

“Victorian Scale & Perspective: An International Conference”

NAVSA 2010

SCHEDULE OF MEETINGS

Thursday, November 11

| | Beethoven | Brahms | Chopin | Opus 2 | Opus 1 | Vivaldi |
|-------------|----------------------------------|--|---------------------------|-----------------------------|---|-----------------------------------|
| 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: Linda Shires | 2C Poetry and Perspective | 2D Acting, Staging, Viewing | 2E Fictional Bodies | 2F Illustrations |
| 12:00-1:15 | Lunch break | | | | | |
| 1:15-2:45 | 3A Fictional Spectres | 3B Microscopic | 3C Up Close and Personal | 3D Celebrity | 3E Fictional Experiments | 3F Little Books |
| 2:45-4:15 | 4A Long Poems, Short Poems | 4B Seminar: Stephanie Markovits | 4C Eliot & Consciousness | 4D Grubby Gissing | 4E | 4F History in Fiction & Criticism |
| 4:15-4:45 | Coffee break | | | | | |
| 4:45-6:15 | 5A Double Vision | 5B Fin-de-Siècle Bodies | 5C Measuring Faith | 5D Revisiting the Novel | 5E Pain & Suffering | 5F Irish Perspectives |
| 6:30-7:45 | | | | | 5P Plenary Lecture: Herbert Tucker | |
| 8:00-9:00 | Opening Reception | | | | | |

Friday, November 12

| | | | | | | |
|-------------|-----------------------------------|-----------------------------------|--------------------|--|----------------------------|-----------------------------|
| 8:30-10:00 | 6A Re-Approaches | 6B Longing in Victorian Visuality | 6C Beauty & Habit | 6D Print Contexts | 6E Major & Minor | 6F Masculine Space & Time |
| 10:00-10:30 | Coffee break | | | | | |
| 10:30-12:00 | 7A Workshop: Richard Menke | 7B Resized and Framed | 7C Architecture | 7D Virtual Perspectives: Fiction's "As If" | 7E Voices: Animal & Human | 7F Sympathetic Perspectives |
| 12:00-1:15 | Lunch break | | | | | |
| 1:15-2:45 | 8A Scale and Perspective of Form | 8B Seeing, Playing, Replaying | 8C | 8D Omniscience | 8E Foreign Plants & People | 8F Photography |
| 2:45-4:15 | 9A Seminar: James Buzard | 9B Animals, Humans, and Justice | 9C By Rail, By Sea | 9D Us & Them | 9E Seeing the Real | 9F Rooms & Buildings |
| 4:15-4:45 | Coffee break | | | | | |
| 4:45-6:15 | 10A Tiny | 10B Ruskin | 10C Gaskell & | 10D Math & | 10E Reading | 10F Global |

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|-----------|-----------|--|---------|-------|--|-------------------|
| | Creatures | | Dickens | Logic | Bodies | History & Fiction |
| 6:30-7:45 | | | | | 10P Plenary Lecture: Bernard Lightman | |

Saturday, November 13

| | | | | | | |
|-------------|------------------------------------|--|--------------------------------|----------------------------|---|--|
| 8:30-10:00 | 11A Big Novels | 11B Victorian Reading Communities | 11C Critical Perspective | 11D Novels in Perspective | 11E Education | 11F Views of the East |
| 10:00-10:30 | Coffee break | | | | | Coffee break |
| 10:30-12:00 | 12A Temporality | 12B workshop: Vanessa Remington | 12C Perception and Boundaries | 12D Detective Perspectives | 12E Nation & Empire | 12F Victorian Close Reading to 21 st -Century Digital Reading |
| 12:00-1:15 | Lunch break | | | | | Lunch break |
| 1:15-2:45 | 13A Editing Pater Then and Now | 13B Eastern Views | 13C Dickens' People & Politics | 13D Growth & Maturation | 13E Size Matters | 13F Animal Measurements |
| 2:45-4:15 | 14A Seminar: Cannon Schmitt | 14B Conditions of England | 14C Animal Perspectives | 14D | 14E Getting the Details Right | 14F Viewing Pater's Mind |
| 4:15 - 4:45 | Coffee Break | | | | | Coffee Break |
| 4:45-6:15 | 15A Optical Genre | 15B The Last Victorian Novel | 15C Mini & Maxi | 15D Authorship | 15E Television for Victorianists | 15F Cybercodes |
| 6:30-7:45 | | | | | 15P Plenary Lecture: Regenia Gagnier | |
| 8:00-10:00 | Closing Banquet | | | | | |

