



12th ANNUAL
DICKENS SOCIETY SYMPOSIUM
MONTREAL, QUEBEC, CANADA
AUGUST 17-19, 2007

On May 11, 1842, Charles Dickens and his wife Catherine arrived in Montreal on the final leg of the "English" part of Dickens's first North American tour. They stayed until May 30th at Rasco's Hotel in what is now Old Montreal. At the time of Dickens's arrival, Montreal was the most populous city in British North America, and would soon to be made the capital in 1844. Its port was booming, and it already gave promise of becoming the economic engine for the rest of Canada. Dickens loved Montreal, which was also the venue for his first return to acting since his authorship days.

In honour of Dickens's visit to Montreal 165 years ago, the Dickens Society will be holding its annual meeting in Canada for the first time since the Society was established in 1970. Papers on any aspect of Dickens's life and work are invited for the 12th Annual Dickens Symposium, which will take place at the Hotel Du Fort in downtown Montreal from August 17-19, 2007. Papers dealing with Dickens's experiences in Canada would be especially welcome. Proposals should be 1-2 pages long and final papers should be readable in 20 minutes.

Please send proposals by post or email (MS Word only) to:

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Deadline for proposals is April 1, 2007.

Conference participants will have the opportunity to take part in a walking tour of Old Montreal with stops of particular interest to Dickensians. Montreal is a glorious place to visit in the summertime!

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THE TWELFTH ANNUAL DICKENS SYMPOSIUM

SPONSORED BY

THE DICKENS SOCIETY,

THE PRESIDENT OF THE UNIVERSITY OF LETHBRIDGE,

THE DEAN OF ARTS AND SCIENCES OF THE UNIVERSITY OF
LETHBRIDGE

PROGRAM

Friday, Aug. 17, 2:30--3:15pm

Registration

Refreshments

3:30--5pm

PANEL ONE: *AMERICAN NOTES*

Chair: G. Morgentaler (University of Lethbridge)

1) Natalie McKnight, Boston University,

"Dickens, Niagara Falls and the Watery Sublime."

2) Emily Heady, Liberty University,

"Imitation and the Inimitable: Mimicry and Power in Dickens's *American Notes*."

3) Matthew Kerr, Oxford University,

"A Dull Mechanic of Fun: Making Light of Dickens's *American Notes*."

Saturday, Aug. 18, 9--10:30am

Concurrent Sessions: Dickens: Critical Approaches to The Novels

PANEL TWO: DICKENS: CRITICAL APPROACHES TO THE NOVELS (1)

Chair: Trey Philpotts (Arkansas Tech University)

1) Bert Hornback,

"Opening Dickens"

2) Leslie Simon, Boston University,

"Archives of the Interior: Exhibitions of Domesticity in *The Pickwick Papers*."

3) Nancy Metz, Virginia Tech University

"I Hear America Screaming."

4) Sarah Bleakney, University of Florida,

"Boulderby's 'Blustery' Fronting of Masculinity in *Hard Times*."

PANEL THREE: DICKENS: CRITICAL APPROACHES TO THE NOVELS (2)

Chair: Anita Fernandez-Young (Nottingham University Business School)

1) Alan Rauch, University of North Carolina,

"The Regency Dickens."

2) Catherine Sheckler, Université de Montréal,

"Dressing the Part: Clothing as a Site of Identity in *Oliver Twist*."

3) Kristin Sanner, Mansfield University,

"Mr Merdle's Dead Body as Text: Medical Authority in Dickens's *Little Dorrit*."

4) Natalie Huffels, McGill University,

"History as Traumatic Return in *A Tale of Two Cities*."

COFFEE BREAK

Saturday, Aug. 18, 10:45am--12:15pm

**PANEL FOUR: DICKENS: CRITICAL APPROACHES TO THE NOVELS:
DAVID COPPERFIELD AND *BLEAK HOUSE* (3)**

Chair: Natalie Cole (Oakland University)

1) Ralph F. Smith, University of Ottawa,

"David Copperfield and the Spoilt Child."

2) Daniel Siegel, University of Alabama at Birmingham,
"David Copperfield Stalled."

3) Robert Heaman, Wilkes University,
"David Copperfield as Artist and Man."

4) Lynn D. Zimmerman, Notre Dame College,
"A Self-Forming Narrative: Esther's Autobiographical and Collaborative Writing of
Bleak House."

