



UNIVERSITÀ
DEGLI STUDI DI TRIESTE
Dipartimento di Studi Umanistici

The Sound of James: The Aural Dimension in Henry James's Work

HENRY JAMES SOCIETY

8th International Conference – Trieste, 4–6 July 2019



Thursday, July 4

Department of Humanities, University of Trieste, via Lazzaretto Vecchio 8

9:00 Registration

9:30-10:45 Session I

Queer Resonances

ROOM 1

Chair: SARAH WADSWORTH, *Marquette University*

“‘Want of Serenity’: James, Sargent, and the Queer Problem of Divas”

PAUL FISHER, *Wellesley College*

“Queer Echoes: The Transmutation of Homosexual Romance in James’s

“The Beast in the Jungle”

CHRISTOPHER STUART, *University of Tennessee at Chattanooga*

“The Question of Queer Speech: The Writings of the Dove”

BRENDAN WHITMARSH, *University of York*

Inscribing Sound

ROOM 3

Chair: PIERRE A. WALKER, *Salem State University*

“Unheard Sound”

DAVID MCWHIRTER, *Texas A&M University*

“Listening to Portraits: Auditory Consciousness in *The Portrait of a Lady*”

JULIE BETH NAPOLIN, *The New School in New York City*

“Speech-Into-Writing”

MELANIE ROSS, *U. S. Merchant Marine Academy*

Locating Sound

ROOM 5

Chair: HITOMI NABAE, *Kobe City University of Foreign Studies*

“Niagara Overwritten”

SARAH CHAMBRE, *University College London*

“Mapping Sound to Plot and Place in James’s Fiction”

JOSHUA PARKER, *University of Salzburg*

“Henry James: ‘In the Minor Key’”

REBEKAH SCOTT, *University of Nottingham*

11:00-12:35 Session II

Written Voices

ROOM 1

Chair: GREG ZACHARIAS, *Creighton University*

“Misplaced Voices: The Language of Lack in Henry James’s ‘Mora Montravers’ and ‘Julia Bride’”

MERCEDES GARCÍA, *University of Seville*

“Attending to *The Awkward Age*”

PHILIP HORNE, *University College London*

“Sounding the *Fin de Siècle*: Conversation, Telegraphy and Community

in *The Awkward Age* and *In the Cage*”

MERLE WILLIAMS, *University of the Witwatersrand*

Sounding off In the Cage

ROOM 3

Chair: LARRY A. GRAY, *Jacksonville State University*

“Opening Some Cages: Henry James’s Sounds of Writing and *In the Cage*”

FULVIA SARNELLI, *Bowdoin College*

“The Sound of the Telegraph in James’s *In the Cage*”

HYEWON SHIN, *Korea University*

“‘A Cage within the Cage’: The Telegraph Network and *In the Cage*”

CHENG XIN, *Shanghai International Studies University*

“A Sound of Noise: Reading James’s *In the Cage* as ‘The Story of Information’”

DONGSHIN YI, *Seoul National University*

Inaudible Sounds

ROOM 5

Chair: JULIE RIVKIN, *Connecticut College*

“Three Cries: James on Pain”

SHARI GOLDBERG, *Franklin & Marshall College*

“‘I keep a band of music in my anteroom’: Henry James and the Sound of Introspection”

ANNA DESPOTOPOULOU, *National and Kapodistrian University of Athens*

“The Sounds of Silence”

LINDA RAPHAEL, *The George Washington University*

“The Shriek of a Soul in Pain” and Other Imagined Sounds in *The Golden Bowl*”

PHYLLIS VAN SLYCK, *La Guardia College, CUNY*

12:40-2:00 **Lunch break & Cambridge Edition meeting (room 1)**

2:00-3:45 **Session III**

The Sound of Music

ROOM 1

Chair: MARY ANN O'FARRELL, *Texas A&M University*

“Music in *The Sacred Fount*”

JOSEPH S. O'LEARY, *Sophia University Tokyo*

“James, German Music, and *Macmillan's Magazine*: ‘Recording’ of the Musical Sound and the Ideology of Memory Technique”

MISUN YUN, *Soonchunhyang University*

“James's Use of Music”

PIERRE A. WALKER, *Salem State University*

Gender, Voice, and Identity

ROOM 3

Chair: MICHAEL ANESKO, *Pennsylvania State University*

“The Music of Becoming-American”

IVANA CIKES, *Douglas College*

“James and the Sound of Difference”

OLIVER HERFORD, *University of Birmingham*

“Eavesdropping on Henry James: Reading Gender through Private Letters”

SARAH WADSWORTH, *Marquette University*

Interpreting Sound

ROOM 5

Chair: GERT BUELENS, *University of Gent*

“The workshop of silence roars like the Zoo at dinner-time”:

The Noisy World of James's ‘The Papers’ (1903)”

RORY DRUMMOND, *Christ's Hospital*

“The ‘Very Singular Sound’ of ‘The Liar’”

LARRY A. GRAY, *Jacksonville State University*

“The Sound of ‘The Figure in the Carpet’: Towards an Unfolding of Vereker's Conundrum”

JAN ZIELIŃSKI, *Cardinal Stefan Wyszyński University*

3:45-4:00 **Coffee break**

AUDITORIUM

**Giuseppe Tartini Conservatory of Music
via Carlo Ghega 12**

4:30-6:00 **Greetings and welcoming remarks**

Plenary lecture 1

“Music, Voice, and the Sound of Henry James”

LAWRENCE KRAMER, *Fordham University*

Chair: BEVERLY HAVILAND, *Brown University*

Refreshments

6:30-7:30 **A Jamesian Concert**

Friday, July 5

Department of Humanities, University of Trieste, via Lazzaretto Vecchio 8

9:30-10:45 Session I

Acoustics, Voice, and The Portrait of a Lady ROOM 1

Chair: PAUL B. ARMSTRONG, *Brown University*

“Music and Sexuality in *The Portrait of a Lady*”

VICTORIA COULSON, *University of York*

“‘Re-listen’ to the Literary Canon: The Acoustic Narrative in *The Portrait of a Lady*”

SHUQIN FU, *Nanchang University*

“Her Mistress’s Voice: Serena Merle’s Seductive Rhetoric of Understatement in *The Portrait of a Lady*”

NATASA MARKOVIC, *University of Belgrade*

Listening to The Turn of the Screw ROOM 3

Chair: GREG ZACHARIAS, *Creighton University*

“The Haunted Theatre of Fiction: Sound and Silence in *The Turn of the Screw*”

TAEKO KITAHARA, *Toyo University*

“Language as Sound in *The Turn of the Screw*”

TECKYOUNG KWON, *Kyung Hee University*

“Henry James’s Distinctive Narrative Voice in *The Turn of the Screw*”

YUEHONG WANG, *University of Shanghai for Science and Technology*

Speaking of Mrs. Osmond: A Roundtable ROOM 5

Chair: OLIVER HERFORD, *University of Birmingham*

MICHAEL GORRA, *Smith College*

PHILIP HORNE, *University College London*

JULIE RIVKIN, *Connecticut College*

11:00-12:15 Session II

Listening to James ROOM 1

Chair: SARAH WADSWORTH, *Marquette University*

“Jamesian Alliteration Early and Late: Enlarging the Auditory Sensorium”

DANIEL MARK FOGEL, *University of Vermont*

“Hearing James’s Poetry”

DANIEL HANNAH, *Lakehead University*

“Henry James and the Music of Negation”

GREG ZACHARIAS, *Creighton University*

Teaching James in the 21st Century ROOM 3

Chair: ANNA DESPOTOPOULOU, *National and Kapodistrian University of Athens*

“The... in the Jungle: The Sounds—and the Soundings—of Silence in Late James”

MICHAEL ANESKO, *Pennsylvania State University*

“Bringing the Digital Archive to Ground”

SUSAN HALPERT, *Houghton Library at Harvard*

“The Field Trip to the Houghton Library: Using the Archives to Teach James”

PIERRE A. WALKER, *Salem State University*

Aural Experiences ROOM 5

Chair: MELANIE ROSS, *U. S. Merchant Marine Academy*

“‘The Auditive Intelligence’: Intonation in Henry James”

JAMES LELLO, *University of Cambridge*

“Dithering in James”

MARY ANN O’FARRELL, *Texas A&M University*

“Femme du monde’: A Term for the Unknown in *The Ambassadors*”

ELZBIETA LUBELSKA, *Polish Academy of Sciences*

12:20-2:00 Lunch break

2:00-3:15 **Session III**

The Sounds of Venice

ROOM 1

Chair: SIMONE FRANCESCATO, *University of Venice Ca' Foscari*

“All the voices and light footsteps’: *Macbeth* and the Incantatory Power of Speech in *The Aspern Papers*”

CARMINE G. DI BIASE, *Jacksonville State University*

“Silence and Voices in James’s Venice”

ROSELLA MAMOLI ZORZI, *University of Venice Ca' Foscari*

“Voices from Venice: James’s Use of Space and Sound to Construct the Modern Woman”

LISA NAIS, *University of Aberdeen*

The Sound of Silence

ROOM 3

Chair: DAVID MCWHIRTER, *Texas A&M University*

“Sound and Silence in ‘The Jolly Corner’”

