

THE REAL THING

HENRY JAMES AND THE MATERIAL WORLD

Sixth International Conference
of the Henry James Society
University of Aberdeen, 16-19 July 2014

Draft programme

Wednesday 16th July

- 2.00-4.00 Conference Registration, Tea and Coffee served**
Sir Duncan Rice Library, Craig Suite, Room 711
- 2.00-4.00 Display of James-related library resources**
Wolfson Reading Room, Special Collections Centre, lower ground floor, Sir Duncan Rice Library
- 4.00-7.00 Writing Henry James**
Public event jointly hosted with the Centre for the Novel, University of Aberdeen, King's College Conference Centre. Bookstall and refreshments.
- 4.00-4.05 Welcome: Hazel Hutchison, President HJS 2014**
- 4.05-5.00 Character and Story in *The Golden Bowl***
Plenary lecture: **Tessa Hadley**, novelist, short-story writer and lecturer at Bath Spa University, asks what these familiar elements of fiction mean when reading James today.
- 5.00-5.30 Wine Reception**, James Mackay Hall, King's College
Supported by the **Centre for the Novel**
- 5.30-7.00 A Writers' Writer: Henry James Among the Novelists**
Philip Hensher and **Michiel Heyns** discuss James's impact on recent fiction, especially their own.

LIVE ALL YOU CAN; IT'S A MISTAKE NOT TO.

Thursday 17th July

- 9.00-5.00 Conference Registration and Bookstall**
Sir Duncan Rice Library, Craig Suite, Room 711
- 9.30-11.00 Panel Sessions 1-4**
(See pages 6-16 for panel listings and locations)
- 11.00-11.30 Coffee and Tea**, Craig Suite Room 707
- 11.30-1.00 Panel Sessions 5-8**
- 1.00-2.00 Lunch (Details to follow for where to eat on campus)**
- I ASKED MY COMPANION IF SHE WOULD
RATHER WALK AROUND THE SQUARE OR GO
AND SIT BEFORE THE GREAT CAFÉ; TO WHICH
SHE REPLIED THAT SHE WOULD DO
WHICHEVER I LIKED BEST.**
- 2.00-3.30 Panel Sessions 9-12**
- 3.30-5.00 Panel Sessions 13-15**
- 5.00-5.30 Coffee and Tea**, James Mackay Hall, King's College
- 5.30-6.30 Henry James and the Materiality of Metaphor**
Plenary lecture, King's College Conference Centre:
Clare Pettitt, Professor of Victorian Literature and Culture at King's College, London, considers the presence of the real in James's language.

'EUREKA. IMMENSE.'

**“I’M VERY FOND OF SOCIETY AND I’VE
ALWAYS HAD PLENTY OF IT.”**

Friday 18th July

9.00-5.00 Conference Registration and Bookstall

Sir Duncan Rice Library, Craig Suite, Room 711

9.30-11.00 Panel Sessions 17-20

11.00-11.30 Coffee and Tea, Craig Suite, Room 707

11.30-1.00 Panel Sessions 20-23

1.00-2.30 Lunch

1.00-2.30 General Meeting and Lunch for Volume Editors of *The Complete Fiction of Henry James*, Room 706

2.30-4.00 Panel Sessions 25-27

4.30-5.20 Tour of Aberdeen Art Gallery, Schoolhill, Aberdeen

Curator **Griffin Coe** introduces the collection and its literary links, especially to the Bloomsbury Set. Meet by the fountain.

5.30-6.30 Magic Act: Henry James and Frederick Henry Evans

Plenary lecture, Aberdeen Art Gallery: **Alexander Nemerov**, Carl and Marilyn Thoma Provostial Professor in the Arts and Humanities at Stanford University, explores James’s writing and the work of the British photographer Frederick Henry Evans (1853-1943).

6.30-7.30 Civic Reception by the City of Aberdeen

George Adam, Provost of the City of Aberdeen, welcomes the Henry James Society and wishes delegates ‘Bon Accord’ at a wine reception in the Aberdeen Art Gallery.

7.30-9.30 Conference Banquet, Aberdeen Art Gallery

Tickets £35: Supported by **Creighton University**

Saturday 19th July

9.30-11.00 Panel Sessions 27-29

11.00-11.30 Coffee and Tea, Craig Suite, Room 707

11.30-1.00 Researching in a Material World

Chair: Hazel Hutchison. Panellists, Philip Horne, Julie Rivkin, Alicia Rix, Ken Warren and Greg Zacharias. A round-room discussion traces the implications of studying Henry James through the lens of material culture. At the end of the conference, five distinguished Jamesians ask: So what?

