

BARS 2026: Romantic Retrospection

University of Birmingham

—Draft Programme—

Conference Outline

Tuesday 28th July

3pm–6pm	Registration (Arts Building, lobby)
5pm–6.30pm	PGR & ECR Seminar: ‘Academic Publishing’ (Arts Building, Lecture Room 3)
7pm	Pre-conference Social (The Plough, Harborne). Especially for PGRs and ECRs but all are welcome!

Wednesday 29th July

Teaching and Learning Building

From 8am	Registration (Teaching and Learning Building, lobby; tea and coffee available)
9.30–9.45am	Welcome
9.45–11.15am	Plenary Session: Kevis Goodman, Jonathan Sachs, Jon Mee, ‘Resonance and Recollection: Memory in the First-Person Plural’ (Lecture Theatre 1)
11.15–11.45am	Tea and Coffee
11.45am–1.15pm	Parallel Panels A
1.15–2.15pm	Lunch
2.15–4pm	Parallel Panels B
4–4.30pm	Tea and Coffee
4.30–5.45pm	Keynote Lecture: Mary Favret, ‘Illegible’ (Stephen Copley Lecture) (Lecture Theatre 1)
5.45–6pm	Announcements and Celebrations: Book Launch and BARS First Book Prize (Lecture Theatre 1)

6–7pm

Drinks Reception (Sponsored by the Byron Society, and the Charles Lamb Society)

~ Dinner by own arrangement ~

Thursday 30th July

Teaching and Learning Building, unless otherwise stated

~ 10am–5pm: Display of Ernest de Selincourt Papers (Seminar Room, Cadbury Research Library, Muirhead Tower). Delegates are welcome to visit the display throughout the day. ~

From 8.30am

Registration (tea and coffee available)

9.30–10.45am

Keynote Lecture: Ruth Abbott, ‘The Shared Composition of Verse: Writing and Editing in the Wordsworths’ Notebooks’ (Lecture Theatre 1)

10.45–11.15am

Tea and Coffee

11.15am–1pm

Parallel Panels C

1–2.15pm

Lunch

Lunchtime Workshops (1.20–2pm)

- Hannah Catterall, Wordsworth Trust, ‘How to Turn your Research into a Public Engagement Project’ (Rooms 118/119)
- Emily Paterson-Morgan, Byron Society, ‘How to Establish Your Value and Get a Job’ (Rooms 211/212)

BARS AGM (Lecture Theatre 1)

2.15–3.45pm

Parallel Panels D

3.45–4pm

Tea and Coffee

4–5.30pm

Parallel Panels E

7pm

Conference Dinner ([The Grand Hotel](#), Birmingham City Centre [advance booking via conference website required]; sponsored by The Keats-Shelley Association of America)

Friday 31st July

Teaching and Learning Building

9am	Tea and Coffee
9.30–11am	Parallel Panels F
11–11.30am	Tea and Coffee
11.30am–1pm	Parallel Panels G
1–2pm	Lunch
	Lunchtime Creative Session (1.30–1.55pm)
	<ul style="list-style-type: none">• Audio/Visual Presentation by Stacey Joy Rossouw, ‘The Time Lab: Warm Data, Retrospection, and Temporal Practice at Wordsworth Grasmere’ (Lecture Theatre 1)
2–4pm	Roundtables and Special Sessions (tea and coffee available)
4–4.15pm	Break
4.15–5.30pm	Keynote Lecture: Richard Cronin, ‘Prospect and Retrospect in the Romantic Long Poem’ (Lecture Theatre 1)
5.30pm	End of Academic Programme

Saturday 1st August

Conference Excursion to Lichfield and the [Samuel Johnson Birthplace Museum](#)
[limited places, advance sign-up necessary via conference website]

9.30am	Depart from University Edgbaston Campus
11am–12.30pm	Staggered Museum Entry
3pm	Depart Lichfield
4.30pm	Return to Campus

Campus Cultural Attractions

Included in registration, delegates have free access to [Winterbourne House and Gardens](#), an Edwardian family home and one of Britain's best botanical gardens.

- Open daily from 10.30am until 5pm (last entry at 4.30pm).
- Five-minute walk from the conference venue.

Information about other cultural attractions at the University of Birmingham, including the [Lapworth Museum](#), is available here: <https://www.birmingham.ac.uk/cultural-attractions>.

