



## ◆ CONFERENCE PROGRAMME ◆ v1.0

<i>Thu, 16 July</i>	<i>Fri, 17 July</i>	<i>Sat, 18 July</i>	<i>Sun, 19 July</i>
9.00 Registration (to 2pm)	9.30–11.00 Parallel Sessions 4	9.30–11.00 Parallel Sessions 7	9.30–11.00 Parallel Sessions 8
11.00–11.15 Welcome	11.00–11.30 Coffee	11.00–11.30 Coffee	11.00–11.30 Coffee
11.15–12.30 Plenary I: <i>John Barrell</i>	11.30–12.45 Plenary II, Marilyn Butler Memorial Lecture: <i>James Chandler</i>	11.30–12.45 Plenary IV: <i>Devoney Looser</i>	11.30–12.45 Plenary V, Stephen Copley Memorial Lecture: <i>Peter Garside</i>
12.30–1.45 Lunch	12.45–2.15 Lunch		12.45–2.00 Lunch
	1.30–2.15 BARS BGM		
1.45–3.15 Parallel Sessions 1	2.15–3.45 Parallel Sessions 5	1.30–6.00 Excursion: <i>Tintern Abbey</i>	2.00–3.30 Parallel Sessions 9
3.15–3.45 Tea	3.45–4.15 Tea		3.30–3.45 Closing Words
3.45–5.15 Parallel Sessions 2	4.15–5.45 Parallel Sessions 6		
5.15–5.45 Coffee	5.45–6.15 Coffee		
5.45–7.15 Parallel Sessions 3	6.15–7.30 Plenary III: <i>Claire Connolly</i>		
7.30–9.30 Wine Reception <i>Viriamu Jones Gallery, Main Building</i>		7.30–10.00 Conference Dinner <i>Aberdare Hall</i>	

# ◆ THURSDAY, 16 JULY 2015 ◆

## PLENARY I: 11.15AM–12.30PM

*John Barrell* (Queen Mary, University of London). *The Meeting of the Waters*

## SESSION 1: 1.45–3.15PM

### Romantic Wales I: Place and/in Print

Chair: Katie Gramich (Cardiff University); sponsored by Cardiff Romanticism and Eighteenth-Century Seminar

*Mary Chadwick* (Aberystwyth University). Felicia Browne Hemans: Writing from Wales in Manuscript and for Print

*Jeremy Davies* (University of Leeds). Romantic Utopias and the Shelleys in Wales

*Rhys Kaminski-Jones* (University of Wales). ‘Tavlu’r Iaith Gynmraeg yn Bendramwnwg [Throwing the Welsh Language Head-over-Heels]’: William Owen Pughe’s ‘Radical’ Orthography

### Romantic Travel Networks

Panel convened by Bill Bell

*Bill Bell* (Cardiff University). John Murray’s Strategic Networks

*Benjamin Colbert* (University of Wolverhampton). British Women’s Travel Writing, 1780–1840: Communities of Authorship

*Barbara Schaff* (University of Göttingen). On Not Wandering Lonely: Emilie von Berlepsch and Dorothy Wordsworth in Scotland

### Publishing Romanticism

Panel convened by Tom Mole and David Duff

*David Duff* (University of Aberdeen). Pre-publication and the Culture of the Prospectus

*John Strachan* (Bath Spa University). Pirates, Pugilists, and Vampyres: The Case of Sherwood, Neely and Jones

*Tom Mole* (University of Edinburgh). Victorian Illustrated Editions: Renovating Romanticism

### Philosophical Imprints: Experimentation and Empiricism

*Tim Milnes* (University of Edinburgh). Making Empiricism Easy: Socialised Epistemology and the Essay

*Mary Fairclough* (University of York). ‘The soul of the material world’: Electricity, Experiment and Faith in the 1790s

*Christopher Stokes* (University of Exeter). ‘Cold as I feel this heart of mine / Yet since I feel it so’: Intimate Empiricism in William Cowper’s *Adelphi* and *Olney Hymns*

*Ali Al Saffar* (University of Leicester). Thomas Taylor and S. T. Coleridge: Literary and Philosophical Interaction

## **Intertextual Inheritances**

*M. Eugenia Perojo-Arronte* (University of Valladolid). The Imprint(s) of Coleridge's Criticism of *Don Quixote*

*Deborah Kennedy* (Saint Mary's University). The Countess of Winchelsea and William Wordsworth

*Dafydd Moore* (Plymouth University). Spartan Imprints: Richard Polwhele, National Destiny and the *War Songs of Tyrtaeus*