**LITERATURE WAS A GAME OF SKILL, AND
SKILL MEANT COURAGE, AND COURAGE
MEANT HONOUR, AND HONOUR MEANT
PASSION, MEANT LIFE.**

1.00-2.00 Lunch

2.00-6.00 Tour to Tillypronie House and Gardens, Tarland

Tillypronie House was built in 1867 for James’s friend Sir James Clark. It is privately owned and the beautiful grounds are rarely open to the public. This event includes a tour of the gardens and house, and a short talk about the history of the estate and James’s visits here. Bus leaves from the Library car park (out main door and turn right) at 2.00pm. Afternoon tea included. Tickets £12.

Conference Ends

**“BUT HE’LL TRY AGAIN, WITH THAT
DETERMINATION OF HIS; HE’LL BUILD HIS
HOPES ON THE NEXT TIME.”**

Panel Sessions

All panel sessions will take place in seminar rooms in the Sir Duncan Rice Library, King's College. Rooms 706 and 711 are in the Craig Suite (Floor 7): turn left as you exit the lifts. For Room 224 (Floor 2), head for the far right-hand corner as you exit the lifts. LG79 is in the Special Collections Centre (Floor -1): double back at the bottom of the stairs, or aim right as you exit the lifts. All rooms are equipped with computers, data projectors and visualizers. Please bring Powerpoint presentations (saved in a Microsoft-friendly format) on a USB stick.

Panel 1: Images and Image, Thursday, 9.30, Room LG79

Chair: TBC

1. Ivanna Cikes, Simon Fraser University

Henry James: Portrait of an American Author

2. Miciah Hussey, City University of New York

Eyeing the Beholder: The Dematerialized Portrait of James's *The Portrait of a Lady*

3. Natasa Markovic, University of Belgrade

Holbeinic Portraits of Madame de Vionnet: Visual Rhetoric in *The Ambassadors*

Panel 2: Architecture, Thursday, 9.30, Room 224

Chair: Mary Ann O'Farrell, Texas A&M University

1. Dara Downey, University College Dublin

Self-haunting Hallways in James's Shorter Fiction

2. David McWhirter, Texas A&M University

Material Presences, Missing Persons: James's Architectural Melancholy

3. Sheila Teahan, Michigan State University

Henry James's Cryptonomy

Panel 3: Desirable James, Thursday 9.30, Room 711

Chair: Julie Rivkin, Connecticut College

1. Denis Flannery, University of Leeds

Persons and Things: Or Barbara Johnson and 'The Last of the Valerii;

2. Eric Savoy, University of Montreal

The Material Impression: On the letter in 'The Turn of the Screw

3. Phyllis van Slyck, La Guardia College, City University of New York
Hidden in Plain Sight: The Materials of Strether's Desire in *The Ambassadors*

Panel 4: James and Statues, Thursday 9.30, Room 706

Chair:

1. Tomoko Eguchi, Toyo University

Truth and Imitation in 'Rose-Agathe'

2. Willie Tolliver, Agnes Scott College

Noble Mistakes: Henry James as a Critic of Sculpture

3. Lee Person, University of Cincinnati

Sophia Hawthorne, Henry James, and Hawthorne's Aversion to Nudity in Sculpture

Panel 5: Material Identities, Thursday 11.30, Room LG79

Chair: Sevda Salayeva, University of Ghent

1. Kate Campbell, University of East Anglia

'The Furniture of Consciousness' and 'The Papers'

2. Maya Higashi Wakana, Ritsumeikan University

Things, Faces and Emotion in *The Spoils of Poynton*

3. Merle Williams, Wits University

'Shades of the Real': Between Corporeality and Consciousness in *The Spoils of Poynton* and *What Maisie Knew*.

Panel 6: Adaptable James, Thursday 11.30, Room 224

Chair: Bethany Layne, University of Leeds

1. Lindsay Holmgren, McGill University

Articulating Faces: Adapting Maisie

2. Susan Griffin, University of Louisville

The Europeans on Broadway

Panel 7: Jamesian Legacies, Thursday 11.30, Room 711

Chair TBC

1. Linda Raphael, George Washington University

Accustomed and Unaccustomed Earth in James and Lahiri

2. Jin Li, Capital Normal University, Beijing

A Subtle Balance in (Ex)textual Artistic Beliefs: Edith Wharton's

'The Good May Come' and Henry James's 'The Next Time'

