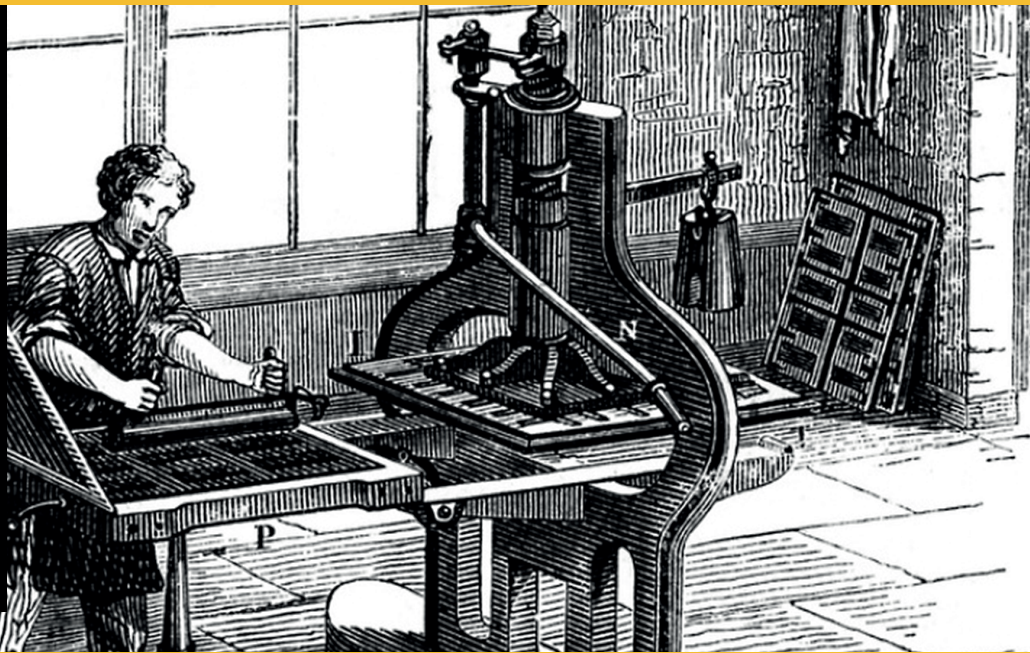


B A R S  
2015

*Romantic  
Imprints*



BRITISH ASSOCIATION FOR ROMANTIC STUDIES ♦ 14TH INTERNATIONAL CONFERENCE

*Cardiff University*  
16–19 July 2015

◆ PROGRAMME ◆

# ◆ CONFERENCE SCHEDULE ◆

THU, 16 JULY	FRI, 17 JULY	SAT, 18 JULY	SUN, 19 JULY
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
11.00–11.20 Conference Welcome <i>Damian Walford Davies</i> <i>Nicola Watson</i>	11.00–11.30 Coffee	11.00–11.30 Coffee	11.00–11.30 Coffee
11.20–12.35 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>
12.35–1.45 Lunch	12.45–1.30 Lunch	12.45–1.30 Brown Bag 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	2.30–4.30 <i>By Our Selves</i> (Film Screening) <i>Chapter Arts Centre</i>	3.30–3.45 Closing Words <i>Anthony Mandal</i> <i>Jane Moore</i>
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 Welcome Reception <i>Viriamu Jones Gallery,</i> <i>Main Building</i>	8.00 onwards PGR/ECR Pub Night <i>Venue TBC</i>	7.30–12.00 Conference Dinner <i>Aberdare Hall</i>	

- ◆ Plenary talks and parallel sessions run in the **CARDIFF BUSINESS SCHOOL POSTGRADUATE TEACHING CENTRE (PTC)**.
- ◆ Refreshments and lunches are served in the **JULIAN HODGE BUILDING** (next door to the PTC).
- ◆ Other events take place in locations as indicated (see the *Special Events* section of this programme, on Pages 19–20).
- ◆ There are two common rooms in the PTC, which can be used by delegates looking for a quiet space in which they can catch up with emails, dial down the sociability or make last-minute adjustments to their papers. Please note, however, these rooms automatically lock at 6.30pm each day: you will be able to exit the common room after this but not re-enter!
- ◆ There will also be a conference exhibition open to delegates in the **SPECIAL COLLECTIONS AND ARCHIVE**, located in the basement of the Arts and Social Studies Library. Fuller details can be found in the *Special Events* section, on Page 20.

# ◆ CONTENTS ◆

INTRODUCTION	2
ACKNOWLEDGEMENTS	3
GETTING ONLINE	4
For Delegates Not Registered with the Eduroam Service	
For Delegates Registered with the Eduroam Service	
<i>Romantic Imprints Online</i>	
A Note on Photography / Videography	
THURSDAY, 16 JULY 2015	5
FRIDAY, 17 JULY 2015	9
SATURDAY, 18 JULY 2015	14
SUNDAY, 19 JULY 2015	15
SPECIAL EVENTS	19
Thursday, 16 July 2015	
<i>Welcome Reception</i>	
Friday, 17 July 2015	
<i>BARS Poetry Stall</i>	
<i>Chawton House Library Fellowship for 2015</i>	
<i>BARS Biennial General Meeting</i>	
<i>PGR/ECR Pub Night</i>	
Saturday, 18 July 2015	
<i>Excursion: Tintern Abbey</i>	
<i>Film Screening: By Our Selves</i>	
<i>Dinner</i>	
Sunday, 18 July 2015	
<i>Closing Words</i>	
Charity Raffle	
Exhibition: <i>Wales in the Romantic Imagination</i>	
INDEX OF SPEAKERS & CONVENORS	21

# ◆ INTRODUCTION ◆

## *Croeso i Gaerdydd! Welcome to Cardiff!*

Cardiff University's School of English, Communication and Philosophy, and the Centre for Editorial and Intertextual Research, are proud to welcome delegates to the 14th International Conference for the British Association for Romantic Studies (BARS): ROMANTIC IMPRINTS.

The Romantic period was characterized by the consolidation of a professional culture of print that witnessed important changes in the production, circulation and reception of literature: the dominance of the novel genre both in its high and low manifestations, changes in copyright legislation and the emergence of big publishing houses that catered to a variety of readerships, popular and polite. In no small measure, these developments led to a heightened sense of complex and interlocking identities (national, regional, political), themselves shaped by the convergence of a number of historically significant and culturally transforming events: the French Revolution, the Napoleonic Wars, the Act of Union, Catholic Emancipation, the changing face of European imperialism, political agitation and the advent of industrialization. This changing landscape of print culture manifested in the increasing popularity of travel writing, antiquarianism and folklore, and regional literatures—whether as the ballads and melodies of Scotland, Ireland and Wales, the lyric poetry of Wordsworth, Clare, and Hemans, or the prose histories and national romances of the likes of Scott, Owenson and Edgeworth. It was in this period that publishing, especially of novels, vastly increased its exports and consequently witnessed the consolidation of a truly trans-European network of print culture, in the large number of translations to and from English. Furthermore, we see the emergence in this period of a global marketplace for literature—evident, for instance, in the importation of British books into America and India—in a manner that would coalesce more fully in the international literary markets of the later nineteenth century.

