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

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Our grateful thanks to the many student volunteers who have made this conference possible.

Program printed at RUBIKS, 2055 Bishop Street, Montreal.
Dear Conference Delegate:

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

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

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

navsa2010.wordpress.com/montreal

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

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

Sincerely,

Jason Camlot, Michael Eberle-Sinatra and Monique Morgan

(THE NAVSA 2010 ORGANIZING COMMITTEE)
Conference at a Glance

Thursday November 11

8.30 – 10.00 Session One

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

10.00 – 10.30 Coffee Break (Mezzanine)

10:30 – 12:00 Session Two

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

12.00 – 1:15 Lunch Break

1.15 – 2.45 Session Three

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

2.45 – 4.15 Session Four

4A Long Poems, Short Poems (Beethoven)
4B SEMINAR: STEFANIE MARKOVITS (Brahms)
4C Eliot & Consciousness (Chopin)
4D Grubby Gissing (Opus 2)
4F History in Fiction & Criticism (Vivaldi)
Thursday November 11 Continued

4.15 – 4.45 Refreshment Break (Mezzanine)

4.45 – 6.15 SESSION FIVE

5A Double Vision (Beethoven)
5B Fin-de-Siècle Bodies (Brahms)
5C Measuring Faith (Chopin)
5D Revisiting the Novel (Opus 2)
5E Pain & Suffering (Opus 1)

6:30 – 7:45 PLENARY SPEAKER

5P Plenary Lecture: Herbert Tucker (Opus 1)

8.00 – 9.00 OPENING RECEPTION (Opus 2)

Friday November 12

8.30 – 10.00 SESSION SIX

6A Print Contexts (Beethoven)
6B Longing in Victorian Visuality (Brahms)
6C Beauty & Habit (Chopin)
6D Re-Approaches (Opus 2)
6E Major & Minor (Opus 1)
6F Masculine Space & Time (Vivaldi)

10.00 – 10.30 Coffee Break (Mezzanine)

10:30 – 12:00 SESSION SEVEN

7A WORKSHOP: RICHARD MENKE (Beethoven)
7B Resized and Framed (Brahms)
7C Architecture (Chopin)
7D Virtual Perspectives: Fiction’s “As If” (Opus 2)
7E Voices: Animal & Human (Opus 1)
7F Sympathetic Perspectives (Vivaldi)
Friday November 12 Continued

12.00 – 1:15 Lunch Break

1.15 – 2.45 Session Eight

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

2.45 – 4.15 Session Nine

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

4.15 – 4.45 Refreshment Break (Mezzanine)

4.45 – 6.15 Session Ten

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

6:30 – 7:45 Plenary Speaker

  10P Plenary Lecture: Bernard Lightman (Opus 1)
Saturday November 13

8.30 – 10.00 Session Eleven

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

10.00 – 10.30 Coffee Break (Mezzanine)

10:30 – 12:00 Session Twelve

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

12.00 – 1:15 Lunch Break

1.15 – 2.45 Session Thirteen

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

2.45 – 4.15 Session Fourteen

14A SEMINAR: CANNON SCHMITT (Beethoven)
14B Conditions of England (Brahms)
14C Animal Perspectives (Chopin)
14E Getting the Details Right (Opus 1)
14F Viewing Pater’s Mind (Vivaldi)
Saturday November 13 Continued

4.15 – 4.45 Refreshment Break (Mezzanine)

4.45 – 6.15 SESSION FIFTEEN

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

6:30 – 7:45 PLENARY SPEAKER

15P Plenary Lecture: Regenia Gagnier (Opus 1)

8.00 – 10.00 CLOSING BANQUET (Opus 2)
SCHEDULE OF EVENTS
SCHEDULE OF EVENTS

Thursday November 11

8.30 – 10.00 SESSION ONE

1A : Time, Proportion, Perspective (Beethoven)

ADELA PINCH (U of Michigan) : Chair
Adela Pinch (U of Michigan)
Rhyme’s End
Emily Harrington (Penn State U)
‘Tender Measures’: The Slight Poetics of Dollie Radford
Beth Newman (Southern Methodist U)
Alice Meynell’s Double Exposures

1B : Poetic Scales (Brahms)

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

1D : Points of View (Opus 2)

