-6:15 | 15A Television for Victorianists | 15B The Last Victorian Novel | 15C Mini & Maxi | 15D Authorship | 15E Optical Genre | 15F |
| 6:30-7:45 | 15G Plenary Lecture: Regenia Gagnier | | | | | |

MEMBER ORGANIZED PANELS

1A TIME, PROPORTION, AND PERSPECTIVE IN THE FIN-DE-SIÈCLE POEM

- Adela Pinch (U of Michigan), Rhyme's End: Sound and Scale in Two Late Victorian Poets
- Emily Harrington (Penn State U), 'Tender Measures': The Slight Poetics of Dollie Radford
- Beth Newman (Southern Methodist University), Alice Meynell's Double Exposures

2A EXPERIMENTAL PERSPECTIVES: FIN-DE-SIECLE WOMEN'S TECHNOLOGIES OF THE SELF

- 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

3A THE SCALE AND PERSPECTIVE OF FORM

- Emily Allen (Purdue U), Dialectics of Form: The Victorian Novel's Sublation of Byron
- Dino Felluga (Purdue U), Dialectics of Form: The Victorian Novel's Sublation of Byron
- Garrett Stewart (U Iowa), Metagenre and the Inner Scale of Reading: From Victorian Realism to Post-Conceptualist Materiality

4A LONG POEMS, SHORT POEMS

- 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

5A THE DOUBLE VISION OF VICTORIAN LITERATURE

- Kara Wittman (Mills College), The Everlasting Pause: Stopping to Wonder in Sartor Resartus
- Sarah Allison (Stanford University), "Yet how proud we are,/ In daring to look down upon ourselves!": Moral and Aesthetic Revision in Aurora Leigh
- Adam Grener (Cornell University), Free Indirect Discourse and Hardy's Historical Habit of Mind

6A ON LONGING IN VICTORIAN VISUALITY: THE GIGANTIC, THE UNCANNY, AND NEW MODERN SPACES

- Anne Helmreich (Case Western Reserve U), The Victorian Camera: Registering and Producing Shifts in Scale
- Julie Codell (School of Art, 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

7A RESIZED AND FRAMED: LOOKING AT PEOPLE AS WORKS OF ART

- 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

8A UP CLOSE AND PERSONAL: PERSPECTIVES OF DEVIANCE AND THE VICTORIAN BODY

- Jennifer Beauvais (U de Montréal), 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 (Marianopolis College), Shape, Size, and the Woman-Child of Victorian Fiction

8B VIRTUAL PERSPECTIVES: FICTION’S “AS IF”

- D. Rae Greiner (Indiana University), Thinking of Me Thinking of You: Sympathy v Empathy and the Realist Novel
- Jonathan Farina, (Seton Hall) (Chair), “As Separate as if We Were in Two Worlds”: Analogy and Victorian Virtual Reality
- John Plotz (Brandeis University), Oscillation and Virtual Worlds: *Middlemarch* in and out of Perspective
- Nicholas Dames, (Columbia) (Respondent)

9A ANIMALS, HUMANS, AND THE SCALES OF JUSTICE

- Martin Danahay (Brock), Moderator
- Dennis Denisoff (Ryerson), 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

10A TINY CREATURES, GREAT WONDERS

- Amy M. King (St. John’s U), “The World of the Small”: or, how Seeing is Believing in Natural History’s Observation Guides
- Danielle Coriale (U North Carolina at Chapel Hill), Political Animals: Polypes in the Victorian Imagination
- Anna Henchman (Boston U), Scale and Consciousness: The Inner Lives of Tiny Creatures

11A VICTORIAN READING COMMUNITIES: SOCIABILITY AND TEXTUAL TRANSMISSION

- Alison Booth (U of Virginia) (Moderator)
- 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

12A VICTORIAN CLOSE READING TO 21ST-CENTURY DIGITAL READING: THE LIFE AND AFTERLIFE OF SERIAL READING

- Mark Turner (Kings College London) (Moderator)
- Susan David Bernstein (University of Wisconsin-Madison), The Way We Read Then: Victorian Serials by Numbers

- Julia McCord Chavez (Marquette University), Reading "An Every-Day Story" Through Bifocals: Seriality and the Limits of Realism in Gaskell's *Wives and Daughters*
- Rebecca Soares (University of Wisconsin-Madison), Serial Readers & Readerly Detectives: The Paper Trail of Mary Elizabeth Braddon's *Lady Audley's Secret*

13A EDITING PATER THEN AND NOW: COLLECTING THE COLLECTED

- Lesley Higgins (York University, Toronto), Collecting one's thoughts and options: the politics of a Victorian 'Collected Works' in the twenty-first century
- Laurel Brake (Birkbeck, Univ of London), Canonising Walter Pater: the 'De Luxe' and 'New Library' Editions of 1900 and 1910
- Carolyn Williams (Rutgers), "Walter Pater's Editorial 'perspectives'"