PRELIMINARY PROGRAM

PLENARIES

- Herbert Tucker (University of Virginia), Perspective, Scale, and Everything: Victorian All in All (5P)
- Bernard V. Lightman (York University), The Royal Panopticon in Perspective (10P)
- Regenia Gagnier (University of Exeter), Global Perspectives on the Literatures of Decadence (15P)

SEMINARS AND WORKSHOPS

- 2B: Linda Shires (workshop) (Yeshiva University), Hardy's Poetry and the Question of Interart Analysis
- 4B: Stefanie Markovits (seminar) (Yale University), Adulterated Forms: Violet Fane, the Verse-Novel, and the Scales of Love
- 7A: Richard Menke (workshop) (University of Georgia, Athens), Fictionalizing Late Victorian Media

- 9A: James Buzard (seminar) (Massachusetts Institute of Technology), Anti-Autoethnography
- 12B: Vanessa Remington (workshop) (Assistant Curator, Royal Collection), “My private miniatures”: Queen Victoria and the Nineteenth-Century Portrait Miniature
- 14A: Cannon Schmitt (seminar) (University of Toronto), Tidal Conrad (Literally)

CONFERENCE SCHEDULE

Thursday, November 11, 2010

Session 1

8:30-10:00 am

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

Beethoven

Chair: Adela Pinch (U of Michigan)

- 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 U), Alice Meynell’s Double Exposures

1B. POETIC SCALES

Brahms

Chair: Veronica Alfano (Princeton U)

- 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

Chair: TBA

- 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

1E. PARAHUMAN, POSTHUMAN

Opus 1

Chair: Fiona Coll (U of Toronto)

- 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 AND WORD PAINTING

Vivaldi

Chair: Catherine Roach (Cornell U)

- 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

10:00- 10:30 am: Coffee Break

Session 2

10:30 am - 12:00 pm

2A. EXPERIMENTAL PERSPECTIVES

Beethoven

Chair: Julie M. Wise (U South Carolina)

- 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

Chair: Matthew Rowlinson (U of Western Ontario)

- Ken Crowell (Purdue U), Indispensable 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 AND VIEWING

Opus 2

Chair: Renata Miller (City College of CUNY)

- 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

Chair: Sara Beam (U Tulsa)

- 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 AND BROADSIDES

Vivaldi

Chair: Rebecca Rainof (The Catholic U of America)

- 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*

12:00- 1:15 pm: Lunch Break

Session 3

1:15- 2:45pm

3A. FICTIONAL SPECTRES

Beethoven

Chair: Jill Galvan (Ohio State U)

- 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 "The Old Nurse's Story"*

3B. MICROSCOPIC

Brahms

Chair: Catherine Cronquist Browning (UC Berkeley)

- 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: PERSPECTIVES OF DEVIANCE AND THE VICTORIAN BODY **Chopin**

Chair: Jessica Murphy (Vanier College)

- 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. CELEBRITY **Opus 2**

Chair: Sara R. Danger (Valparaiso U)

- 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), Intimacy at a Distance: Figuring the Victor Celebrity at Home
- 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

3E. FICTIONAL EXPERIMENTS, DRAMATIC FICTIONS **Opus 1**

Chair: Michael Meeuwis (U of Chicago)