BARS 2015: ROMANTIC IMPRINTS pulls together these interlinked strands through its consideration of the ways in which a discernibly Romantic cultural consciousness was shaped and inflected by increasingly sophisticated networks of print and other communication cultures. This is to say, the period saw the emergence of books as intercultural objects, reified through the interconnections of print, visual, aural and theatrical cultures. The global context notwithstanding, it is important to attend to the specific local manifestations of this Romantic moment and, given its setting in Cardiff, conference presentations will complement the international perspective with a focus on Welsh print culture.

This programme provides an overview of ROMANTIC IMPRINTS, which comprises a rich, diverse and stimulating series of reflections on Romantic writing and scholarship. There are some 220 speakers and panel convenors, who will be delivering 221 papers and presentations across 66 panels, roundtables and workshops. In addition, there will be keynote papers from five of today's leading Romantic scholars, who will be presenting talks on a range of topics: a song and its legacy; the role of the 'impression' in shaping Romanticism; multinational routes of transit and their literary influences; the status and identity of Romantic fiction; and the growth of Jane Austen's reputation since the late nineteenth century. These papers are supplemented by various events, including an excursion to Tintern Abbey and readings of both classic literary texts and new creative compositions, a welcome reception on the first night and a lively conference dinner. Cardiff University's Special Collections and Archive has very kindly opened itself to delegates interested in Wales's Romantic connections, and there will be an exhibition running through the conference to showcase items of interest. We hope all of these events will be a great way of welcoming delegates to the conference, to Cardiff University and to the City of Cardiff itself. With such a rich range of events, ROMANTIC IMPRINTS promises to be a fantastic four days, and we hope delegates enjoy the conference experience as much the organizers have enjoyed its preparation!

ANTHONY MANDAL ([Mandal@cardiff.ac.uk](mailto:Mandal@cardiff.ac.uk))

JANE MOORE ([MooreJV@cardiff.ac.uk](mailto:MooreJV@cardiff.ac.uk))

## ◆ ACKNOWLEDGEMENTS ◆

Organizing an event as large as an international conference is never the work of just a few people. We are immensely grateful to numerous people and bodies for supporting BARS 2015: ROMANTIC IMPRINTS over the last two years. The BRITISH ASSOCIATION FOR ROMANTIC STUDIES offered us an amazing opportunity to host the 14th International Conference and to showcase the Cardiff University's strengths in Romantic studies. The SCHOOL OF ENGLISH, COMMUNICATION AND PHILOSOPHY at Cardiff University has given its support for this project over the least two years, in practical terms and with enthusiasm. Both BARS and the School have also put their money where their mouths are, providing substantial financial contributions to support the running of the conference and the provision of a significant number of conference bursaries. Arranging BARS 2015 has benefited from being based in Cardiff University's CENTRE FOR EDITORIAL AND INTERTEXTUAL RESEARCH, the research focus of which has informed the themes of the conference.

The organizers have also benefitted from other personnel based in BARS and Cardiff University, including members of the Conference Organizing Committee (see the inside back cover), who have offered expert guidance and sage advice during the entire process; the University's AHSS Finance Division, Catering division and Accommodation Services. We are grateful to staff in the John Percival Building (particularly the porters), where the School of English is based, who have received numerous conference deliveries with no complaint. Cardiff's Special Collections and Archive (SCOLAR) has offered its space and holdings to support the *Wales in the Romantic Imagination* exhibition, while the *Illustration Archive* has shared materials, both physical and virtual, to promote the conference. We are also grateful to University staff based in the various conference locations: the primary conference venues of the Business School's Postgraduate Teaching Centre and the Julian Hodge Building; Main Building, which will host the welcome reception; and Aberdare Hall, the venue for the conference dinner. We have also benefited from the support from a number of external organizations. We received generous contributions from publishers, either attending the conference or sending flyers with generous discounts for delegates: Ashgate Publishing, Broadview Press, Cambridge University Press, Edinburgh University Press, Manchester University Press, Oxford University Press, Palgrave Macmillan and the University of Wales Press. In addition, we have benefited from the support of CADW, Chapter Arts Centre and Soda Pictures in enabling our Saturday events. Penderyn Distillery very generously donated their time and products to run a whisky-tasting event during our first night's welcome reception. We are also grateful to those poets who have donated copies of their work to our charity raffle, which will run over the course of the conference (see Page 20).

Numerous individuals have also been incredibly kind in their support of the conference. Helen Clifford, our Conference Administrator, has gone beyond the call of duty in providing her help and expertise to the organizers in ways too many to count. Our Conference Assistant, Harriet Gordon provided invaluable help at the early stages of the conference preparation, as well as supporting the event during its four-day running. Nicola Lloyd has liaised extensively with external partners to run social events and with printers to ensure that material was available in good time for the conference. Michael Goodman and Rhys Tranter have played a large part in shaping the visual identity of the conference, designing the website, stationery and conference materials. Alison Harvey, Special Collections Librarian in SCOLAR, has expertly prepared the wonderful conference exhibition, *Wales in the Romantic Imagination*. Jamie Castell and Maximiliaan van Woudenberg have taken on the complexities of organizing the excursion to Tintern Abbey, while our local creative writers have generously offered up their Saturday afternoon to participate in the event. Simon Kövesi has been tireless in arranging the screening of *By Our Selves*, working with numerous partners on an almost daily basis to bring this exciting opportunity to delegates. Our technicians, Dean Burnett and Nathan Heslop, have anticipated many of the IT requirements involved in running an event as large as this, as well as providing hands-on support throughout the event. Carwyn Tywyn is to be thanked for providing a musical performance at the conference dinner at short notice. Damian Walford Davies, first as Acting Director of Research for English Literature and then as Head of School, has been committed, enthusiastic and generous in his support for BARS 2015. We are also immensely grateful to other Cardiff University colleagues who have supported numerous logistical aspects of the conference, in particular: Neil Badmington, Alison Carswell, Neil Davies, Elisabeth Fouladi, Susan Hayward-Lewis, Ann Heilmann, Wendy Lewis, Rhian Rattray, Chris Samuels and Julia Thomas.

BARS 2015: ROMANTIC IMPRINTS would fail miserably were it not for our super-helpful team of conference reps, who are to be thanked for stuffing conference bags and being on hand during the event: India Cole, Laura Foster, Michael Goodman, Felicity Holmes-Mackie, Amber Jenkins, Siriol McAvoy, Akira Suwa, Thomas Tyrrell and Alex Wills. Finally, we would like to thank all our delegates without whom BARS 2015 couldn't run: for their wonderful papers, their enthusiasm, their initiative in convening so many exciting panels and workshops, and their willingness to undertake chairing duties.