13B SIZE MATTERS: THREE PERSPECTIVES ON WRITING NINETEENTH-CENTURY IMPERIALISM

- Suzanne Daly (U 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 (Yale U), The English Language and the View from Nowhere: Constructs of Neutrality in the Colonial Press

14A GETTING THE DETAILS RIGHT

- 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
- Nancy M. West (U Missouri), "Film Adaptation and the Pleasures of Fidelity: The Case of the Granada Sherlock Holmes Series"

15A TELEVISION FOR VICTORIANISTS

- Lauren M. E. Goodlad (University of Illinois, Urbana-Champaign), The *Mad Men* in the Attic: Seriality and Crypto-Identity in Narratives of Capitalist Globalization
- Caroline Levine (University of Wisconsin-Madison), The Shock of the Banal: *The Wire*, *Mad Men*, and Victorian Realism
- Ivan Kreilkamp (Indiana University), Television Against Victorian Fiction

15B THE LAST VICTORIAN NOVEL

- Zarena Aslami (Michigan State Univ.), Daniel Deronda
- Rosemarie Bodenheimer (Boston College), The Secret Agent
- Daniel Hack (Univ. of Michigan), The Quest of the Silver Fleece

PANELS

1B. POETIC SCALES

| | | | |
|--------------|----------|-----------------|--|
| Levine | Naomi | Rutgers | “Trebled Beauty”: William Morris’s Terza Rima |
| Wood | Lorraine | Brigham Young U | Filling in the Blanks: Dante Gabriel Rossetti’s Missing Music” |
| Young-Bryant | Alan | Cornell U | “Now while the song withdraws”: D.G. Rossetti and the Subject of Sound |

1D. POINTS OF VIEW

| | | | |
|---------|-----------|-----------------|--|
| Bennett | Ashly | Cornell U | “I Shame to Say”: Narration and Emotional Perspective in <i>Vanity Fair</i> |
| Rennix | Margaret | Harvard U | Distortions of Perception: Consciousness and First-Person Narration in Charles Dickens and Henry James |
| Valint | Alexandra | U of Pittsburgh | The Quick Switch: Point of View in <i>Treasure Island</i> and <i>A Great Emergency</i> |

1E. PARAHUMAN, POSTHUMAN

| | | | |
|----------|------------|------------------------|--|
| Durnford | Robin | Mount Saint Vincent U | Galton and Telegraphy: Perspectives on a Posthumanous Victorian |
| Galvan | Jill | Ohio State U | Victorian Posthumanity: Perspective on the Séance |
| Ryan | Vanessa L. | Case Western Reserve U | “Hypnotizing” the Reader: Arnold Bennett’s Fiction and Second Person Narration |

1F. PAINTING AND WORD PAINTING

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| Kanwit | John | Ohio Northern U | Fencing an Artwork with Difficulty: |
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| | Paul | | Impressionism, Elitism and the Victorian Art Critic |
| Rainof | Rebecca | The Catholic U of America | Perspectives on Adaptation: Van Gogh's Drawings of <i>Silas Marner</i> and George Eliot's "Pictures of the Mind" |
| Syme | Alison | U of Toronto | The Statue's Perspective |

2C. POETRY AND PERSPECTIVE

| | | | |
|----------|-----------|-----------------------|---|
| Crowell | Ken | Purdue U | Indispensible Latest Addenda: <i>Amours De Voyage</i> and Poetic Perspective |
| Hensley | Nathan K. | Duke U | The Wreck, the Loss, the Lyric: Hopkins' Universal Particulars |
| McAlpine | Heather | U o the Fraser Valley | "Ring and tell of him": Hopkins' Hieroglyphics and the Poetics of Particularity |

2D. FICTIONAL BODIES

| | | | |
|--------------------|-----------|--------------------------|--|
| Cronquist Browning | Catherine | U of California, Berkley | Shrinking Bodies, Expanding Scopes: Diminutive Omniscience in the Victorian Child Fantasy Novel |
| Danahay | Martin | Brock U | Size Matters: Mr. Hyde, Eugen Sandow and their Descendants |
| Dennis | Abigail | U of Toronto | "I never was so small as this before": Perspectival Transformation via Alimentation in <i>Alice's Adventures in Wonderland</i> |

2E. ACTING, STAGING AND VIEWING

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| Lehman | Amy | U of South Carolina | "Double Consciousness in Victorian Acting: a Split Perspective on the Self" |
| Mackie | Gregory | U of British Columbia | "Written in Paris in the XIX century:" Staging the Renaissance in Wilde's <i>Duchess of Padua</i> |
| Meeuwis | Michael | U of Chicago | "Everyone's Theater: Victorian Diaries, Theatrical Reception, and the History of the Novel, 1860-1914" |