We are grateful to the following organisations for their generous support of this year's conference:

[Arts of Place](#)

[The Byron Society](#)

[Cambridge University Press](#)

[The Charles Lamb Society](#)

[European Romantic Review](#)

[Keats-Shelley Association of America](#)

[Keats-Shelley Memorial Association](#)

[Liverpool University Press](#)

[Nineteenth-Century Centre](#)

[Palgrave Macmillan](#)

[The Wordsworth Circle](#)

[Wordsworth Grasmere and the Wordsworth Trust](#)

Detailed Panel Information

Plenary Panel: Wednesday, 9:45am–11.15am

Resonance and Recollection: Memory in the First-Person Plural (Lecture Theatre 1)

- Kevis Goodman, 'Recollection in Collectivity'
- Jonathan Sachs, 'Resonance, Inaccessibility, Recollection'
- Jon Mee, Respondent

Parallel Panels A: Wednesday, 11.45am–1.15pm

A1 – The Country and the City (Sponsored by Arts of Place) (Room LGo3)

Chair: Alexandra Harris

- Ralph Pite, 'Advancing Neo-Classicism: Canals, Landscape, and Nation'
- Yoko Oishi, "'Some enchanted spot, removed / From life's vain scenes": The Poetics of Nook in Bowles, Wordsworth, and Kirke White'
- Tony Howe, 'Silent Cities: Urban Romanticism in Retrospect'

A2 – Romantic Collaborations and Indebtedness (Room 109)

Chair: Roslyn Irving

- Nora Crook, 'Telling a tale untold: Shelley's *Prometheus Unbound*'
- John Cole, 'On Wordsworth's *Prelude*: Minding the Mind of a Poet'
- Sheng Yao, 'From Eden to Grasmere: Milton's "Woody Theatre" and Wordsworth's Pageantry in *Home at Grasmere*'

A3 – William Hayley and his Biographical Entanglements (Room 118)

Chair: Charlotte May

- Diana Barsham, 'William Hayley and Jane Austen'
- Lisa Gee, "'the legal guardian of the most amiable and most pitiable woman on earth": William Hayley's personal branding problem'

A4 – Envisioning Romantic Scotland (Room 119)

Chair: Cleo O'Callaghan Yeoman

- Ainsley McIntosh, "'A Light in the Dark": Retrospective Vision in Walter Scott's *Lighthouse Yacht Journal* (1814)'
- Anna Fancett, 'Gazing Inwards: The Narrator's Voice in Walter Scott's *The Pirate*'
- Jodie Marley, "'Daring and peculiar genius": A New Retrospective on J. P. Nichol, Scientific Innovation, and Literary Community in Nineteenth-Century Glasgow'

A5 – Protest in the 1790s (Room M208)

Chair:

- Stephen Bygrave, 'Looking forward to looking back: Joseph Priestley's 1790s'
- Olivia Murphy, 'Barbauld takes the long view: legacies of the 1791 Birmingham riots in *Eighteen Hundred and Eleven*'
- Andrea Haslanger, 'On Complicity: Anti-War Protest, Then and Now'

A6 – Wordsworthian Transport (Room M209)

Chair:

- Cal Sutherland, 'Wordsworth's Grande Chartreuse: Retrospection, Ideology, Anxiety'
- Victoria Xiaoxiao Ma, 'The Inheritance of Rousseau's *Émile*: Natural Education in Wordsworth's *The Excursion*'
- Ivan Ortiz, 'Wordsworth's Railway Anxiety in Retrospect: An Anthropocene Reading'

A7 – Coleridge: Symbols and Images (Room M218)

Chair: Nathan Waddell

- Serena Qihui Pei, 'Revisiting *Kubla Khan*, Coleridge and Daoism'
- Laura Blunsden, "'The infinite I AM": Symbology according to Coleridge and Jung'
- Isabella Viega, 'The Romantic Sibyl: S.T. Coleridge as the Classical Prophetess of *Sibylline Leaves* (1817)'

A8 – Attention and Inattention (Room 202)

Chair: Andy McInnes

- Toby Benis, 'Attention and Retrospection in British Women's Writing'
- Rebecca Davies, "'Fidget Objects" and Inattention in Romantic Cognition'
- Mikyung Park, 'Keats's "Nothingness", Emptiness and Mindfulness'

A9 – Shelley and Regency Politics (Room 211)

Chair:

- Gerard Cohen-Vrignaud, 'Looking Back on the Present: *The Cenci* and Regency Politics'
- Lucia Dodaro, "'You do not number in your thought the mothers who die in childbed", Obstetrics, politics, and maternal death in Percy Bysshe Shelley's 'Address to the people on the Death of the Princess Charlotte'
- Rory Edgington, "'the mighty example [...] in teaching nations how to live": Percy Bysshe Shelley and the legacy of the English Revolution'

Parallel Panels B: Wednesday, 2.15–4pm

B1 – Romanticism through the Ages (Room LGo3)

Chair:

- Kara G. Kozma, ‘Horace, Wordsworth, Stevens’
- Mark Sandy, “‘To Have What is Not’”: Imagination, Negation, and Transformation in P. B. Shelley and Wallace Stevens’
- Chi-Fang Chen, ‘The Eternal in Hazlitt and Shelley and the Romantic Revaluation of the Past’
- Will Sherwood, ‘Mediating (Neo-)Romanticism in *The Lord of the Rings*’

