

# ◆ PLENARY LECTURES ◆



## JOHN BARRELL (QUEEN MARY, UNIVERSITY OF LONDON, UK)

### The Meeting of the Waters

[Plenary I]

Thomas Moore's 'The Meeting of the Waters' was first published in 1808 in the first volume of his *Irish Melodies*. The song, in various arrangements, became one of the most popular performed in the late Victorian and Edwardian periods, sung at home, in schools, in orchestral concerts and 'ballad concerts', in Britain as well as in Ireland, in Australia and elsewhere in the Empire. It came to be included in the standard list of a dozen or sixteen 'national songs' representative of the four 'home nations'. This paper however is less about the song itself than about the history of the phrase 'the meeting of the waters'. It is first recorded in 1804 as the title of a picture of the confluence of the two rivers in County Wicklow celebrated in the song; but by 1914 or so the song's popularity made the phrase one of the commonest place names in the empire. Nowadays, however, though it has survived as the name of an online dating site, and as the title of numerous books about the healing of racial and religious divisions, whose authors show no sign of knowing of the connection with Moore, as a place name the phrase has all but disappeared, and with it the memory that this or that place was ever known as 'the meeting of the waters'.

*Biography:* John Barrell has taught at the Universities of Essex, Cambridge, Sussex and York, and is currently Professor of English at Queen Mary University of London and is an honorary Fellow of King's College Cambridge. His work is multi-disciplinary, combining literary criticism, the history of art, and cultural and political history, almost always with reference to Britain in the long eighteenth century. He has written at length of such subjects as landscape art and the sense of place, political theory and theories of art, and politics, propaganda and the law in the age of the French revolution. He is an irregular contributor to the *London Review of Books*. His most recent book is on the Welsh artist and writer Edward Pugh of Ruthin, published by the University of Wales Press in 2013.

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## JAMES CHANDLER (UNIVERSITY OF CHICAGO, US)

### The Romantic Impression

[Plenary II: Marilyn Butler Memorial Lecture]

We're accustomed to thinking of Romanticism, especially in the signal case of Wordsworth, as involving what M. H. Abrams once described as an 'expressive' critical orientation. But how does this square with what Wordsworth himself once described as the 'impressive discipline' that shaped his poetry and his mind? How do we best understand Romanticism's intervention in the history of the impression—a term often used interchangeably with 'imprint' or 'stamp'—as that history unfolds in the intellectual tradition that leads from Locke to Hume to Wordsworth and beyond? What kind of 'imprint' is the Romantic impression? These are the questions that this talk will address.

*Biography:* James Chandler is Barbara E. and Richard J. Franke Distinguished Service Professor in the Department of English, Director of the Franke Institute for the Humanities, Founder and Director of the Center for Disciplinary Innovation, and Chair of the Department of Cinema and Media Studies at the University of Chicago. His research interests include British and Irish literature since the early Enlightenment, American cinema, the pol-

itics of interpretation and the relationship of literary criticism to film criticism. *England in 1819*, his study of literary historicism and its limits, won the Laing Prize at the University of Chicago Press in 2000. Recent publications include *The Cambridge History of English Romantic Literature* (2009) and *An Archaeology of Sympathy: The Sentimental Mode in Literature and Cinema* (University of Chicago Press, 2013), which traces the formal foundations of modern narrative cinema to the early sentimentalist moment of literature and moral philosophy. He is currently at work on a book about practical criticism in literature and cinema. He is a Fellow of the American Academy.

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**CLAIRE CONNOLLY (UNIVERSITY COLLEGE CORK, IRELAND)**

**Sea Crossings, Scale and the Imprint of Colonial Infrastructure from Swift to Edgeworth**

[Plenary III]

Irish literary culture of the Romantic period was shaped by the colonial relationship with Britain, in particular the material presence of the powerful London publishing industry. The early nineteenth century saw rapid improvements to the travel and communication infrastructure that joined Ireland to Britain, creating ever closer links between the two islands. This lecture suggests that Ireland's union with Britain can be analysed in terms of the multidirectional routes by which it was materially constituted, rather than simply in terms of either native resistance or metropolitan perceptions of otherness. To do this requires attention to ways in which Irish journeys through Wales and northwest England are inscribed in cultural texts. This paper reads the imprint of the travel infrastructure in Irish culture, via an introductory discussion of Jonathan Swift's *Holyhead Journal* and with a particular focus on the writings of Maria Edgeworth. In different ways, both Swift and Edgeworth prise open a densely bound knot of contingent circumstances, in order to find a way of measuring their divided careers and scaling their own place in space and time.

