

IGA 2005

Deviance & Defiance

The 7th Biannual Conference of the International Gothic Association

University of Montreal, Montreal, QC

August 11-14, 2005

ORGANIZERS:

JODEY CASTRICANO (*University of British Columbia Okanagan*)

MICHAEL EBERLE-SINATRA (*Université de Montréal*)

JASON HASLAM (*Dalhousie University*)

The organizers would like to thank the *Faculté des arts et des sciences*, the *Faculté des études supérieures*, and the *Département d'études anglaises*, *Université de Montréal* for their contributions, and Dean Joseph Hubert for his support.



Thursday, August 11

11:00 AM - 4:00 PM Registration

1:45 - 3:30 PANELS

1.1. QUESTIONING THE SPACE (Lemieux)

Chair: Jason Haslam (*Dalhousie*)

1. Jamil Mustafa (*Lewis*): "Gothic Spaces and Sexual Transgression"
2. Håvard Nørjordet (*Oslo*): "The Use of Paratexts in Shirley Jackson's *The Lottery, or the Adventures of James Harris*"
3. Amy Palko (*Stirling*): "The Gothic Pedestrian: An Analysis of the Role of Steerpike in Mervyn Peake's *Titus Groan* and *Gormenghast*"
4. Peter Schwenger (*Mount St. Vincent*): "The Perils of Waking"

1.2 VICTORIAN GOTHIC I (Gagnon)

Chair : Jennifer Koopman (*McGill*)

1. Royce Mahawatte (*London Institute*): "'The frivolous are always frightened': *Daniel Deronda* and the Collision of Gothic Conventions"
2. Benjamin F. Fisher (*Mississippi*): "George Meredith's Gothicism"
3. Greg Brophy (*Western Ontario*): "Unauthorized Autobiographies: Decompositions of the Subject in Nineteenth-Century Gothic"
4. Michael Ackerman (*Wilfrid Laurier*): "Gothic Plot(s) and Tennyson's *Maud*"

1.3 GOTHIC CINEMA (Riopelle)

Chair: Trevor Holmes (*Guelph*)

1. Carole Zucker (*Concordia, Montréal*): "'The Bastards in My Head': The Vertigo of Violence in Neil Jordan's *In Dreams*"
2. Kelly Hurley (*Colorado at Boulder*): "Xenomorphosis: The *Alien* Quadrilogy and the Trauma of the Flesh"
3. Johan Høglund (*Kalmar*): "The Conundrums of Riddick: American Empire and Hollywood's Gothic Cinema"
4. Gilles Menegaldo (*Poitiers*): "The Zombie Motif in Hollywood Cinema (1932-1968)"

3:30 - 3:45 PM Coffee Break

3:45 - 5:15 PM PANELS

2.1 AMERICAN GOTHIC I (Gagnon)

Chair: Alexandra Reuber (*Louisiana State*)

1. Elaine Pigeon (*Montréal*): "A Haunting Desire: Female Sexuality in Edith Wharton's Ghost Stories"
2. Robert M. Kachur (*McDaniel College*): "Revenge without Revelation: Containing Incest in 'The Tell-Tale Heart'"
3. Justin D. Edwards (*Copenhagen and Cambridge, Churchill College*): "Gothic Jurisprudence: Charles Brockden Brown, Transgression and the Law"

2.2 GHOST STORIES (Lemieux)

Chair: Amanda Mordavsky (*Sheffield*)

1. Ardel Thomas (*Kentucky*): "'It Was A Lonely House On A Lonely Road': An Exploration of Gender and Class in M.E. Braddon's 'The Shadow in the Corner' and Elizabeth Gaskell's 'The Grey Woman'"
2. Andrew Smith (*Glamorgan*): "M.R. James's Antiquarians and the Modernist Self"
3. William Hughes (*Bath Spa*): "'This strange personality that has been haunting you': Redefining Ghosts and Psychic Doctors in Algernon Blackwood's *John Silence*"

2.3 GOTHIC REWRITINGS (Riopelle)

Chair: Sue Zlosnik (*Manchester Metropolitan*)

1. Amy Corso (*Massachusetts/Boston*): "Private/Public Pleasure: The Adaptation and Transformation of Gothic Texts"
2. Steven Bruhm (*Mount St. Vincent*): "Gothic *Oklahoma!*: The Dream Ballet"
3. Charlie Blake (*Liverpool Hope University College*): "Dark Theology: Dissident Commerce, Gothic Capitalism, and the Spirit of Rock and Roll"

5:30 - 7:00 PLENARY (Gagnon-Lemieux)

TERESA GODDU (*Vanderbilt*): "To Thrill the Land with Horror': Anti-Slavery Discourse and the Gothic Imagination"
Chair: Jason Haslam (*Dalhousie*)

7:30 IGA BANQUET

Friday, August 12

8:00 AM - 4:00 PM Registration

9:00 AM - 5:00 PM Book Exhibit (Matisse)

8:30 AM - 12:15 PM IGA Executive Meeting (Van Gogh)

8:30 - 10:15 AM PANELS

3.1 FREUDIAN MUSINGS (Pellan)

Chair: Abby Coykendall (*Eastern Michigan*)

1. Alexandra Reuber (*Louisiana State*): "The Creation of a Super-genre: Defiance and Deviance within and across Literary Boundaries"
2. Maggie Roberts (*Toronto*): "Meeting the Black Dogs: Uncanny Encounters and the Limitations of Narrative"
3. Maryna Romanets (*Northern British Columbia*) and Frederick Cullum (*Northern British Columbia*): "Clandestine Tastes and Oblique Possessions in Sarah Waters's *Fingersmith*"
4. Jennifer Schnepf (*Columbia*): "Strange Gaze: The Unheimlich of Failed Glances in Hawthorne's 'Rappaccini's Daughter'"

3.2 REINSCRIBING THE GOTHIC (Gagnon)

Chair: Elizabeth Abele (*SUNY Nassau Community College*)

1. Denys T. Landry (*Montréal*): "Dangerous Liaisons: Prostitution in Tennessee Williams' *Suddenly Last Summer* and *Sweet Bird of Youth*."
2. Loretta M. Holloway (*Framingham State College*): "How to Keep Your

- Head: The Gothic Message to Women on Deliverance Through Defiance”
3. Trevor Holmes (*Guelph*): “Count Stenbock: Deviance in a Minor Gothic Key”
 4. Linnie Blake (*Manchester Metropolitan*): “Duelling Banjos: Deviance, Defiance and the Cinematic Resurgence of the Poor White After 9/11”

3.3 RESISTING AND AUTHORIZING (Lemieux)

Chair: Lauren Fitzgerald (*Yeshiva*)

1. Elaine Hartnell (*Liverpool Hope University College*): “The Gothic of the Normal”
2. Cheryl Edelson (*California, Riverside*): “Elizabeth Stuart Phelps, Pauline Hopkins, and the Spirits of Resistance”
3. David Espey (*Pennsylvania*): “Sound Effects and Gothic Nihilism in the Fiction of Paul Bowles”
4. Lauren Fitzgerald (*Yeshiva*): “Gothic Theories of Authorship: Stephen King and the Horror of Plagiarism”

10:15 - 10:45 AM Coffee Break

10:45 AM - 12:15 PM PANELS

4.1 IRISH GOTHIC EDUCATION: MATURIN TO BECKETT (Gagnon)

Chair: Julia Wright (*Dalhousie*)

1. Gregory Castle (*Arizona State*): “Tutored by Terror: Political Education from Maturin to Stoker”
2. Dennis Foster (*Southern Methodist*): “This will hurt me more than it hurts you: Beckett’s Lesson”
3. John Paul Riquelme (*Boston*): “Gothic Education and Ekphrastic Self-Portraiture in Oscar Wilde’s *The Picture of Dorian Gray*”
4. Respondent: Margot Backus (*Houston*)

4.2 MASCULINE IDEAS (Lemieux)

Chair: Lorretta M. Holloway (*Framingham State College*)

1. Susan Chaplin (*Leeds Metropolitan*): “The Law’s Gothic Space: Sophia Lee’s *The Recess*”

2. Abby Coykendall (*Eastern Michigan*): "Feline Claws, Velvet Gloves, and Walpole's Gothic Oddities"
3. Heather Ladd (*Carleton*): "Beyond the World of 'No Reasonings': Eliza Fenwick's *Secresy* and the Jacobin Education of the Gothic Novel"

4.3 GOTHIC HUMANITY (Pellan)

Chair: Jodey Castricano (*British Columbia Okanagan*)

1. Nancy Gillespie (*Sussex*): "Ecstatic Deviance and Grotesque Defiance: Djuna Barnes' *Nightwood* as Gothic écriture au féminin"
2. Mitchell Lewis (*Elmira College*): "Gothic Fiction and the Politics of Representing Human Nature"
3. Max Duperray (*Provence*): "The Symbolic and the Diabolic in Walpole's *The Castle of Otranto*"

12:15 - 1:45 PM LUNCH

1:45 - 3:30 PM PANELS

5.1 GOTHIC ART, GOTHIC VISUALS (Lemieux)

Chair: Jessica Murphy (*Montréal*)

1. Elizabeth Abele (*SUNY Nassau Community College*): "The Rebellious Seamstresses of Rosalie Ham's *The Dressmaker* and Margaret Atwood's *Alias Grace*"
2. Jennifer L. Airey (*Boston*): "Rebecca's Filthy Vocabulary: Figuring the Female Artist in du Maurier's *Rebecca*"
3. Claire Raymond (*CUNY*): "Francesca Woodman's Gothic Twist: Self-Portraits Among the Ruins"
4. Robert Miles (*Stirling*): "Gothic Romance as Visual Technology"