B2 – Forms of Enslavement and Freedom (Room 109)

Chair:

- Chris Townsend, “‘An eye for what would sell’?: Mary Robinson’s Antislavery Verse’
- Enit Steiner, ‘The Erotics of Equiano’s Narrative: (Un)Following Augustine’s Confessions’
- Rebecca L. Schneider, ‘*The Omnibus or Jamaica Scrapbook: A Thing of Shreds and Patches*’
- Jennifer Comerford, ‘From Brass Manillas to Gold Hoops: Transatlantic Transformations and the Bangle in Nineteenth Century Literature’

B3 – Romanticism Across Borders (Room 118)

Chair:

- Isobel Hurst, ‘Realms of Gold: Reading in Translation and Poetic Apprenticeship’
- Honor Rieley, ‘Retrospectives of the Recent Past in Romantic Emigration Literature’
- Jonathan Perris, ‘Romantic Inoculation, Romantic Transnationalism’
- Gary Kelly, ‘Prospective Retrospection: Romantic Conquistadors and Empires Past, Present, Future, or Never’

B4 – Keats in Company (Room 119)

Chair:

- Stacey McDowell, ‘Keats and the Art of Losing Friends’
- Alex Broadhead, ‘Revisiting Keats’ and Hunt’s “Crown” sonnets through the lens of Literacy Studies’
- Toby Lucas, “‘A desert fills our seeing’s inward span’”: The Museum Sonnets of Hunt, Shelley, and Keats’
- Jeanne Britton, ‘John Keats and Giovanni Battista Piranesi: A New History of Romantic Poetry without Footnotes’

B5 – Influences: Classical and European (Room M208)

Chair:

- William Coker, ‘Recollection and Reinvention: Hölderlin’s Plato’
- Nicola Alessio Sarracco, ‘Anomalies in Translation: Heinrich Heine’s reading of A. W. Schlegel’s translations of Shakespeare’

- Zijian Cui, 'Byron's Rewriting of the Herculean Legends in *Don Juan*'
- Alessandro Mandolini, 'Shelley and Dante'

B6 – Romantic Theatre (Room M209)

Chair:

- Helen Dallas, 'Whose history is History? Towards a definition of "History" as a dramatic genre in England and Wales'
- Bethan Elliott, "This Curious Condition": Re-imagining the Renfrewshire Witch Trials in Joanna Baillie's *Witchcraft*'
- Sarah Burdett, 'Theatrical Retrospections on War: Gender, Genre, and Nationhood on the Dublin Stage'

B7 – Retracing Romantic Scotland (Room M218)

Chair: Cleo O'Callaghan Yeoman

- Jake Phipps, 'Tracing Burns in MS B of *The Ruined Cottage*'
- Alex Dick, 'Highland Romance, Military Recruitment, and the Politics of Genre'
- Nick Smith, "'Overpowered with the Songs of the Highlanders": James Hogg's "An Old Soldier's Tale" and the Culloden Campaign'
- Gem Kirwan, 'Let the poet be / Common earth and stone': The Destruction of the Waverley Novels in Ali Smith's 'The Poet'

B8 – Ruins and Relics (Room 202)

Chair:

- Holly Coleman, 'Romantic Relics: Embodied Memory and the Afterlives of the Dead'
- Giuseppe Capalbo, 'Glancing Back to Move Forward: Objects of Mourning in the Romantic Age'
- Laura Mayer, 'Recalcitrant Ruins, Wild Women, and Dubious Dwellings in Sydney Owenson's National Tales'
- Chia-Jung Lee, 'Fractured Value: Byron's *Childe Harold* and the Romantic Backward Glance in a Capitalist Age'

B9 – Charles Lamb (Sponsored by the Charles Lamb Society) (Room 211)

Chair: John Strachan

- Felicity James, 'Romantic-era Children's Writing: Charles and Mary Lamb'
- Alex Gunn, 'The Relics of 'Saint Charles': Sainthood, Materiality, and the Desire for the Past'
- Susan Oliver, 'Post-Napoleonic Lamb'
- Paulo Bugliani, 'The Banquet of Memory: Sensory Cues and Retrospective Form in Charles Lamb's Essays'

B10 – Romantic Ecologies (Room 212)

Chair:

- Rui Yang, “How Little Can Be Known”: Charlotte Smith’s Ornithological Poems and the Glitch in Anthropocentric Retrospection’
- James Grande, ‘Cobbett’s Ecologies’
- Aubrey Williams, “Thy World Is But The Wreck”: Geohistory and Geofuture in Byron’
- Ve-Yin Tee, ‘Dark Romanticism: An Anti-Semitic Ecological Vision’

Parallel Panels C: Thursday, 11.15am–1pm

C1 – Southey Among Poets and Places (Room LGo3)