*Mie Gotoh* (Fukuoka University of Education). Sensation Imprinted on the Mind: Keats's Corporeal Imagery

## **Editing Charles and Mary Lamb**

Panel convened by Felicity James

*Gregory Dart* (University College London). Lamb's *Works* of 1818

*Tom Lockwood* (University of Birmingham). *Specimens* and 'Extracts'

*Felicity James* (University of Leicester). The Children's Writing of Charles and Mary Lamb

*Samantha Matthews* (University of Bristol). *Album Verses* and *Uncollected Poems, 1789–1834*

## **Apocalypse and Ruination**

*Sophie Thomas* (Ryerson University). Pompeii, Herculaneum, and the Imprint of the Ancient World

*Olivia Murphy* (University of Sydney). Apocalypse Not Quite: Romanticism and the Post-Human World

*Kirstyn J. Leuner* (Dartmouth College). Mary Shelley's New Media in *The Last Man*

## **SESSION 2: 3.45–5.15PM**

### **From Footprints to Imprints: Curious Travellers in Wales and Scotland**

Panel convened by Mary-Anne Constantine; Chair: Harriet Guest (University of York)

*Mary-Anne Constantine* (CAWCS, University of Wales). [Title to be confirmed]

*Liz Edwards* (CAWCS, University of Wales). [Title to be confirmed]

*Nigel Leask* (University of Glasgow). [Title to be confirmed]

### **Rethinking William Godwin's 'Doubtful Immortality': History, Family, Nation**

Panel convened by Eliza O'Brien

*Eliza O'Brien* (University of Newcastle). [Title to be confirmed]

*Helen Stark* (University of Edinburgh). [Title to be confirmed]

*Beatrice Turner* (University of Newcastle). [Title to be confirmed]

### **Romantic Readers I: 'Minds like White Paper': The Imprint of Education**

Panel convened by Richard De Ritter

*Rebecca Davies* (University of Edinburgh). 'Endeavouring to impress on their minds': Educational Influence and Natural Genius in Maria Edgeworth's and Barbara Hofland's Works for Children

*Alys Mostyn* (University of Leeds). On Genii and Genius: James Ridley's *Tales of the Genii* as 'the mental food of our sublimest writers'

*Richard De Ritter* (University of Leeds). 'The Art of Seeing': Observational Education in Romantic Writing for Children

*Emma Peacocke* (Carleton University). Thomas Campbell's Imprint on Romantic Education

## **Imprinting the Feminine**

*Sue Chaplin* (Leeds Beckett University). Re-Visioning the Sacred Text: Femininity, Authority and Authorship in Hannah More's *Sacred Dramas*

*Li-Ching Chen* (National University of Kaohsiung). 'This Eccentric Step': Mary Hays's Resolution and Independence

*Bill Hughes* (University of Sheffield). Imbodied Arguments: Authentic Dialogue and Distorted Communication in Charlotte Smith's *Desmond*

*Ada Sharpe* (Harvard University). Mary Tighe's *Selena* and Women's Amateur Art-Making

## **Napoleon**

*Emma Clery* (University of Southampton). Was It Necessary to Defeat Napoleon?

*David Francis Taylor* (University of Warwick). Harlequin Napoleon: Caricature and the Pantomime of War

*Emma Butcher* (University of Hull). The Romantic Imprint of the Napoleonic Wars on the Early Writings of Charlotte and Branwell Brontë

## **Byron in Time and Place**

*Nicholas Halmi* (University of Oxford). Byron and World Literature

*Marguerite Nesling* (University of Stirling). Conjectural Biography: John Galt's *Life of Byron*

*Maria Svampa* (Columbia University). Flesh Made Print: Transporting War in Byron's *Don Juan*

*Josefina Tuominen-Pope* (University of Zürich). Byron, Romantic Periodicals and Claims to Posthumous Fame

## **The Imprint of Time, the Temporality of Print**

Panel convened by Emily Rohrbach

*Emily Rohrbach* (Northwestern University). Romantic Temporality and the Imprint of Voice

*Tristram Wolff* (Northwestern University). Real Talk in Print: Ephemeral Style in Lamb & Hazlitt

*Amy Culley* (University of Lincoln). 'A journal of my feelings, mind and body': Ageing and Authorship in the Life Writing of Mary Berry (1763–1852)

## **SESSION 3: 5.45–7.15PM**

### **Scottish Romanticism in Print and Manuscript**

Panel convened by Daniel Cook (University of Dundee)