5.2 GOTHIC CORRUPTIONS (Van Gogh)

Chair: Justin D. Edwards (*Copenhagen and Cambridge, Churchill College*)

1. Franz Potter (*Plymouth State*): "The Secret Life of Francis Lathom: Negotiating the Moral and the Corrupt"
2. Anna Powell (*Manchester Metropolitan*): "'God created Graceful Black':

- 3. Gothic Aesthetic meets Christian Ethic in the Manchester Goth Club Scene”
David Punter (*Bristol*): “Monstrosities, Chimeras and Uncle Zip the Tailor: M. John Harrison’s *Light*”
- 4. Natasha Reby (*Wilfrid Laurier*): “The ‘Story of the [Back]Door’: Masculine Anxieties in Stevenson’s *The Strange Case of Dr. Jekyll and Mr. Hyde*”

5.3 QUESTIONING EVIDENCE (Pellan)

Chair: Stacy Gillis (*Newcastle*)

- 1. Sandra Liggins (*SUNY, Fredonia*): “The Horror of Transgressive Sexuality in Richard Wright’s *Native Son* (1940)”
- 2. Allan Lloyd-Smith (*East Anglia*): “Gothic Detection”
- 3. Trudi Van Dyke (*William Paterson*): “‘Wolves May Lurk in Every Guise’: Angela Carter’s *The Company of Wolves* & the Demythologization of Little Red Riding Hood.”

5.4 QUEER GOTHIC (Gagnon)

Chair: Michael Eberle-Sinatra (*Montréal*)

- 1. Ellis Hanson (*Cornell*): “Queer Theory and Gothic Pedagogy”
- 2. Patrick R. O’Malley (*Georgetown*): “Queer Rites: Waugh’s ‘Scarlet Woman’”
- 3. Robert McClure Smith (*Knox College*): “‘Pleasure of A Certain Sort’: Mr. James, Mr. Humphreys and Male Homosexual Panic”
- 4. Jennifer Arends (*Regina*): “The Moral Pornographer as Postmodern Critic: Generic and Cultural Deviance in Angela Carter’s *The Infernal Desire Machines of Doctor Hoffman*”

3:30 - 3:45 PM Coffee Break

3:45 - 5:15 PM PANELS

6.1 THE WEALTH OF GHOSTS: GOTHIC ADAM SMITH (Gagnon)

Chair: Jason Haslam (*Dalhousie*)

- 1. C.C. Wharram (*Minnesota*): “The Sublime Object of the Gothic: Adam Smith’s Invisible Hand”
- 2. Suzie Park (*California, Berkeley*): “Adam Smith’s Gothic Bodies”

3. JoEllen DeLucia (*Indiana University at Bloomington*): "Ghost Sightings in Adam Smith's *Theory of Moral Sentiments*"

6.2 AMERICAN GOTHIC II (Van Gogh)

Chair: Charles L. Crow (*Bowling Green State*)

1. Bridget M. Marshall (*Massachusetts, Amherst*): "Defying American Slavery: *The Bondwoman's Narrative* as American Gothic"
2. Kiyoon Jang (*Texas A&M, College Station*): "Governess as Ghostwriter: The Gothic Advent of Unauthorized Fin-de-Siècle Authorship in Henry James's *The Turn of the Screw*"
3. Avril Horner (*Kingston*): "Edith Wharton and the Haunted Heart"

6.3 GOTHIC BEAUTY, GOTHIC EROTICISM (Lemieux)

Chair: Ellis Hanson (*Cornell*)

1. Lorrie Carano (*Missouri—Kansas City*): "In the Libertine's Boudoir: The Marquis de Sade and English Gothic Literature"
2. Mark Raymond (*New York*): "The Aesthete in Keats: Decadence, Deviance and the Ode on Melancholy"
3. Bruce Wyse (*Wilfrid Laurier*): "Narcissistic Jouissance and Perverse Couples in Bulwer-Lytton's *A Strange Story*"

6.4 GOTHIC CONCERNS (Pellan)

Chair: Catherine Swender

1. James Allard (*Brock*): "Gothic Doctors: Medicine, Authority, and Anxiety in Lewis and Radcliffe"
2. Scott R. MacKenzie (*Davidson College*): "Removal, Relief, Settlement Women, Poverty, and *The Romance of the Forest*"
3. Jennifer Koopman (*McGill*): "George MacDonald, the Gothic, and the Rehabilitation of Romance"

5:30 - 7:00 PM PLENARY (Van Gogh)

KATE PULLINGER (London)

Chair: Michael Eberle-Sinatra (*Montréal*)

Saturday, August 13

9:00 AM - 5:00 PM: Book Exhibit (Matisse)

8:30 - 10:15 AM PANELS

7.1 SHAKESPEAREAN GOTHIC (Lemieux)

Special session organized and chaired by Anne Williams (*Georgia*)

1. Yael Shapira (*Hebrew University of Jerusalem*): "Specters in Steel: Walpole, Hamlet, and the Body"
2. Jeffrey Kahan (*La Verne*): "'Shakespeare Ireland's' Gothics"
3. Carol Weber (*Seattle*): "Fatherly and Daughterly Pursuits: Mary Shelley's *Matilda* and Shakespeare's *King Lear*"
4. Christy Desmet (*Georgia*): "*Dracula* as Shakespearean Pulp Fiction"

7.2 NEW FORMS OF WRITING (Fortin)

Chair: John Whatley (*Simon Fraser*)

1. Wendy Witherspoon (*Southern California*): "'Part of me is dead, -- dead': Gothic (Dis)locations in Helen Hunt Jackson's *Ramona*"
2. Dongshin Yi (*Texas A&M, College Station*): "Punctuational Gothic"
3. Sue Zlosnik (*Manchester Metropolitan*): "'A Novel of the Revolution': Patrick McGrath's *Martha Peake*"
4. Jennifer Bann (*Stirling*): "'[A] crumpled heap of pale muslin': E. Nesbit's Ghost Stories and the Language of Spiritualism"

7.3 VAMPIRIC ACTIVITIES (Riopelle)

Chair: William Hughes (*Bath Spa*)

1. David S. Hogsette (*New York Institute of Technology*): "Van Helsing and the Ironic Struggle for Knowledge in *Dracula*: Defying Scientific Naturalism to Preserve Victorian Positivism"
2. Lynda Hinkle (*Rutgers*): "Bloodsucking Structures: American Female Vampires as Class Critique and Defiance"
3. Andrew Shail (*Northumbria*): "'We called her the woman who did not care': Menstruation and Vampirism in Film Discourse 1915-1927"

7.4 AMERICAN GOTHIC III (Gagnon)

Chair: Bridget Marshall (*Massachusetts, Amherst*)

1. Charles L. Crow (*Bowling Green State*): "Inverting Adam: Arthur Mervyn as Hero and Villain"
2. Helene Meyers (*Southwestern*): "Jewish Lesbian, Jewish Gothic: Katz's *Running Fiercely Toward a High Thin Sound*"
3. Sherry R. Truffin (*Tiffin*): "'The Everyday Assurance of Being Mutilated': The Quest for Freedom in Chuck Palahniuk's *Invisible Monsters*"
4. Joanna Cooper (*Marquette*): "The White Negro and the Haunting Pickaninny: Gothic Signifying in Charles Chesnut's *Mandy Oxendine*"

10:15 - 10:45 AM Coffee Break

10:45 AM - 12:15 PM PANELS

8.1. VIOLENT GOTHIC (Gagnon)

Chair: Denys T. Landry (*Montréal*)

1. Kristen Poluyko (*Wilfrid Laurier*): "Oscar Wilde's *The Picture of Dorian Gray* and the Emergence of the Figure of the Serial Killer"
2. Sarah E. Maier (*New Brunswick*): "Philosophical Deviance: John Doe Meets Hannibal Lektor"
3. Rebecca E. May (*Carnegie Mellon*): "Hot, Monstrous and Hungry: Poppy Z. Brite's Orientalist Gothic"

8.2 BREEDING MONSTERS (Riopelle)

Special session organized by Maggie Kilgour

Chair: Tom Mole (*McGill*)

1. Jennifer Lokash (*Memorial University of Newfoundland*): "Revenge of the Nerves: Shelley and the *Genus Irritabile*"
2. Maggie Kilgour (*McGill*): "Mary Shelley's Georgic Monster"
3. Hugh Roberts (*California, Irvine*): "'Eating Strange Flesh': The Problem of Deviance in Shelley's *The Cenci*"

8.3 VICTORIAN GOTHIC II (Fortin)

Chair: Angela Wright (*Sheffield*)

1. Suzanne Rintoul (*McMaster*): "The Narrative of the Medusa in Wilkie Collins's *The Woman in White*"
2. Jessica Murphy (*Montréal*): "Mr. Hyde as Hybrid: Miscegenation and the Gothic Tradition"
3. Amanda Mordavsky (*Sheffield*): "Monstrous Amoralities: The Gothic Deviation in Robert Louis Stevenson and H.G. Wells"

8.4 DEATH AND DYING (Lemieux)

Chair: David Punter (*Bristol*)

1. Dale Townsend (*Stirling*): "The Haunted Nursery"
2. Nancy Welter (*Wayne State*): "If Only for a Moment: The Fleeting Power of Women in *Zofloya* and *Zastrozzi*"
3. Lisa Haefele (*Transylvania*): "Haunting the Homefront: Disrupted Legacies in Elizabeth Bowen's Wartime Gothic Stories"