Chair:

- Valentina Aparicio, ‘Melancholy Mementos of Empire: Robert Southey’s *Madoc* (1805) and Indigenous Histories of the Nation’
- Yuan Ge, ‘The Aesthetics of Sacrifice: Cycles of Consumption in Shelley’s *The Triumph of Life* and Southey’s *Madoc*’
- Tim Fulford, ‘Posthumous Biography and the Myth of the Consumptive Poet’
- Francesca Blanch-Serrat, ‘Older women writers and intergenerational mentoring: Anna Seward and Robert Southey’

C2 – Romantic Forms of Classical Renewal (Room 109)

Chair: Bruce Graver

- Flora Lisica, ‘Allusions to Classical Drama in Byron’s Letters’
- Jane Moore, ‘To the Bower and Beyond: the Legacy of Thomas Moore’
- Sean Silvia, ‘Making and Enforcing a Global Ideal of the Uninhabited Classical Ruin’
- Catherine Ross, ‘Romantic Retrospection: How New Poets Were Formed by Old Books’

C3 – Visual Art (Room 118)

Chair:

- Susanne Schmid, ‘Travelling Women and Art’
- Alan Bean, ‘Looking back, the better to advance: David Wilkie’s circle and “the EPIC of common life”’
- Shelly Harder, ‘The Tate’s Wartime Blake Acquisitions’
- Karuna Rahman, ‘Thomas Moore’s *Lalla Rookh* and John Tenniel’s Illustrations’

C4 – Life Writing: Reconstructing the Self (Room 119)

Chair: Amy Wilcockson

- Amy Culley, ‘Retrospection and Older Age in the Late Life writing of Amelia Opie’
- Susan Civale, ‘Life Writing in the Literary Annuals’

- Yael Shapira, 'Secret Histories: Isabella Kelly's Autobiographical Fragments'
- Susan Egenolf, 'Constructing Maria Edgeworth: The Letters That Make the Author'

C5 – Gothic Romanticism (Room M208)

Chair: Roslyn Irving

- Lucie Ratail, 'Prophetic and Dismorphic Sonic Retrospections: The Disruptive Power of Acoustic Remembrance in Gothic Stories'
- Deborah Russell, 'Gothic Family Romances'
- James Quinnell, 'Wordsworth's Gothic Imagination'
- Joanne Shemmans, 'Wordsworth and the Representation of Vagrancy: Gothic Displacement in "The Discharged Soldier"'

C6 – Re-industrializing Romanticism (Room M209)

Chair:

- Ian Haywood, '*Frankenstein* and Romantic Replication'
- Tara Lee, 'Beyond Enchantment: The Invisibility of Women's Labour in Anna Seward's "Colebrook Dale"'
- Jake Elliot, 'In the Shadow of Albion Mill: Blake, Mechanisation, and the "adverse" Wheels of Creation'
- John Gardner, 'Looking back on Romantic industry: The Amalgamated Engineering Union and the Artists International Association'

C7 – Garden Atmospheres (Room M218)

Chair: Jessica Fay

- Tom Ford, 'Outdoor Room / Indoor Garden'
- Rowan Boyson, 'Climate-Controlled Poetics: William Cowper, Mary Wollstonecraft and Laetitia Elizabeth Landon'
- Jeremy Davies, 'Shelter in the Dove Cottage Garden'
- Siobhan Carroll, 'Jane Austen's Darwinian Retrospectives: Atmotechnic Gardening in *Mansfield Park* and Erasmus Darwin's *The Botanic Garden*'

C8 – Romantic Histories and the Historical Record (Room 202)

Chair: Charlotte May

- Phil Connell, 'John Thelwall and Sentimental History'
- Kyle Pooley, 'The Undiscovered Past: Retroactive History in Schlegel, Novalis, Nietzsche'
- Zoë Van Cauwenberg, 'Thylacine Histories'
- Flávia Varella, 'Conversations and Historical Distance in Elizabeth Helme's Histories'

C9 – Folklore and Folk Traditions (Room 211)

Chair:

- Weronika Sobczyńska, ‘Adam Mickiewicz’s *Ballads and Romances*, or the end of Polish Romanticism’
- Megan Bennett, “‘Seeming when unadorn’d, adorn’d the most’”: the Romantic Legacy of Mary Robinson, the “Maid of Buttermere”
- Chloe Sawbridge, ‘Investigating Infantile Idealism, Preservation, and Female Survival from Perrault to Blake’
- Anna Mochar, ‘Spectralising Retrospection: The Woman in White, Folklore, and Personal Tragedy in Romantic Literature’

C10 – Forms of Feeling (Room 212)