LI CHEN, *East China University of Science and Technology, Shanghai*

“Sounders, Soundings, Silence: *In the Cage* and *The Wings of the Dove*”

JUNE HEE CHUNG, *DePaul University*

“Noise and Silence in *The Ambassadors*”

DAI XIANMEI, *Renmin University of China*

American Speech and Sounds

ROOM 5

Chair: DANIEL HANNAH, *Lakehead University*

“A Primal Note of Mystery’: The Sound(s) of the South in Henry James”

AGNESE DE MARCHI, *University of Trieste*

“The Sound of Silence: Listening to ‘The Romance of Certain Old Clothes’ in the Reconstruction Era”

KI YOON JANG, *Sogang University*

“Talking American’ and Making Love: Regional Vernacular and Sexual License in ‘The Siege of London’ and ‘Lady Barberina’”

KATHY LAWRENCE, *Georgetown University*

3:15-3:30 **Coffee break**

3:30-4:45 **Session IV**

Nationality, Gender, and Sound

ROOM 1

Chair: PHILIP HORNE, *University College London*

“Henry James the Translator: The Sounding (Out) of Political Sentiments in ‘A Bundle of Letters’ (1879)”

MIROSLAWA BUCHHOLTZ, *Nicolaus Copernicus University*

“Soundscapes in ‘An International Episode’”

LEONARDO BUONOMO, *University of Trieste*

“‘Chattering along in her thin, gay voice’: exploring anxieties about female loquaciousness in *Daisy Miller*”

JULIET CONWAY, *The University of Edinburgh*

Echoing James

ROOM 3

Chair: AGNESE DE MARCHI, *University of Trieste*

“The Ventriloquists: Sounding Like Henry James in Contemporary Fiction”

MARY F. BURNS, *independent scholar* and PAULA MARANTZ COHEN, *Drexel University*

“Sounds Strangely Familiar, or, What’s Wrong with Pastiche?”

BETHANY LAYNE, *De Montfort University*

AUDITORIUM

Museo Revoltella

via Armando Diaz 27

5:00-6:30 *Plenary lecture 2*

“Henry James and the ‘unprovoked harsh note’ of Experience”

DONATELLA IZZO, *University of Naples “L’Orientale”*

Chair: PIERRE A. WALKER, *Salem State University*

8:00 **Conference Dinner**

Saturday, July 6

Department of Humanities, University of Trieste, via Lazzaretto Vecchio 8

9:30-11:00 **Session I**

Jamesian Echoes

ROOM 1

Chair: GIULIA IANNUZZI, *University of Trieste-University of Florence*

“The Construction of Tradition through Imitation: Representing the American Voice”

SONOKO SAITO, *University of Kitakyushu*

“Voices Within a Life: James’s Biographical Narrative Strategies in *William Wetmore Story and His Friends*”

WILLIE TOLLIVER, *Agnes Scott College*

Performing James Aloud

ROOM 3

Chair: LEONARDO BUONOMO, *University of Trieste*

“Acousmatic Interruptions: Babette Mangolte, Henry James, and Avant Garde Sound”

CHIP BADLEY, *University of California, Santa Barbara*

“The Tune of the Screw; or Queering the Score”

BEVERLY HAVILAND, *Brown University*

“Narratology and Transfiguration in *The Turn of the Screw*: From James to Britten”

MARCO MARIA TOSOLINI, *Giuseppe Tartini Conservatory of Music, Trieste*

Jamesian Rhythms

ROOM 5

Chair: MIROSLAVA BUCHHOLTZ, *Nicolaus Copernicus University*

“‘The Strange Irregular Rhythm of Life’: ‘The Art of Fiction’ as *Lebensphilosophie*”

PATRICK JONES, *University of Geneva*

“‘...between absolute silence and absolute sound’: Orchestrating the Action in Henry James’s *The Saloon*”

DEE MACCORMACK, *University of Aberdeen*

“Creating a Home Theater: Voice and Intimacy in Henry James”

HITOMI NABAE, *Kobe City University of Foreign Studies*

11:00-11:15 **Coffee break**

AUDITORIUM

Museo Revoltella

via Armando Diaz 27

11:15-12:45 *Plenary lecture 3*

“The Master’s Voice”

MATTHEW RUBERY, *Queen Mary University of London*

Chair: GERT BUELENS, *University of Gent*

3:30 **Excursion to Duino Castle**



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Conference Program Committee:

LEONARDO BUONOMO (chair)

University of Trieste

GIULIA IANNUZZI

*University of Trieste–University
of Florence*

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Official Website

<https://centerforhenryjamesstudies.weebly.com/conferences.html>



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The J. Paul Getty Museum, Los Angeles
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about 1862, Albumen silver print
33.8 × 25.2 cm (13 5/16 × 9 15/16 in.)