*Biography:* Claire Connolly is Professor of Modern English at University College Cork. She is the author of *A Cultural History of the Irish Novel, 1790–1829*, published in 2012 as part of the *Cambridge Studies in Romanticism* series and winner of the Donald J Murphy Prize for Distinguished First Book, presented by the American Conference for Irish Studies. She is editor of *Theorising Ireland* (Palgrave) and co-editor (with Joe Cleary) of the *Cambridge Companion to Modern Irish Culture* (2005). She has produced scholarly editions of a number of the key prose texts of Irish Romanticism, notably Pickering & Chatto's *Tales and Novels of Maria Edgeworth* and (with Stephen Copley) a new critical edition of Sydney Owenson's *Wild Irish Girl* (also for Pickering & Chatto). Claire has published a great many essays and book chapters on Irish Romanticism, including a chapter in the 2-vol. *Cambridge History of Irish Literature*; recent chapters on the national tale in the *Oxford History of the Irish Book, Vol. 4* and the *Oxford History of the Novel in English, Vol. 2*; and 'A Bookish History of Irish Romanticism' in Porscha Fermanis and John O'Regan (eds), *Rethinking British Romantic History, 1770–1845* (2014).

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**PETER GARSIDE (UNIVERSITY OF EDINBURGH, UK)**

**Another Golden Age for the Novel?**

*[Plenary V: Stephen Copley Memorial Lecture]*

The lecture begins with a tribute to Stephen Copley whose input helped generate the *Cardiff–Corvey* project, with its aim of re-orientating fiction in the Romantic period. Previously, the novel tended to be treated as a kind of add-on to the great Romantic poets, a situation only erratically ameliorated by new fields of study such as the gothic and women's writing in the 1980s. The ten-year project which culminated in the printed bibliography *The English Novel 1770–1829* (2000) provided a fresh charting of fiction over sixty years, with some startling results, concerning output of new titles, gender mix of authors and popularity of different subgenres. Adding flesh to this skeleton, the online *Database of British Fiction 1800–1829* (2004) attempted to provide materials for a fuller social history, taken as far as possible from the vantage point of active participants, rather than as seen from high by more 'official' commentators. The main part of the lecture offers a number of 'broad-brush' impressions gained from a recent re-visitation of these materials, several countering existing presuppositions, such as the novel at that time representing a 'low' genre with a large underbelly of 'trash' items. On the contrary, the form is seen at one of its most formative moments, occasionally buffeted, but increasingly playing a central part in national culture. The final stages consider reasons why this sense of a 'golden age', as shared by contemporary commentators, so radically disappeared from view. One cause is found in the path taken by the fiction industry in the immediate aftermath, as charted in the last Cardiff–Corvey project, surveying the years 1830–36. The way in which fiction of the preceding era was recycled is also seen a major factor, as illustrated by the varying afterlives of Scott, Austen and Hogg. Concluding remarks will address difficulties in nomenclature in dealing with the phenomenon of fiction in the Romantic period.

*Biography:* Professor Peter Garside was educated at Cambridge and Harvard Universities, and taught English Literature at Cardiff University from 1967 to 2004, where he was a Professor of English Literature. From 1997 to 2004, he was Director of the Centre for Editorial and Intertextual Research (CEIR) at Cardiff University. He subsequently became Professor of Bibliography and Textual Studies at the University of Edinburgh, where he is now an Honorary Professorial Fellow. He became an Executive Editor for the *Edinburgh Edition of the Waverley Novels* (EEWN) in 1986, and has been a General Editor since 1994. He served as Advisory Editor to the *Stirling/South Carolina Edition of the Collected Works of James Hogg* from 1991, and in 1998 became Associate General Editor. He has edited three volumes apiece for these two scholarly collected editions. He was also a General Editor of the ground-breaking bibliographical survey *The English Novel 1770–1829*, 2 vols (Oxford University Press, 2000), and Director of the AHRC-funded online database, *British Fiction, 1800–1829* (2004). His most recent publication is *English and British Fiction, 1750–1820*, co-edited with Karen O'Brien, representing vol. 2 in the *Oxford History of the Novel in English*.