Chair: Andrew Hodgson

- Adam Smith, ‘Portable Pasts: Books, Retrospection, and Inherited Feeling in *The Woman of Colour*’
- John Owen Havard, ‘Once More, with Feeling’
- Greg Leadbetter, ‘The Wine of Metre in Romantic Poetics’
- Elena Rotzokou, ‘The Poem Before the Poem: Keats’s Inductions and the Time of Retrospection’

Parallel Panels D: Thursday, 2.15–3.45pm

D1 – The *Analytical Review* Reconsidered (Room LGo3)

Chair: Daisy Hay

- Kandice Sharren, ‘Authoring the *Analytical*’
- Parastoo Tahmasbi, ‘*Analytical Review*’s Language of Disapproval’
- Lisa Vargo, ‘Editing Mary Wollstonecraft’s Contributions to the *Analytical Review*’

D2 – Shelley and Ireland (Room 109)

Chair: Jake Phipps

- Will Bowers, title to follow
- Elisa Cozzi, title to follow
- Amy Wilcockson, title to follow

D3 – Creative Coleridge: ‘Romantispection’ in the 21st Century (Room 118)

Chair:

- Adam Neikirk, ‘Coleridge, the Lectures: On Literature, and “Flow”’
- Ralph Hoyte, ‘Reading from Christabel Released’
- Greta Colombani, ‘Dreaming Geraldine’

D4 – Scandinavian Sonority: Mediations of Nordic Sound in Romanticism (Room 119)

Chair: Andy McInnes

- Jorunn Joiner, 'Scandinavian Sonority: Mediations of Nordic Sound in Romanticism'
- Sharon Choe, 'Polishing Language: Norse Skalds and the Prosody of Translation in 'The Song of the Sun' (1805)'
- Dominic Bentley-Husse, 'Mediating Cultural Geography in the Age of Print: Orality, the North, and French Romanticism (1800–1820)'

D5 – Travel and Time (Room M208)

Chair:

- Łukasz Mokrzycki, 'Two Travellers in Rome: Echoes of Nature and Echoes of Time in the Work of Thomas Jones and Filippo Alessandro Sebastiani'
- Simon Bainbridge, 'Scientific Retrospection from the Summit: Alexander von Humboldt looking back on Mount Teide'
- Caterina Daolio, 'Historicising the Gothic: National Memory and Medieval Past in Ann Radcliffe's *St. Alban's*'

D6 – Revisions of the Self in Manuscript and Print (Room M209)

Chair: Jessica Fay

- Sharon Ruston, 'Shelley's Revisions for *Frankenstein*'
- Matthew Ward, "'What matter a few syllables?'" Or "'Not rash equality but equal rights": Byron's Open Variants in *Marino Faliero*'
- Bruce Graver, 'De Selincourt's Dorothy Wordsworth'

D7 – Queer Romanticism (Room M218)

Chair:

- Katie MacLean, 'A Queer, Black Jane Austen? Retrospection and the Canon in Stage Adaptations'
- Stephen Turton, 'Revisiting the Harem: Homoerotic Heterotopias with Beckford, Byron, and Lister'
- Jeff Strabone, 'On Mary Crawford, Queer Heroine of *Mansfield Park*'

D8 – American Revolutions (Room 202)

Chair:

- Adam Bridgen, 'Edward Rushton's Irregular Inheritances: Saltwater Slavery, Liberty and Literary Experimentalism after the American Revolution'
- Jennifer Hargrave, 'The Herstory of Christopher Columbus: Matrilineal Archiving in Susanna Rowson's *Reuben and Rachel* (1798)'
- Orienne Smith, 'Revolutionary Rhetoric and Female Anger: American Suffragists and the Legacy of Mary Wollstonecraft'

D9 – Lands of Time and Place (Room 211)

Chair:

- Yoko Kubo, 'Returning to the Simple Life: Romantic Retrospection and Nelly Weeton's Outdoor Writings'
- Toby Stinson, "'The Rusts & Crusts & Frusts of Time": Uncovering Gilbert White's *Antiquities of Selborne*'
- Eva Lippold, 'From the Land of Mist and Snow to the Land of Shadow: Romantic Nature and Landscape in the work of J.R.R. Tolkien'

D10 – Romantic Orientalism (Room 212)

Chair:

- Reyam Rammahi, 'The Wisdom and Tradition of the Arab and Islamic Worlds in Romantic Thought'
- Hossein Salimian Rizi, 'Oriental Literature: An Echo of Romantic Retrospective Innovation in Shelley's *Alastor* and "Ozymandias"'
- Shuran Wang, 'Travel to Translate: Romantic-Victorian Synaesthesia across the Fragmented East'

Parallel Panels E: Thursday, 4–5.30pm

E1 – Textual Revision and Revival in Print (Room LGo3)

Chair:

- Michelle Faubert, 'Mary Shelley, Revision, and Suicidal Contagion: *Matilda* and "The Mourner"'
- Nicky Lloyd, 'The Popular Romantic Novel and the Politics of Reproduction'
- Sarah Zimmerman, 'John Clare and the Risks of Preservation in Print'

