## Conference Programme

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♦ Thursday, 16 July 2015 ♦

Plenary I: 11.15am–12.30pm

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

Session 1: 1.45–3.15pm

Romantic Wales I: Place and/in Print
Chair: Katie Gramich (Cardiff University); sponsored by Cardiff Romanticism and Eighteenth-Century Seminar

Mary Chadwick (Aberystwyth University). Felicia Browne Hemans: Writing from Wales in Manuscript and for Print
Jeremy Davies (University of Leeds). Romantic Utopias and the Shelleys in Wales
Rhys Kaminski-Jones (University of Wales). ‘Tavlu’r Iaith Gynmraeg yn Bendramwnwg [Throwing the Welsh Language Head-over-Heels]’: William Owen Pughe’s ‘Radical’ Orthography

Romantic Travel Networks
Panel convened by Bill Bell

Bill Bell (Cardiff University). John Murray’s Strategic Networks
Benjamin Colbert (University of Wolverhampton). British Women’s Travel Writing, 1780–1840: Communities of Authorship
Barbara Schaff (University of Göttingen). On Not Wandering Lonely: Emilie von Berlepsch and Dorothy Wordsworth in Scotland

Publishing Romanticism
Panel convened by Tom Mole and David Duff

David Duff (University of Aberdeen). Pre-publication and the Culture of the Prospectus
John Strachan (Bath Spa University). Pirates, Pugilists, and Vampyres: The Case of Sherwood, Neely and Jones
Tom Mole (University of Edinburgh). Victorian Illustrated Editions: Renovating Romanticism

Philosophical Imprints: Experimentation and Empiricism

Mary Fairclough (University of York). ‘The soul of the material world’: Electricity, Experiment and Faith in the 1790s
Christopher Stokes (University of Exeter). ‘Cold as I feel this heart of mine / Yet since I feel it so’: Intimate Empiricism in William Cowper’s Adelphi and Olney Hymns
Ali Al Saffar (University of Leicester). Thomas Taylor and S. T. Coleridge: Literary and Philosophical Interaction
Intertextual Inheritances

M. Eugenia Perojo-Arronte (University of Valladolid). The Imprint(s) of Coleridge’s Criticism of Don Quixote
Deborah Kennedy (Saint Mary’s University). The Countess of 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
Panel convened by Felicity James

Gregory Dart (University College London). Lamb’s Works of 1818
Tom Lockwood (University of Birmingham). Specimens and ‘Extracts’
Felicity James (University of Leicester). The Children’s Writing of Charles and Mary Lamb
Samantha Matthews (University of Bristol). Album Verses and Uncollected Poems, 1789–1834

Apocalypse and Ruination

Sophie Thomas (Ryerson University). Pompeii, Herculaneum, and the Imprint of the Ancient World
Olivia Murphy (University of Sydney). Apocalypse Not Quite: Romanticism and the Post-Human World
Kirstyn J. Leuner (Dartmouth College). Mary Shelley’s New Media in The Last Man

SESSION 2: 3.45–5.15PM

From Footprints to Imprints: Curious Travellers in Wales and Scotland
Panel convened by Mary-Anne Constantine; Chair: Harriet Guest (University of York)

Mary-Anne Constantine (CAWCS, University of Wales). [Title to be confirmed]
Liz Edwards (CAWCS, University of Wales). [Title to be confirmed]
Nigel Leask (University of Glasgow). [Title to be confirmed]

Rethinking William Godwin’s ‘Doubtful Immortality’: History, Family, Nation
Panel convened by Eliza O’Brien

Eliza O’Brien (University of Newcastle). [Title to be confirmed]
Helen Stark (University of Edinburgh). [Title to be confirmed]
Beatrice Turner (University of Newcastle). [Title to be confirmed]

Romantic Readers I: ‘Minds like White Paper’: The Imprint of Education
Panel convened by Richard De Ritter

Rebecca Davies (University of Edinburgh). ‘Endeavouring to impress on their minds’: Educational Influence and Natural Genius in Maria Edgeworth’s and Barbara Hofland’s Works for Children
Alys Mostyn (University of Leeds). On Genii and Genius: James Ridley’s Tales of the Genii as ‘the mental food of our sublimest writers’
Richard De Ritter (University of Leeds). ‘The Art of Seeing’: Observational Education in Romantic Writing for Children
Emma Peacocke (Carleton University). Thomas Campbell’s Imprint on Romantic Education
Imprinting the Feminine