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**DEVONEY LOOSER (ARIZONA STATE UNIVERSITY, US)**

**Jane Austen Matters**

[Plenary IV]

How did Jane Austen become an icon? From illustrations to public and private stages, from political performance and speeches to scholars and schools, from memorials and mementos to milestone celebrations, Austen's reception history is a rich one, much of it still untold. Since the late nineteenth century, she has attracted some of the most zealous literary fans and has galvanized her fair share of detractors, but their reasons for loving or hating her—their senses of who she was and is and how her fiction matters—have changed considerably over time. In this talk, Looser will look at the ways in which Jane Austen's image and reputation formed and shifted in the late nineteenth and early twentieth centuries, in order to grasp the significance of her celebrity today.

*Biography:* Devoney Looser is Professor of English at Arizona State University. She was born in St Paul, MN, and received her BA in English from Augsburg College in Minneapolis in 1989 and her PhD in English from the State University of New York at Stony Brook in 1993. She has held teaching positions at Indiana State University, the University of Wisconsin-Whitewater, Louisiana State University and the University of Missouri, before joining ASU in 2013. She is the author of *Women Writers and Old Age in Great Britain, 1750–1850* (2008) and *British Women Writers and the Writing of History, 1670–1820* (2000, rptd 2005). She is currently working on two book projects: *Sister Novelists: Jane and Anna Maria Porter* and *The Making of Jane Austen*. Outside of the classroom, Devoney plays roller derby as Stone Cold Jane Austen. She recently wrote about her experiences in the first-ever collegiate roller derby bout in *Slate*.

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◆ **ABSTRACTS** ◆





**RUTH ABBOTT (UNIVERSITY OF CAMBRIDGE, UK)**

**Wordsworth's Notebooks, a Case Study: DC MS. 13**

*[Part of the themed panel ‘Mimicking the texture of thought’: What Can We Learn from Manuscripts of an Author at the Wordsworth Trust?]*

This paper will set out to explain why a reconstructed notebook in the Wordsworth archive has recently been reconstructed for the second time, with its pages in a new order. It will focus on the material, visual, bibliographical, and textual clues that fed into this decision, and the implications that it has for our understanding of Wordsworth's work between 1796 and 1802. Now catalogued as DC MS. 13, the manuscript in question is a handmade notebook constructed out of large folded sheets of paper, which were later scattered; its contents, like those of many of Wordsworth's notebooks, are intricately interlinked. Phrases and preoccupations recur across page after page of work on what we now think of as discrete poems, such as ‘The Old Cumberland Beggar’ and ‘The Ruined Cottage’, and run on from this 1790s material into work that Wordsworth added to the notebook in 1802, on modernizations of Chaucer. But this is only something that you can see when you work with the notebook as a whole document, and keep matters like conjugate leaves, watermarks, and the orientation and spacing of writing in view. Such work clarifies bibliographical matters: it is what revealed the original order and orientation of the notebook's leaves, and led to its second reconstruction. But it also illuminates matters of interpretation. In its newly restored order, DC MS. 13 can be seen, not only as a notebook remarkable for the variety of its writing practices and the oddity of its spacing, arrangement, order, and orientation, but also as a notebook that Wordsworth used to reflect upon such matters: as an investigation into the nature and implications of writing itself. Situating this notebook in the wider context of Wordsworth's manuscript practices at the turn of the century, the paper will sketch out what we gain from thinking about and working with Wordsworth's notebooks as whole material documents.

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**RUTH ABBOTT (UNIVERSITY OF CAMBRIDGE, UK)**