2F. ILLUSTRATIONS, BROADSIDES AND GUIDEBOOKS

| | | | |
|----------------|-----------|--------------|--|
| Bolus-Reichert | Christine | U of Toronto | Sight in Motion: Changing Perspectives in the Victorian Railway Guidebook |
| Danger | Sara R. | Valparaiso U | Women at the Window: Women Writing in the Age of Popular Illustration |
| Elliott | Dorice | U of Kansas | "Transported to Botany Bay": Social Class in Nineteenth-Century Convict Broadsides |

3B. PLEASURE AND HABIT

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| Coombs | David | Cornell U | Beautiful Graffiti: Vernon Lee, Wilhelm Dilthey, and the Physiology of History |
| Hildebrand | R. Jayne | Concordia U | Pleasurable Habits: <i>News from Nowhere</i> and Morris's Aesthetics of Unreflectiveness |
| Stoddart | Judith | Michigan State U | "Backwards Motion: Recursivity, Recycling, and Aesthetic Pleasures in Vernon Lee" |

3C. FICTIONAL EXPERIMENTS, DRAMATIC FICTIONS

| | | | |
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| Leitch | Cara | U of Victoria | Finding the Way Forward by Going Back: Re-contextualizing a Forgotten Novel |
| Miller | Renata | City College of CUNY | Tennyson, Irving, Terry: The Staging of Becket |
| Weltman | Sharon | Louisiana State U | Sweeney Todd and 'Hector, the Black Boy': Theatrical, Visual, and Narrative Perspectives |

3D. CELEBRITY

| | | | |
|---------------|--------|-----------------|---|
| Beggs | Margo | U of Toronto | General Tom Thumb, Isambard Kingdom Brunel, and Harriet Hosmer: Sideshow Aesthetics and Celebrity in Mid-Victorian Portrait Photographs |
| Collins | Joanna | U of Pittsburgh | Intimacy at a Distance: Figuring the Victor Celebrity at Home |
| Léger-St-Jean | Marie | U of Cambridge | 'Popular' Authors in Dialogue: Robert Louis Stevenson and James Malcolm Rymer's Diverging Perspectives on Large-Scale Reading |

3E. FICTIONAL SPECTRES

| | | | |
|-----------|----------------|-------------|--|
| Keirstead | Christopher M. | Auburn U | Wild Ride: Dickens, Disney, and the Mobile Ethics of <i>A Christmas Carol</i> |
| Rappoport | Jill | Villanova U | Theft, Benevolence, and Selfhood in <i>A Christmas Carol</i> |
| Simpson | Vicky | Dalhousie U | “I... looked at it all in amaze”: Perspective Effects in Gaskell’s “The Old Nurse’s Story” |

3F. LITTLE BOOKS

| | | | |
|----------|-----------|-----------|--|
| Peterson | Linda H. | Yale U | Little Books of Poetry: From Radical to Chic |
| Roach | Catherine | Cornell U | Pocket Museums: Handheld Guides to Nineteenth-century Collections |
| Crowther | Kathryn | Purdue U | “The Age of the Miniature Book”: Nineteenth-Century Nostalgia and the Culture of Book Production |

4C. PAIN AND SUFFERING

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|-----------|---------|--------------------|---|
| Fieldberg | Allison | U of Alberta | Disproportionate Suffering: the Quantification of Melancholy in Bronte's <i>Shirley</i> |
| Kaiser | Matthew | Harvard U | Dickens’s Phantom Pain |
| Skelly | Julia | Queen’s University | On the Scale of Suffering: Drunkenness, Slavery and Punishment |

4D. DETECTIVE PERSPECTIVES AND THE NEW WOMAN

| | | | |
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| Bredesen | Dagni | Eastern Illinois U | “Gimlets, Peep-holes, and ‘Ocular Testimony’: The Hidden Work of Women Detectives” |
| Harner | Christie | Northwestern U | <i>Lady Audley’s Secret</i> and Technologies of Perception: Photographic Male Detective and Feminine Resistance |
| Kramer | Beth | English, New York University | Girl Graduates: Changing the Public Perspective of the New Woman |

4E. FEELING POETRY

| | | | |
|-----------|------------|------------------------|---|
| Marshall | Nancy Rose | U of Wisconsin-Madison | “The Feeling of Memory”: Dante Gabriel Rossetti and Victorian Understandings of Somatic Recollection |
| Neri | Barbara | Independent Scholar | Seeing the Light: Dark Rooms and the embodiment of sight in Elizabeth Barrett Browning’s <i>Sonnets form the Portuguese</i> . |
| Bonfiglio | Richard | U of Chicago | “Homely Cosmopolitanism: Mazzini, Barrett Browning, and the Domestication of Europe” |