12:15 - 1:45 PM LUNCH

1:45 - 3:30 PM Annual General Meeting (Monet)

3:30 - 3:45 PM Coffee Break

3:45 - 5:15 PM PANELS

9.1 FRANKENSTEINIAN INVENTIONS – JOINT WITH NASSR (Monet)

Chair: Terrance Riley (*Bloomsburg*)

1. Kathleen McConnell (*St. Thomas*): "Unfolding the Structure of *Frankenstein*"
2. Monique Morgan (*McGill*): "Aberration and Induction: *Frankenstein* and the Principles of Narrative"
3. Alexander Willis (*Toronto*): "'Undiscovered Solitudes': *Frankenstein*, Narratives of Exploration, and the Utility Principle"

9.2 DEVIATING GENDERS AND SEXUALITIES (Lemieux)

Chair: Andrew Shail (*Northumbria*)

1. Chiho Nakagawa (*Tokyo*): "Failure of the Dominatrix: Gender, Race, and Power Struggle in *Zofloya*"
2. Lisa Nevarez (*Siena College*): "Deviant Witchery: Scapegoating Madge Wildfire in Sir Walter Scott's *The Heart of Midlothian*"
3. Angela Wright (*Sheffield*): "'Shall nought but ghosts and trinkets be display'd?': Defying the Critics in 1790s Gothic Fiction"

9.3 GENDER AND GENRE (Pellan)

Chair: Catherine Spooner (*Lancaster*)

1. Stacy Gillis (*Newcastle*): "Gothic Inf(lection)s: Cyberpunk, (Post)feminism and the Femme Fatale"
2. Cyndy L. Hall (*California, Riverside*): "Iron Mills and Slave Plantations: Gothic Technique and Its Ideological Spectrum"
3. Kimberly Jackson (*Florida Gulf Coast*): "Technological Difference in Gore Verbinski's *The Ring* and William Malone's *FearDotCom*"

9.4 FROM SPIRITS TO WASTE FEAR AND VIOLENCE (Fortin)

Chair: John Whatley (*Simon Fraser*)

1. Marie Mulvey-Roberts (*West of England*): "Demonic Stigmatics in History, Text and Film"
2. Catherine Spooner (*Lancaster*): "[A]s if a self could be a gown, or gloves, or stockings: Fashioning Spirits in Sarah Waters's *Affinity*"
3. John Whatley (*Simon Fraser*): "Gothic History and The Hanford Nuclear Waste Site"

5:30 - 7:00 PM IGA/NASSR JOINT PLENARY (Monet)

MICHAEL GAMER (*Pennsylvania*): "*Waverley* and the Object of (Literary) History"

Chair: Steven Bruhm (*Mount St. Vincent*)

7:00 PM JOINT IGA / NASSR RECEPTION

Sunday, August 14

9:00 AM - 5:00 PM Book Exhibit (Matisse)

8:30 - 10:15 AM PANELS

10.1 GOTHIC DEVIANCE IN ROMANTIC WORKS – JOINT WITH NASSR (Monet)
Special Session Organized and chaired by Jerrold E. Hogle (*Arizona*)

1. Jerrold E. Hogle (*Arizona*): "Introduction: How the Gothic 'Deviates' in Romantic Writing"
2. Terry F. Robinson (*Colorado, Boulder*): "'A Mere Skeleton of History': Reading Relics in Jane Austen's *Northanger Abbey*"
3. Kellie A. Donovan (*Tufts*): "'A phantasm monstrous in color, motion, shape, sight, sound': Wordsworth at St. Bartholemew's Fair"
4. Natalie Neill (*York*): "Gothic Parody and Romantic Anti-Romanticism in *Ircastrensis's Love and Horror*"

10.2 GOTHIC SCHOOLS (Fortin)
Chair: Steven Bruhm (*Mount St. Vincent*)

1. Eric G. Lorentzen (*Mary Washington*): "Ann Radcliffe's Pedagogical Deviance and Defiance"
2. Thomas A. Atwood & Wade M. Lee (*Toledo*): "The Prep School Paradox: Schoolhouse Gothic and the Price of Individuality"
3. Elly Williams (*Ohio*): "Entering the Defiantly Deviant Text: Postmodern Wizardry and the Gothic Tradition in Mark Danielewski's *House of Leaves*"
4. Katarzyna Ancuta (*Silesia*): "Dancing in the Graveyard: Goth/ic and the Language of Dance"

10.3 RELIGION (Pellan)
Chair: William Hughes (*Bath Spa*)

1. Richard J. Walker (*Central Lancashire*): "Startling Blasphemies: Satanic Criticism in the Nineteenth Century"
2. Maria Purves (*Independent Scholar*): "A Catholicity of Representation:"

- Gothic's Portrayal of the Church"
3. Lorna Condit (*Missouri—Kansas City*): "Penitence, Punishment and Pain: Negotiating Personal Authority in Francis Lathom's *The Midnight Bell*"

10:15 - 10:45 AM Coffee Break

10:45 AM - 12:15 PM PANELS

11.1 ROMANTIC DOUBLES – JOINT WITH NASSR (Monet)

Chair: Jennifer Koopman (*McGill*)

1. James Masland (*UCLA*), "Romantic Doubles: Literature, History, Theory"
2. Zoe Beenstock Rivlin (*McGill*): "Beyond the Double: Monstrosity and Mary Shelley's Critique of Rousseau's Society of Individuals"
3. Martin Fashbaugh (*Purdue*): "Transgressing 'Barriers' to Achieve Stability: Wordsworth and the Mirror Stage"

11.2 CHALLENGING EXPECTATIONS (Fortin)

Chair: Jennifer Beauvais (*Montréal*)

1. Harriet Hustis (*The College of New Jersey*): "Hyding Nietzsche: Stevenson's 'Veiled Mistress'"
2. Carol Margaret Davison (*Windsor*): "Gothic Scotland/Scottish Gothic: Sir Walter Scott's *Waverley* as Cultural Battlefield"
3. Elizabeth Godke Koonce (*Ohio*): "The Revolution From Within: Domestic Deviance in Mary Braddon's *Lady Audley's Secret*"

11.3 18TH CENTURY GOTHIC (Pellan)

Chair: James Allard (*Brock*)

1. Peter B. Ford (*Michigan State*): "Unearthing and Entombing the Gothic in Rousseau: Paranoia and Persecution in his *Reveries of a Solitary Walker*"
2. Heather Wozniak (*UCLA*): "Deviating from the Source: Adapting Gothic for the English Stage, 1790-1820"

NASSR 2005

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The 13th Annual Conference of the North American Society for the Study of Romanticism

University of Montreal, Montreal, QC
August 13-16, 2005

ORGANIZERS:

MICHAEL EBERLE-SINATRA (*Université de Montréal*)

JOEL FAFLAK (*University of Western Ontario*)

CONFERENCE COMMITTEE:

JOANNA AROUTIAN (*Université de Montréal*)

JENNIFER BEAUVAIS (*Université de Montréal*)

JASON CAMLOT (*Concordia University, Montréal*)

MONIQUE MORGAN (*McGill University*)

PETER SABOR (*McGill University*)

JONATHAN SACHS (*Concordia University, Montréal*)

TABITHA SPARKS (*McGill University*)

The organizers would like to thank the *Faculté des arts et des sciences*, the *Faculté des études supérieures*, and the *Département d'études anglaises*, *Université de Montréal* for their contributions, and Dean Joseph Hubert for his support.

Saturday, August 13

9:00 AM - 5:00 PM Registration
9:00 AM - 5:00 PM Book Exhibit (Matisse)

1:45 PM - 3:30 PM PANELS

1.1 THE EROTICS OF HOME: STAGING SEXUAL FANTASY IN ROMANTIC WOMEN'S WRITING (Gagnon)

Special Session Organized and Chaired by Catherine Burroughs (*Wells College*)

1. Joanna Aroutian (*Montreal*): "The Sexual Family in *Mansfield Park*"
2. Leslie Walton (*California, Berkeley*): "Compelling Plots: Mary Wollstonecraft, Maria Edgeworth, and the Rousseauvian Script of Desire"
3. Julie Shaffer (*Wisconsin, Oshkosh*): "Sophia Lee's *The Two Emilys*: Desire, Female Masculinization, and the Domestic Woman"
4. Catherine Burroughs (*Wells College*): "Eros, Home, and British Women's Drama"

1.2 FRAMING BLAKE (Riopelle)

Chair: Tristanne Connolly (*Waterloo*)

1. Jennifer Davis Michael (*University of the South*): "Framing Eve: Reading Blake's Illustrations"
2. Travis Duncan (*McMaster*): "'When will the resurrection come': Mourning the Living-Dead in Blake's *Milton*"
3. Roger T. Whitson (*Florida*): "William Blake: Dead Man"
4. Marcel O'Gorman (*Detroit Mercy*): "The Deaths of William Blake: Reinventing Technoromanticism"

1.3 DIVERGENT ARTICULATIONS (Fortin)

Chair: William Davis (*Colorado College*)

1. Laura George (*Eastern Michigan*): "Transgression and the Word: the aesthicoepistemologicalpolitics of Byron's phonemic inventiveness in *Don Juan*"

2. William Davis (*Colorado College*): "'Unzoned': Ann Batten Cristall and the Creation of a Romantic Metaphor"
3. Michael Zeff (Maryland-College Park): "John Keats: Deviation and Defiance in 'Sleep and Poetry' from *Poems of 1817*"