LAUREL BRAKE (Birkbeck, U of London) : Chair
Ashly Bennett (Cornell U)
“I Shame to Say”: Narration and Emotional Perspective
In Vanity Fair
Margaret Rennix (Harvard U)
Distortions of Perception: Consciousness and First-
Person Narration in Charles Dickens and Henry James
Hilary Edwards (Florida Atlantic U)
“...[I]nward and outward being woven”: Pater, Wittgenstein
and the Life of Sentences
1E: Parahuman, Posthuman (Opus 1)
Fiona Coll (U of Toronto): Chair
Robin Durnford (Mount Saint Vincent U)
Galton and Telegraphy: Perspectives on a Posthumanous Victorian
Jill Galvan (Ohio State U)
Victorian Posthumanity: Perspective on the Séance
Vanessa L. Ryan (Brown U)
“Hypnotizing” the Reader: Arnold Bennett’s Fiction and Second Person Narration

1F: Painting & Word Painting (Vivaldi)
Catherine Roach (Cornell U): Chair
John Paul Kanwit (Ohio Northern U)
Fencing an Artwork with Difficulty: Impressionism, Elitism and the Victorian Art Critic
Rebecca Rainof (The Catholic U of America)
Perspectives on Adaptation: Van Gogh’s Drawings of Silas Marner and George Eliot’s “Pictures of the Mind”
Alison Syme (U of Toronto)
The Statue’s Perspective
Nancy Rose Marshall (U of Wisconsin-Madison)
“The Feeling of Memory”: Dante Gabriel Rossetti and Victorian Understandings of Somatic Recollection

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10.00 – 10.30 Coffee Break (Mezzanine)
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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)
   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, 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 Broadsides
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 “The Old Nurse’s Story”

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

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

JASON RUDY (U Maryland): Chair

Elizabeth Helsinger (University of Chicago)
Lyric Minimalism

Veronica Alfano (Princeton University)
Baby Talk: Infantile Songs in Tennyson’s The Princess

Catherine Robson (University of California, Davis)
The Long and Short of It: The Metrics of Recitational Culture in Great Britain and the United States

4B : SEMINAR

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

4C : Eliot & Consciousness

KATHLEEN MCCORMACK (Florida International U): Chair

Alexandra Carruthers (U of Alberta)

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

4.15 – 4.45 Refreshment Break  (Mezzanine)

4.45 – 6.15 SESSION FIVE

5A : Double Vision  (Beethoven)
ADELA PINCH (U of Michigan, Ann Arbor): Chair
Kara Wittman (Mills College)
The Everlasting Pause: Stopping to Wonder in Sartor Resartus
Sarah Allison (Stanford U)
“Yet how proud we are, / In daring to look down upon ourselves!”: Moral and Aesthetic Revision in Aurora Leigh
Adam Grener (Cornell U)
Free Indirect Discourse and Hardy’s Historical Habit of Mind
5B: Fin-de-Siècle Bodies (Brahms)

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

5C: Measuring Faith (Chopin)

- KELLY MACPAIL (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)

- ASHY 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  
5P: HERBERT TUCKER (University of Virginia)
Perspective, Scale, and Everything: Victorian All in All

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8.00 – 9.00 OPENING RECEPTION  
(Oper 2)
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Friday November 12

8.30 – 10.00 SESSION SIX

6A: Print Contexts  (Beethoven)
KATHRYN CROWTHER (George Institute of Technology): Chair
Mia Chen (CUNY)
Serial Perspectives on a Global Scale Representing the World in Household Words and the Family Herald
Jillian Hess (Stanford U)
Queen Victoria’s Album Consolativum: Exactions 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)
12.00 – 1:15 Lunch Break

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  
(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  
(Anna Henchman (Boston U); Chair
Amy M. King (St. John’s U)
“The World of the Small”: or How Seeing is Believing in the Theology of Nature
Danielle Coriale (Penn State U)
Political Animals: Polypes in the Victorian Imagination
Anna Henchman (Boston U)
Scale and Consciousness: The Inner Lives of Tiny Creatures

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

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Saturday November 13

8.30 – 10.00 SESSION ELEVEN

11A: Big Novels (Beethoven)

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

11B: Victorian Reading Communities (Brahms)

ALISON BOOTH (U of Virginia): Chair
Linda Hughes (Texas Christian U)
The Victorian Afterlife of Rahel Levin Varnhagen’s “Judensofa”: British Perspectives on Women Intellectuals and Cultural Difference
Phyllis Weliver (Saint Louis U)
“shouting out the climax”: Inspiring verbal and musical textual innovation through reading aloud
Miriam Bailin (Washington U)
Amateur Literary Journals and English Scholarship