4F. HISTORY AND FICTION IN CRITICISM

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| Gillingham | Lauren | U of Ottawa | Popular Fiction and Contemporaneous History |
| Mays | Kelly | U of Nevada, Las Vegas | “Looking Backward, Looking Forward: The Victorians in the Rearview Mirror of History” |
| Smith II | Philip E. | 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” |

5B. REVISITING THE NOVEL

| | | | |
|-----------|--------|-------------------------------|--|
| Bassett | Troy | Indiana U-Purdue U Fort Wayne | The Serialization of Victorian Three-Volume Novels: A Preliminary Analysis |
| Reilly | Ariana | Princeton U | Identification, Perspective, and the Victorian Marriage Plot |
| Teukolsky | Rachel | Vanderbilt U | “Local, National, Global: Perspectives on Realism in the 1850s” |

5C. MEASURING FAITH

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| Adams | Edward | Washington and Lee U | Epic Scale in Displaced Loves of the Historical Jesus: Carlyle, Tennyson, Eliot and F.H. Bradley |
| Levin | Yisrael | U of Victoria | The Metrics of Faith: Religion and Poetics in Coventry Patmore’s Prosodic Theory |
| Lysack | Krista | U of Western Ontario | Devotional Measures: Time, Reading, and Victorian Family Prayers |

5D. FIN-DE-SIÈCLE BODIES

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| Thomas | Kate | Bryn Mawr College | Lesbian immortal |
| Cleere | Eileen | Southwestern U | Man in Art: Anatomy, Eugenics and Late Victorian Aesthetics |
| Morgan | Benjamin | U of California, Berkley | How Things Look: Clementina Anstruther-Thomson and the Aesthetics of Material Vision |

5E. ELIOT & CONSCIOUSNESS

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| Carruthers | Alexandra | U of Alberta | George Eliot's Representations of Individual Perspective and Collective Agency: What's Really Radical in <i>Felix Holt</i> , <i>The Radical</i> |
| Charise | Andrea | U of Toronto | “So withered and shrunken a life”: Old Age and Metaphors of Diminution in <i>Silas Marner</i> |
| Vrettos | Athena | Case Western Reserve U | “The Curious Effects of Mental Clutter: Expanding and Contracting Consciousness in <i>Middlemarch</i> ” |

5F. GRUBBY GISSING

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| Coll | Fiona | U of Toronto | Wishing for a Machine: The Distanced Self in George Gissing's <i>New Grub Street</i> |
| Reader | Simon | U of Toronto | George Gissing's Useless Art |
| Samalin | Zach | CUNY | The Gross, The Bad, and The Grubby: George Gissing and the Ideology of Repulsion |

6B. REAPPROACHES

| | | | |
|--------|------------|----------------------|--|
| Bowser | Rachel | U of South Carolina | Bodies, Time and Characterization: The Invisible Man as Meta-fiction |
| Lamb | Rebekah A. | U of Western Ontario | Language “Went Through”: Reading Tennyson’s “Maud” After Holocaust Testimony |
| Powell | Kerry | Miami U (Ohio) | Wilde’s Trials, Seen from a New Perspective |

6C. PRINT CONTEXTS

| | | | |
|----------|-----------|--------------------------|--|
| Chen | Mia | City University New York | Serial Perspectives on a Global Scale Representing the World in <i>Household Words</i> and the <i>Family Herald</i> |
| Hess | Jillian | Stanford U | Queen Victoria's <i>Album Consolativum</i> : Extractions In <i>Memoriam</i> |
| Stauffer | Andrew M. | U of Virginia | Hemans by the Book |

6D. MICROSCOPIC

| | | | |
|----------------------------|-----------|-----------------|---|
| Alison Wood and Eric Mills | | Purdue U | Small Wonders: Zoological Microscopy and the Writing of Nature in Late Nineteenth-Century Britain |
| Kennedy | Meegan | Florida State U | 'In each object, a thousand others': Recursion, the Microscope, and the Scientific Imagination |
| Ketabgian | Tamara S. | Beloit College | Seeing Machines and Reading Machines: H. G. Wells and Scientific Faith |

6E. MAJOR & MINOR

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| Janzen Kooistra | Lorraine | 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 |
| Najarian | James | 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 AND TIME

| | | | |
|----------|-----------|----------------------|--|
| Crompton | Constance | York U and Ryerson U | Built on a Man's Scale: <i>Physical Culture's</i> Perspective on Masculine Women |
| Deane | Bradley | U of Minnesota | H. G. Wells and the Impossible Future of Masculinity |

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| Gibson | Brian | U de Sainte-Anne | MIDDLE-MAN KINGDOM: Re-Centring the Masculine in Two Suburban Speculative Fictions: William Delisle Hay's "The Doom of the Great City" and Grant Allen's <i>The British Barbarians</i> |
| Shaw | Alyson J. | Princeton U | "My Small Uneasy Mind": Henry James and the Manly Scale |