1.4 DOMESTIC DEVIATIONS (Pellan)

Chair: Robert Anderson (*Oakland*)

1. Suzanne Barnett (*Pennsylvania*): "William Godwin in the Nursery"
2. Jennifer Beauvais (*Montreal*): "Doubleness & Domesticity: shape-shifters in Charlotte Dacre's *Zofloya* and Emily Bronte's *Wuthering Heights*"
3. David Ruderman (*Michigan*): "Reforming the Romantic Child, or The Family Romance of Nineteenth-Century British Poetry and Poetics."
4. Shelley Johnson (*South Carolina*): "'Behold their fate!': Infanticide, Maternity, and Paternity in Felicia Hemans"

1.5 ANOMALOUS SYMPATHIES (Morrisseau)

Chair: Amanda Cockburn (*McGill*)

1. Katherine Singer (*Maryland*): "William Blake, Women's Writing and the Transgression of Sympathy"
2. Brian McGrath (*Emory*): "Wordsworth's Simplicity"
3. Nancy Yousef (*CUNY-Baruch College*): "Wordsworth, Sentimentalism, and the Defiance of Sympathy"

1.6 SATIRICAL REBELLIONS (Lemieux)

Chair: William Brewer (*Appalachian State*)

1. William Brewer (*Appalachian State*): "Deviance and Defiance: Mary Robinson's Satire on Female Gamesters"
2. Natasha Aleksasuk Duquette (*Taylor U College*): "Treating Horror with Wit: Satire in the Poetry of Joanna Baillie and Helen Maria Williams"
3. Jane Moore (*Cardiff*): "Tom Moore as Irish Satirist"
4. Jennifer Koopman (*McGill*): "Mythologizing Romanticism: George MacDonald's 'The Cruel Painter' and the Rewriting of the Shelley-Godwin Triangle"

3:30 - 3:45 PM

Coffee Break

3:45 - 5:15 PANELS

2.1 FRANKENSTEINIAN INVENTIONS – JOINT WITH IGA (Monet)

Chair: Terrance Riley (*Bloomsburg*)

1. Kathleen McConnell (*St. Thomas*): "Unfolding the Structure of *Frankenstein*"
2. Monique Morgan (*McGill*): "Aberration and Induction: *Frankenstein* and the Principles of Narrative"
3. Alexander Willis (*Toronto*): "'Undiscovered Solitudes': *Frankenstein*, Narratives of Exploration, and the Utility Principle"

2.2 ENSLAVING TRANSGRESSIONS (Riopelle)

Chair: Jessica Murphy (*Montréal*)

1. Jasmine Solomonescu (*Cambridge*): "*L'Amie des Noirs*: Slavery, Seduction and Revolution in John Thelwall's *Daughter of Adoption*"
2. Pratima Prasad (*Massachusetts-Boston*): "Transgressive Fictions: Bernardin de Saint-Pierre's Legacy in the French Romantic Novel"
3. Paul Youngquist (*Penn State*): "Black Romanticism"

2.3 DEVIANT TEXTS: MATERIAL CULTURE, ANTIQUARIAN HISTORY, BIZARRE COLLECTIONS (Gagnon)

Organizer and Chair: Michael Macovski (*Georgetown*)

1. Judith Pascoe (*Iowa*): "The Afterlives of Romantic Objects"
2. Michael Macovski (*Georgetown*): "Dibdin, Dodsley, and Walsingham: Toward a Theory of Romantic Book History"
3. Ina Ferris (*Ottawa*): "Antiquarian Secret Histories"

2.4 DRAMA QUEENS AND VOY(AG)EURS (Morrisseau)

Chair: Elizabeth Fay (*Massachusetts-Boston*)

1. Anca Munteanu (*Le Moyne College*): "Mary Robinson: from 'stage box actress' to cultural mediator"
2. Jennifer Law-Sullivan (*Oakland*): "George Sand's Gendered & Generic Transgressions in *Lettres d'un voyageur*"

3. Elizabeth Fay (*Massachusetts-Boston*): "Caroline, Princess of a Messy Stage: Acting Out"

5:30 - 7:00 JOINT IGA/NASSR PLENARY (Monet)

MICHAEL GAMER (*Pennsylvania*): "Waverley and the Object of (Literary) History" Chair: Steven Bruhm (*Mount St. Vincent*)

7:00 - 9:00 JOINT IGA/NASSR Reception (Monet)

Sunday, August 14

8:00 AM - 4:00 PM Registration

9:00 AM - 5:00 PM Book Exhibit (Matisse)

8:30 - 10:15 AM PANELS

3.1 GOTHIC DEVIANCE IN ROMANTIC WORKS – JOINT WITH IGA (Monet)
Special Session Organized and Chaired by Jerrold E. Hogle (*Arizona*)

1. Jerrold E. Hogle (*Arizona*): "Introduction: How the Gothic 'Deviates' in Romantic Writing"
2. Terry F. Robinson (*Colorado, Boulder*): "'A Mere Skeleton of History': Reading Relics in Jane Austen's *Northanger Abbey*"
3. Kellie A. Donovan (*Tufts*): "'A phantasma monstrous in color, motion, shape, sight, sound': Wordsworth at St. Bartholemew's Fair"
4. Natalie Neill (*York*): "Gothic Parody and Romantic Anti-Romanticism in Ircastrensis's *Love and Horror*"

3.2 FELONIOUS BEINGS (Riopelle)
Chair: Kim Wheatley (*William & Mary*)

1. Sara A. Malton (*St. Mary's*): "'That unfortunate gentleman': Forgery, Fiscal Trauma, and the Fauntleroy Case"
2. Mark Schoenfield (*Vanderbilt*): "A 'Single Stab': The Begbie Murder and Literary Edinburgh"

3. Michael Kramp (*Northern Colorado-Greeley*): "Incorporating the Deviant, or Re-Creating the Gypsy Criminal"
4. Scott Simpkins (*North Texas*): "The Deviance of Aesthetic Villainy in the Gothic"

3.3 BORDER SPACES AND INTERSTICES IN ROMANTIC CONCEPTIONS OF (HUMAN) NATURE (Lemieux)

Chair: Joel Pace (*Wisconsin-Eau Claire*)

1. Andrew Burkett (*Duke*): "Wordsworth and Darwinian Evolution"
2. Kathleen Lundeen (*Western Washington*): "Romantic Astronomy and Standard Deviations"
3. Dan Fineman (*Occidental College*): "The Gothic Interstice: Dickinson's 'Fly' and Derrida's *Glas*"
4. Beth Jensen (*Georgia Perimeter College*): "Transgressing Boundaries: Deviation and Dejection in Whitman's 'As I Ebb'd with the Ocean of Life'"

3.4 THE ROMANTIC FAMILY I: ROMANTIC ALTERNATIVES (Gagnon)

Special Session Organized and Chaired by Robert Anderson (*Oakland*)

1. Robert Anderson (*Oakland*): "Formal Churching: The Critique of Marriage in Godwin's *Fleetwood* and Wollstonecraft's *Maria*"
2. Eric Walker (*Florida State*): "The Family Romance of Willy Austin"
3. Susan Tyler Hitchcock (*Independent Scholar*): "The Romantic Family of Mary and Charles Lamb: Typical in Its Extremes"
4. Scott Krawczyk (*United States Military Academy*), "Incorporating the Literary Family"

10:15 - 10:45 AM Coffee Break

10:45 AM - 12:15 PM PANELS

4.1 ROMANTIC DOUBLES – JOINT WITH IGA (Monet)

Chair: Jennifer Koopman (*McGill*)

1. James Masland (*UCLA*), "Romantic Doubles: Literature, History, Theory"
2. Zoe Beenstock Rivlin (*McGill*): "Beyond the Double: Monstrosity and Mary Shelley's Critique of Rousseau's Society of Individuals"

3. Martin Fashbaugh (*Purdue*): "Transgressing 'Barriers' to Achieve Stability: Wordsworth and the Mirror Stage"

4.2 DEVIANT THINGS (Riopelle)

Organizer and Chair: Jill Heydt-Stevenson (*Colorado, Boulder*)

1. Lynn Festa (*Harvard*): "Property, Theft and the Deviant Thing"
2. Jill Heydt-Stevenson (*Colorado, Boulder*): "'But I kept my eye on it; and, as soon as I dared, caught it up, and never parted with it again from that moment': Stealing Deviant Pleasures in Jane Austen's Juvenilia"
3. Sonia Hofkosh (*Tufts*): "Things That Matter"

4.3 SKEW(ER)ING PATRIOTISM (Lemieux)

Chair: Samantha Webb (*Montevallo*):

1. Kathryn Ready (*Lava*): "Dissenting Patriots: Anna Aikin Barbauld, John Aikin, and the Discourse of Civic Humanism in the Tradition of Enlightened Dissent"
2. Sharon Setzer (*North Carolina State U*): "Mary Robinson's 'Progress of Liberty' and the Rhetoric of Interrogation"
3. Mark Lounibos (*Wisconsin-Madison*): "The 'Naked Life' of *Caleb Williams*"

4.4 NOVEL DEVIANCE (Gagnon)

Chair: Jennifer Beauvais (*Montreal*)

1. Scott Campbell (*Connecticut*): "Textual Effigies: Portraits of the New Philosophy"
2. Sharon Alker (*Whitman College*): "Deforming Domesticity: Patriotism, War, and the Romantic Novel"
3. Tilar Mazzeo (*Colby College*): "Whig Deviance in the English Portrait Novel"