E2 – Romanticism, History, and Contemporary Scholarly Publishing (Room 109)

Chair: Andy McInnes

- Andrew Hodgson, 'Histories and Handbooks: 1914... 2009... 2029'
- Ross Wilson, 'What was Context?'
- Daisy Hay, 'Life-Lines in Romantic Studies'

E3 – Reading Barbauld (Room 118)

Chair:

- Crystal Biggin, 'Barbauld's Richardson and "Female Genius"'
- Charlotte May, 'Reading and (re)writing Barbauld in rural Nottinghamshire'
- Mary Fairclough, 'Barbauld's *The Female Speaker* and a Women's Canon'

E4 – Writing Machines: A Retrospection (Room 119)

Chair:

- Alex Freer, 'Authors and Mechanisms'
- Paul Stephens, 'Evaluating Imagined Values'
- Tara Lee, "'Embodying the science of operations": Ada Lovelace's "Poetical Science"'

E5 – In the Lost and Found (Room M208)

Chair:

- Angela Esterhammer, 'Forgotten Tales of a Lost Arctic Colony'
- Claire Connolly, 'Hermits on the Holyhead Road'

E6 – Female Voices (Room M209)

Chair:

- Nate Crocker, 'Charlotte Brontë, L.E.L., and the Aurally Haunted Atmospheres of Empire'
- Isabelle Murray, 'Grace Aguilar's Botanical Model: Judaism and British Cultural Identity'
- Helena McBurney, 'Something in the Air: Poetic Voice Acts in Political Atmospheres in Germaine de Staël's *Corinne* and *Mirza*'

E7 – Romantic Ireland (Room M218)

Chair:

- Jennifer Orr, 'Robert Ferguson and Ireland'
- Jennifer Tattersall, "'Disremembered" Voices and the United Irish Afterlife: Anna Barbauld, Martha McTier, Mary Ann McCracken and Radical Irish Pedagogy (1791–1837)'
- Lucy Cogan, 'Good British Ale or Bad Irish Whiskey: Ulster Labouring Class Poets and the 1798 Rebellion'

E8 – Hemans and Landon (Room 202)

Chair: Jake Phipps

- Emily K Holland, "'Leaving no echo": Poetic Legacy and Memory in Hemans and Landon'
- James Metcalf, 'Keeping Quiet: Weak Style, Weak Criticism, and Felicia Hemans's Stone Poems'
- Irene Valenti, 'Self-Revision as a Meaning-Making Practice: Reading for Diffraction in Shelley, Keats and Landon'

E9 – Wordsworth's Ways of Seeing and Being (Room 211)

Chair: Jessica Fay

- Samuel Baker, 'Retrospection in Retrospect: *Tintern Abbey* and the Aura of Abundance'
- Tim Milnes, "'Absolute Recoil": Wordsworth and the Romantic Retroactive'
- George Adams, 'Wordsworth's "Incipient Madness"'

Parallel Panels F: Friday, 9.30–11am

F1 – Shakespeare, Milton, Pope (Room LG03)

Chair: Jessica Fay

- Octavia Cox, ‘Popean Dialectics in Romantics’ Early Poetry’
- Charles Mahoney, ‘Romantic Shakespeare’
- Valentina Varinelli, ‘The Romantic Reception of Milton’s Italian Poems’

F2 – Popular Poetry, Protest, and Politics (Room 109)

Chair:

- Silvia Gregorio-Sainz, ‘Romantic Echoes of Peninsular War Sieges: Constructions of Violence in English Verse, 1808–1814’
- Chloe Wilcox, ‘Thomas Bakewell’s Retrospective Poetics of Amateurism’
- Rob Nield, “‘The style of a gossip [...] the memorial of a custom’”: Spinning songs in the poetry of Robert Bloomfield’

F3 – Writing Empire (Room 118)

Chair: Rebecca Mitchell

- Monirul Islam, ‘The “Curse” and the “Killing”’: Dialogues between British Romanticism and Colonial Bengal’
- Sabarno Sinha, ‘Switching Gears, Shifting Canon: Romantic Poetry in the University of Calcutta (1857–1900)’
- Suchitra Choudhury, “‘It was an imitation to be sure’”: Sir Walter Scott and the fashion for Kashmiri and Paisley shawls in the Romantic period’

F4 – Romantic Victorians (Sponsored by the Nineteenth-Century Centre) (Room 119)

Chair: Matthew Ward

- Andrew McInnes, ‘What the Brontë Sisters Made of Romanticism’
- Brecht de Groote, ‘Quacks Simple, Quacks Compound: Carlyle and Others on Cagliostro and the Question of Authenticity’
- Joseph Crawford, “‘To us they have become matters of history’”: Crime and Cultural Memory in Early Nineteenth-Century Britain’