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

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

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

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

Napoleon

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

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

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

Byron in Time and Place

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

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

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

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

The Imprint of Time, the Temporality of Print

Panel convened by Emily Rohrbach

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

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

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

SESSION 3: 5.45–7.15PM

Scottish Romanticism in Print and Manuscript

Panel convened by Daniel Cook (University of Dundee)

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

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

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

Transatlantic Romanticism I: Signs and Signification

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

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

Kerry Sinanan (University of the West of England). Picturing the Slave Plantation: Imperialism, Realism, Satire
Periodicals I: Imprints and Inspirations

Michael Simpson (Goldsmiths, University of London). Printing Rhythms: Irregular Annual Registers from Burke to Cobbett
David Stewart (Northumbria University). Essays and Experiments in Romantic Magazine Fiction

Imprinting the Private and Public

Lucy Johnson (University of Chester). Printing Intimacy: The Public/Private Dichotomy in the Shelles’ ‘Elopement Journal’
Robert Jones (University of Leeds). Byron, Moore and the Death of Sheridan
Chiara Rolli (University of Parma). Sarah Sophia Banks’s Collection of ‘Tickets for Warren Hastings Trial’

Romantic Illustration I: Landscapes and Legacies

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

Maximiliaan van Woudenberg (Sheridan Institute of Technology). The Visual Imprints of Wordsworth’s ‘Tintern Abbey’
Amelia Worsley (Harvard University). Wordsworth’s ‘Peele Castle’ and the Politics of the Picturesque
Finola O’Kane (University College Dublin). Illustrating a Nation? Arthur Young’s Published and Unpublished Watercolours for A Tour of Ireland 1776–1779
Bethan Stevens (University of Sussex). News from the Thames (Blake! There’s Something in the Water)

Radical Speech and the Culture of Print

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

Rachel Lewis (University of California, Berkeley). Radical Prosody: ‘Coleridge Dactylics’ 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

Editing Peacock

Panel convened by Freya Johnston

Freya Johnston (University of Oxford). [Title to be confirmed]
Damian Walford Davies (Cardiff University). [Title to be confirmed]
Fiona Robertson (St Mary’s University, Twickenham). [Title to be confirmed]
Stephanie Dumke (University of Edinburgh). [Title to be confirmed]
SESSION 4: 9.30–11AM

Imprinting Anglo-Italian Relations in *The Liberal*

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

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

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

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

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

Translation and Transnational Networks

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

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

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

Locating the Imprint

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

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

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

Gothic Imprints I: Fiction on Page and Stage

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

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

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

Romantic Botany

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

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

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

*Erin Lafford* (University of Oxford), Imprinting the Body in Herbal Medicine: John Clare and the Search for Health
Reading Romantic Manuscripts
Panel convened by Jeff Cowton (Wordsworth Trust); Chair: Michael Rossington (Newcastle University)

Ruth Abbott (University of Cambridge). [Title to be confirmed]
Nick Mason (Brigham Young University). [Title to be confirmed]
Beatrice Turner (Newcastle University). [Title to be confirmed]

Two Hundred Years of Being in Uncertainties
Panel convened by Brian Rejack (Illinois State University) and Michael Theune

Anne McCarthy (Penn State University). Counterfactual Capabilities: Buddhist Sublimes and Romantic Discontinuities
Arsevi Seyran (Stony Brook University). Negative Capability as Role-Play: Cultivating Pain for Truth
Michael Theune (Illinois Wesleyan University). Negative Capability in Recent American Poetry

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

Susan Oliver (University of Essex). Publishing Journal Articles and Book Chapters
Ben Doyle (Palgrave Macmillan). Securing your First Book Contract
Sharon Ruston (Lancaster University). The Academic Job Market

PLENARY II: 11.30AM–12.45PM

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

SESSION 5: 2.15–3.45PM

Transnational Thomas Moore
Sarah McCleave (Queen’s University, Belfast). Thomas Moore and the Global Marketplace
Kathleen O’Donnell (British School of Athens). The Political Role of Ossian in the Nineteenth-Century Greek-Speaking World
Justin Tonra (National University of Ireland, Galway). Orientalizing the ‘Angels’: Thomas Moore’s Reactionary Muse
Jim Watt (University of York). Thomas Moore’s Lalla Rookh and Regency Orientalism