12:15 - 1:45 PM LUNCH

1:45 - 3:30 PM PANELS

5.1 THE FETISHISTS, MASOCHISTS, AND OTHER SEXUAL DISSIDENTS OF ROMANTICISM I (Fortin)

Special Session Organized and Chaired by Alice Kuzniar (*North Carolina*)

1. Hilary Niemela Fezzey (*Purdue*): "Deviant Female Sexuality in Maria Edgeworth's *Belinda*"
2. Heather L. Stansbury (*Washington*): "'Another Cain': The Language of Deviant Desire in *Matilda*"
3. Carina Pasquesi (*Loyola U, Chicago*): "Nasty as She Wants to be: Dark (Feminine) Pleasures in American Romance"

5.2 ROMANTIC FAMILY II: BYRON AND THE SHELLEYS (Gagnon)
Special Session Organized and Chaired by Robert Anderson (*Oakland*)

1. Maggie Sloan (*California, Santa Barbara*): "Women Writing and Defiance: Mary Shelley and the Response to Mary Wollstonecraft"
2. Gina Elizabeth Opdycke (*Texas A&M*): "'I looked and saw that home was hell': Politicizing the Domestic Body in Percy B. Shelley's *The Cenci*"
3. Michelle Levy (*Simon Fraser*): "Byron, Shelley, and Deviant Fatherhood"
4. William Stroup (*Keene State College*): "Percy Shelley and the Dream of the Defiant Family"

5.3 ORIENTAL DEVIANCE (Lemieux)
Chair: Jessica Murphy (*Montréal*)

1. Peter Manning (*SUNY, Stony Brook*): "The Persian Wordsworth"
2. Jeffrey Cass (*Texas A & M International*): "Orientalizing Deviance in Owenson's *The Missionary: Paradise Lost* and the Dangers of Cultural Proximity"
3. A. C. Goodson (*Michigan State*): "The Ancient Mariner Writes Back: Reginald Heber in Bengal, 1823/24"
4. Lorne Macdonald (*Calgary*): "Byron in Bengal: The Life and Work of Henry Louis Vivian Derozio"

5.4 NEW APPROACHES TO BYRON I (Riopelle)
Special Session Organized and Chaired by Jane Stabler (*St. Andrews*)

1. Dino Franco Felluga (*Purdue*): "Lord Byron, George Eliot, Michael McKeon"
2. Anne Williams (*Georgia*): "The Byronic Hero's Father's Mothers"
3. Thomas Stuby (*Washington*): "The Birth of Music out of the Spirit of *Manfred* and the Case of Nietzsche and Schumann"

4. Jonathan Sachs (*Concordia, Montréal*): "Defying Romantic Norms: Byron, Ancient Rome, and Literary Decline"

5.5 REGULATING DEVIANCE (Pellan)

Chair: Joel Faflak (*Western Ontario*)

1. Sharon Ragaz (*Oxford*): "Constructing a Career or Playing the Market?: Charles Robert Maturin and his Publishers"
2. Terence Hoagwood (*Texas A & M*): "Alaric Watts and the Scandal of Byron"
3. Alan Vardy (*Hunter College*): "'Ungentlemanly Productions:' De Quincey, the Coleridges, and Scandal"
4. Bo Earle (*Chicago*): "The Rebel Yell and Critique: Byron, Adorno, Christensen"

5.6 FORMAL DEFLECTIONS (Monet)

Chair: J. Jennifer Jones (*Rhode Island*)

1. Michael T. Williamson (*Indiana University of Pennsylvania*): "The Deviating Returns of Poetic Inheritance: William Wordsworth, Felicia Hemans, and the Pindaric Ode"
2. Paul Yoder (*Arkansas, Little Rock*): "Breaking Through the Walls of Words in Blake's *Jerusalem*"
3. Jacqueline M. Labbe (*Warwick*): "'I delight to stray': Charlotte Smith's Sonnets and Poetic Illegitimacy"
4. Gary Kelly (*Alberta*): "Embodying the Word: Joanna Southcott and Her Followers in the Home Workshop of the Word"

3:30 - 3:45 PM Coffee Break

3:45 - 5:15 PM PANELS

6.1 THE FETISHISTS, MASOCHISTS, AND OTHER SEXUAL DISSIDENTS OF ROMANTICISM II (Fortin)

Special Session Organized and Chaired by Alice Kuzniar (*North Carolina*)

1. Judith Thompson (*Dalhousie*): "Better than Viagra: or, the Surprising Adventures of 'Don Juan' Thelwall"

2. Jonathan Risner: "Playing with Dolls: Alternative Sexualities in Hoffman's *Der Sandmann*"
3. Lindy Ledohowski (Toronto): "Sinful Sex: Romantic Transgressions in Hawthorne's *The Scarlet Letter*"

6.2 DEVIANCE, COMPARATIVELY (Lemieux)
Chair: Jan Plug (Western Ontario)

1. Christopher Clason (Oakland): "'Die verworren auseinanderlaufenden Fäden der Geschichte des Medardus': Deviance and Chaos in E. T. A. Hoffmann's *Die Elixiere des Teufels*"
2. Paola Mayer (Guelph): "Religious Conversion and the Dark Side of Music: H. von Kleist's 'Die Heilige Cäcilie oder die Gewalt der Musik' and E.T.A. Hoffmann's 'Das Sanctus'"
3. Christina Root (St. Michael College): "The Deeds and Sufferings of Light: Goethe's Defiance of Newton"

6.3 A CONSPIRATORIAL WINK: REPRESENTATIONS OF POLITICAL INTRIGUE (Monet)
Special Session Organized and Chaired by Julia Wright (Dalhousie)

1. Matthew Buckley (Rutgers): "'A Dream of Murder': The Times, *The Fall of Robespierre*, and the Tragic Imagination"
2. Arnd Bohm (Carleton): "Private Revolution in *The Borderers*"
3. Mike Goode (Syracuse): "Reading for the Plots: Walter Scott and Romantic Conspiracy-Mongering"

6.4 DEFYING SUBJECTIVISM (Riopelle)
Special Session Organized and Chaired by Nicholas Halmi (Washington)

1. Murray Evans (Winnipeg): "Defying Subjectivism? Conscience, Mother and Child in Coleridge's *Opus Maximum*"
2. Manuel Dries (Girton College, Cambridge): "The Innocence of Becoming in Novalis, Schlegel and Nietzsche"
3. Marshall Brown (Washington): "Defiant Abstraction: Musical Thinking in Hegel"

- 6.5 DEVIANT FEMMES (Gagnon)
Chair: Tilar Mazzeo (*Colby College*)
1. Sarah Moss (*Kent at Canterbury*): "The Fallen Woman's Diet: Eating and Female Sexuality in *Adeline Mowbray*"
 2. Brian Goldberg (*Minnesota*): "Elinor Joddrel's Afterlife in Frances Burney's *The Wanderer*"
 3. Heather Braun (*Boston College*): "Primitive Dread: The Seductive Ballad and the Nineteenth-Century Femme Fatale"

- 6.6 WORKSHOP / Alan Bewell (*Toronto*) (Pellan)
"Rethinking Romantic Nature"
[see the end of the program for more information on the workshop]

5:30 - 7:00 PM PLENARY (Co-Sponsored by NAVSA) (Monet)

ANDREW ELFENBEIN (*Minneapolis*): "Romanticism: Sound and Unsound"
Chair: Dino Felluga (*Purdue*)

Monday, August 15

8:00 AM - 12:00 PM Registration
9:00 AM - 5:00 PM Book Exhibit (Matisse)

7:30-8.30 AM NASSR General Business meeting (Lemieux)

8:30 - 10:15 AM PANELS

- 7.1 THE DIALECTICS OF TRANSGRESSION AND AFFIRMATION I (Pellan)
Special Session Organized and Chaired by Christoph Bode (*Munich*)
1. Christoph Bode (*Munich*): "Crossing and Re-crossing Borders: The Ethical Aporia of Anomy in Wordsworth's *The Borderers*"
 2. Monika Class (*Oxford*): "Coleridge and 'all the semblance of pre-designing Consciousness'"

3. Adrian Mioc (*Western Ontario*): "Hyperion and the Dialectics of Transgression"
4. Kathryn Tucker (*UCLA*): "Authority Play: the Therapeutic Theatre at Charenton, 1805-1813"

7.2 CRIME 1: EIGHTEENTH-CENTURY ROOTS (Gagnon)
Special Session Organized and Chaired by Charles Rzepka (*Boston*)

1. Marilyn Gaull (*NYU*): "The 'lawless tales' of Childhood"
2. Cara Norris (*Boston*): "Speaking Around the Accused: The Suspension of Habeus Corpus and Narrative Proliferation in Wordsworth's *The Borderers*"
3. Leah Richards (*Fordham*): "'Sex, death, and religion in an interesting night-time telly type of way': *The Newgate Calendar* and Narrating Crime in *The Confessions of a Justified Sinner*"

7.3 PERVERSE PLEASURES AND BAD HABITS (Monet)
Chair: Jonathan Sachs (*Concordia, Montréal*)

1. Courtney Wennerstrom (*Indiana*): "Why Good Girls like Bad Boys: Sadean Fetishism in Richardson and Austen"
2. Wayne Ripley (*Rochester*): "Spill It on the Mountain: Pornographic Portrayals of Divine Love in William Blake's *The Four Zoas* and the Erotics of *Night Thoughts*"
3. Norbert Puzskar (*Austin Peay State*): "Tieck's *Der blonde Eckbert*: Incest, Literature and Culture"
4. Ross Hamilton (*Barnard*): "Pattern Recognition"