PANEL FIVE: CRITICAL APPROACHES TO THE NOVELS: *OUR MUTUAL FRIEND* (4)

Chair: Elizabeth Bridgham (Providence College)

1) Suzanne Clark, University of Western Ontario,
"Prosthetic Solutions in *Our Mutual Friend*."

2) Apryl Denny, Viterbo University,
"The 'b(1)oofer' Lady: Female Sexuality in *Our Mutual Friend* and *Dracula*."

3) Joseph Jordan, University of California at Berkeley,
"*Our Mutual Friend* as Verse."

LUNCH: 12:15--1:30pm

Saturday, Aug. 18, 1:45--3:15pm

PANEL SIX: DICKENS AND OTHER WRITERS

Chair: David Paroissien (University of Massachussets at Amherst, retired)

1) Jerome Meckier, University of Kentucky,

"The Three Clerks and Rachel Ray: Trollop's Revaluation of Dickens Continued."

2) Richard Fantina, University of Miami,

"A Tale of Two Charleses: Dickens and Reade."

3) Mark Cronin, Saint Anselm College,

"Dickens, Thackeray and the Curious Case of 'The Curate's Walk.' "

4) Deborah A. Thomas, Villanova University,

" 'Don't Let the Bastards Grind You Down': Echoes of *Hard Times* in the *The Handmaid's Tale*."

PANEL SEVEN: DICKENS, EDUCATION AND LITTLE DORRIT

Chair: Monique R. Morgan (McGill University)

1) Philip Allingham, Lakehead University,

"Spiritual Guides and Educative Companions in *A Christmas Carol*, *The Chimes* and *Martin Chuzzlewit*: The Guide on the Side versus the Sage on the Stage."

2) Eric G. Lorentzen, University of Mary Washington,

"Doing Dickens and Cultural Studies: Interdisciplinary Connection in the University Literature Classroom."

3) Evan P. Schneider, University of Rhode Island,

"The Affect of Accounting: Guilt Exacted in *Little Dorrit*."

4) Jessica H. Gray, University of Rhode Island,

"The Masochistic Manipulations of *Little Dorrit*."

COFFEE BREAK

Saturday, Aug. 18, 3:30--5pm

SINGLE SESSION:

PANEL EIGHT: DICKENS AND WILKIE COLLINS

Chair: Keith Wilson (University of Ottawa)

1) John Kofron, City College of New York,

"Imagining the Arctic: Polar Exploration in the Novels of Charles Dickens and Wilkie Collins."

2) Natalie B. Cole, Oakland University,

"Giants' Tea, Beanstalks and Bride-cake: Problems of Leisure in Vacation Texts by Dickens and Collins."

3) Jennifer A. Halloran, Duke University,

"Social Poison and Intention in Charles Dickens's Sections of 'The Lazy Tour of Two Idle Apprentices.' "

Saturday, Aug. 18, 5--6:15pm

Business meeting, Dickens Society

Dickens Dinner, 7pm

Montefiore Club

1195 rue Guy

(Within 2 blocks of Hotel du Fort)

Sunday, Aug. 19, 9am--10:30am

PANEL NINE: BIOGRAPHICAL

Chair: Jason Camlot (Concordia University)

1) Lillian Nayder, Bates College,

"Catherine Dickens Plays Montreal: Amateur Theatrics and the Idea of Privacy."

2) Robert Garnett, Gettysburg College,

"The Invisible Mourner."

3) Lisa Rodensky, Wellesley College,

"Popular Dickens."

4) Joel J. Brattin, Worcester Polytechnic Institute,

"The Attendance Book for the Guild of Literature and Art."

Sunday, Aug. 19, 10:45am--12:15pm

PANEL TEN: DICKENS AND OTHER MEDIA

Chair: Bob Heaman (Wilkes University)

1) Caley Ehnes, University of Victoria,

"Dickens's Dioramic Language: The (Re)creation of Landscape in Pictures from Italy."

2) Robert Terrell Bledsoe, University of Texas at El Paso (retired),

"All the Year Round and Music as 'A Serious National Matter.' "

3) Chinmayi Kattamalavadi, Oakland University,

"Losing the Apron, Releasing the Voice: Composing Space for Women in Jarrold's *Great Expectations*."

4) Christoph Schully, Freiburg University,

"Dickens Re-Popularized: The BBC's 2005 *Bleak House*."

Sunday, Aug. 19, 2--3:30pm (approx.)