## ◆ GETTING ONLINE ◆

### FOR DELEGATES NOT REGISTERED WITH THE EDUROAM SERVICE

1. Connect to **CU-Guest-Wifi**.
2. Open your web browser, which should take you to *cardiffvisitor.cf.ac.uk*—otherwise please enter the address manually.
3. Select the option **I'm here for a conference/School Open Day**.
4. Select the option **I don't have a username and would like to register**.
5. Please complete the fields with the relevant information.
6. **You must enter your Mobile/Cell Phone Number**, as your username and password for Guest Wi-Fi will be sent here.
7. The conference ID is **BARS**.
8. Once you have clicked **Register**, your username and password will be sent to your mobile phone.
9. Please go back to **I'm here for a conference/School Open day** and select **I already have a username and password** and follow the on-screen instructions.
10. If you don't have a mobile/cell phone, or if you experience any difficulties connecting, our Conference IT reps will generate per-user registrations as required.

### FOR DELEGATES REGISTERED WITH THE EDUROAM SERVICE

1. You need to already be registered with Wi-Fi at your home institution.
2. Select **eduroam** from the Wi-Fi choices available.
3. You should be able to automatically log in without entering your credentials again.
4. Otherwise, enter your home institution log-in credentials as directed (you might need to enter username in the format **username@homeinstitution**).

### ROMANTIC IMPRINTS ONLINE

**Web:** <http://bars2015.org>

**Twitter:** @2015BARS (Conference hashtag: #bars2015)

**Facebook:** [www.facebook.com/groups/BARS2015](http://www.facebook.com/groups/BARS2015)

### A NOTE ON PHOTOGRAPHY / VIDEOGRAPHY

The conference organizing team will be taking photographs and filming short video clips throughout the conference for use in social media (and possibly print media). If you would rather not have us use photographs or video clips in which you appear, please let us know.

# ◆ THURSDAY, 16 JULY 2015 ◆

## CONFERENCE WELCOME: 11.00–11.20 AM (ROOM 0.16)

*Damian Walford Davies* (Head, School of English, Communication and Philosophy, Cardiff University).  
Welcome to Cardiff University

*Nicola Watson* (President of BARS). Welcome to *BARS 2015: Romantic Imprints*

## PLENARY I: 11.20 AM–12.35 PM (ROOM 0.16)

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

Chair: Ian Haywood (University of Roehampton)

## SESSION 1: 1.45–3.15 PM

### Romantic Wales I: Place and/in Print (Room 0.24)

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 Gymraeg yn Bendramwnwg [Throwing the Welsh Language Head-over-Heels]: William Owen Pughe’s ‘Radical’ Orthography

### Romantic Travel Networks (Room 2.02)

Panel convened by Bill Bell; Chair: Mary-Ann Constantine (CAWCS, University of Wales)

*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 (Room 2.01)

Panel convened by Tom Mole and David Duff; Chair: Nick Mason (Brigham Young University)

*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 (Room 0.22)

Chair: Jane Hodson (University of Sheffield)

*Tim Milnes* (University of Edinburgh). Making Empiricism Easy: Socialized 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 [Moved to the Session 9 panel ‘Romantic Readers III: Locating the Reader’]~~

### **Intertextual Inheritances (Room 0.23)**

Chair: Katie Garner (University of St Andrews)

*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 Winchilsea 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 (Room 1.28/1.29)**

Panel convened by Felicity James; Chair: Alison Lumsden (University of Aberdeen)

*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 (Room 1.26/1.27)**

Chair: Diane Piccitto (Mount Saint Vincent University)

*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 – 5.15 PM**

### **From Footprints to Imprints: Curious Travellers in Wales and Scotland (Room 2.01)**

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

*Nigel Leask* (University of Glasgow). 'Your rising tear at the misery of a once-beloved country': *Ossian* and Thomas Pennant's *Tours in Scotland, 1769 and 1772*

*Mary-Ann Constantine* (CAWCS, University of Wales). 'Somewhat of a mercenary showman': Thomas Johnes and the Spectacle of *Hafod*

*Elizabeth Edwards* (CAWCS, University of Wales). 'Mosaic work': Wales in Women's Travel Writing, 1790–1820

### **Rethinking William Godwin's 'Doubtful Immortality': History, Family, Nation (Room 0.22)**

Panel convened by Eliza O'Brien; Chair: Ewan Jones (University of Cambridge)

*Eliza O'Brien* (Newcastle University). William Godwin's Embodied Biographies

*Helen Stark* (University of Edinburgh). '[W]hisper to me things unfelt before': The Dead, the Grave-marker and Memorialization in William Godwin's *Essay on Sepulchres*

*Beatrice Turner* (Durham University). 'The Executioner', Empathy and Evolution: William Godwin Jr's Gothic Parable of Fatherhood

### **Romantic Readers I: 'Minds like White Paper': The Imprint of Education (Room 0.23)**

Panel convened by Richard De Ritter; Chair: Paul Keen (Carleton University)

*Rebecca Davies* (University of Edinburgh). 'Endavouring 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 (Room 2.02)**

Chair: Sonia Hofkosh (Tufts University)

*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 (Room 1.28/1.29)**

Chair: Susan Valladares (University of Oxford)

*Emma Clery* (University of Southampton). Was It Necessary to Defeat Napoleon? Anna Letitia Barbauld and the Friends of Peace

*David Francis Taylor* (University of Warwick). Harlequin Napoleon: War and the Category of the 'Literary'

*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 (Room 1.26/1.27)**

Chair: David Fallon (University of Sunderland)

*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 (Room 0.24)**

Panel convened by Emily Rohrbach; Chair: Kate Singer (Mount Holyoke College)

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

*Tristram Wolff* (Northwestern University). Real Talk in Print: Ephemeral Style in Lamb and 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 – 7.15 PM**

### **Scottish Romanticism in Print and Manuscript (Room 0.24)**

Panel convened by Daniel Cook; sponsored by the Centre for Scottish Culture (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 Toronto). 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 (Room 2.01)**

Chair: Jeffrey Cass (University of Houston-Victoria)

*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 (Room 2.02)**

Chair: Hannah Doherty Hudson (University of Texas at San Antonio)

*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 (Room 0.23)**

Chair: Anna Mercer (University of York)

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

*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*

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

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

### **Romantic Illustration I: Landscapes and Legacies (Room 1.26/1.27)**

Panel convened by Maximiliaan van Woudenberg; Chair: James Grande (King's College London);  
sponsored by the Illustration Archive (Cardiff University)

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

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

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

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

### **Radical Speech and the Culture of Print (Room 1.28/1.29)**

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*. Edward J. Blandford and the Real Dream of Paper Money

### Peacock in Print (Room 0.22)

Panel convened by Freya Johnston; Chair: Gerard Carruthers (University of Glasgow)