7C. VOICES, ANIMAL AND HUMAN

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| Emmott | James | U of London | Parameters of Vibration, Technologies of Capture, and the Layering of Voices and Faces in the Nineteenth Century |
| Esmail | Jennifer | Rutgers | Listening to the Apes: Animal Language in the Victorian Evolutionary Debates |
| Henderson | Sarah | U of Toronto | The Female Appropriation of Animal Voices in Sewell and Cobbe |

7D. CROWDS & NUMBERS

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|---------------|----------|-----------------------|---|
| Beissel Heath | Michelle | U of Nebraska | Playing with the Numbers: Child Crowds, Child's Play, and Mary Augusta Ward's Milly and Olly |
| Kreisel | Deanna | U of British Columbia | The Madwoman on the Third Story: Psychologized Space and Perspective in <i>Jane Eyre</i> |
| Stone | Marjorie | Dalhousie U | Postcolonial Engagements with <i>Jane Eyre</i> and "The Runaway Slave at Pilgrim's Point": Leila Aboulela's <i>The Translator</i> and Laura Fish's <i>Strange Music</i> |

7E. ARCHITECTURE

| | | | |
|--------|-------------------|--------------------------|--|
| Cannon | Benjamin | U of California, Berkley | The Disappearing Wall |
| Gagné | Ann Marie Carmela | U of Western Ontario | Crystal Science as Performative Ethical Architecture: Ruskin's <i>The Ethics of the Dust</i> |
| Hayes | Richard William | University of Cambridge | The Issue of Scale in E.W. Godwin's Gothic Revival Designs |

7F. SYMPATHETIC PERSPECTIVES

| | | | |
|----------|---------|-----------------|---|
| Gibson | Anna A. | Duke University | “We can hardly put ourselves in the position of these savages”: Kinship, Sympathy, and Difference in Darwinian Fictions |
| Hurlburt | Alison | U of Alberta | The Scale of Sympathy: Reading <i>Bleak House</i> with its Advertiser |
| Miller | Ashley | Indiana U | Notes from the Pineal Gland (and Other Self-Sympathetic Perspectives) |

8C. DANCE & OPERA

| | | | |
|-------------|---------|-----------------|---|
| Carlisle | Janice | Yale U | Dancing Ballerinas: The Tiniest of Big Commentaries on Ford Madox Brown’s Work |
| Marvin | Roberta | U of Iowa | Perspectives on Operatic Celebrity in Victorian England: The Case of Jenny Lind |
| Morgentaler | Goldie | U of Lethbridge | Both Sides of the Footlights: the Duality of a Dancer’s Life on the Victorian Stage |

8D. PHOTOGRAPHY

| | | | |
|-------------|----------|-------------------|--|
| Beegan | Gerry | Rutgers U | Getting Closer: The Spatial Shift in Late Victorian Press Photography |
| Green-Lewis | Jennifer | U of Pennsylvania | Up Close and Incredibly Small: Description and Daguerreotypes |
| Hadley | Elaine | U of Chicago | Partial War: Absence as Perspective in Fenton’s “Valley of the Shadow of Death” |
| Monro | Julia | Wilfrid Laurier U | “A Minuteness Inconceivable”: Scale and Perspective in Early Victorian Photography |

8E. FOREIGN PLANTS AND PEOPLE

| | | | |
|----------|-----------|--------------|--|
| Voskuil | Lynn | U of Houston | “Bonsai, Giant Aloes, and the Dislocations of Horticultural Perspective” |
| Anderson | Katharine | York U | Patagonian Giants: Travelling and Victorian |

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| | | | Techniques of Observation |
| Murray | Brian H. | King's College London | 'Stanley and his African Dwarfs': Miniatures, Metaphors and Manikins in H.M. Stanley's <i>In Darkest Africa</i> . |

8F. NOVELS IN PERSPECTIVE

| | | | |
|--------|-----------|-------------------------|--|
| Clark | Anna E. | Columbia U | Why Always Lucy?: Putting <i>Villette</i> 's Protagonist Into Perspective |
| Cohn | Elisha. | Johns Hopkins U | [U]nperceived Beauty: Narrative Perspective in Thomas Hardy's <i>Tess of the D'Urbervilles</i> |
| Voyles | Katherine | U of California, Irvine | Trollope Through the Looking Glass |

9C. US AND THEM

| | | | |
|---------|----------|---------------|--|
| Saville | Julia F. | U of Illinois | Democratic Politics and Robert Browning's Dramatic Perspectives |
| Strang | Hilary | U of Chicago | Alton Locke's Sensory Commons |
| Tromp | Marlene | Denison U | Giant Dustheaps, Enormous Profits and Invasive Foreign Pollution: Race and Xenophobia in Dickens |

