

GENERAL SCHEDULE

Friday, February 17

- 5:30-6:45 Catered Dinner
- 7:30-9:00 Panel I: Gender and Genre
Moderator: Catherine Robson, UC Davis

Saturday, February 18

- 8:15-9:00 Continental Breakfast
- 9:00-10:30 Panel II: Revision, Adaptation, and Censorship
Moderator: Carol MacKay, University of Texas
- 10:30-10:45 Break
- 10:45-12:15 Panel III: Art and Self-Fashioning
Moderator: John Jordan, UC Santa Cruz
- 12:15-1:30 Catered Lunch
- 1:30-3:00 Panel IV: Technology and The Body
Moderator: Hilary Schor, University of Southern California
- 3:00-3:15 Break
- 3:15-4:45 Panel V: Religion, Pilgrimage, and Philanthropy
Moderator: Richard Stein, University of Oregon
- 7:30-10:00PM Dinner at the house of Professor Grossman

Sunday, February 19

- 8:15-9:00 Continental Breakfast
- 9:00-10:45 Panel VI: Sympathy
Moderator: Helena Michie, Rice University
- 10:45-11:00 Break
- 11:00-12:00 Panel VII: Geographies of Mourning
Moderator: Teresa Mangum, University of Iowa

GUEST SPEAKERS

Panel I

Kate Henderson, University of Iowa, "The Launch of *The Yellow Book*: George Egerton, Henry James, and the Emerging Aesthetic of the Short Story."

Christy Russell, UC Riverside, "'Queer Angels' of the House: Exploring the Sensational Secrets of the Hidden Closet in Ellen Wood's *East Lynne*."

Sucheta Mallick, University of Iowa, "Redefining Masculinity, Resisting Stereotypes: The Male Figure in Rabindranath Tagore's Short Stories."

Mary Field, University of Texas, "'She had a Native Strength in Her Girl's Heart': Imaginative Excess, Gender, and Yorkshire Identity in Charlotte Brontë's *Shirley*."

Panel II

Alice White, University of Southern California, "*Mansfield Park*: Giving Voice to Richardson's Miss Mansfield."

Nora Gilbert, University of Southern California, "The Performance of Innocence: Charles Dickens and the Moral Censor."

Leslie Walton, UC Berkeley, "Charlotte Brontë's Erotic Pedagogy and the Legacy of Rousseau."

Megan Ward, Rutgers University, "Truth, Fidelity, and Technologies of Sensory Reproduction in *The Eustace Diamonds*."

Panel III

Rachel Mann, UC Santa Barbara, "'Spirits dancing in private rapture': Reading 'Dancing' and Displacement in Austen's *Persuasion*."

Ingrid Devilliers, University of Texas, "Wigs, False Whiskers, and Bear's Grease: The Commerce of Hair in Charles Dickens's *Bleak House* and the 'Bleak House Advertiser.'"

Jennifer Jones, UC Davis, "What does Frederick Dorrit See?: The Function of Art in the Dorrit Family."

Kathryn Strong, University of Southern California, "Well-Dressed Visions of Propriety in Frances Burney's *The Wanderer*."

Panel IV

Sean O'Toole, City University of New York, "Mind in Movement: Embodied Dispositions in *The Egoist*."

Christopher Pittard, University of Exeter, "'Cheap, healthful literature': *The Strand Magazine*, Fictions of Crime, and Purified Reading Communities."

Celeste Pottier, University of South Carolina, "'They bring the boy, and we pay the price': Social Negotiations in Stevenson's 'The Body-Snatcher.'"

Helen Hauser, UC Santa Cruz, "Quarantine, Narrative Incoherence and Social (Re)construction: Dickens, GWM Reynolds, and the 'Miscellany-Novel.'"

Panel V

Sarah Alexander, Rutgers University, "Collecting Waste, Collecting Oneself: Dickens's Dispersed Scavenger."

Eun-Young Koh, Rice University, "'[Y]ou *shall* be what you *shall* be!': Catholic Conversion Narrative of the Victorian Religious Novel."

Colleen Pauza, UC Davis, "Silence, Suffering, and Sainthood: The Pilgrimage, of Myth and Mysticism in George Eliot's Fiction."

Nirshan Perera, UC Santa Cruz, "Child of Empire: Pip's Imperial Bildungsroman."

Panel VI

Basak Demirhan, Rice University, "Male Invalidism, Nursing, and Masculinity in *John Halifax, Gentleman*."

Anna Kornbluh, UC Irvine, "The 'Fanaticism of Sympathy': Affect and Economy in *Middlemarch*."

D. Rae Greiner, UC Berkeley, "Baulked."

Panel VII

Tamara C. Holloway, University of Oregon, "'All Is Well': The Poetics of Consolation in Tennyson's *In Memoriam*."

Geoffrey McNeil, UC Santa Barbara, "Wessex Pessimist: The Melancholy Hardy and the Wessex Tales, or, How I Learned to Stop Worrying and Love the Sadness."