*Alex Benchimol* (University of Glasgow). Let Scotland Flourish by the Printing of the Word: Print, Civic Enlightenment and National Improvement in *The Glasgow Advertiser*

*Angela Esterhammer* (University of Victoria). Letters in Romantic Novels and Print Culture: Austen, Scott and Galt

*Gerard Lee McKeever* (University of Glasgow). The Scottish National Press, Burns's *Kilmarnock Volume* and the Question of Improvement as Britishness

### **Transatlantic Romanticism I: Signs and Signification**

*Jane Hodson* (University of Sheffield). 'I expect that I prefer them horses considerable beyond the oxen': Print and the Enregisterment of 'American English'

*Simon Edwards* (University of Roehampton). Footprints in the Forest of Signs: Rhetoric and Reading in *The Last of the Mohicans*

*Kerry Sinanan* (University of the West of England). Picturing the Slave Plantation: Imperialism, Realism, Satire

## **Periodicals I: Imprints and Inspirations**

*Michael Simpson* (Goldsmiths, University of London). Printing Rhythms: Irregular *Annual Registers* from Burke to Cobbett

*David Stewart* (Northumbria University). Essays and Experiments in Romantic Magazine Fiction

*Lyndsey Skinner* (Northumbria University). Finding the Muse in the Marketplace: John Keats, Periodical Poetry and James Elmes's *Annals of the Fine Arts*

## **Imprinting the Private and Public**

*Lucy Johnson* (University of Chester). Printing Intimacy: The Public/Private Dichotomy in the Shelleys' 'Elopement Journal'

*Robert Jones* (University of Leeds). Byron, Moore and the Death of Sheridan

*Chiara Rolli* (University of Parma). Sarah Sophia Banks's Collection of 'Tickets for Warren Hastings Trial'

## **Romantic Illustration I: Landscapes and Legacies**

Panel convened by Maximiliaan van Woudenberg; sponsored by the Illustration Archive, Cardiff University

*Maximiliaan van Woudenberg* (Sheridan Institute of Technology). The Visual Imprints of Wordsworth's 'Tintern Abbey'

*Amelia Worsley* (Harvard University). Wordsworth's 'Peele Castle' and the Politics of the Picturesque

*Finola O'Kane* (University College Dublin). Illustrating a Nation? Arthur Young's Published and Unpublished Watercolours for *A Tour of Ireland 1776–1779*

*Bethan Stevens* (University of Sussex). News from the Thames (Blake! There's Something in the Water)

## **Radical Speech and the Culture of Print**

Panel convened by Ian Newman, University of Notre Dame; sponsored by the John Thelwall Society

*Rachel Lewis* (University of California, Berkeley). Radical Prosody: 'Coleridge Dactyls' and the Politicization of Measure

*Judith Thompson* (Dalhousie University). From Sedition to Seduction: John Thelwall's Love Poems

*Clare Simmons* (Ohio State University). Mysteries Revealed: William Hone's Radical Medievalism

*Paul R. Stephens* (University of Oxford). Edward J. Blandford and the Real Dream of Paper Money

## **Editing Peacock**

Panel convened by Freya Johnston

*Freya Johnston* (University of Oxford). [Title to be confirmed]

*Damian Walford Davies* (Cardiff University). [Title to be confirmed]

*Fiona Robertson* (St Mary's University, Twickenham). [Title to be confirmed]

*Stephanie Dumke* (University of Edinburgh). [Title to be confirmed]

# ◆ FRIDAY, 17 JULY 2015 ◆

## SESSION 4: 9.30–11AM

### **Imprinting Anglo-Italian Relations in *The Liberal***

Panel convened by Lilla Maria Crisafulli (University of Bologna); sponsored by the Inter-University Centre for Romantic Studies (University of Bologna)

*Gioia Angeletti* (University of Parma). [Title to be confirmed]

*Serena Baiesi* (University of Bologna). [Title to be confirmed]

*Franca Dellarosa* (University of Bari 'Aldo Moro'). [Title to be confirmed]

*Fabio Liberto* (University of Bologna). [Title to be confirmed]

### **Translation and Transnational Networks**

*Susanne Hagemann* (University of Mainz). Print Culture and Translation: Walter Scott's Novels in Early Nineteenth-Century Germany

*Paula Henrikson* (Uppsala University). Travelling, Networking, Translating: Swedish Levantine Travellers and Romantic Print Culture