- 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**

Chair: TBA

- 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

Session 4

2:45- 4:15pm

4A. LONG POEMS, SHORT POEMS **Beethoven**

Chair: Jason Rudy (U Maryland)

- Elizabeth Helsinger (University of Chicago), Lyric Minimalism
- Veronica Alfano (Princeton University), Baby Talk: Infantile Songs in Tennyson's *The Princess*
- Catherine Robson (University of California, Davis): The Long and Short of It: The Metrics of Recitational Culture in Great Britain and the United States

4B. SEMINAR

Brahms

- Stefanie Markovits (Yale University), Adulterated Forms: Violet Fane, the Verse-Novel, and the Scales of Love

4C. ELIOT & CONSCIOUSNESS

Chopin

Chair: Kathleen McCormack (Florida International U)

- 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

Chair: Vanessa Ryan (Brown U)

- 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 AND FICTION IN CRITICISM

Vivaldi

Chair: Mary Jean Corbett (Miami U)

- 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

4:15- 4:45 pm: Coffee Break

Session 5

4:45- 6:15 pm

5A. THE DOUBLE VISION OF VICTORIAN LITERATURE

Beethoven

Chair: Adela Pinch (U of Michigan, Ann Arbor)

- 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

Chair: Julia Skelly (Queen’s U)

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

5C. MEASURING FAITH

Chopin

Chair: Kelly MacPhail (U de Montreal)

- 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

Chair: James Murphy (DePaul U)

- 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

Chair: Ashly Bennett (Cornell U)

- 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

5F. IRISH PERSPECTIVES

Vivaldi

Chair: TBA

- Renée 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

6:30- 7:45 pm

5P. PLENARY LECTURE: HERBERT TUCKER

Opus 1

- Herbert Tucker (University of Virginia), Perspective, Scale, and Everything: Victorian All in All

8:00-9:00pm: OPENING RECEPTION

Opus 2

Friday, November 12, 2010

Session 6

8:30-10:00 am

6A. REAPPROACHES

Beethoven

Chair: TBA

- 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

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

Brahms

Chair: Julie Codell (Arizona State U)

- 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 AND HABIT

Chopin

Chair: Athena Vrettos (Case Western U)

- 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. PRINT CONTEXTS

Opus 2

Chair: Kathryn Crowther (George Institute of Technology)

- 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

6E. MAJOR & MINOR

Opus 1

Chair: Lauren Gillingham (U of Ottawa)

- 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 Robin Warhol-Down (Rice U / Ohio State U), A Vita for the Most Famous Victorian No One Knows

6F. MASCULINE SPACE AND TIME

Vivaldi

Chair: Tara MacDonald

- 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

10:00-10:30 am: Coffee Break

Session 7

10:30 am -12:00 pm

7A. WORKSHOP

Beethoven

- Richard Menke (U Georgia, Athens), Fictionalizing Late Victorian Media

7B. RESIZED AND REFRAMED: LOOKING AT PEOPLE AS A WORK OF ART

Brahms

Chair: Sharrona Pearl (U Pennsylvania)

- 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

7C. ARCHITECTURE

Chopin

Chair: Megan Burke Witzleben (Fordham U)

- 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

- D. Rae Greiner (Indiana U), 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 U), Oscillation and Virtual Worlds: *Middlemarch* in and out of Perspective
- Nicholas Dames, (Columbia U) (Respondent)

7E. VOICES, ANIMALS AND HUMAN

Opus 1

Chair: Dennis Denisoff (Ryerson U)

- 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

Chair: TBA

- 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)

12:00- 1:15 pm: Lunch Break

Session 8

1:15- 2:45 pm

8A. SCALE AND PERSPECTIVE OF FORM

Beethoven

Chair: Stefanie Markovits (Yale U)

- 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

Chair: Lorraine Janzen Kooistra (Ryerson U)

- 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*

8C.