F5 – Remaking Romanticism: Antiquarianism, Canonisation, Periodisation (Room M208)

Chair: Charlotte May

- Joel Childers, ‘Archaism as Romantic Retrospection’
- Cleo O’Callaghan Yeoman, ‘Canonising the Contemporary: Richard Bentley’s Standard Novels’

- Fiona Price, 'Redesigning Retrospection: Disraeli's *Coningsby* and the Romantic Real'

F6 – Romantic Trees: The Literary Arboretum (Part 1) (Room M209)

Chair: Amanda Blake Davis

- Anna Burton and Amanda Blake Davis, "wingèd seeds" and "oft musical with bees": The Sycamore in the Romantic Imagination'
- Lydia Shaw, 'Finding an Italian Home: Byron, Exile and Belonging in the "Forest of Pine"'
- Paul Elliott, 'Sentimentalizing Sylvan Science in the Nineteenth Century: John Claudius and Jane Loudon and the Literary Dimensions of the *Arboretum Britannicum* (1838)'

F7 – Blake: Biblical and Material Lines (Room M218)

Chair:

- Gillian Xu, 'The Clod and the Worm, the Circle and the Line: William Blake's Material, Tangible Spirits'
- Jude Mahmoud, "'Beware of false prophets": History, Futurity, and the False Dichotomy of Blake's Los and Urizen'
- Kang-Po Chen, "'He who shall take Cain's life must also Die O Abel": William Blake's Retrospection of Primeval Violence in *The Ghost of Abel*'

F8 – Hunt's Periodicals (Room 202)

Chair: John Strachan

- Rebekah Cohen, "'Between Impulse and Reflection": The Timing of Leigh Hunt's *Tatler* (1830–32)'
- Charlotte Davison, 'Food Consumption Frameworks in *The Examiner*'
- Alessia Testori, "'A journal to be directed against everything in religion, in morals and probably in government and literature": William Wordsworth and/in *The Liberal*'

F9 – Digital Romantics (Room 211)

Chair:

- Anthony Mandal, 'Reappraising Romantic-Era Writing by Women through the Orlando project'
- Amy Weldon "'On You It Rests": Teaching Mary Shelley's *Frankenstein* and Artificial Intelligence'

F10 – Mary Wollstonecraft: Recollections and Receptions (Room 212)

Chair: Daisy Hay

- Elizabeth Edwards, 'Wollstonecraft's Sister – Eliza Bishop's "vexations of the moment"'
- Emma Clery, 'Mary Wollstonecraft's Early Writings: Chronology as Critical Tool'
- Li Hui Tsai, 'Romantic Retrospection and the Politics of Epistolary Writing'

Parallel Panels G: Friday, 11.30am–1pm

G1 – Roots, Rights, Reform (Room LGo3)

Chair: Jake Phipps

- Patrick Vincent, ‘Scottish Brooms and English Satirists: Tory Representations of the 1818 Westmoreland Election’
- Jon Mee, ‘Wordsworth’s “Nutting” and the “spirit” of customary rights’
- Rachael King, ‘Religious Retrospection in Romantic-Era Quakers’

G2 – Romantic Trees: The Literary Arboretum (Part 2) (Room 109)

Chair: Anna Burton

- Heather Craddock and Christina Hourigan, ‘Mahogany: “Jamaica Wood” in the Romantic Home’
- Niall Peach, ‘Mobile Refugia and the Afro/Maya Arboreal Landscapes of the Plantation’

G3 – Blake: Recollections, Reflections, Revivals (Room 118)

Chair:

- Illona Meyer, ‘A Revival and Reconsideration of William Blake’s Romantic Neoplatonism’
- Andrew Lincoln, ‘Blake, Consciousness, and Recollection’

G4 – Rethinking/Rewriting Austen (Room 119)

Chair: Amy Wilcockson

- Emma Butler, ‘“Such a Handsome Girl. As Ignorant as a Lamp Post of Everything”’: (Re)writing Clara Brereton in continuations of Austen’s *Sanditon*’
- Jingyi Ouyang, ‘Rewriting *Pride and Prejudice* in the Silver Fork Era: The Cases of Catherine Gore, Lady Charlotte Bury, and Letitia Elizabeth Landon’
- Juliette Wells, ‘New Approaches to George Austen, the Author’s Brother’

G5 – Crossing Borders: National and Body Politics (Room M208)

Chair: Andy McInnes

- Cristina Flores, ‘What Editing Mary Shelley’s Spanish Lives can tell us about the Social Dynamics of the Anglo-Hispanic Literary Exchange’
- Lois Linkens, ‘Robinson’s Retrospective: Androgynous Psychology in *A Letter to the Women of England*’
- Rita J. Dashwood, ‘Elyza Fraser and a Late Eighteenth-Century Extramarital Affair’