9D. BY RAIL, BY SEA

| | | | |
|----------|--------|--------------------------------------|--|
| Baker | Samuel | English, University of Texas, Austin | The Middle Range of Reading and the Protean Life of Genre in Nineteenth Century Sea Literature |
| Byerly | Alison | Middlebury College | "Inside/Out: Rapid Transit and the Railway Perspective" |
| Celikkol | Ayse | Bilkent U (Turkey) | Beyond Cartesian Space: Shipwrecks and Disorientation in Captain Marryat's Nautical Fiction |
| Livesey | Ruth | Royal Holloway U | Writing by Road; Writing by Rail: Postal Journeys 1825-1850 |

9E. SEEING THE REAL

| | | | |
|------|-------|-----------------|---|
| Dwor | Richa | U of Nottingham | 'Something still throbbing in human lives': The |
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| | | | Historical Perspectives of Grace Aguilar and Amy Levy |
| Fluhr | Nicole | Southern Connecticut State U | Diagnostic Authority: Doctor Narrators and the Power of Interpretation |
| Law | Jules | Northwestern U | To Be Real: Virtuality in the Age of Victoria |

9F. TEMPORALITY

| | | | |
|----------|----------|---------------------|---|
| Agruss | David | Montana State U | “Orientalizing Victorian Temporality: Boyhood, Geology, Historicity” |
| de Waard | Marco | Amsterdam U College | Pacing Progress: Intellect and Emplotment in Victorian Historical Writing |
| Jewusiak | Jacob | SUNY, Buffalo | The Ethics of Simultaneity in George Eliot’s <i>Romola</i> |
| Sachs | Jonathan | Concordia U | Decline and the Scale of Time |

10B. RUSKIN

| | | | |
|--------|----------|--------------------------------------|--|
| Arata | Stephen | U of Virginia | Printed Talk: Close Reading “Of King’s Treasuries” |
| Reitz | Caroline | John Jay College of Criminal Justice | Of Queens’ Tangled Gardens |
| Ulrich | John | Mansfield U | "Transmitted to Posterity in Wrong Perspective": Ruskin, the Carlyles, and Tait's A Chelsea Interior |

10C. GASKELL & DICKENS

| | | | |
|---------|--------|-----------------|---|
| Bivona | Dan | Arizona State U | "The Vanishing Point of my Life": <i>Little Dorrit</i> and the Erotics of Scale |
| Novak | Daniel | Princeton U | Gaskell’s ‘Accursed Race’: Rethinking Gaskell and Victorian Racial Theory |
| Lobdell | Nicole | U of Georgia | The Power of “Little Things”: Dickens, Darwin, and <i>Little Dorrit</i> |

10D. READING BODIES

| | | | |
|--------------|-----------|-------------------------|---|
| Carpenter | Mary | Emerita, Queens U | The Patient's Perspective |
| Gonzalez | Khristina | Brown U | "Small Bodies, Small Coffins, Big Profits: Narrative Framing and the Representational Strategies of Anti-Poor Law Rhetoric in Dickens's <i>Oliver Twist</i> " |
| Hammerschlag | Keren | Kings College of London | Dissecting the Nude: Seeing Beneath the Surface of Frederic Leighton's Neoclassicism |
| Zemka | Sue | U of Colorado, Boulder | The Hand and the Human Scale: Speculations on the Late Age of Chirographic Authorship |

10E. SCIENCE AND MATH

| | | | |
|--------------|----------|--------------------|---|
| Brooke-Smith | James | New York U | Induction and Infrastructure in John Herschel's Philosophy of Science |
| Jenkins | Alice | Wake Forest U | Perspective and geometry in literary criticism at the mid-century |
| MacDuffie | Allen | U of Texas, Austin | "The Heat Death of the Sun and the Victorian Ecological Imagination" |
| Riley | Terrance | Bloomsburg | Charles Babbage, Theology, and Mathematics of Scale |

10F. OMNISCIENCE AND UNCERTAINTY: GEORGE ELIOT

| | | | |
|------------|---------|----------------------|--|
| Berezowsky | Sherrin | U of Western Ontario | Collapsing Time: <i>Daniel Deronda</i> and the Inheritance of Identity |
| Blumberg | Ilana | Michigan State U | Omniscience and Embeddedness in George Eliot's Novels of Sympathy |
| Li | Hao | U of Toronto | Dialectical Envisioning: <i>Daniel Deronda</i> and the Perspective of Victorian Ethics |
| Young Choi | Tina | York U | Eliot's Uncertainties |

11B. BIG NOVELS AND SERIAL PERSPECIVES

| | | | |
|-----------|-------|----------------|---|
| Rosenthal | Jesse | John Hopkins U | Large Novels about Lots of People: Why Population Statistics were Important to George Eliot |
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|------------------|---------|-----------------------------|---|
| Dennenholz Morse | Deborah | College of William and Mary | Anthony Trollope's <i>Barsetshire Chronicle</i> |
| Armstrong | Mary A. | Lafayette College | Next Week—: The Extravagant Proliferations of <i>East Lynne!!</i> |