*Jelena Otasevic* (Mediterranean University). The English Panorama through the English Romantic Poetry Translations into Serbo-Croatian Language

### **Locating the Imprint**

*Mary L. Shannon* (University of Roehampton). London's Romantic Strand and the Business of Amusing the Public

*Shayne Husbands* (Cardiff University). The Literary and Social Significance of the Early Roxburghe Club

*Hannah Field* (University of Lincoln). 'Books, Not Deemed by the Curators Necessary to Be Deposited in the Library': Legal Deposit, Popular Print, and Rejected Books at Oxford and Cambridge, 1814–1818

### **Gothic Imprints I: Fiction on Page and Stage**

*Norbert Besch*. Gothic Horror at the Doorstep; or: The Strange Case of Isabella Kelly's Britishness

*Deborah Russell* (Queen's University, Belfast). Print and Performance: Gothic Fiction on Stage

*Lucy Cogan* (Queen's University, Belfast). Intertextual and Paratextual Positioning in Popular Fiction: Charlotte Dacre's *Confessions of the Nun of St Omer* (1805)

### **Romantic Botany**

*Geoff Bil* (University of British Columbia). 'Far beyond Language!': Colonial Botany, Indigenous Knowledge and Romantic Print Culture

*Anne-Lise François* (University of California, Berkeley). 'In the cowslips peeps\* I lye': Romantic Botanizing, Climate Change and the Reach of Clare's Flower-Signatures

*Waka Ishikura* (University of Hyogo). Why Daffodils? Wordsworthian Flowers and the British Botanical Readership

*Erin Lafford* (University of Oxford), Imprinting the Body in Herbal Medicine: John Clare and the Search for Health

## Reading Romantic Manuscripts

Panel convened by Jeff Cowton (Wordsworth Trust); Chair: Michael Rossington (Newcastle University)

*Ruth Abbott* (University of Cambridge). [Title to be confirmed]

*Nick Mason* (Brigham Young University). [Title to be confirmed]

*Beatrice Turner* (Newcastle University). [Title to be confirmed]

## Two Hundred Years of Being in Uncertainties

Panel convened by Brian Rejack (Illinois State University) and Michael Theune

*Anne McCarthy* (Penn State University). Counterfactual Capabilities: Buddhist Sublimes and Romantic Discontinuities

*Arsevi Seyran* (Stony Brook University). Negative Capability as Role-Play: Cultivating Pain for Truth

*Michael Theune* (Illinois Wesleyan University). Negative Capability in Recent American Poetry

## PhD and Early Career Workshop

Workshop convened by Matthew Ward (University of St Andrews) and Helen Stark (University of Edinburgh)

*Susan Oliver* (University of Essex). Publishing Journal Articles and Book Chapters

*Ben Doyle* (Palgrave Macmillan). Securing your First Book Contract

*Sharon Ruston* (Lancaster University). The Academic Job Market

## PLENARY II: 11.30AM–12.45PM

***Jim Chandler* (University of Chicago). Marilyn Butler Memorial Lecture: [Title to be Confirmed]**

## SESSION 5: 2.15–3.45PM

### Transnational Thomas Moore

*Sarah McCleave* (Queen's University, Belfast). Thomas Moore and the Global Marketplace

*Kathleen O'Donnell* (British School of Athens). The Political Role of *Ossian* in the Nineteenth-Century Greek-Speaking World

*Justin Tonra* (National University of Ireland, Galway). Orientalizing the 'Angels': Thomas Moore's Reactionary Muse

*Jim Watt* (University of York). Thomas Moore's *Lalla Rookh* and Regency Orientalism

### Authorship

*Joseph Crawford* (University of Exeter). 'Literary Men Are an Irritable Race': Madden's *Infirmities of Genius* in Context

*Fiona Price* (University of Chichester). Iterations of Authorship: Jane Porter, Walter Scott and the Heroic Novelist

*Matthew Sangster* (University of Birmingham). What was an Author in the Romantic Period?