Chopin

8D. OMNISCIENCE AND UNCERTAINTY: GEORGE ELIOT

Opus 2

Chair: 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
- Hao Li (U of Toronto), Dialectical Envisioning: *Daniel Deronda* and the Perspective of Victorian Ethics
- Tina Young Choi (York U), Eliot's Uncertainties

8E. FOREIGN PLANTS AND PEOPLE

Opus 1

Chair: Aviva Briefel (Bowdoin College)

- 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

Chair: Margo Beggs (U of Toronto)

- Gerry Beegan (Rutgers U), Getting Closer: The Spatial Shift in Late Victorian Press Photography
- Jennifer Green-Lewis (U of Pennsylvania), 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

Session 9

2:45- 4:15 pm

9A. SEMINAR

Beethoven

- James Buzard (Massachusetts Institute of Technology), Anti-Autoethnography

9B. ANIMALS, HUMANS, AND THE SCALES OF JUSTICE

Brahms

Chair: Martin Danahay (Brock U)

- 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 & SEA

Chopin

Chair: TBA

- 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

Chair: Chris VandenBossche (U of Notre Dame)

- 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

Chair: Benjamin Morgan (U of California, Berkeley)

- 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

9F. ROOMS AND BUILDINGS

Vivaldi

Chair: Tina Choi (York U)

- 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

4:15- 4:45: Coffee Break

Session 10

4:45- 6:15 pm

10A. TINY CREATURES, GREAT WONDERS

Beethoven

Chair: Anna Henchman (Boston U)

- 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

10B. RUSKIN

Brahms

Chair: Ann Marie Carmela Gagné (U of Western Ontario)

- 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

10C. GASKELL & DICKENS

Chopin

Chair: Marlene Tromp (Denison U)

- 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 (Princeton U), Gaskell's 'Accursed Race': Rethinking Gaskell and Victorian Racial Theory

10D. MATH AND LOGIC

Opus 2

Chair: Jonathan Farina (Seton Hall)

- James Brooke-Smith (New York U), Induction and Infrastructure in John Herschel's Philosophy of Science
- Alice Jenkins (U of Glasgow), Perspective and Geometry in Literary Criticism at the Mid-Century
- Terrance Riley (Bloomsburg), Charles Babbage, Theology, and Mathematics of Scale

10E. READING BODIES

Opus 1

Chair: Marc Ducusin (McGill U)

- 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

- Sue Zemka (U of Colorado, Boulder), The Hand and the Human Scale: Speculations on the Late Age of Chirographic Authorship

10F. GLOBAL HISTORY AND FICTION

Vivaldi

Chair: Lynn Voskuil (U of Houston)

- 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 pm

10P. PLENARY LECTURE: BERNARD V. LIGHTMAN

Opus 1

- Bernard V. Lightman (York University), The Royal Panopticon in Perspective

Saturday, November 13th, 2010

Session 11

8:30 – 10:00 am

11A. BIG NOVELS AND SERIAL PERSPECTIVES

Beethoven

Chair: TBA

- Jesse Rosenthal (Johns Hopkins U), Large Novels about Lots of People: Why Population Statistics were Important to George Eliot
- Deborah Dennenholz Morse (College of William and Mary), ‘In these latter days of which I am speaking’: The Perspective of Experience in the *Barssetshire Chronicle*
- Mary A. Armstrong (Lafayette College), Next Week—: The Extravagant Proliferations of *East Lynne*!!

11B. VICTORIAN READING COMMUNITIES: SOCIABILITY AND TEXTUAL TRANSMISSION

Brahms

Chair: Alison Booth (U of Virginia)

- 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

Chair: TBA

- Jennifer Conary (DePaul U), Remodeling the World: Arnold, Ruskin, and the Quixotic Perspective on Social Change
- Hilary Edwards (Florida Atlantic U), "...[I]nward and outward being woven": Pater, Wittgenstein and the Life of Sentences
- Peter Garratt (Northumbria U), 'Blotches, Burrs and Pimples': Ruskin, Reading and the Anxiety of Proximity