11C. CRITICAL PERSPECTIVE

| | | | |
|---------|----------|--------------------|--|
| Conary | Jennifer | De Paul U | Remodeling the World: Arnold, Ruskin, and the Quixotic Perspective on Social Change |
| Edwards | Hilary | Florida Atlantic U | “...[I]nward and outward being woven”: Pater, Wittgenstein and the Life of Sentences |
| Garratt | Peter | Northumbria U | ‘Blotches, Burrs and Pimples’: Ruskin, Reading and the Anxiety of Proximity |

11D. GLOBAL HISTORY AND FICTION

| | | | |
|--------|----------|-----------------------------|---|
| Bisla | Sundeeep | York College/ CUNY | "From Room to Moor, Flinging it out of Doors: <i>Wuthering Heights</i> and the Education of the Good Global Citizen" |
| Rudy | Jason | U of Maryland, College Park | Colonial Laureates: Scaling the Empire, Cape Town to Melbourne |
| Gibson | Brian | Université 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 <i>The British Barbarians</i> |

11E. EDUCATION

| | | | |
|-----------|----------|-----------------|---|
| Hoffman | Robin A. | U of Pittsburgh | George Cruikshank's <i>Comic Alphabet</i> (1836) and the Legacy of Child-Centered Reading Instruction |
| Schroeder | Janice | Carleton U | The Universal and the Intimate in the Literature of Mass Schooling |
| Warne | Vanessa | 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 FROM THE EAST

| | | | |
|-----------|----------|------------------------------|---|
| DelPlato | Joan | Bard College at Simon's Rock | This World and the Next: Victorian Notions of the Muslim Paradise |
| Rasmussen | Bryan B. | California Lutheran U | Walking the Dialectic of Enchantment in Harriet Martineau's <i>Eastern Life</i> |
| Penner | Louise | U of Massachusetts | Changing Strategy; Altering Perspectives: Late Victorian Representations of Indian Famine |

12C. ROOMS AND BUILDINGS

| | | | |
|-----------|-------------|-----------------|---|
| Bove | Alexander | Ohio Northern U | “‘Backwards on the Wrong Side:’ Dickens’ Uncanny COFFEE ROOM Perspective” |
| Leckie | Barbara | Carleton U | The Perspective of the House: The Role of Architecture in Victorian Urban Studies |
| Witzleben | Megan Burke | Fordham U | Piece of Mind: How Architecture Built Victorian Identities |

12D. MAPS, ROUTES AND NATION

| | | | |
|---------|-----------|---------------|---|
| Kent | Eddy | U of Alberta | A Greater Britain? Victorian Meditations on the Postcolonies |
| Aguirre | Robert D. | Wayne State U | Trans-Oceanic Shortcuts: The Panama Route in the Global Horizon |
| Young | Paul | U of Exeter | ‘A New Geographical Pastime’: Global Scale and Perspective in Nineteenth-Century Board Games. |

12E. IRISH PERSPECTIVES

| | | | |
|--------|----------|----------------|--|
| Fox | Renée | Princeton | Yeats, Poetry, and the Second Life of Objects: An Irish Perspective on National Collections |
| Malloy | Caroline | U of Wisconsin | From City of God to humble cottage: Dublin International Exhibitions, 1853 - 1907 |
| Murphy | James H. | DePaul U | Scale, Perspective and the Question of Realism in the Irish Victorian Novel |
| Wright | Julia | Dalhousie U | Transforming the National Tale: Le Fanu's Early Contributions to the <i>Dublin University Magazine</i> |

12F. MIND AND SELF

| | | | |
|---------|---------|-----------------------|---|
| Manning | Pascale | U Western Ontario | The Past is Present: Charles Lyell's Deep Time and the Perceiving Mind in <i>Principles of Geology</i> |
| Anger | Suzy | U of British Columbia | Trading in Memories: The Individual Mind in Grant Allen and Israel Zangwill |
| Smith | Lisa | Brock U | Perception, Materiality, and the Boundaries of the Self in Victorian Psychology and Hardy's <i>The Return of the Native</i> |

13C. GROWTH AND MATURATION

| | | | |
|------------|---------|-----------------|---|
| Ablow | Rachel | CUNY at Buffalo | Mill's Maturity |
| Gillooly | Eileen | Columbia U | Parental Perspective in the Late Palliser Novels |
| Maurer | Sara L. | U of Notre Dame | Micro-Property: John Stuart Mill and the Scale of the Self-Possessed Individual |
| Tufenkjian | Viken | U de Montréal | The Debilitation of Subjectivity in Henry James's <i>What Maisie Knew</i> |