7.4 COGNITIVE APPROACHES (Riopelle)
Special Session Organized and Chaired by Alan Richardson (*Boston College*)

1. Alan Richardson (*Boston College*): "British Romanticism and the Cognitive Turn"
2. Mark Bruhn (*Regis*): "Cognitive Deviance and Romantic Imagination"
3. Nancy Easterlin (*New Orleans*): "Narrative and Knowledge: A Cognitive Approach to Lyrical Ballads and Lyrical Tales"
4. David Miall (*Alberta*): "Shelley at Chamonix: Reading the Sublime"

7.5 RELIGIOUS DEFIANCE (Lemieux)

Chair: Stephane Paquet (*Concordia, Montréal*)

1. Colin Jager (*Rutgers*): "Byron and Religious Pluralism"
2. Melissa Sites (Independent Scholar): "Heresy as Defiance in Mary Shelley's Novels"
3. Brad Sullivan (*Western New England College*): "Cultivating a 'Dissenting Frame of Mind': Anna Letitia Barbauld's Disruptive Poetics"
4. Noel B. Jackson (*MIT*): "Aids to Detection: Wilkie Collins's *The Moonstone* and the Persistence of Wordsworthian Aesthetics"

7.6 MADDENING TRANGRESSIONS (Morriseau)

Chair: James Allard (*Brock*)

1. Michelle Faubert (*Western Ontario*): "P. B. Shelley, Mad Washerwoman: His Deviant Identity in *The Posthumous Fragments*"
2. David Baulch (*West Florida*): "The 'deserted home' of the Psyche: Madness and the Medical Subject of Romantic Science in Thomas Lovell Beddoes's *The Brides' Tragedy*"
3. Jonathan Ewell (*Wisconsin-Madison*): "A Debate only a Madman Could Win: The Poetics of Political Discourse in Shelley's *Julian and Maddalo*"
4. Suzanne Stewart (*Saskatchewan*): "Dorothy Wordsworth's Descriptive Prose: Adherence to, or Divergence from, the Natural?"

10:15 - 10:45 AM Coffee Break

10:45 AM - 12:15 PM PANELS

8.1 THE DIALECTICS OF TRANSGRESSION AND AFFIRMATION II (Pellan)

Special Session Organized and Chaired by Christoph Bode (*Munich*)

1. Daniela Garofola (*Ohio*): "'A left handed way': Modern Masters in William Godwin's *Caleb Williams*"
2. Lauren Neefe (*SUNY, Stony Brook*): "Barbauld, the Scribbler"
3. Carolyn Weber (*Seattle*): "The Dynamics of 'Unorthodox Theologies' among the British Romantics"

8.2 STRANGE ANIMALITIES (Lemieux)

Chair: Kevin Hutchings (*Northern British Columbia*)

1. Darren Howard (*UCLA*): "Deviant Natures: Popular Science and the Political Animal"
2. Kevin Hutchings (*Northern British Columbia*): "Social Justice and the Deviant Discourse of Animal Rights in Coleridge, Cugoano, and Sancho"
3. Peter Melville (*Cornell*): "Defying Dr. Priestley: Anna Letitia Barbauld and the Resistance to Accommodation"

8.3 SPEECH PATHOLOGIES (Riopelle)

Chair: Michael Eberle-Sinatra (*Montréal*)

1. Jason Beardsley (*SUNY, Stony Brook*): "The Romance of Philomela: Nightingales, Reading, Romanticism"
2. Jane Stabler (*St. Andrews*): "Deviant Criticism and Defiant Readers"
3. Jared Richman (*Pennsylvania*): "John Thelwall and the Politics of Speech Therapy"

8.4 THE DEVIANT CLASS (Monet)

Chair: Alex Dick (*British Columbia*)

1. Arnold A. Markley (*Penn State*): "Aristocrats Behaving Badly: Deviant Gambling and Dueling in the 1790s Reformist Novel"
2. Michael Hamburger (*Boston*): "The Deviance of Idleness: Categorizing the Laboring Poor in Wordsworth's 'A narrow girdle of rough stones and crags'"
3. Katherine McClenahan (*Indiana University of Pennsylvania*): "'Endless Their Labour': Women in Blake's Illuminated Works and the British Workforce"

8.5 ANOMALOUS STATES OF BEING (Gagnon)

Chair: Zoe Beenstock (*McGill*)

1. Joshua David Gonsalves (*Rice*): "Idiocy at the Origin: Wordsworth, Coleridge, Southey, and the Primordial Deviance of Poetry"

2. Armando Manalo (*California, Berkeley*): "Reasonable Immorality: On 'The Misfortune of True Feelings' and the Moral Foundations of Law (Benjamin Constant, Immanuel Kant)"
3. David Clark (*McMaster*): "On a Newly Arisen Inferior Tone in Philosophy: Kant's Laughter"

8.6 WORKSHOP / Stuart Curran (*Pennsylvania*) (Morrisseau)
 "Charlotte Smith in Focus"
 [see the end of the program for more information on the workshop]

12:15 - 1:45 PM LUNCH

12:15 - 1:45 PM NASSR Advisory Board Meeting (Lemieux)

1:45 PM - 3:30 PM PANELS

9.1 GLOBAL ROMANTICISMS I (Monet)
 Special Session Organized and Chaired by Greg Kucich (*Notre Dame*)

1. Greg Kucich (*Notre Dame*): "Introduction: New Worlds, New Romanticisms"
2. Jeffrey Cox (*Colorado, Boulder*): "Barbauld's Global Romanticism"
3. Annamaria Sportelli (*Bari*): "The Body Politic and the Body of the Dejected: The Paradigm of Difference in Eighteenth-Century Abolition Debate"
4. Kathryn Pratt (*Auburn*): "Walter Scott, French and American Theater, and the European South in 1820s New Orleans"

9.2 CRIME 2: AFTER WATERLOO (Lemieux)
 Special Session Organized and Chaired by Charles Rzepka (*Boston*)

1. Alex Dick (*British Columbia*): "Money, Forgery, and Romantic Satire: The Case of Shelley"
2. Melynda Nuss (*Texas - Pan American*): "Punishment in *Prometheus Unbound*"
3. Reeve Parker (*Cornell*): "Medusa's Mighty Portal: Shelley's *Cenci* Postlude"
4. Regina Hewitt (*South Florida*): "Forgery and the Scottish Critique of English Law in Baillie's *The Stripling*"

9.3 NEW APPROACHES TO BYRON II (Gagnon)

Special Session Organized and Chaired by Jane Stabler (*St. Andrews*)

1. Mark Canuel (*Chicago*): "On Whiteness in *Don Juan*"
2. Emily Allen (*Purdue*): "You Only Hate the One You Own: Byron, Celebrity, and Romantic Schadenfreude"
3. Kathryn Mapes (*Wisconsin, Stout*): "Byron's Gothic Glance in 'Twas a Friar of Orders Grey'"
4. Nathaniel Leach (*Brock*): "History and the Ethics of Representation in Byron's *Marino Faliero* and *The Two Foscari*"

9.4 DEVIANT COLERIDGE (Pellan)

Organizer and Chair: Nicholas Halmi (*Washington*)

1. Kiran Toor (*Queen Mary, London*): "'O yes! but I can': Coleridge and the Deviant Imagination"
2. Jennifer Tabarra (*Arizona State*): "My Ghastly Tale": Absence in "The Rime of the Ancient Mariner"
3. Heidi Thomson (*Victoria University of Wellington*): "Coleridge's Aesthetics of Defiance: The Case of 'To William Wordsworth'"
4. Jonathan Mulrooney (*College of the Holy Cross*): "Coleridge's Defiant 'Dejection'"

9.5 CORPORAL DEFORMATIONS (Morriseau)

Chair: Jennifer Beauvais (*Montréal*)

1. Andrew Mattison (*Toledo*): "Milton Embraces the Flame of Fire: Inspiration and Intertextuality in Blake"
2. Eric Lindstrom (*Yale*): "Coleridge's Imagination, Wordsworth's Bodily Course"
3. James Allard (*Brock*): "Patient Byron: Deviant Flesh and Medical Encounter"
4. Ghislaine McDayter (*Bucknell*): "Re-Membering Byron: Fetishizing the Poet"

9.6 THE FACE OF THE DEAD I (Riopelle)

Special Session Organized and Chaired by Karen Weisman (*Toronto*)

1. Julie Carlson (*California, Santa Barbara*): "Living Off and On: the Literary Work of Mourning in the Godwin Wollstonecraft Shelley Family"

2. Timothy Morton (*California, Davis*): "Necroecology: A Darker Shade of Green"
3. Arkady Plotnitsky (*Purdue*): "Tarrying with the Negative, with Keats"
4. Mary Jacobus (*Cambridge*): "'Distressful gift!': Wordsworth and the Point of View of Death"

3:30 - 3:45 PM Coffee Break

3:45 - 5:15 PM PANELS

10.1 GLOBAL ROMANTICISMS II (Monet)

Special Session Organized and Chaired by Greg Kucich (*Notre Dame*)

1. Dan White (*Toronto*): "Sacred and Skeptical Syncretisms: Southey, Shelley, and *The Hindu Pantheon*"
2. Franca Dellarosa (*Bari*): "Questioning 'the Enterprising Spirit of the People': Abolitionist Poetry in Liverpool, 1784-1807"
3. Cole Heinowitz (*Bard College*): "'Thy World, Columbus, shall be free': British Romantic Deviance and Latin American Revolution"