*Freya Johnston* (University of Oxford). Peacock and the Fictions of Print

*Fiona Robertson* (St Mary's University, Twickenham). Writing Headlong: Peacock's Beginnings

*Stephanie Dumke* (University of Edinburgh). 'The battle of the romantic against the classical':  
Contemporary Debates in Peacock's Novels

*John Strachan* (Bath Spa University). Peacock, *Fraser's* and the Initial Reception of *Gryll Grange*

*Damian Walford Davies* (Cardiff University). 'On the Safe Side of Prophecy': Ironizing History in *The Misfortunes of Elphin*

## ◆ FRIDAY, 17 JULY 2015 ◆

### SESSION 4: 9.30 – 11.00 AM

#### Imprinting Anglo-Italian Relations in *The Liberal* (Room 0.22)

Panel convened by Serena Baiesi (University of Bologna); Chair: Michael Tomko (Villanova University); sponsored by the Inter-University Centre for Romantic Studies (University of Bologna)

*Serena Baiesi* (University of Bologna). Leigh Hunt as Editor and Contributor to *The Liberal*

*Franca Dellarosa* (University of Bari 'Aldo Moro'). Cockney Imprint: Notes on the Reception of *The Liberal*, 1822

*Fabio Liberto* (University of Bologna). Italian and British Representations in *The Liberal*: The Case of Mary Shelley and Charles Armitage Brown

*Gioia Angeletti* (University of Parma). 'We will call it "I Carbonari"': *The Liberal*, Italy and Byron's Emancipatory Poetics

#### Translation and Transnational Networks (Room 0.23)

Chair: Tom Toremans (KU Leuven)

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

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

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

#### Locating the Imprint (Room 0.25)

Chair: David Francis Taylor (University of Warwick)

*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, 1814–18

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

### **Gothic Imprints I: Fiction on Page and Stage (Room 2.01)**

Chair: Nicola Lloyd (Bath Spa University)

*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 (Room 2.02)**

Chair: Keir Waddington (Cardiff University)

*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), Clare and the Barrenwort: The Search for Health in Herbal Medicine

### **'Mimicking the texture of thought': What Can We Learn from Manuscripts of an Author at the Wordsworth Trust? (Room 1.28/1.29)**

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

*Jeff Cowton* (Wordsworth Trust). '[T]o teach the young and the gracious of every age to see, to think, and feel'  
*Beatrice Turner* (Durham University). Bringing up the Bodies: Affect and the Archive  
*Ruth Abbott* (University of Cambridge). Wordsworth's Notebooks, a Case Study: DC MS. 13  
*Nick Mason* (Brigham Young University). Meanwhile at Dove Cottage ... : Manuscript Studies for the Google Generation

### **Two Hundred Years of Being in Uncertainties (Room 0.24)**

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

*Anne C. 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 (Room 1.26/1.27)**

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

*Sharon Ruston* (Lancaster University). The Academic Job Market  
*Susan Oliver* (University of Essex). Publishing Journal Articles and Book Chapters  
*Ben Doyle* (Palgrave Macmillan). Securing your First Book Contract  
*Linda Bree* (Cambridge University Press). From Dissertation to Book

**PLENARY II: 11.30AM–12.45PM (ROOM 0.16)**

**James Chandler (University of Chicago). Marilyn Butler Memorial Lecture: Romantic Impressions**

Chair: Nicola Watson (Open University)

*To be preceded by the announcement of the Chawton House Library–BARS Fellowship for 2015 by Gillian Dow (Chawton House Library / University of Southampton)*

**SESSION 5: 2.15–3.45PM**

**Transnational Thomas Moore (Room 0.22)**

Chair: James Kelly (University of Exeter)

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

*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*

**Britain and Spain: Intertextual Imprints, 1808–23: Session I—Spain, War and Peace: Recovering Texts and Narratives (Room 0.23)**

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?*

**Disruptive Romantic History and Technologies of Mediation (Room 2.02)**

Panel convened by Ian Newman; Chair: Amy Culley (University of Lincoln)

*Ian Newman (University of Notre Dame). Consuming Sedition 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' Paratexts*

**Exploring and Expanding the Archive of Labouring-Class Print Culture: A Roundtable (Room 0.24)**

Panel convened by Bridget Keegan (Creighton University)

*John Goodridge (Nottingham Trent University). Some Regional Patterns and Groupings in the Database of Labouring-Class Poets*

*Simon Kövesi (Oxford Brookes University). 'Encouraging the class of pseudo-peasant poets who spring up on every side': James Dacres Devlin, John Clare and the 'Hand-Producer' Tradition*

*Steve Van-Hagen (Edge Hill University). Editions of the Poetry of James Woodhouse: Past Achievements and Challenges Ahead*

*Cole Crawford (Creighton University). Transforming Robert Tannahill: Digital Editions of Labouring-Class Poets*

### **Blake's Books (Room 2.01)**

Panel convened by Luisa Calè and Mark Crosby; Chair: Susan Egenolf (Texas A&M University)

*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 Twenty-First Century: Texts (Room 0.25)**

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 (Room 1.28/1.29)**

Chair: Amanda Sciampacone (Birkbeck, University of London)

*Jayne Thomas* (Cardiff University). 'Ah! then, if mine had been the Painter's hand, / To express what then I saw': Wordsworth's 'Elegiac Stanzas' (1807) and the 'Painterly' or 'Picturesque' Tennyson

*Susan Civale* (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 Roundtable (Room 1.26/1.27)**

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

*Daniel Cook* (University of Dundee)

*Susan Oliver* (University of Essex)

*Sharon Ruston* (Lancaster University)

*David Francis Taylor* (University of Warwick)

## **SESSION 6: 4.15 – 5.45 PM**

### **Scottish Romanticism in Context (Room 0.24)**

Panel convened by Sarah Sharp; Chair: Emma Curran (University of Surrey)

*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

### **Authorship (Room 2.01)**

Chair: Meiko O'Halloran (Newcastle University)

*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?