*Evy Varsamopoulou* (University of Cyprus). Print Wars: Truth, Politics and the Role of the Writer in William Godwin's Writings 1793–1798

## **Disruptive Romantic History and Technologies of Mediation**

Panel convened by Ian Newman

*Ian Newman* (University of Notre Dame). Consuming Seditious in the 1790s

*Brian Rejack* (Illinois State University). Keats's Joy in the Time of Photography

*Kate Singer* (Mount Holyoke College). Textual Insurgency and the Disruptive Technology of Felicia Hemans's Paratexts

## **Exploring and Expanding the Archive of Labouring-Class Print Culture**

Panel convened by Bridget Keegan (Creighton University)

*John Goodridge* (Nottingham Trent University). [Title to be confirmed]

*Steve Van Hagen* (Edge Hill University). [Title to be confirmed]

*Simon Kövesi* (Oxford Brookes University). [Title to be confirmed]

*Cole Crawford* (Creighton University). [Title to be confirmed]

## **Blake's Books**

Panel convened by Luisa Calè and Mark Crosby

*Morton Paley* (University of California, Berkeley). George Romney and Ozias Humphry as Collectors of William Blake's Illuminated Printing

*Luisa Calè* (Birkbeck, University of London). The Disordered Book: *Night Thoughts* Proofs in Blake's *Vala Manuscript*

*Mark Crosby* (Kansas State University). William Blake's Final Imprint: The *Genesis Manuscript*

## **Robert Burns in the 21st Century: Texts**

Panel convened by Gerard Carruthers (University of Glasgow)

*Rhona Brown* (University of Glasgow). Native Fire and Wild Graces: Responses to Robert Burns in the Scottish Periodical Press, 1786–96

*Pauline Mackay* (University of Glasgow). Editing Robert Burns's Correspondence for the Twenty-First Century

*Murray Pittock* (University of Glasgow). Textual Editing without a Text: The Challenge of *The Scots Musical Museum*

## **Victorian Legacies**

*Jayne Thomas* (Cardiff University). [Title to be confirmed]

*Susan Civalè* (Canterbury Christ Church University). Falkland's Victorian Legacy: Caroline Clive's Revision of the Godwinian Gentleman-Murderer in *Paul Ferroll* (1855)

*Bridget Mellifont* (University of Queensland). A Guide to the South Seas: R. L. Stevenson's Engagement with Romantic-Era Travel Writing

*Jason Whittaker* (University of Lincoln). Before 'Jerusalem': Blake's Stanzas from Milton, 1863 to 1915

## **Teaching Workshop**

Workshop convened by Daniel Cook; sponsored by *Romantic Textualities: Literature and Print Culture, 1780–1840*

*Speakers to be confirmed*



## SESSION 6: 4.15–5.45PM

### Scottish Romanticism in Context

Panel convened by Sarah Sharp

*Lucy Linforth* (University of Edinburgh). Image of a Nation: Walter Scott's Antiquarian Image of Scotland

*Sarah Sharp* (University of Edinburgh). Adapting the Good Death: *Lights and Shadows of Scottish Life*, the Pious Peasant and the Evangelical Death Tract

*Brian Wall* (University of Edinburgh). Two 'Singular and Romantic' Letters: James Hogg's Two 'Strange Letter[s] of a Lunatic'

*Christopher Donaldson* (University of Birmingham). Romantic Borderlands: Scott and the Solway Coast

### Britain and Spain: Intertextual Imprints, 1808–1823

Panel convened by Ian Haywood (University of Roehampton)

*Alicia Laspra* (University of Oviedo). Removing the Gothic Imprint: Wordsworth's Anger in 'A few bold patriots, relics of the fight', c. 1808.

*Sara Medina Calzada* (University of Valladolid). 'Oh! Land of heroes': Legendary Spain in *Don Juan; or the Battle of Tolosa* (1816)

*Susan Valladares* (University of Oxford). The Peninsular War: A New Imprint for the History of the Novel?

### Periodicals II: Politics, Poetics and the Press

*Michael Tomko* (Villanova University). Speaking Beauty to Power: *The Examiner* and Leigh Hunt's 'Politics and Poetics'

*David Higgins* (University of Leeds). 'Fire, Famine, and Slaughter'? Coleridge, *The Examiner* and the Regency Distresses

*Penny Fielding* (University of Edinburgh). Imprinting the Secret World

### Romantic Illustration II: The Imprint of Romantic Illustration

Panel convened by Susan Matthews and Mary Shannon (University of Roehampton); sponsored by the Romantic Illustration Network

*Naomi Billingsley* (University of Manchester). Blake's Struggle 'drawing' Young's 'dire steel': From Watercolour to Print

*Sandro Jung* (Ghent University). [Title to be confirmed]

*Martin Priestman* (University of Roehampton). Fuseli's Poetic Eye: Imprints and Impressions in Fuseli and Erasmus Darwin

### Romantic Humanities and the Imprint of Modernity

*Brecht de Groot* (KU Leuven / University of Edinburgh). 'The Great Idea of Publication': Late Romantic Print Culture and its Discontents in Thomas De Quincey