3. Ailsa Boyd, University of Glasgow

'The Dusk of Disproportionate Passion': The Garden Room in

Rye and Tilling

Panel 8: James and Post-War Politics, Thursday 11.30, Room 706

Chair: Greg Zacharias, Creighton University

1. Pierre A. Walker, Salem State University

The North-South Divide in *The American* and the Critique of

Post-Civil-War Reconciliation

2. Vanessa Febo, UCLA

'A Union so Far from Brilliant': Henry James's *The Bostonians*,

the American Civil War, and the Battle for Reconciliation in

***Century Magazine's* 'Battles and Leaders of the Civil War' Series**

3. Amy Easton-Flake, Brigham Young University

***The Bostonians*, *Punch* and the Anti-Suffrage Tradition**

Panel 9: Typewriting, Thursday 2.00, Room LG29

Chair: Hazel Hutchison, University of Aberdeen

1. Hitomi Nabae, Kobe City University of Foreign Studies

Clicking the 'Real Thing': What Maisie 'Heard' in *What Maisie Knew*

2. Melanie Ross, United States Merchant Marine Academy

James, Conrad, Loti: The Sea

3. Bethany Layne, University of Leeds

Conduit, Repository, or Interloper: The Typist, James and

Dictation

Panel 10: James and French Forms, Thursday 2.00, Room 224

Chair: Pierre A. Walker, Salem State University

1. Mary Boyington, Aix Marseille Université

'The Beautiful and Blest Nouvelle': James and French Short

Fiction

2. Isabelle de Vendevre

Henry James and the Grand Siècle

3. Gianna Fusco, University of Naples

'A Kind of Morbid Mordernity': French Novels in James's Turn of

the Century Fiction

Panel 11: Unreal Things, Thursday 2.00, Room 711

Chair: Mhairi Pooler, University of Aberdeen

1. Keiko Beppu, Kobe College

The Significance of the 'Ghostly Presence' in James's Stories: From 'the Apparent' to 'the Real'

2. Anthony Marasco, Domus Academy, Milan

Spectral New York: On the Material Dimensions of the

Phantasmal in 'The Jolly Corner' and 'The American Scene'

3. Sonoko Saito, Kitakyushu University

The Materiality of Ghosts in Henry James's Shorter Stories

Panel 12: Controversial James, Thursday 2.00, Room 706

Chair: Ken Warren, University of Chicago

1. Michaela Bronstein, Harvard University

The Princess Among the Polemicists

2. Christopher Stuart, University of Tennessee at Chattanooga

Setting Marcher Straight: Authorial Intention as a Limit Condition on Queer Readings of Henry James's 'The Beast in the Jungle'

3. Wibke Schniedermann, Freiburg University

Rehearsing the Post-Materialist Shift: Class Hierarchy and Self Expression in *In the Cage*

Panel 13: Popular Fictions, Thursday, 3.30, Room LG79

Chair: Dr Dan Wall, University of Aberdeen

1. Isabel Seidel, University of Aberdeen

The Art of Fiction before 'The Art of Fiction'

2. Nancy Sweet, California State University

'The Heroine of a Tragedy': Pansy Osmond and the Convent-Captivity Narrative

3. Larry Gray, Jacksonville State University

The Story-Teller at Large: Henry James and Henry Harland

Panel 14: At the Art Gallery, Thursday 3.30, Room 224

Chair: Chris Gair, University of Glasgow

1. Triona Kirby, Trinity College Dublin

James and Titian

2. Rosella Mamoli Zorzi, University of Venice, Ca' Foscari

'Cunningly Select Your Hour': Changes in Material Conditions in Viewing Works of Art—A Case Study on James and Venice

3. Xianmei Dai, Renmin University of China

James's Conception of Ideal Culture and Art in 'The Real Thing'

Panel 15: Authorial Legacies in James, Thursday 3.30, Room 706

Chair: Rebekah Scott, University of Nottingham

1. Oliver Herford, University of Oxford

Henry James and Walter Scott: 'Strong Time Marks'

2. Emily Coit, University of Oxford

Dead Editors: James's Commemorative Essays in the 'New Material World'

3. Philip Horne, University College London

Allusion in *The Golden Bowl*

Panel 16: Multimedia James, Friday 9.30, Room LG79

Chair: David McWhirter, Texas A&M University

1. David Kurnick, Rutgers University

In the Theater of Typology: Bostonians and Others

2. Dianne F. Sadoff, Rutgers University

The Tourist Gaze: The James Novels on Screen

3. John Carlos Rowe, University of Southern California

Henry James and Richard Wagner

Panel 17: Art in America, Friday 9.30, Room 224

Chair:

1. Dan Fogel, University of Vermont

James and John Singer Sargent

2. Chris Gair, University of Glasgow

'To "Know" One's Place': Art and America at the White City and in *The Golden Bowl*

3. Mhairi Pooler, University of Aberdeen

Strange Encounters: Henry James, John La Farge and Peter Quint

Panel 18: Travels, Friday 9.30, Room 706

Chair: Tamara Follini, University of Cambridge

1. Simone Francescato, University of Venice, Ca' Foscari
Furniture for the Mind: Reading Materiality in James's Venetian Essays
2. Timo Müller, University of Augsburg
Material Anxieties: Henry James and Munich, Bavaria
3. Alicia Rix, University College London
'The Question of his Conveyance': Transport in Henry James