### **Periodicals II: Politics, Poetics and the Press (Room 1.28/1.29)**

Chair: Serena Baiesi (University of Bologna)

*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

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

### **Romantic Illustration II: The Imprint of Romantic Illustration—Text, Image and Visual Culture (Room 2.02)**

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

*Sandro Jung* (Ghent University). Stothard Illustrates Bloomfield, Byron and Crabbe for the *Royal Engagement Pocket Atlas*: Reading the Romantic Vignette

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

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

### **The Romantic Writer and the Imprint of the Humanities (Room 0.23)**

Chair: Susan Civale (Canterbury Christ Church University)

*Evy Varsamopoulou* (University of Cyprus). Truth, Politics and the Role of the Writer in William Godwin's Writing 1793–8

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

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

### **Wordsworth (Room 1.26/1.27)**

Panel convened by Jamie Castell; Chair: Jeremy Davies (University of Leeds)

*Ewan Jones* (University of Cambridge). Wordsworth's Strenuous Idleness

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

*James Castell* (Cardiff University). 'Not useless do I deem / These quiet sympathies with things': Politics and Nature in DC MS. 16

**Romantic Counterhistories (Room 0.22)**

Chair: Cassandra Ulph (University of York)

*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 (ROOM 0.16)**

*Claire Connolly* (University College Cork). Sea Crossings, Scale and the Imprint of Colonial  
Infrastructure from Swift to Edgeworth

Chair: Jane Moore (Cardiff University)

◆ **SATURDAY, 18 JULY 2015** ◆

**SESSION 7: 9.30–11.00AM**

**Romantic Wales II: Imprinting the Bard's Voice (Room 0.23)**

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* (Connecticut College). 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 (Room 2.01)**

Chair: Olivia Murphy (University of Sydney)

*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 (Room 2.02)**

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 (Room 1.28/1.29)**

Panel convened by Jacqueline Labbe; Chair: Penny Fielding (University of Edinburgh)

*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 (Room 1.26/1.27)**

Chair: Fiona Stafford (University of Oxford)

*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 (Room 0.22)**

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

### **Coleridge's Afterlives (Room 0.24)**

Panel convened by Philip Aherne; Chair: Maximiliaan van Woudenberg (Sheridan Institute of Technology)

*Philip 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 (ROOM 0.16)**

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

Chair: Gillian Dow (University of Southampton / Chawton House Library)

# ◆ SUNDAY, 19 JULY 2015 ◆

## **SESSION 8: 9.30 – 11.00AM**

### **Imprinting the East (Room 1.28/1.29)**

Chair: Alex Watson (Japan Women's University)

*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 (Room 0.24)**

Chair: Simon Edwards (University of Roehampton)

*Diane Piccitto* (Mount Saint Vincent 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, 1821–39

### **Romantic Readers III: Locating the Reader (Room 2.02)**

Chair: Christopher Donaldson (University of Birmingham)

*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

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

*Ali Al-Saffar* (University of Leicester). Thomas Taylor and S. T. Coleridge: Literary and Philosophical Interaction [Moved from the Session 1 panel 'Philosophical Imprints: Experimentation and Empricism']

### **Material Culture and Intermedial Relations (Room 0.23)**

Chair: Dahlia Porter (University of North Texas)

*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

### **Romantic Fabrication(s) (Room 0.22)**

Chair: Rob Gossedge (Cardiff University)

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

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

*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 (Room 2.01)**

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

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

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

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

*Olivia Loksing Moy* (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 (Room 0.25)**

Panel convened by Kazuko Hisamori; Chair: Lisa Vargo (University of Saskatchewan)

*Kazuko Hisamori* (Ferris University, Kanagawa). Friedrich–*Frankenstein* Ties Explored

*Michiko Soya* (Kobe Kasei [Stella Maris] College, Hyogo). Anne Brontë and her Friedrich-like Romantic Drawing *Woman Gazing at a Sunrise over a Seascape*

*Tomoko Nakagawa* (University of the Sacred Heart, Tokyo). Romantic Landscapes: Kiyochika's *ukiyo-e* Woodblock Prints and Friedrich's Oil Paintings

**PLENARY V: 11.30AM–12.45PM (ROOM 0.16)**

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

Chair: Anthony Mandal (Cardiff University)

**SESSION 9: 2.00–3.30PM**

**Britain and Spain: Intertextual Imprints, 1808–23: Session II—Spain after Napoleon: Freedom, Revolution, Tyranny (Room 0.22)**

Panel convened by Ian Haywood; Chair: Benjamin Colbert (University of Wolverhampton)

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' *The Siege of Valencia ... with Other Poems* (1823)

*Juan Luís 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 (Room 0.23)**

Chair: Andrew McInnes (Edge Hill University)

*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

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

**Robert Southey: Imprint, in Print and Non-Print (Room 1.28/1.29)**

Chair: Tim Fulford (De Montfort University)

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

*Alex Watson* (Japan 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 (Room 2.02)**

Panel convened by Nicola Watson; Chair: Deidre Shauna Lynch (Harvard University)

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

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

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

### **Percy Shelley (Room 2.01)**

Chair: Catherine Boyle (London South Bank University)

*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

### **The Iconographies of Romantic Satire and Seditious (Room 0.24)**

Chair: John Strachan (Bath Spa University)

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

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

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

### **Romantic Imprints: Music, Performance and Print (Room 0.25)**

Panel convened by James Grande and Oskar Cox Jensen; Chair: Maria Svampa (Columbia University)

*James Grande* (King's College London). Amelia Alderson 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 (Room 1.26/1.27)**

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

*Christopher Donaldson* (University of Birmingham). The Digital Exploration of Romantic Geographies

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

*Kate Singer* (Mount Holyoke College). Cyber-DIY: Digital Pedagogies and Small-Scale Projects

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

## ◆ SPECIAL EVENTS ◆

### THURSDAY, 16 JULY 2015

#### *Welcome Reception (Viriamu Jones Gallery, Main Building). 7.30–9.30pm*

The wine reception includes bread, cheese boards, meat platters and refreshments. There will also be a Welsh whisky tasting, courtesy of Penderyn Distillery. The following awards will be made:

- ◆ **8.00pm:** BARS Conference Bursaries (5 awards)
- ◆ **8.10pm:** Cardiff School of English Bursaries (5 awards)
- ◆ **8.20pm:** Stephen Copley Bursaries
- ◆ **8.30pm:** BARS Book Prize 2015 (Chair: Emma Clery)

SHORTLISTED NOMINEES: Jeremy Davies, *Bodily Pain in Romantic Literature* (Routledge, 2014); Mary Fairclough, *The Romantic Crowd: Sympathy, Controversy and Print Culture* (Cambridge University Press, 2013); Maureen McCue, *British Romanticism and the Reception of Italian Old Master Art, 1793–1840* (Ashgate, 2014); Orianne Smith, *Romantic Women Writers, Revolution, and Prophecy: Rebellious Daughters, 1786–1826* (Cambridge University Press, 2013)

### FRIDAY, 17 JULY 2015

#### *BARS Poetry Stall (Concourse)*

A poetry stall with work for sale by BARS Romanticists and poets associated with creative writing at Cardiff and other local universities in the South West and Wales Constortium of the AHRC Doctoral Training Programme will be situated in the publishers' area of the conference.

#### *Chawton House Library–BARS Fellowship for 2015/2016 (Room 0.16). 11.30am*

The first Chawton House Library–BARS Fellow will be announced by Gillian Dow, just before James Chandler's plenary paper.

#### *BARS Biennial General Meeting (Room 0.16). 1.30–2.15pm*

The BARS BGM will comprise the election of officers for the 2015–17 session, a short presentation to announce the BARS 15th International Conference taking place in summer 2017 and details of the 2016 BARS Postgraduate and ECR Conference.