*Gary Kelly* (University of Alberta). Romantic Imprints of Modernity

*Paul Keen* (Carleton University). 'The Materials of Useful Knowledge': Romanticism and the Crisis in the Humanities

## **Wordsworth**

Panel convened by Jamie Castell

*Ewan Jones* (University of Cambridge). Strenuous Idleness

*Ruth Abbott* (University of Cambridge). Wordsworth's Notebooks, Another Case Study: DC MS. 16

*James Castell* (Cardiff University). [Title to be confirmed]

## **Romantic Counterhistories**

*Alex Broadhead* (University of Liverpool). Alternate History and Romantic Historiography

*Tom Toremans* (KU Leuven). Lauerwinkel, Kempferhausen, Dousterswivel and the Others:

*Blackwood's*, Romantic Print Culture and Pseudotranslation

*Andrew McInnes* (Edge Hill University). 'Mad, Bad and Dangerous to Gnomes': Romantic Imprints in  
Chris Riddell's *Goth Girl* Series

## **PLENARY III: 6.15–7.30PM**

*Claire Connolly* (University College Cork). [Title to be confirmed]

# ◆ SATURDAY, 18 JULY 2015 ◆

## SESSION 7: 9.30–11.00AM

### **Romantic Wales II: Imprinting the Bard's Voice**

Chair: Katie Gramich (Cardiff University); sponsored by Cardiff Romanticism and Eighteenth-Century Seminar

*Katherine Fender* (University of Oxford). 'The Voice of the Ancient Bard': Gray's Bard, Blake's Imagination and the Welsh Sublime

*Jeff Strabone* (University of Connecticut). The Music of Resistance: Edward Jones's Bardic Romanticism

*Tim Fulford* (De Montfort University). The Materialization of the Lyric and the Romantic Construction of Place: Imprinting the Bardic Songs of Wales on the Stones of Dartmoor

### **Romantic Readers II: Libraries and Learners**

*Maxine Branagh* (University of Stirling). Romantic Literature and Childhood Reading Practices at the Royal High School of Edinburgh

*Joe Morrissey* (University of Warwick). Reading and Growing-up: The Circulating Library and Understandings of Psychological Development in Austen's *Northanger Abbey*

*Alex Deans* (University of Glasgow). 'A taste for reading and literary pursuits': Libraries and Scottish Labouring-Class Readerships in the Romantic Period

### **Periodicals III: Situating *The Lady's Magazine* (1770–1818) in Romantic Print Culture**

Panel convened by Jennie Batchelor; Chair: Gillian Dow (University of Southampton / Chawton House Library)

*Jennie Batchelor* (University of Kent). '[H]aving gained a footing in your inclosure': The Culture of Community in *The Lady's Magazine*

*Koenraad Claes* (University of Kent). 'So particularly involved': A Prosopographical Sketch of a Controversy in *The Lady's Magazine*

*Jenny DiPlacidi* (University of Kent). From 'The Cruel Husband' to 'The Force of Jealousy': Gothic Fiction in *The Lady's Magazine*

### **The Romantic Trace**

Panel convened by Jacqueline Labbe

*Michael Gamer* (University of Pennsylvania). Intimacy by Subscription: *Elegaic Sonnets*

*Jacqueline Labbe* (University of Sheffield). Strange Defeatures: The Romantic Visage

*Deidre Shauna Lynch* (Harvard University). Autographic Inclinations: How to Hold Hands in Print Culture

### **Waterloo**

*Neil Ramsey* (University of New South Wales). History and the Epic Poetry of Waterloo

*Julia Banister* (Leeds Beckett University). *Sanditon*: Austen's Waterloo Novel

*Catherine Boyle* (London South Bank University). 'Thou imagest my life': *Alastor* and its Print Sources

## **Walter Scott: Texts and Contexts**

Chair: Susan Oliver (University of Essex); sponsored by the International Association for the Study of Scottish Literatures

*Tamara Gosta* (KU Leuven). Walter Scott's *Magnum Opus*: The Imprint of the Author

*Alison Lumsden* and *Ainsley McIntosh* (University of Aberdeen), Walter Scott Research Centre: Editing Scott's Poetry

## **Coleridge's Afterlives**

Panel convened by Phillip Aherne

*Phillip Aherne* (King's College London). T. H. Green and the Coleridgean Vocation

*Anna Mercer* (University of York). 'Such a strong echo in my mind and heart': Sara Coleridge's Poems to her Father