11D. NOVELS IN PERSPECTIVE

Opus 2

Chair: Margaret Rennix (Harvard U)

- Anna E. Clark (Columbia U), Why Always Lucy?: Putting *Villette*'s Protagonist Into Perspective
- Elisha Cohn (Johns Hopkins U), [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

Chair: Simon Reader (U of Toronto)

- 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

Chair: TBA

- 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 am: Coffee Break

Session 12

10:30 am – 12:00 pm

12A. TEMPORALITY

Beethoven

Chair: Matthew Kaiser (Harvard U)

- 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

Chair: David Coombs (Cornell U)

- 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 AND THE NEW WOMAN

Opus 2

Chair: TBA

- 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 AND EMPIRE

Opus 1

Chair: TBA

- 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 THE 21ST- CENTURY DIGITAL READING: THE LIFE AND AFTERLIFE OF SERIAL READING

Vivaldi

Chair: Mark Turner (Kings College London)

- 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*

12:00- 1:15 pm: Lunch Break

Session 13

1:15 – 2:45 pm

13A. EDITING PATER, THEN AND NOW: COLLECTION THE COLLECTED
Beethoven

Chair: Lene Ostermark-Johansen (U of Copenhagen)

- 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

Chair: Louise Penner (U of Massachusetts)

- 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 AND POLITICS
Chopin

Chair: Khristina Gonzalez (Brown U)

- 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 AND MATURATION
Opus 2

Chair: Janice Schroeder (Carleton U)

- 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: THREE PERSPECTIVES ON WRITING NINETEENTH-CENTURY IMPERIALISM
Opus 1

Chair: Mia Chen (City University New York)

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

13F. ANIMAL MEASUREMENTS

Vivaldi

Chair: Danielle Coriale (U North Carolina at Chapel Hill)

- 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

Session 14

2:45 – 4:15 pm

14A. SEMINAR

Beethoven

- Cannon Schmitt (University of Toronto), Tidal Conrad (Literally)

14B. CONDITIONS OF ENGLAND

Brahms

Chair: Danielle Barkley (McGill U)

- Kate E. Brown (SUNY, Buffalo), States of Embargo: The Impossibility of the Future in *Shirley*
- Michael Lewis (U of Toronto), Disraeli and the Scales of Violence
- Janice Carlisle (Yale U), Work: Ford Madox Brown's *Past and Present*

14C. ANIMAL PERSPECTIVES

Chopin

Chair: TBA

- Anne Stiles (Washington State U), An Animal Rights Perspective on *Dracula*
- Anna Feuerstein (Michigan State U), Vivisecting 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

Chair: Karen Laird (U Missouri)

- 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

Chair: Carolyn Williams (Rutgers U)

- 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

- Rachel O'Connell (New York U), *The Scale of People's Inner Worlds: Walter Pater, Aestheticism, and Psychoanalytic Theory*

4:15 – 4:45 pm: Coffee Break

Session 15

4:45 – 6:15 pm

15A. OPTICAL GENRE

Beethoven

Chair: Kate Flint (Rutgers U)

- 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

Chair: Daniel Hack (U of Michigan)

- 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 AND MAXI

Chopin

- 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 Ladislaw, Aunt Julia and Dorothea Casaubon*
- Alan Rauch (U of North Carolina, Charlotte), *The Empire on the Mantelpiece: Emblemizing British Identity in Pottery*

15D. AUTHORSHIP

Opus 2

Chair: Peter Garratt (Northumbria U)

- Mark Allison (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'*

15A. TELEVISION FOR VICTORIANISTS

Opus 1

Chair: Tanya Agathocleous (Hunter College)

- 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

Chair: TBA

- 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 pm

15P. PLENARY LECTURE: REGENIA GAGNIER

Opus 1

- Regenia Gagnier (University of Exeter), Global Perspectives on the Literatures of Decadence

8:00pm-10:00pm: CLOSING BANQUET

Opus 2