G6 – Romantic Airs and Heirs (Room M209)

Chair:

- Francesco Marchionni, “A world as pure and substanceless as snow”: the Romantic Legacy in the Poetry of Michael O’Neill and Philippe Jaccottet’
- Matthew Sangster, “Speaking to you Sweetly from a Window / In the Tower of Song”: Romantic Revisioning in Tom Waits and Leonard Cohen’s Lyrical Ballads’
- Maria Elena Captani, ‘John Clare Our Contemporary: Rewriting the Journey Out of Essex for the Twenty-First-Century British Stage’

G7 – Journeying with the Wordsworths (Room M218)

Chair: Jessica Fay

- Erica Sabelawski, ‘Beyond Illness: Rereading the “Rydal Journals” Through the Practice of Walking’
- Zara Castagna, ‘Dorothy Wordsworth’s Poetry of 1826’
- Przemysław Uściński, ‘Wordsworth’s Aesthetics: The Partition of the Sensible in Peripatetic Verse’

G8 – Romantic Drama (Room 202)

Chair: Sarah Burdett

- Deven Parker, ‘Reassessing the Value of the Romantic Playwright’
- Sara Cole, ‘But Where is This Farce to End?’ Elizabeth Inchbald’s Animal Magnetism’
- Maria Kalinowska, ‘The Concept of Time in a Romantic Drama About King Agis of Sparta: Juliusz Słowacki’s *Agezylausz* as a Literary Experiment and Historiosophical Vision’

G9 – Charlotte Smith: Pasts and Futures (Room 211)

Chair: Rebecca Mitchell

- Katie Garner, ‘Sailing with the Nautilus: Charlotte Smith, Louisa Stuart Costello and Maria Jane Jewsbury’
- Jacob Lloyd, ‘Charlotte Smith’s Analysis of Freedom in *The Emigrants*’
- Megan Misztal, ‘Who is the “Lord of the Hopeless Heart”? Unruly Pasts and Certain Futures in Charlotte Smith’s *Elegiac Sonnets*’

Roundtables and Special Sessions: Friday, 2–4pm

The Sorrowed Shelley: Loss, Grief, and the Lyric (Lecture Theatre 1)

- Omar Miranda, Responder
- Madeleine Callaghan, “‘The faith of heart and hand’: Shelley’s “Saddest Verses” and Lyric Experimentation’
- Kate Singer, ‘Collapse within the Wollstonecraftian Alastor’
- Natalie Tal Harries, ‘The “portal of the grave”: Shelley and Reincarnation’
- Merrilees Roberts, ‘Ambition in Retrospect: the Keatsian Metaphysics of Adonais’

- Joel Faflak, “the cold world shall not know”: *Julian and Maddalo* and the Sound of Loss’

Eighteenth-Century Ecologies: Romantic Pasts and Romanticist Futures — room LGo3

Chair: Cal Sutherland

- Adam Bridgen, titles to follow
- Amanda Blake Davis, titles to follow
- Ve-Yin Tee, titles to follow
- Kate Nankervis, titles to follow

Rethinking Dorothy Wordsworth (Sponsored by The Wordsworth Trust) (Room 118/119)

Chair: Laura Blunsden

- Mary Ellen Bellanca, ‘Biography’
- Jessica Fay, ‘Verse Composition’
- Felicity James, ‘Children’s Literature’
- Emma Mason, ‘Christian Experience’
- Fiona Stafford, ‘The Living World of Alfoxden’
- Nicholas Mason, ‘Rydal Notebooks and Social History’

Romantic Poets Off the Beaten Track (Room 211/212)

- Roslyn Irving, ‘Ann Radcliffe’
- Amy Wilcockson, ‘Thomas Campbell’
- Keerthi Vasishta, ‘Edward Quillinan’
- Molly Watson, ‘Sarah Fricker Coleridge’
- Rachael Murray, ‘Anne Bannerman’

Late German Romanticism: Repeating and Reinventing the Canon; Critical Reflections and New Approaches (Room M208)

- Joanna Neilly, ‘Radical Repetition in Late Romantic Poetry’
- Céline Fiszbín, ‘Echoes of *Parsifal* (1882): Repetition and Reinvention of Wagnerism in Richard Strauss’s *Guntram* (1893)’
- Ralph Haefner, ‘Heinrich Heine, Romanticism, and the Recurrence of Classical Mythology’
- Anton Vogt, ‘Reanimation: The recourse to “Romantic medicine” in Bettina von Arnim’s *Dies Buch gehört dem König* (1843)’
- Marta Marchesini, ‘The dialogical revision of early Romantic aesthetics in Ludwig Tieck’s *Phantasus* (1812–16) and E. T. A. Hoffmann’s *Die Serapionsbrüder* (1819–21)’
- Hans Hahn, ‘Critiques of Late Romanticism’