#### *PGR/ECR Pub Night (Venue TBC). 8.00pm–you decide*

The BARS Postgraduate and Early Career Pub Night, organized by Honor Rieley, will take place near the conference venue, before heading off into the city centre, depending on delegates' stamina. Cardiff on the weekend is a lively place, with plenty of choice as far as bars and nightclubs are concerned. You have been warned ...

### SATURDAY, 18 JULY 2015

#### *Excursion to Tintern Abbey. 1.30–6.30pm*

The conference excursion has been organized by Jamie Castell and Maximiliaan van Woudenberg. Coaches depart promptly at 1.30pm from Corbett Road, next to the Welsh Government Office (Map 4: D4, building 29): delegates will be directed here by conference helpers. Brown-bag lunches will be ready for collection at 12.30pm. The journey time is around one hour. There will be an introductory talk by CADW, the site's custodians; literary readings relating to the Abbey (a digital reader will be pre-circulated); and original contributions from creative writers. There will also be time to explore the site, and visit the shop and café.

#### *Film Screening: By Our Selves (Chapter Arts Centre). 2.30–4.30pm*

Thanks to the efforts of Simon Kövesi, we are proud to be screening an exclusive private preview of the first feature film about John Clare, *By Our Selves*, in Chapter Arts Centre (Map 4: A2, building 62—Market Rd, Cardiff CF5 1QE). Starring Toby Jones and his father Freddie Jones as Clare, the film is directed by Andrew Köttling, and is the product of a series of installations, readings and live performances, on which Köttling

has been collaborating with writer Iain Sinclair. The screening will last for around 90 minutes, and will be followed by a talk by Simon Kövesi, about Clare, Kötting, Sinclair and the genesis of the project, with opportunities for audience questions. Ticket prices will depend on delegate uptake, and depending on numbers will range between £5 and £10, payable in cash at registration. The easiest and quickest way to get to Chapter is by taxi (02920 555 555 or 02920 333 333). Directions for travel by car or on foot can be obtained from the conference registration desk, and there will be Cardiff locals who will be on hand to help.

#### **Dinner (Dining Room, Aberdare Hall). 7.30pm–12am**

The conference dinner will take place in Aberdare Hall on Corbett Road (Map 4: C4, building 22), and comprise a four-course meal, accompanied by house wine and mineral water, and finished with coffee and mints. Between courses there will be an inaugural speech by the incoming BARS President for 2015–17, a charity raffle (see below) and traditional Welsh music performed by harpist Carwyn Tywyn. There will also be a cash bar open until midnight.

### **SUNDAY, 19 JULY 2015**

#### **Closing Words (Room 0.16). 3.30–3.45pm**

The conference organizers, Anthony Mandal and Jane Moore, will bring proceedings to a close by reflecting on the past four days' events, as well as discussing with delegates ways in which the conference legacy might be taken forward in a variety of follow-on projects (e.g. journal special issues and essay collections).

### **CHARITY RAFFLE**

We are proud to be able to hold a charity raffle over the course of the conference. Tickets will be on sale throughout Thursday, Friday and Saturday morning, and the draw will be held during the conference dinner. Purchasers of winning tickets not attending the dinner will be able to claim their prizes on Sunday morning. Prizes will include conference memorabilia, books donated by publishers, a bottle of Penderyn whisky and other surprise items that we have appropriated. We have selected two charities that strongly reflect the 'imprints' theme of BARS 2015: Alzheimer's Society UK and Book Aid International. Please give generously!

### **EXHIBITION: WALES IN THE ROMANTIC IMAGINATION**

#### **July–September 2015**

OPENING TIMES: Monday, Wednesday, Thursday, Friday: 9.00am–5.00pm; Tuesday: 9.00am–9.30pm; Saturday: 12.00–5.00pm.

LOCATION: Special Collections and Archive (lower ground floor), Arts and Social Studies Library, Cardiff University.

*Wales in the Romantic Imagination* is an exhibition of texts and images, curated by Alison Harvey (Cardiff University Library's Special Collections and Archive) for the conference. The exhibition is a wide-ranging showcase of the library's spectacular holdings of Welsh materials from the eighteenth and nineteenth centuries. The displays feature works and illustrations relating to:

- ◆ IOLO MORGANWG, the 'Bard of Wales' (i.e. Edward Williams): antiquarian, poet, radical (1747–1826);
- ◆ THOMAS PENNANT: traveller, naturalist and antiquarian (1726–98);
- ◆ TOURISM AND THE WYE VALLEY: including an original MS notebook of Gilpin's *Three Essays* (1792) from the archive of Cyril Brett, Professor of English (1921–36) at University of Wales, College Cardiff;
- ◆ TOPOGRAPHICAL WALES: featuring the earliest watercolour depiction of Hafod, Aberystwyth (c. 1784/5) and watercolours and sketches of the Vale of Clywd (from 1810 to 1831);
- ◆ WELSH ROMANTIC MEDIEVALISM AND THE ARTHUR MYTH: including editions of Heywood's *Merlin's Prophecies* from 1641 and 1812, as well as illustrations and an 1810 Welsh translation of Geoffrey of Monmouth's *Historia regium Britanniae*;
- ◆ SPECIAL EDITIONS: featuring Welsh–gothic novels from the Minerva Press; a first edition of Richardson's *Clarissa* (1748); a private-press edition of 'Rime of the Ancient Mariner', engraved by David Jones (1895–1974); a 1761 edition of Burke's *Philosophical Enquiry into the Sublime* inscribed by the author; and an 1822 green leather folio edition of Felicia Hemans' *Welsh Melodies*.