11C: Critical Perspective (Chopin)

ANNA LEPINE (John Abbott College): Chair
Jennifer Conary (DePaul U)
Remodeling the World: Arnold, Ruskin, and the Quixotic Perspective on Social Change
Renee Fox (Princeton U)
Yeats, Poetry, and the Second Life of Objects: An Irish Perspective on National Collections
James H. Murphy, (DePaul U)
Scale, Perspective and the Question of Realism in the Irish Victorian Novel
11D: Novels in Perspective (Opus 2)
MARGARET RENNIX (Harvard U): Chair
Anna E. Clark (Columbia U)
Why Always Lucy?: Putting Villette’s Protagonist Into Perspective
Elisha Cohn (UCLA)
“[U]nperceived Beauty”: Narrative Perspective in Thomas Hardy’s Tess of the D’Urbervilles
Katherine Voyles (U of California, Irvine)
Trollope Through the Looking Glass

11E: Education (Opus 1)
SIMON READER (U of Toronto): Chair
Robin A. Hoffman (U of Pittsburgh)
George Cruikshank’s Comic Alphabet (1836) and the Legacy of Child-Centered Reading Instruction
Janice Schroeder (Carleton U)
The Universal and the Intimate in the Literature of Mass Schooling
Vanessa Warne (U of Manitoba)
“To place his finger on this, that or the other place”: Tangible Maps and the Education of Blind Students in Nineteenth-Century Britain

11F: Views of the East (Vivaldi)
MARY ELLIS GIBSON (U of North Carolina, Greensboro): Chair
Joan DelPlato (Bard College at Simon’s Rock)
This World and the Next: Victorian Notions of the Muslim Paradise
Bryan B. Rasmussen (California Lutheran U)
Walking the Dialectic of Enchantment in Harriet Martineau’s Eastern Life
Louise Penner (U of Massachusetts)
Changing Strategy; Altering Perspectives: Late Victorian Representations of Indian Famine

:::
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

12.00 – 1:15 Lunch Break

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

4.15 – 4.45 Refreshment Break (Mezzanine)
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 Ladislaw, 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)
INDEX OF PARTICIPANTS
MENKE, Richard: 7A Workshop Leader
MICHE, 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’KELLY, 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
PICH, 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
SCHMIDT, 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, 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
TUFEKJIAN, Viken: 13D Presenter
TURNER, Mark: 12F Chair
VANDENBOSSCHE, Chris: 9D Chair
VOSKUIL, Lynn: 8E Presenter; 10F Chair
VOYLES, Katherine: 11D Presenter
VRETTO, 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
WITZLIEBEN, 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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Available at the Scholar's Choice Exhibit Booth or at www.cornellpress.cornell.edu
How does the profession of literary studies evaluate and grant credit for born-digital scholarship?

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

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

NINES / NEH Summer Institute: Evaluating Digital Scholarship
May 30 - June 3, 2011   |   University of Virginia

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

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

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

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

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

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

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

Direct questions to the organizers: Andrew Stauffer (ams4k@virginia.edu), Laura Mandell (mandellemu@ohio.edu) or Susan Schreibman (Susan.Schreibman@gmail.com)
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CALL FOR PAPERS

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

Keynote speakers: Catherine Maxwell (Queen Mary, University of London), Don Paterson (Poet), and Susan J. Wolfson (Princeton University). Other speakers include John Drakakis (Stirling University), Lorna Hutson (University of St Andrews), Ron Levao (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 Hadjiahxendi and David Miller at poetryandmelancholia@stir.ac.uk by no later than 15 January 2011.

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

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

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

Proposals for individual papers should be no longer than 500 words, and should be accompanied by a one-page curriculum vitae. The organizers welcome panel proposals, as well. Panel proposals should include 500-word abstracts for each paper and a one-page c.v. for each presenter, along with a panel title and 250-word panel description. All abstracts will be considered for the conference, regardless of panel acceptance. Proposals for papers and panels should be submitted electronically to navsa2011@gmail.com as an attachment in .doc or .pdf format, and are due by March 1, 2011.
CONFERENCE ROOM MAPS
NAVSA 2010
Montréal
VICTORIAN SCALE & PERSPECTIVE