10.2 INTERCULTURAL ROMANTICISM (Lemieux)

Organizer and Chair: Joselyn Almeida-Beveridge

1. Joselyn Almeida-Beveridge (*Long Island*): "Conversion and Cultural Identity: José Blanco White's Life of Defiance"
2. Jessica Damián (*Miami, Coral Gables*): "Blasting Through the Parisian Epicenter: Helen Maria Williams, Anna Laetitia Barbauld, and the Prospect of Latin America's Transatlantic Commerce"
3. Juan L. Sanchez (*Notre Dame*): "Imagining Iberia: England and Spain, and the Politics of an Iberian Poetics"

10.3 TRANSPORTING ROMANTICISM (Gagnon)

Chair: Lauren Gillingham (*Ottawa*)

1. Hamish Mathison (*Sheffield*): "Tam o'Shanter, Robert Burns and the Romantic Deviant"
2. J. Jennifer Jones (*Rhode Island*): "Transporting Rebellions: Longinus and the Practice of the Wordsworthian Sublime"

3. C. C. Wharram (*Minnesota*): "The Excess 'Genre' of Romanticism: Translation and Germain de Stael"

10.4 TERRITORIAL DEPARTURES (Riopelle)

Chair: Robert Mitchell (*Duke*)

1. Elisa E. Beshero-Bondar (*Pittsburgh at Greenburg*): "Bounty Mutineers and Maids of the South Seas: The Radical Possibilities of Pitcairn Island"
2. Lisa Nevarez (*Siena College*): "Defiant Passion: Postcolonial Eroticism and Seduction in Henry Brooke's *Montezuma*"
3. Robert Mitchell (*Duke*): "John Hunter, Bare Life, and the Technics of Ice"

10.5 ECONOMIES OF DEFIANCE (Pellan)

Chair: Joanna Aroutian (*Montréal*)

1. Sharon M. Twigg (*Wisconsin-Madison*): "The True Head of Commerce in Keats's 'Isabella': Defying the Delicacy of Political Economy"
2. Samantha Webb (*Montevallo*): "Mary Shelley, Godwin and the Malthusian Sublime"

10.6 WORKSHOP / Angela Esterhammer (*Western Ontario*) (Morrisseau) "Performing Deviance and Defiance in Late Romanticism: The Improvisatrice Revisited"

[see the end of the program for more information on the workshop]

5:30 - 7:00 PM PLENARY (Monet)

TILOTTAMA RAJAN (*Western Ontario*): "The Powers of Pathology: Godwin's *Mandeville* and the End(s) of the Historical Novel"

Chair: Julie Carlson (*California, Santa Barbara*)

Tuesday, August 16

7:30 - 8:30 AM ERR board meeting (Lemieux)

8:30 - 10:15 AM PANELS

11.1 GEOFFREY HARTMAN: A DEVIANT HOMAGE I (Monet)

Organizer and Chair: Marc Redfield (*Claremont*)

1. Marc Redfield (*Claremont*): "Introduction" (5 minutes)
2. Geoffrey Hartman (*Yale*): "The Psycho-Aesthetics of Romantic Moonshine: Wordsworth's Strange Fits of Passion" (40-45 minutes)
3. Responses from Ian Balfour, Kevis Goodman, Anne-Lise Francois (10 minutes each)
4. General Discussion

11.2 DEVIOUSLY CONSERVATIVE: *BLACKWOOD'S MAGAZINE*, 1817-25 (Riopelle)

Organizer and Chair: Nicholas Mason (*Brigham Young*)

1. Nicholas Mason (*Brigham Young*): "Introduction: Maga's Devious Infancy"
2. Tom Mole (*McGill*): "Acrimony by Numbers: Performing Controversy in *Blackwood's* First Reviews"
3. Mark Parker (*Randolph-Macon College*): "Critical Experiment in the *Noctes Ambrosianae*"
4. Anthony Jarrells (*South Carolina*): "The Time of the Tale: Hogg's 'Shepherd's Calendar' and the Politics of *Blackwood's*"

11.3 TOPOGRAPHICAL DEPARTURES (Fortin)

Chair: Lisa Vargo (*Saskatchewan*)

1. Talissa Ford (*California, Berkeley*): "'Jerusalem is scattered abroad': Blake's Everyday Geographies"
2. Markus Poetzsch (*Wilfrid Laurier*): "Walks Alone and 'I know not where': Dorothy Wordsworth's Deviant Pedestrianism"
3. Lisa Vargo (*Saskatchewan*): "Deviance and Defiance: 'The Lament of Swordy Well' as a Song of the Earth"
4. Christopher Flynn (*St. Edwards*): "Closets, Cabins and Laboratories: Architecture and the Queering of Space in *Frankenstein*"

11.4 DIVERGENT SUBJECTIVITIES (Lemieux)

Chair: Michelle Faubert (*Toronto*)

1. Siobhan Carroll (*Indiana*): "Scattered Thoughts: Deviant Narratives in Mary Wollstonecraft's *Maria*"
2. Jennifer Keith (*North Carolina at Greensboro*): "Clare's Radical Sonnets"
3. Mary Waters (*Wichita State*): "The Commodification of Feeling: Sensibility, Celebrity Status, and the Romantic Woman Poet"
4. Natalie Huffels (*Marionapolis College*): "'In truth I am in love with death': Trauma and Transgression in Mary Shelley's *Matilda*"

11.5 DEVIANT FORMALISMS (Pellan)

Organizer and Chair: Sara Guyer (*Wisconsin*)

1. Sara Guyer (*Wisconsin*): "Deformation"
2. Forest Pyle (*Oregon*): "Weakness"
3. William Flesch (*Brandeis*): "Anti-Climax"
4. Charles Mahoney (*Connecticut*): "Abolition"

11.6 DANGEROUS STAGES (Gagnon)

Chair: Joanna Aroutian (*Montreal*)

1. Sean Carney (*McGill*): "Staging Joanna Baillie's *Orra*: Performance as Deviance"
2. Bruce Wyse (*Waterloo*): "'The thought which is within me and around me': Staging Defiance, Reality and Cause in Byron's *Manfred*"
3. Ian Haywood (*Roehampton, London*): "Violence, Spectacle and Romanticism"
4. Julie Murray (*Carleton*): "Curiosity, Crime, Conduct: Joanna Baillie's *Rayner*"

10:15 - 10:45 AM Coffee Break

10:45 AM - 12:15 PM PANELS

12.1 GEOFFREY HARTMAN: A DEVIANT HOMAGE II (Monet)

Organizer and Chair: Marc Redfield (*Claremont*)

1. Paul Fry, "Progresses of Poetry"
2. Laura Quinney, "Swerving Neoplatonists"

3. Joshua Wilner, "‘Self-Displacing Vision’: Snowdon and the Dialectic of the Senses"

12.2 TECHNOLOGIES OF EMOTION I (Gagnon)

Special Session Organized and Chaired by Laura Mandell (*Miami*)

1. Andrea Henderson (*California, Irvine*): "Keats's Suburban Melancholy"
2. Peter Simonsen (*Southern Denmark*): "Letitia Landon and the 'Invention' of the Dramatic Monologue in the Context of Periodical Publication"
3. Jackie George (*Michigan*): "Subjectivity in Print: Hazlitt's 'On Reading Old Books'"

12.3 DEVIANCE AND DISPLAY: ROMANTIC VISUAL CULTURE I (Riopelle)

Special Session Organized by Sophie Thomas (*Sussex*)

Chair: Heather Wozniak (*UCLA*)

1. Nancy Moore Goslee (*Tennessee*): "Artistic Agency? Enitharmon in Blake's *Europe*"
2. Christopher Rovee (*Stanford*): "Trashing Keats"
3. Sophie Thomas (*Sussex*): "Vision and Revulsion: Medusa and the Fear of Sights"

12.4 DEVIATING AUSTEN (Fortin)

Chair: Peter Sabor (*McGill*)

1. Kristin Samuelian (*George Mason*): "Pride and Prejudice, Deviance and Defiance: Adjusting Class Allegiance in Austen's Fiction"
2. Andrea Cabus (*Temple*): "Walter Scott and *Emma*: Reader Reformation"
3. Jacques Khalip (*McMaster*): "The Art of Knowing Nothing: Austen's Sadness"

12.5 ANTIQUARIAN DISTORTIONS (Pellan)

Chair: Rebecca Gagan (*Western Ontario*)

1. Noah Comet (*UCLA*): "'If not with true belief, with tenderness': Letitia Landon's Deviant Hellenism"
2. Claire Raymond: "Holderlin's Deviant Translation: Oedipus Rex and Mother Tongues"

3. Sarah Hallenbeck (*North Carolina, Chapel Hill*): "Mary Shelley and the Dodsworthians: History, Hoax, and Satire"

12.6 PERIODICAL DEFIANCE (Lemieux)

Chair: Jason Camlot (*Concordia, Montréal*)

1. Craig Franson (*Oregon*): "'Those Suspended Pangs?': Romantic Reviewers and the Agony of Byron's 'Mazeppa'"
2. Susan Oliver (*Cambridge*): "'Europeanism' as a mode of defiance: the *Edinburgh Review* and Europe, 1802- c.1820"
3. Margaret Russett (*Southern California*): "Deviating into Blasphemy: Hone, Hogg, *Blackwood's*, and the Letter of Imagination"

- #### 12.7 WORKSHOP / Alan Liu (*California, Berkeley*) & Thomas Pfau (*Duke*) (Morrisseau)
- "Development, Creativity, and Agency: New Approaches (A Conversation between Thomas Pfau and Alan Liu)"
[see the end of the program for more information on the workshop]