Authorship
Joseph Crawford (University of Exeter). ‘Literary Men Are an Irritable Race’: Madden’s Infirmities of Genius in Context
Fiona Price (University of Chichester). Iterations of Authorship: Jane Porter, Walter Scott and the Heroic Novelist
Matthew Sangster (University of Birmingham). What was an Author in the Romantic Period?
Evy Varsamopoulou (University of Cyprus). Print Wars: Truth, Politics and the Role of the Writer in William Godwin’s Writings 1793–1798
Disruptive Romantic History and Technologies of Mediation
Panel convened by Ian Newman

Ian Newman (University of Notre Dame). Consuming 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’s Paratexts

Exploring and Expanding the Archive of Labouring-Class Print Culture
Panel convened by Bridget Keegan (Creighton University)

John Goodridge (Nottingham Trent University). [Title to be confirmed]
Steve Van Hagen (Edge Hill University). [Title to be confirmed]
Simon Kövesi (Oxford Brookes University). [Title to be confirmed]
Cole Crawford (Creighton University). [Title to be confirmed]

Blake’s Books
Panel convened by Luisa Calè and Mark Crosby

Morton Paley (University of California, Berkeley). George Romney and Oziás Humphry as Collectors of William Blake’s Illuminated Printing
Luisa Calè (Birkbeck, University of London). The Disordered Book: Night Thoughts Proofs in Blake’s Vala Manuscript
Mark Crosby (Kansas State University). William Blake’s Final Imprint: The Genesis Manuscript

Robert Burns in the 21st Century: Texts
Panel convened by Gerard Carruthers (University of Glasgow)

Pauline Mackay (University of Glasgow). Editing Robert Burns’s Correspondence for the Twenty-First Century
Murray Pittock (University of Glasgow). Textual Editing without a Text: The Challenge of The Scots Musical Museum

Victorian Legacies
Jayne Thomas (Cardiff University). [Title to be confirmed]
Susan Civale (Canterbury Christ Church University). Falkland’s Victorian Legacy: Caroline Clive’s Revision of the Godwinian Gentleman-Murderer in Paul Ferroll (1855)
Jason Whittaker (University of Lincoln). Before ‘Jerusalem’: Blake’s Stanzas from Milton, 1863 to 1915

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

Speakers to be confirmed
SESSION 6: 4.15–5.45PM

Scottish Romanticism in Context
Panel convened by Sarah Sharp

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

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

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

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

Britain and Spain: Intertextual Imprints, 1808–1823
Panel convened by Ian Haywood (University of Roehampton)

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

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

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

Periodicals II: Politics, Poetics and the Press

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

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

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

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

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

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

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

Romantic Humanities and the Imprint of Modernity


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

Paul Keen (Carleton University). ‘The Materials of Useful Knowledge’: Romanticism and the Crisis in the Humanities
Wordsworth
Panel convened by Jamie Castell

Ewan Jones (University of Cambridge). Strenuous Idleness
Ruth Abbott (University of Cambridge). Wordsworth’s Notebooks, Another Case Study: DC MS. 16
James Castell (Cardiff University). [Title to be confirmed]

Romantic Counterhistories
Alex Broadhead (University of Liverpool). Alternate History and Romantic Historiography
Tom Toremans (KU Leuven). Lauerwinkel, Kempferhausen, Dousterswivel and the Others: Blackwood’s, Romantic Print Culture and Pseudotranslation
Andrew McInnes (Edge Hill University). ‘Mad, Bad and Dangerous to Gnomes’: Romantic Imprints in Chris Riddell’s Goth Girl Series

PLENARY III: 6.15–7.30PM

Claire Connolly (University College Cork). [Title to be confirmed]
S ATURDAY, 18 JULY 2015 ♦

SESSION 7: 9.30–11.00AM

Romantic Wales II: Imprinting the Bard’s Voice
Chair: Katie Gramich (Cardiff University); sponsored by Cardiff Romanticism and Eighteenth-Century Seminar

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

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

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

Romantic Readers II: Libraries and Learners

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

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

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

Periodicals III: Situating The Lady’s Magazine (1770–1818) in Romantic Print Culture
Panel convened by Jennie Batchelor; Chair: Gillian Dow (University of Southampton / Chawton House Library)