Panel 19: Some Luxury Items, Friday 11.30, Room LG79

Chair: TBC

1. Jacek Gutorow, University of Opole
'The Possible Immunity in Things': Melancholic Interiors and Secret Objects in Henry James's *The Ivory Tower*
2. Bianca Scoti, University of Glasgow
Refinement and Mystery in Henry James's Persian Carpets
3. Karen Scherzinger, University of Johannesburg
Wondrous Texture: Henry James's Brocades

Panel 20: Physical Selves, Friday 11.30, Room 711

Chair: Xianmei Dai, Renmin University of China

1. Julie Rivkin, Connecticut College
Maisie's Body: Collisions with Class and Power in *What Maisie Knew*
2. Jiangbo (Bonnie) Hu, University of Chinese Academy of Sciences
Innocent Laughter in Different Cultures: Defiance and Assimilation of Daisy Miller and Yingning
3. Lynn Wardley, San Francisco State University
The Fear of Falling in *What Maisie Knew*

Panel 21: James and the Visual Arts, Friday 11.30 Room 224

Chair: Susan Griffin, University of Louisville

1. Louis Leslie, University College London
The (Not Quite) Real Thing: Allusions to the Boston Athenaeum's Art Reproductions in James's *Italian Tales*
2. Randall Griffin, Southern Methodist University
Why the New York Skyscrapers Engendered Such Acrimony in *The American Scene*
3. Jennifer Greenhill, University of Illinois
Holding Readers Close: The Flickering Pictures of 'Flickerbridge'

Panel 22: Professional James, Friday 11.30, Room 706

Chair: Oliver Herford, University of Oxford

1. Jennifer Hamilton, University College London
'I am not a grasping business man': Henry James, Pinker and his Publishers
2. Hazel Hutchison, University of Aberdeen
With Text by Henry James: The Making of *Italian Hours*
3. Greg Zacharias, Creighton University
'New' Henry James Letters

Panel 23: James and the Metropolis, Friday 2.30, Room LG79

Chair TBC

1. Leonardo Buonomo, University of Trieste
Material Boy: Morris Townsend and the Lure of Comfort in *Washington Square*
2. Jesse McCarthy, Princeton University
'A Sense of Knowing Paris': Space, City and Language in *The Ambassadors*
3. Donatella Izzo, University of Naples
The Man of the Crowd in the Asphalt Jungle: Perceiving the Urban in 'The Papers'

Panel 24: Sensory James, Friday 2.30. Room 224

Chair: Dara Downey, University College Dublin

1. Urzula Golebiowska, University of Zielona Góra

'Like the Spelling out of Foreign Sentences of Which One Knows but Half the Words': Reading the Material Through the Senses in Henry James's Late Writings

2. J. Michelle Coghlan, University of Manchester

Tasting the Material Scene: Henry James and the Art of Food Writing

3. Victoria Coulson, University of York

Cookery in Henry James

Panel 25: More Luxury Items, Friday 2.30, Room 706

Chair: Greg Zacharias, Creighton University

1. Agnes Pokol-Hayhurst

The Ransacking of Europe or an Act of Creative Rescue?: Collectors, Robber Barons, Henry James, William Randolph Hearst

2. Lynda Zwinger, University of Arizona

'Those Small Cylindrical Stools in Green and Blue Porcelain': *The Europeans* and the Matter of Narration

3. Katie Sommer, Creighton University

'My Man Noakes': A First Look at Burgess Noakes in Henry James Studies

Panel 26: Beyond Things, Saturday 9.30, Room LG79

Chair: Donatella Izzo, University of Naples

1. Mary Ann O'Farrell, Texas A&M University

The 'Well' in 'Daisy Miller': James and the Materiality of Language

2. John Scholar, University of Oxford

Extra-sensory Perception?: Henry James's 'Moral Sense'

3. Martha Banta, UCLA

The ME and the NOT ME in James's America (1904-05)

Panel 27: James in the Marketplace, Saturday 9.30, Room 224

Chair: TBC

1. Patricia Crain, New York University

Reading Boys' Books with Master James

2. Dee MacCormack, University of Sheffield

In Pursuit of 'the Process and the Prize', Everything is Material: New Perspectives on James's Drama

3. Sarah Wadsworth, Marquette University

'Pandora' and the Popular Press

Panel 28: Missing Things, Saturday 9.30, Room 706

Chair: TBC

1. Beverly Haviland, Brown University

The Uncanny Thing in *The Sense of the Past*

2. Neill Matheson, University of Texas at Arlington

Taking No Notice of Things: Inattention in James

3. Rebekah Scott, University of Nottingham

Locating James's Locutions: The 'Real Thing' and The 'False Position'