12:15 - 1:45 PM LUNCH

2:00 - 3:30 PM PLENARY (Monet)

TIM FULFORD (*Nottingham Trent*): "Romantic Indian"

Chair: Alan Bewell (*Toronto*)

3:30 - 3:45 PM Coffee Break

3:45 - 5:30 PM PANELS

13.1 BETWEEN TRANSGRESSION AND REGRESSION: ROMANTICISM AND ITS CRITICAL EFFECT (Gagnon)

Special Session Organized and Chaired by David Ferris (*Colorado, Boulder*)

1. Henry Sussman (*SUNY-Buffalo*): "Romantic Transgressions and the Mandate of Modern Criticism"
2. Matthias Rudolf (*Wisconsin, Madison*): "Protocols of Reading, Protocols of Discovery: 'Romanticism,' Literary Theory, and Criticism"

3. Saul Anton (*Princeton*): "The Echo of Romanticism: Valery's Baudelaire, Baudelaire's Poe"
4. Tom Cohen (*SUNY-Albany*): "The (A)dialectical Image"

13.2 COGNITIVE AFFECT & BODILY EMOTION: A NEW ROMANTIC SENSIBILITY (Fortin)

Organizer and Chair: Matthew Scott (*Oxford*)

1. Matthew Scott (*Oxford*): "Introduction: Towards A Romantic Aesthetics of Affect"
2. Nicholas Halmi (*Washington*): "From the Aesthetic Idea to the Sensuous Symbol"
3. Bruce Graver (*Providence College*): "Disturbed with Joy"
4. Frederick Burwick (*UCLA*): "De Quincey and Kant's *Critique of Judgement*: Terror and the Dark Sublime in Romantic Aesthetics"

13.3 THE FACE OF THE DEAD II (Riopelle)

Special Session Organized and Chaired by Karen Weisman (*Toronto*)

1. Aria Fortune Chernik (*North Carolina, Greensboro*): "Facing the Dead: The Generative Culture of Death in Wordsworth's *Essays upon Epitaphs*"
2. Mark Raymond (*NYU*): "Opening the Sonnet's Crypt: Restoring the Form/Restoring the Face of the Dead"
3. Eric Idsvoog (*Harvard*): "The Figure of Echo in *The Triumph of Life*"
4. Benjamin Kim (*SUNY, Stonybrook*): "'She is no Sculptured Form of Woe': Meaningful Death in Felicia Hemans's Early Period"

13.4 MALADIES OF THE BODY POLITIC (Pellan)

Chair: Penny Dimakis (*Montreal*)

1. Sonya Sawyer (*Texas A & M*): "Not Any Man but a Gentleman: Constructions of English/Irish Masculinity and National Identity in Maria Edgeworth's *Ennui*"
2. Shawna Thorp (*Auburn*): "The Problem of the Welsh: Cultural Communities and National Conformity"
3. George Grinnell (*Cornell*): "National Deviations and the English Malady"

13.5 THE TRANSNATIONAL AND THE TRANSCENDENTAL: ROMANTIC AESTHETICS, POLITICS, AND POETICS (Morrisseau)

Chair: Joel Pace

1. Stephen Hancock (*Brigham Young-Hawaii*): "Aesthetic Defiance and Hawaiian Identity: Romantic Aesthetics, National Identity, and the Songs of Liliuokalani"
2. Daniella Mallinick (*Missouri-Kansas City*): "Romantic Beauty or Romantic Defiance? Countee Cullen Reads Keats"
3. Keren Fite (*Haifa University*): "'To Keep Bright the Devil's Door Knobs': Louisa May Alcott's Revision of the Transcendental Poet Genius Ideal"
4. Joe Rezek (*UCLA*): "The Artifact and Political Defiance in the Transatlantic National Tale"

13.6 ROMANTICISM & PATRIOTISM: RHETORIC & (DE)FORMATIONS I (Lemieux)
Special Session Organized and Chaired by Orrin Wang (*Maryland*)

1. Andrew Lincoln (*Queen Mary, London*): "Scott, Patriotism and the Politics of Transgression"
2. Noah Heringman (*Missouri-Columbia*): "Manlius to Peter Pindar Satire, Patriotism, and Masculinity in the 1790s"
3. Francesco Crocco (*Graduate Center of CUNY*): "The Ruins of Empire: Nationalism, Art, and Empire in Hemans' *Modern Greece* and Barbauld's 1811"

5:30 - 7 PM PANELS

14.1 DEVIANT MEMORY: TIME AND AESTHETICS IN EUROPEAN POST-ROMANTICISM (Riopelle)

Organizer and Chair: Thomas Pfau (*Duke*)

1. Deborah Elise White (*Emory*): "Anniversaries: Revolutionary Memory in Hugo and Marx"
2. Karen Weisman (*Toronto*): "Time's Unflinching Rigour: Anglo-Jewish Poets and the Memory of 1753"
3. Angela Hunter (*Arkansas at Little Rock*): "Bottoms Up: The Obscenity of Difference in Rousseau's *Confessions*"

- 14.2 DEVIANCE AND DISPLAY: ROMANTIC VISUAL CULTURE II (Fortin)
Special Session Organized and Chaired by Sophie Thomas (*Sussex*)
1. Deirdre Gilbert (Independent Scholar): "'Dun Up' and 'Dun In': Robinson and Inchbald's Gambling Women"
 2. Lissette Szwydky (*Penn State*): "Disciplining Deviance: Normative Embodiment and Early Stage Adaptations of *Frankenstein*"
 3. Heather Wozniak (*UCLA*): "Blue Bodies: Visualizing Alterity on the Romantic London Stage"
- 14.3 TECHNOLOGIES OF EMOTION II (Gagnon)
Special Session Organized by Laura Mandell (*Miami*)
Chair: Jackie George (*Michigan*)
1. Shelley King (*Queen's*): "Defying the Historians: A Sensible Woman's Guide to Mary, Queen of Scots"
 2. Suzie Park (*California, Davis*): "Compulsory Narration: Going Through the Motions of Emotion"
 3. Laura Mandell (*Miami*): "Producing Hate in 'Private Letters: Horace Walpole, Mary Hays"
- 14.4 CONTAINING SHELLEY (Morrisseau)
Chair: Chris Dilworth (*Concordia, Montréal*)
1. Suzanne Schmid (*Frankfurt*): "Percy B. Shelley as Conspirator: Thomas Peacock's *Nightmare Abbey*"
 2. Rebecca Gagan (*Western Ontario*): "Defiant *Bildung*: Shelley's Arrested Development"
 3. Kim Wheatley (*William & Mary*): "Hell on Earth: Shelley's *Wandering Jew*"
- 14.5 ROMANTICISM & PATRIOTISM: RHETORIC & (DE)FORMATIONS II (Lemieux)
Special Session Organized and Chaired by Orrin Wang (*Maryland*)
1. Daniel O'Quinn (*Guelph*): "Projection, Patriotism, Surrogation"
 2. Jan Mieszkowski (*Reed College*): "Patriot Acts: Service and Sacrifice in Kleist and Novalis"
 3. Matthew Borushko (*Boston*): "Deviance and Solidarity: The Forms of Shelley's Patriotism"

14.6 HISTORICAL DEVIANCE (Pellan)

Chair: Maria Mouratidis (*Montreal*)

1. Timothy Campbell (*Indiana*): "Chronological Deviance and Maria Edgeworth's *Ennui*: History and Regular Time"
2. Emily Rohrbach (*Boston*): "Anna Barbauld's History of the Future"
3. Lucy Morrison (*Salisbury*): "Detecting and Expressing Discontent: Letitia Elizabeth Landon's Address of Felicia Hemans"

7:30 PM NASSR BANQUET (Monet) / ERR Prize Presentation

WORKSHOPS (Open to pre-registered participants only)

ALAN BEWELL's Workshop: "Rethinking Romantic Nature"

This seminar will seek to reconceptualize what nature was during the Romantic period. Its goal will be to take Romantic nature-writing off the island and to historicize it by seeing it as part of world history. Contemporary theoretical perspectives on globalization, cosmopolitanism, consumerism, and modernity will be considered in terms of their usefulness for understanding the new kinds of nature (and nature-writing) that appear during this period. Participants will be asked to read a few theoretical essays and some unpublished material by A. Bewell before the seminar. Open to graduate students only.

STUART CURRAN's Workshop: "Charlotte Smith in Focus"

This seminar will explore Charlotte Smith's fiction, with a special focus on *Desmond*. Participants are asked to read the Broadview edition of *Desmond* in preparation for the seminar. Open to both faculty and graduate students.

ANGELA ESTERHAMMER's Workshop: "Performing Deviance and Defiance in Late Romanticism: The Improvisatrice Revisited"

This seminar will focus on the figure of the female improviser and performer – especially in/as LEL – and its problematic textual, cultural, national, and gender identifications. Texts for discussion (please read in preparation for the workshop): Letitia Elizabeth Landon, "Erinna," "A History of the Lyre," and "Corinne at the Cape of Misena"; Felicia Hemans, "Corinne at the Capitol"; Byron, Cantos 15 and 16 of *Don Juan*. All are welcome.

ALAN LIU and THOMAS PFAU's Workshop: "Development, Creativity, and Agency: New Approaches (A Conversation between Thomas Pfau and Alan Liu)"

For information, papers, and related readings, see:

<http://www.english.ucsb.edu/faculty/ayliu/research/talks/2005NASSR/>