## ◆ INDEX OF SPEAKERS & CONVENORS ◆

Abbott, Ruth _____	10, 13	Cowton, Jeff _____	10	Haywood, Ian _____	11, 17
Abreu, Georgina _____	13	Crawford, Cole _____	11	Henrikson, Paula _____	9
Aherne, Philip _____	15	Crawford, Joseph _____	13	Higgins, David _____	13
Al-Saffar, Ali _____	16	Crook, Nora _____	18	Hisamori, Kazuko _____	17
Angeletti, Gioia _____	9	Crosby, Mark _____	12	Hodson, Jane _____	8
Baiesi, Serena _____	9	Culley, Amy _____	7	Hofkosh, Sonia _____	18
Banister, Julia _____	15	Curran, Emma _____	8	Hudson, Hannah Doherty _____	16
Barkley, Danielle _____	16	Dart, Gregory _____	6	Hughes, Bill _____	7
Barrell, John _____	5	Davies, Jeremy _____	5	Husbands, Shayne _____	9
Bartlett, Savithri _____	18	Davies, Rebecca _____	6	Ishikura, Waka _____	10
Basdeo, Stephen _____	16	de Groote, Brecht _____	13	James, Felicity _____	6
Batchelor, Jennie _____	14	De Ritter, Richard _____	7	Jensen, Oskar Cox _____	18
Bautz, Annika _____	16	Deans, Alex _____	14	Johnson, Lucy _____	8
Bell, Bill _____	5	Dellarosa, Franca _____	9	Johnston, Freya _____	9
Benchimol, Alex _____	7	DiPlacidi, Jenny _____	14	Jones, Ewan _____	13, 18
Besch, Norbert _____	10	Donaldson, Christopher _____	12, 18	Jones, Robert _____	8
Bil, Geoff _____	10	Dow, Gillian _____	11, 19	Jung, Sandro _____	13
Billingsley, Naomi _____	8	Doyle, Ben _____	10	Kaminski-Jones, Rhys _____	5
Boyle, Catherine _____	15	Driscoll, Leonard _____	9	Keegan, Bridget _____	11
Branagh, Maxine _____	14	Duff, David _____	5	Keen, Paul _____	13, 16
Bree, Linda _____	10	Dumke, Stephanie _____	9	Kelly, James _____	17
Broadhead, Alex _____	14	Edwards, Elizabeth _____	6	Kennedy, Deborah _____	6
Brown, Rhona _____	12	Edwards, Simon _____	8	Kövesi, Simon _____	11
Bugliani, Paolo _____	16	Egenolf, Susan _____	16	Labbe, Jacqueline _____	15
Butcher, Emma _____	7	Esterhammer, Angela _____	7	Lafford, Erin _____	10
Calè, Luisa _____	12	Fairclough, Mary _____	5	Laspra, Alicia _____	11
Carlson, Julia S. _____	16	Fallon, David _____	18	Leask, Nigel _____	6
Carruthers, Gerard _____	12	Farnell, Gary _____	18	Leedham, Susan _____	16
Cass, Jeffrey _____	15	Fender, Katherine _____	14	Leuner, Kirstyn J. _____	6
Castell, James _____	13, 19	Field, Hannah _____	9	Lewis, Rachel _____	8
Chadwick, Mary _____	5	Fielding, Penny _____	13	Liberto, Fabio _____	9
Chandler, James _____	11	François, Anne-Lise _____	10	Linforth, Lucy _____	12
Chaplin, Sue _____	7	Fulford, Tim _____	14	Lloyd, Nicola _____	15
Chen, Li-Ching _____	7	Gamer, Michael _____	15	Lockwood, Tom _____	6
Civale, Susan _____	12	Garner, Katie _____	16	Looser, Devoney _____	15
Claes, Koenraad _____	14	Garside, Peter _____	17	Lumsden, Alison _____	15
Clery, Emma _____	7	Goodridge, John _____	11	Lynch, Deidre Shauna _____	15
Cogan, Lucy _____	10	Gosta, Tamara _____	15	McCarthy, Anne _____	10
Colbert, Benjamin _____	5	Gotoh, Mie _____	6	McCleave, Sarah _____	11
Connolly, Claire _____	14	Grande, James _____	18	McInnes, Andrew _____	14
Constantine, Mary-Ann _____	6	Hagemann, Susanne _____	9	McIntosh, Ainsley _____	15
Cook, Daniel _____	7, 12	Halmi, Nicholas _____	7	Mackay, Pauline _____	12

McKeever, Gerard _____	7	Price, Fiona _____	13	Strachan, John _____	5, 9
Mandal, Anthony _____	20	Priestman, Martin _____	13	Sugars, Cynthia _____	16
Mason, Nick _____	10	Ramsey, Neil _____	15	Svampa, Maria _____	7
Matthews, Samantha _____	6	Rejack, Brian _____	10, 11	Taylor, Jo _____	15
Matthews, Susan _____	13	Rieley, Honor _____	16, 19	Taylor, David Francis _____	7, 12
Medina Calzada, Sara _____	11	Robertson, Fiona _____	9	Tedeschi, Steve _____	18
Mellifont, Bridget _____	12	Rohrbach, Emily _____	7	Theune, Michael _____	10
Mercer, Anna _____	15	Rolli, Chiara _____	8	Thomas, Jayne _____	12
Milnes, Tim _____	5	Rossington, Michael _____	10	Thomas, Sophie _____	6
Mole, Tom _____	5	Russell, Deborah _____	10	Thompson, Judith _____	8
Moore, Dafydd _____	6	Ruston, Sharon _____	10, 12	Tomko, Michael _____	13
Moore, Jane _____	20	Saglia, Diego _____	17	Tonra, Justin _____	11
Morrissey, Joe _____	14	Sánchez, Juan Luís _____	17	Toremans, Tom _____	14
Mostyn, Alys _____	6	Sangster, Matthew _____	13, 18	Tuominen-Pope, Josefina _____	7
Moy, Olivia Loksing _____	16	Schaff, Barbara _____	5	Turner, Beatrice _____	6, 10
Murphy, Olivia _____	6	Sciampacone, Amanda _____	15	Ulph, Cassandra _____	18
Murray, Douglas _____	17	Seyran, Arsevi _____	10	Valladares, Susan _____	11
Nakagawa, Tomoko _____	17	Shannon, Mary L. _____	13	Van-Hagen, Steve _____	11
Neiman, Elizabeth _____	16	Shapira, Yael _____	16	van Woudenberg, Maximiliaan	
Nesling, Marguerite _____	7	Sharp, Sarah _____	12	_____	8, 18, 19
Newman, Ian _____	8, 11	Sharpe, Ada _____	7	Vargo, Lisa _____	17
O'Brien, Eliza _____	6	Simmons, Clare _____	8	Varsamopoulou, Evy _____	13
O'Donnell, Kathleen _____	9	Simpson, Michael _____	8	Vellender, Phil _____	18
O'Halloran, Meiko _____	18	Sinanan, Kerry _____	8	Walford Davies, Damian _____	5, 9
O'Kane, Finola _____	8	Singer, Kate _____	11, 18	Wall, Brian _____	12
Oliver, Susan _____	10, 12	Skinner, Lyndsey _____	8	Ward, Matthew _____	10
Packer, Ian _____	17	Soya, Michiko _____	17	Watson, Alex _____	17
Paley, Morton _____	12	Stark, Helen _____	6, 10	Watson, Nicola _____	5, 18
Peacocke, Emma _____	7	Stephens, Paul R. _____	8	Watt, Jim _____	11
Perojo-Arronte, M. Eugenia _____	6	Stevens, Bethan _____	13	Whittaker, Jason _____	12
Piccitto, Diane _____	16	Stewart, David _____	8	Wolf, Alexis _____	18
Pilkington, Helen-Frances _____	18	Stokes, Christopher _____	5	Wolff, Tristram _____	7
Pittock, Murray _____	12	Stokoe, Leanne _____	18	Worsley, Amelia _____	8
Porter, Dahlia _____	17	Stone, Heather _____	16		
Pratt, Lynda _____	17	Strabone, Jeff _____	14		