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

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


The Romantic Trace
Panel convened by Jacqueline Labbe

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

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

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

Waterloo

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

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

Catherine Boyle (London South Bank University). ‘Thou imagest my life’: Alastor and its Print Sources
Walter Scott: Texts and Contexts
Chair: Susan Oliver (University of Essex); sponsored by the International Association for the Study of Scottish Literatures

Tamara Gosta (KU Leuven). Walter Scott’s Magnum Opus: The Imprint of the Author
Alison Lumsden and Ainsley McIntosh (University of Aberdeen), Walter Scott Research Centre: Editing Scott’s Poetry

Coleridge’s Afterlives
Panel convened by Phillip Aherne

Phillip Aherne (King’s College London). T. H. Green and the Coleridgean Vocation
Anna Mercer (University of York). ‘Such a strong echo in my mind and heart’: Sara Coleridge’s Poems to her Father
Jo Taylor (Keele University). ‘[F]or I’m no poet [...] And very well I know it’: Edith Coleridge’s Manuscript Verse

PLENARY IV: 11.30AM–12.45PM

Devoney Looser (Arizona State University). Jane Austen Matters
SESSION 8: 9.30–11.00AM

Imprinting the East

Jeffrey Cass (University of Houston–Victoria). Dangerous Imprinting: Orientalism in The Missionary
Nicola Lloyd (Bath Spa University). ‘Entirely of Eastern Extraction’: Sino-Irish Sympathy in John
Wilson Croker’s An Intercepted Letter and Sydney Owenson’s Florence Macarthy
Amanda Sciampacone (Birkbeck, University of London). Imprints of the Colonial Picturesque: China in
the British Visual Imagination

Transatlantic Romanticism II: Print Culture in North America

Diane Piccitto (Plymouth University). Revolution, Transnational Identity and the Book in Blake’s
America
Paul Keen (Carleton University) and Cynthia Sugars (University of Ottawa). ‘Who Do You Think Came
to See Me?’ Blackwood’s Magazine and Early Canadian Satire
Honor Rieley (University of Oxford). ‘O’er the glad waters of the dark blue sea’: Transatlantic
Negotiations in Early Canadian Magazine Culture, 1821–1839

Material Culture and Intermedial Relations

Danielle Barkley (McGill University). Beauty’s Imprint: Literary Annuals as Intergeneric Spaces
Julia S. Carlson (University of Cincinnati). Tangible Print: Reading Romantic Maps, Nature and Nation
Susan Egenolf (Texas A&M University). Dinner and a Story: British Ceramic Transferware
Gary Farnell and Savithri Bartlett (University of Winchester). Print and the Revolutionary Tradition in
France

Romantic Fabrication(s)

Katie Garner (University of St Andrew’s). Anna Jane Vardill’s Antiquarian Forgeries for the European
Magazine
Paolo Bugliani (University of Pisa). Charles Lamb’s Elizabethanning: Forgery or Ventriloquistic
Impersonation?
Leonard Driscoll (Uppsala University). ‘These walls the work of Roman hands!’: John Clare’s
Antiquarianism
Stephen Basdeo (Leeds Trinity University). Robin Hood: Constructing the Hero in the Eighteenth
Century

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

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

Neiman, Elizabeth (University of Maine). The Debut Novelist and Minerva in the 1800s
Hudson, Hannah Doherty (University of Texas at San Antonio). The Minerva Press and Reviews at the
Breaking Point
Shapira, Yael (Bar-Ilan University). The Minerva Effect: Rethinking ‘Female Gothic’ from the Margins
Moy, Olivia (City University of New York). From the Margins into the Mainstream: Gothic Imprints on
Victorian Poetry
Romantic Metaphor in Print: C. D. Friedrich’s Ties to Mary Shelley, Anne Brontë and Kobayashi Kiyochika
Panel convened by Kazuko Hisamori

Kazuko Hisamori (Ferris University, Kanagawa). [Title to be confirmed]
Michiko Soya (Kobe Kasei [Stella Maris] College, Hyogo). [Title to be confirmed]
Tomoko Nakagawa (University of the Sacred Heart, Tokyo). [Title to be confirmed]