**Wordsworth's Notebooks, Another Case Study: DC MS. 16**

*[Part of the themed panel ‘Wordsworth’]*

Most of Wordsworth's blank verse was never published in his lifetime. Indeed, most of Wordsworth's blank verse was left in multiple versions in never finalized manuscripts whose numerous layers of revision are extremely difficult to date and differentiate from each other. Since Wordsworth's death, several editors have produced ‘reading texts’ of this unpublished material by selecting from and simplifying the messy, complex mass of work that he left. But the nature of the work itself remains hard to see, even in the recently completed scholarly editions of Wordsworth's poetry published by Cornell University Press. For Wordsworth mostly worked in notebooks, not one for each project, but one at a time, for whatever he was working on at that time, until it was forgotten or full. In these notebooks, much overlaps that editions separate: there are few clear boundaries between one poem and another, between neat copies and messy drafts, between one person's writing and another's, or between writing entered when the notebook was in active use and writing entered at a later date. This is nowhere more evident than in the notebooks used between 1797 and 1802 for work on the poem known during these years as ‘The Ruined Cot-

tage', which at no point during this period was left or produced in a clear or finished state. It was left, instead, in notebooks, none of which offer a clean or self-contained version of the verse, and all of which include writing excluded from the available 'reading texts', including overlapping work on other projects, notes, quotations from other writers, and work by other writers, in close and confusing proximity. What can we learn if we read this unpublished blank verse in these notebooks where Wordsworth left it, with the other material that he left it among? In this paper, I will offer some tentative answers to this question, by focusing on a large notebook used by the Wordsworth family around the turn of the century, now catalogued as DC MS. 16.

Like most of Wordsworth's notebooks, DC MS. 16 testifies to mixed compositional practices: the front and back were used for commonplacing, while the middle was used for complex, overlapping revision work by William, Dorothy, and Mary Wordsworth on *Lyrical Ballads*, 'Adventures on Salisbury Plain', *The Prelude*, 'The Ruined Cottage' and long stretches of unpublished blank verse work, some of which was later incorporated in *The Excursion*. Changes made to both kinds of material during the course of writing indicate that much of the verse in this notebook was entered as a transcription of an inordinately hesitant and self-correcting dictation: what looks like a fair copy of 'The Ruined Cottage', for example, which has been used to create all 'reading texts' of the poem known as 'MS. D', is actually full of corrections and changes that Dorothy Wordsworth evidently made as she wrote, in ways which indicate that discussion, interruption, and mishearing were integral parts of dictation in the Wordsworth household. This is interesting, because much of the work in the notebook as a whole is drawn to explicit discussion of such matters: conversation, miscommunication, and the effects of oral delivery upon meaning are the explicit subject of most of the commonplaced quotations at the front and back of the manuscript, and phases and preoccupations from these quotations resurface throughout the notebook's verse. This is not only a notebook in which Wordsworth relied upon discussion as well as dictation as a compositional practice, then: it is also a notebook in which he reflected upon the effects and difficulties of discussion and dictation in human interaction. My paper will explore the significance of such self-consciousness for our understanding of 'The Ruined Cottage' in particular, and Wordsworth's compositional practices more generally, suggesting that working with Wordsworth's notebooks allows us to see his work on 'The Ruined Cottage' as part of an multi-faceted investigation into the nature of blank verse.

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## GEORGINA ABREU (MINHO UNIVERSITY, PORTUGAL)

### Contested Imprints: The Letters of the 'Black Dwarf' to the 'Yellow Bonze in Japan'

Together with William Hone's satires, the letters of the 'Black Dwarf' to the 'Yellow Bonze in Japan' constitute some of the most original examples of what Markus Wood perceptively termed 'delight in unrespectability'. These letters were authored and published by Thomas Jonathan Wooler in *The Black Dwarf*, the radical periodical he edited between 1817 and 1824. In *The Black Dwarf*, satire was consciously used as a political weapon, but it was also refined literary discourse and a cultural act. Politically it underscored the recognized courage and spirit of defiance that characterized radical print culture in general. Literary and culturally, satire was the creative response to the cultural marginalization and the restrictive press legislation against which the whole post-war radical print culture was played. The current paper contextualizes Wooler's literary and political intervention and analyses the sophisticated wit of the fictional letters of the 'Black Dwarf'. It focuses on two mo-

ments of crisis in post-war Britain: the years of popular agitation that culminated in Peterloo, and the so-called Queen Caroline affair. Part of a culture that valued the printed and spoken word, Wooler's satirical journalism in the letters from the 'Black Dwarf' is viewed as a polemical mode—the art of baiting authority. The letters of the 'Black Dwarf' thus go beyond the confines of the agenda of parliamentary reform to acquire a sense of timelessness. Hence, revisiting these voices from the past can be a much-needed antidote to the current oppressive atmosphere experienced all over the world, particularly in Europe.