# ◆ CONFERENCE TEAM ◆

CONFERENCE ORGANIZERS: Anthony Mandal, Jane Moore (Cardiff University)

CONFERENCE ORGANIZING COMMITTEE: Gillian Dow (Chawton House Library / University of Southampton), Ian Haywood (University of Roehampton), Nicola Watson (Open University)

CONFERENCE ADMINISTRATOR: Helen Clifford (Cardiff University)

CONFERENCE ASSISTANT: Harriet Gordon (Cardiff University)

EXCURSION ORGANIZERS: Jamie Castell (Cardiff University), Maximiliaan van Woudenberg (Sheridan Institute of Technology)

OUTREACH CO-ORDINATOR: Nicola Lloyd (Bath Spa University)

EXHIBITION ORGANIZER: Alison Harvey (Cardiff University)

CONFERENCE HELPERS: India Cole, Laura Foster, Michael Goodman, Felicity Holmes-Mackie, Amber Jenkins, Siriol McAvoy, Akira Suwa, Thomas Tyrrell, Alex Wills (Cardiff University)

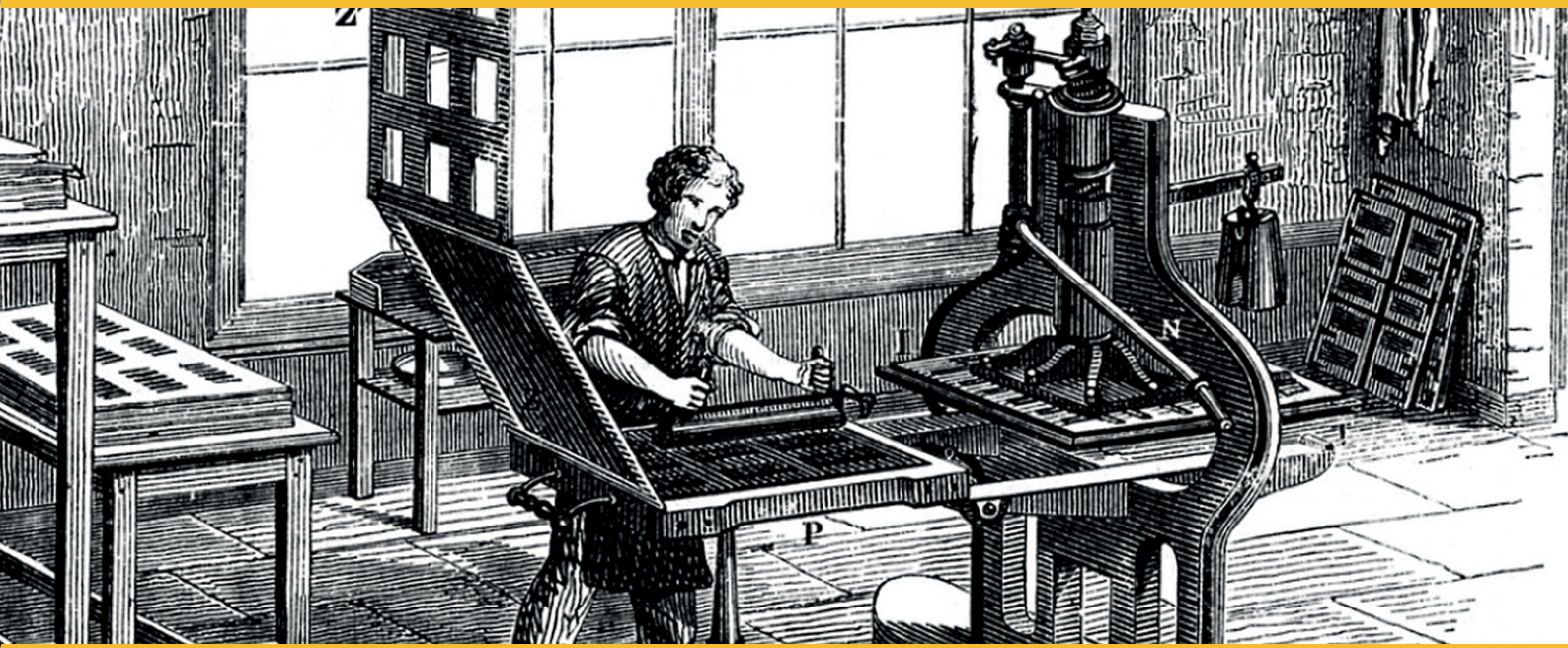
CONFERENCE TECHNICIANS: Dean Burnett, Nathan Heslop (Cardiff University)

WEBSITE DESIGN AND VISUAL IDENTITY: Rhys Tranter, Anthony Mandal, Michael Goodman (Cardiff University)

PRINTING AND REPROGRAPHICS: Get Yourself Noticed, Neath ([www.getyourselfnoticed.com](http://www.getyourselfnoticed.com)); AW Print Services Ltd, Cardiff ([www.australianwelsh.com](http://www.australianwelsh.com))

## PANEL SPONSORS:

- ◆ *Centre for Editorial and Intertextual Research* ([cardiffbookhistory.wordpress.com](http://cardiffbookhistory.wordpress.com) | @CardiffBookHist)
- ◆ *Centre for Scottish Culture* ([dundeescottishculture.org](http://dundeescottishculture.org) | @Dundee\_Scots)
- ◆ *Cardiff Romanticism and Eighteenth-Century Seminar* ([crecs.wordpress.com](http://crecs.wordpress.com) | @CRECSCardiff)
- ◆ *Illustration Archive* ([illustrationarchive.cardiff.ac.uk](http://illustrationarchive.cardiff.ac.uk) | @Lost\_Visions)
- ◆ *International Association for the Study of Scottish Literatures* ([www.gla.ac.uk/colleges/arts/research/scottishstudiesglobal/iassl](http://www.gla.ac.uk/colleges/arts/research/scottishstudiesglobal/iassl) | @IASSL\_ScotLit)
- ◆ *Inter-University Centre for Romantic Studies* ([www3.lingue.unibo.it/romanticismo](http://www3.lingue.unibo.it/romanticismo))
- ◆ *Romantic Illustration Network* ([romanticillustrationnetwork.wordpress.com](http://romanticillustrationnetwork.wordpress.com))
- ◆ *Romantic Textualities: Literature and Print Culture, 1780–1840* ([www.romtext.org.uk](http://www.romtext.org.uk) | @RomText)
- ◆ *John Thelwall Society* ([www.johnthelwall.org](http://www.johnthelwall.org) | @John\_Thelwall)
- ◆ *The Wordsworth Trust* ([www.wordsworth.org.uk](http://www.wordsworth.org.uk) | @WordsworthTrust)



CARDIFF  
UNIVERSITY

PRIFYSGOL  
CAERDYDD

BARS

British  
Association for  
Romantic Studies

[bars2015.org](http://bars2015.org)