*Jo Taylor* (Keele University). '[F]or I'm no poet [...] And very well I know it': Edith Coleridge's Manuscript Verse

## **PLENARY IV: 11.30AM–12.45PM**

*Devoney Looser* (Arizona State University). **Jane Austen Matters**

# ◆ SUNDAY, 19 JULY 2015 ◆

## SESSION 8: 9.30–11.00AM

### Imprinting the East

*Jeffrey Cass* (University of Houston–Victoria). Dangerous Imprinting: Orientalism in *The Missionary*

*Nicola Lloyd* (Bath Spa University). ‘Entirely of Eastern Extraction’: Sino-Irish Sympathy in John Wilson Croker’s *An Intercepted Letter* and Sydney Owenson’s *Florence Macarthy*

*Amanda Sciampacone* (Birkbeck, University of London). Imprints of the Colonial Picturesque: China in the British Visual Imagination

### Transatlantic Romanticism II: Print Culture in North America

*Diane Piccitto* (Plymouth University). Revolution, Transnational Identity and the Book in Blake’s *America*

*Paul Keen* (Carleton University) and *Cynthia Sugars* (University of Ottawa). ‘Who Do You Think Came to See Me?’ *Blackwood’s Magazine* and Early Canadian Satire

*Honor Rieley* (University of Oxford). ‘O’er the glad waters of the dark blue sea’: Transatlantic Negotiations in Early Canadian Magazine Culture, 1821–1839

### Material Culture and Intermedial Relations

*Danielle Barkley* (McGill University). Beauty’s Imprint: Literary Annuals as Intergeneric Spaces

*Julia S. Carlson* (University of Cincinnati). Tangible Print: Reading Romantic Maps, Nature and Nation

*Susan Egenolf* (Texas A&M University). Dinner and a Story: British Ceramic Transferware

*Gary Farnell* and *Savithri Bartlett* (University of Winchester). Print and the Revolutionary Tradition in France

### Romantic Fabrication(s)

*Katie Garner* (University of St Andrew’s). Anna Jane Vardill’s Antiquarian Forgeries for the *European Magazine*

*Paolo Bugliani* (University of Pisa). Charles Lamb’s Elizabethaning: Forgery or Ventriloquistic Impersonation?

*Leonard Driscoll* (Uppsala University). ‘These walls the work of Roman hands!’: John Clare’s Antiquarianism

*Stephen Basdeo* (Leeds Trinity University). Robin Hood: Constructing the Hero in the Eighteenth Century

### Gothic Imprints II: ‘Those Ever Multiplying Authors’: The Minerva Press and the Romantic Print Marketplace

Panel convened by Yael Shapira; Chair: Jennie Batchelor (University of Kent)

*Neiman, Elizabeth* (University of Maine). The Debut Novelist and Minerva in the 1800s

*Hudson, Hannah Doherty* (University of Texas at San Antonio). The Minerva Press and Reviews at the Breaking Point

*Shapira, Yael* (Bar-Ilan University). The Minerva Effect: Rethinking ‘Female Gothic’ from the Margins

*Moy, Olivia* (City University of New York). From the Margins into the Mainstream: Gothic Imprints on Victorian Poetry

## **Romantic Metaphor in Print: C. D. Friedrich's Ties to Mary Shelley, Anne Brontë and Kobayashi Kiyochika**

Panel convened by Kazuko Hisamori

*Kazuko Hisamori* (Ferris University, Kanagawa). [Title to be confirmed]

*Michiko Soya* (Kobe Kasei [Stella Maris] College, Hyogo). [Title to be confirmed]

*Tomoko Nakagawa* (University of the Sacred Heart, Tokyo). [Title to be confirmed]

## **Percy Shelley**

*Leanne Stokoe* (Newcastle University). 'The Misguided Imaginations of Man': Adam Smith, Jeremy Bentham and the Imprints of the Self upon Shelley's *Speculations on Morals and Metaphysics*

*Phil Vellender* (London South Bank University). The Imprint of Shelley's 'Devil's Walk' in his Political Vision of 1819

*Steve Tedeschi* (University of Alabama). Demogorgon as Transcription Error: Shelley and Vicissitudes of Print

*Nora Crook* (Anglia Ruskin University). *Posthumous Poems of Percy Bysshe Shelley* edited by Mary W. Shelley: From Manuscript into Print