Percy Shelley

Leanne Stokoe (Newcastle University). ‘The Misguided Imaginations of Man’: Adam Smith, Jeremy Bentham and the Imprints of the Self upon Shelley’s Speculations on Morals and Metaphysics
Phil Vellender (London South Bank University). The Imprint of Shelley’s ‘Devil’s Walk’ in his Political Vision of 1819
Steve Tedeschi (University of Alabama). Demogorgon as Transcription Error: Shelley and Vicissitudes of Print
Nora Crook (Anglia Ruskin University). Posthumous Poems of Percy Bysshe Shelley edited by Mary W. Shelley: From Manuscript into Print

PLENARY V: 11.30AM–12.45PM

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

SESSION 9: 2.00–3.30PM

Spain after Napoleon: Freedom, Revolution, Tyranny
Panel convened by Ian Haywood

Ian Haywood (University of Roehampton). Radical Spain: The Imprint of Post-War Peninsular Politics on Radical Print Culture and Caricature
Diego Saglia (University of Parma). Imprinting Cosmopolitan Liberalism: Spain, Italy and Greece in Felicia Hemans’s The Siege of Valencia ... with Other Poems (1823)
Juan Luis Sánchez (University of California, Los Angeles). Liberating Spain and Freeing Europe: Robert Southey and the Politics of an Iberian Poetics

The Imprint of Place: At Home and Abroad

Emma Curran (University of Surrey). Albion in Print/Imprinting on Albion: Politics and Poetic Form in Helen Maria Williams’ A Farewell, for Two Years, to England
Lisa Vargo (University of Saskatchewan). Arctic Imprints: The Case of Eleanor Porden
Douglas Murray (Belmont University). Humphrey Repton’s ‘View from my own cottage’ and Jane Austen’s Emma: Natives and Nomads
James Kelly (University of Exeter). ‘The Manner of Being’: Maria Edgeworth, Mary Leadbetter and Representation
Robert Southey: Imprint, in Print and Non-Print

Dahlia Porter (University of North Texas). Inventories of Print: Coleridge, Southey and the Bristol Press
Alex Watson (Japan's Women's University). Annotation as Imprint: Tracing the Journey from Enlightenment Cosmopolitanism to Romantic Imperialism in Robert Southey's Madoc (1805)
Lynda Pratt (University of Nottingham) and Ian Packer (University of Lincoln). Editing Robert Southey’s Letters: Digital Romanticism and the Cultures of Print and Non-Print

Print and its Others (Panel convened by Nicola Watson)

Hofkosh, Sonia (Tufts University). Handprint: The Drawings of Samuel Taylor Coleridge
Watson, Nicola (Open University). Romantic Inscription and the Author’s Hand
Wolf, Alexis (Birkbeck, University of London). Published by Hand: Women’s Manuscript Production and Circulation in the Romantic Period
Stone, Heather (University of Oxford). Print/Manuscript Interactions in the Circulation of Anna Laetita Barbauld’s Poetry

Romantic Readers III: Locating the Reader

Katherine Halsey (University of Stirling). A ’Quaint Corner’ of the Reading Nation: Romantic Readings in Rural Perthshire, 1780–1830
Annika Bautz (Plymouth University). Library as Status Symbol: Romantic Readerships, Prestige and Plymouth Public Library
Susan Leedham (Plymouth University). The Cosmopolitan Reader: The Cottonian Collection and the Gentleman Book Collector

Romantic Satire and Caricature

David Fallon (University of Sunderland). Gillray, the Phallic Earl, and the Public Meanings of a 1790s Imprint
Meiko O’Halloran (Newcastle University). Critiquing Poets Who Disdain the Popular: Hogg’s Parodic Imprints of Wordsworth and Southey in The Poetic Mirror
Georgina Abreu (Minho University). Contested Imprints: The Letters of the ‘Black Dwarf’ to the Yellow Bonze in Japan

Romantic Imprints: Music, Performance and Print

Panel convened by James Grande and Oskar Cox Jensen

James Grande (King’s College London). Amelia Opie Sings
Oskar Cox Jensen (King’s College London). Hearing the Hundred Days
Helen-Frances Pilkington (Birkbeck, University of London). What Can 1780s Popular Music Teach Us about the Balloonomania Print Culture?
Cassandra Ulph (University of York). Frances Burney’s Musical Inheritance
Digital Humanities Roundtable
Workshop convened by Matthew Sangster; sponsored by the Centre for Editorial and Intertextual Research (Cardiff University)

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

Ewan Jones (University of Cambridge). The Concept Lab

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

... and others to be confirmed