13D. EASTERN VIEWS

| | | | |
|----------|-----------------|--------------|---|
| Gregory | Melissa Valiska | U of Toledo | Iraq, <i>Jane Eyre</i> , and Lorrie Moore's <i>A Gate at the Stairs</i> ; or, Throwing Open Gateshead |
| Jagpal | Charn | U of Alberta | From Spectacle to Spectator: The Indian Dancer Spies Back in Flora Annie Steel's <i>The Potter's Thumb</i> |
| Richards | Leah | Fordham U | To "excite a desire for more information": The Experience of Egyptomania from Georg Ebers' <i>An Egyptian Princess</i> to Richard Marsh's <i>The Beetle</i> |

13E. DICKENS' PEOPLE AND POLITICS

| | | | |
|------------|---------|----------|---|
| Miner | Heather | Rice U | "He had resolved to quit London." The Politics of Regionalism in <i>Nicholas Nickleby</i> |
| Richardson | Rebecca | Stanford | Too Much of a Good Thing: Dickens's Self-Help Villains |

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| Cove | Patricia | Dalhousie U | Counting Heads: The Home and the Mob in A Tale of Two Cities |
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13F. ANIMAL MEASUREMENTS

| | | | |
|--------------|---------|------------------------|--|
| Straley | Jessica | U of Utah | How Big is a Dinosaur? |
| Inglezakis | Mara | Indiana U | <i>Dracula</i> and the ethics of experimentation |
| Ortiz-Robles | Mario | U of Wisconsin-Madison | Human is to Animal What Figure is to Thing |

14C. ANIMAL PERSPECTIVES

| | | | |
|------------|--------|--------------------|---|
| Stiles | Anne | Washington State U | An Animal Rights Perspective on <i>Dracula</i> |
| Feuerstein | Anna | Michigan State U | Vivisectioning the Animal Perspective in <i>The Island of Dr. Moreau</i> |
| Elliott | Nathan | Valdosta U | The Curse of Objectivity: Evolutionary Theory and the Beast's Perspective |

14D. CYBERCODES

| | | | |
|---------|---------|--------------|--|
| Boyd | Jason | U of Toronto | "More Lives Than One": Oscar Wilde, Biographical Problems, and Digital Solutions |
| Dorment | Maureen | Monmouth U | Gaskell in Cyberspace |
| Houston | Natalie | U of Houston | Methodology, Scale, and the Digital: Analyzing Victorian Poetry's Visual Codes |

14E. CONDITIONS OF ENGLAND

| | | | |
|-------|---------|-----------------|--|
| Brown | Kate E. | SUNY at Buffalo | States of Embargo: The Impossibility of the Future in <i>Shirley</i> |
| Lewis | Michael | U of Toronto | Disraeli and the Scales of Violence |

14F. VIEWING PATER'S MIND

| | | | |
|--------------------|-------|-----------------|---|
| Siegel | Jonah | Rutgers U | The Point of Vanishing: Pater's Loss of Perspective |
| Ostermark-Johansen | Lene | U of Copenhagen | Reading Walter Pater's <i>Imaginary Portraits</i> |

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|-----------|--------|------------|---|
| | | | Through the Perspective of Transparency: Portraiture and the Consumptive Aesthetic Ideal |
| O'Connell | Rachel | New York U | The Scale of People's Inner Worlds: Walter Pater, Aestheticism, and Psychoanalytic Theory |

15C. MINI AND MAXI

| | | | |
|----------|----------|----------------------------------|---|
| Fritz | Morgan | Indiana U | Miniaturization and Cosmopolitan Future History in the Fiction of H.G. Wells |
| McCormak | Kathleen | Florida International U | The Miniature in the Boudoir: Will Ladislav, Aunt Julia and Dorothea Casaubon |
| Rauch | Alan | U of North Carolina at Charlotte | The Empire on the Mantelpiece: Emblematising British Identity in Pottery |

15D. AUTHORSHIP

| | | | |
|---------|-----------|---------------------|--|
| Allison | Mark | Weslyan U | "Half-Heroes": Keeping The Victorian Writer in Perspective |
| Dillane | Fionnuala | U College of Dublin | Embodied Authenticity': The Importance of seeming to be 'George Eliot' |
| Morton | Heather | Center College | Abusing Anonymous Publication |

15E. OPTICAL GENRE

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|----------------|------------|--------------|--|
| Boylan | Rebecca W. | Georgetown U | The EnTowered Gaze: Telescopic Horror in Thomas Hardy's <i>Two on a Tower</i> |
| Marler-Kennedy | Kara | Rice U | History, the Optical Idiom, and the Narrative Imperative |
| Moore | Natasha | Cambridge U | The Poet's 'Double Vision': intersection of novel and epic in mid-Victorian poetry |