## **PLENARY V: 11.30AM–12.45PM**

***Peter Garside* (University of Edinburgh). Stephen Copley Memorial Lecture: Another Golden Age for the Novel?**

## **SESSION 9: 2.00–3.30PM**

### **Spain after Napoleon: Freedom, Revolution, Tyranny**

Panel convened by Ian Haywood

Ian Haywood (University of Roehampton). Radical Spain: The Imprint of Post-War Peninsular Politics on Radical Print Culture and Caricature

*Diego Saglia* (University of Parma). Imprinting Cosmopolitan Liberalism: Spain, Italy and Greece in Felicia Hemans's *The Siege of Valencia ... with Other Poems* (1823)

*Juan Luis Sánchez* (University of California, Los Angeles). Liberating Spain and Freeing Europe: Robert Southey and the Politics of an Iberian Poetics

### **The Imprint of Place: At Home and Abroad**

*Emma Curran* (University of Surrey). Albion in Print/Imprinting on Albion: Politics and Poetic Form in Helen Maria Williams' *A Farewell, for Two Years, to England*

*Lisa Vargo* (University of Saskatchewan). Arctic Imprints: The Case of Eleanor Porden

*Douglas Murray* (Belmont University). Humphrey Repton's 'View from my own cottage' and Jane Austen's *Emma*: Natives and Nomads

*James Kelly* (University of Exeter). 'The Manner of Being': Maria Edgeworth, Mary Leadbetter and Representation

## **Robert Southey: Imprint, in Print and Non-Print**

*Dahlia Porter* (University of North Texas). Inventories of Print: Coleridge, Southey and the Bristol Press

*Alex Watson* (Japan's Women's University). Annotation as Imprint: Tracing the Journey from Enlightenment Cosmopolitanism to Romantic Imperialism in Robert Southey's *Madoc* (1805)

*Lynda Pratt* (University of Nottingham) and *Ian Packer* (University of Lincoln). Editing Robert Southey's *Letters*: Digital Romanticism and the Cultures of Print and Non-Print

## **Print and its Others (Panel convened by Nicola Watson)**

*Hofkosh, Sonia* (Tufts University). Handprint: The Drawings of Samuel Taylor Coleridge

*Watson, Nicola* (Open University). Romantic Inscription and the Author's Hand

*Wolf, Alexis* (Birkbeck, University of London). Published by Hand: Women's Manuscript Production and Circulation in the Romantic Period

*Stone, Heather* (University of Oxford). Print/Manuscript Interactions in the Circulation of Anna Laetitia Barbauld's Poetry

## **Romantic Readers III: Locating the Reader**

*Katherine Halsey* (University of Stirling). A 'Quaint Corner' of the Reading Nation: Romantic Readerships in Rural Perthshire, 1780–1830

*Annika Bautz* (Plymouth University). Library as Status Symbol: Romantic Readerships, Prestige and Plymouth Public Library

*Susan Leedham* (Plymouth University). The Cosmopolitan Reader: The Cottonian Collection and the Gentleman Book Collector

## **Romantic Satire and Caricature**

*David Fallon* (University of Sunderland). Gillray, the Phallic Earl, and the Public Meanings of a 1790s Imprint

*Meiko O'Halloran* (Newcastle University). Critiquing Poets Who Disdain the Popular: Hogg's Parodic Imprints of Wordsworth and Southey in *The Poetic Mirror*

*Georgina Abreu* (Minho University). Contested Imprints: The Letters of the 'Black Dwarf' to the Yellow Bonze in Japan

## **Romantic Imprints: Music, Performance and Print**

Panel convened by James Grande and Oskar Cox Jensen

*James Grande* (King's College London). Amelia Opie Sings

*Oskar Cox Jensen* (King's College London). Hearing the Hundred Days

*Helen-Frances Pilkington* (Birkbeck, University of London). What Can 1780s Popular Music Teach Us about the Balloonomania Print Culture?

*Cassandra Ulph* (University of York). Frances Burney's Musical Inheritance

## **Digital Humanities Roundtable**

Workshop convened by Matthew Sangster; sponsored by the Centre for Editorial and Intertextual Research (Cardiff University)

*Maximiliaan van Woudenberg* (Sheridan Institute of Technology). Digitizing Romanticism or Digital Romantics? Imprinting Digital Humanities within Romantic Studies

*Ewan Jones* (University of Cambridge). *The Concept Lab*

*Rebecca Barr* and *Justin Tonra* (National University of Ireland, Galway). *Ossian Online*: Crowdsourcing Annotation and the Social Edition

*... and others to be confirmed*