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## **PHILIP AHERNE (KING'S COLLEGE, LONDON, UK)**

### **T. H. Green and the Coleridgean Vocation**

*[Part of the themed panel 'Coleridge's Afterlives']*

In his famous essay on Coleridge in 1840, John Stuart Mill confidently declared that 'existence of Coleridge will show itself by no slight or ambiguous traces in the coming history of our country; for no one has contributed more to shape the opinions of those among its younger men, who can be said to have opinions at all'. Coleridge's influence was not an accident: it was a product of his late, great project of education that occupied the last third of his life: it lay behind his role as the 'Sage of Highgate' and the famous Thursday evening sessions that accompanied them, and every major late prose work (excluding the *Biographia Literaria*) which were designed to teach young men how to cultivate 'fixed principles' in 'prudence, morality and religion', and encourage them to think for themselves so that they could, in turn, go on and teach others. This paper will examine the impact of Coleridge's ideas on one individual: Thomas Hill Green (1836–82). Green was an idealist philosopher, liberal political theorist, social reformer and the founding figure of the British Idealist movement. British Idealism is often attributed exclusively to the influence of Hegel, and whilst some scholars (most recently Douglas Hedley) have drawn faint parallels between Coleridge and Green, a proper account of their intellectual relationship has not been provided. This is probably because Green's access to Coleridgean ideas was indirect and second-hand: he attended Thomas Arnold's Rugby School (which Arnold reformed along Coleridgean lines) and his exposure to Coleridgean notions was bolstered by attending Balliol College, Oxford and encountering Benjamin Jowett there. This paper will elaborate on his biographical interaction with Coleridgean ideas and examine the Coleridgean themes in Green's work, concentrating on his thoughts on religion, politics and society. It will argue that Coleridge's influence can be seen to characterize Green's intellectual career.

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## **ALI AL-SAFFAR (UNIVERSITY OF LEICESTER, UK)**

### **Thomas Taylor and S. T. Coleridge: Literary and Philosophical Interaction**

The purpose of my research is to probe into the role played by Thomas Taylor's translations and publications in formulating the Romantic thought. It discusses Taylor's seminal contribution to the so-called Hellenistic revival during an era of sheer empirical dominance. The first phase of the research focuses on the reasons that alienated the key figures of Plato and Plotinus from the eighteenth-century philosophical foreground and the extents to which Taylor was successful in combating the 'delusive phantom' of the Lockean philosophy through revitalizing the mind as an active organ. Moreover, my research aims at presenting

Taylor as a significant link between the seventeenth-century Cambridge Platonists and the nineteenth century's more coherent emanation of Platonism. More importantly, reviewers believe that Taylor exhibited little interest in artistic authorship yet his contribution to the evolution of the Romantic thought is noteworthy. Thus, the significance of my research resides in its attempt to address the effects of Taylor's philosophy and printed translations on Coleridge's literary and philosophical development. Taylor's industrious efforts to revive the Greek heritage enormously influenced the young Coleridge as his imagination was emerging from a 'creative Thought' towards a more complex 'shaping spirit of imagination'. On the other hand, the research attempts to investigate into Taylor's staunch adherence to Plato's absolute archetypes and how it corresponded to Coleridge's inquisitive disposition which sought metaphysical interpretations of nature beyond the perceptual ones; an effect that ranked Taylor and his printed thoughts as Coleridge's 'darling studies'.

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### **GIOIA ANGELETTI (UNIVERSITY OF PARMA, ITALY)**

#### **'We will call it "I Carbonari"': *The Liberal*, Italy and Byron's Emancipatory Poetics**

*[Part of the themed panel 'Imprinting Anglo-Italian Relations in *The Liberal*']*

Writing to Thomas Moore about his project of a new periodical, Byron hypothesizes possible titles: 'We will call it the "Tenda Rossa" [...]. Or we will call it "Gli" or "I Carbonari" if it so please you—or any other name full of "pastime and prodigality" which you may prefer'. In his autobiography Leigh Hunt refers to the journal as an 'endeavour' to 'secure new aid on our prospects and new friends in the cause of liberty'. Drawing on critical studies by, among others, Leslie P. Pickering, W. H. Marshall and Michael Eberle-Sinatra, this paper will offer a reading of the Byron's conception of and contributions to *The Liberal* focusing on the meaning of the editorial enterprise in relation to the poet's involvement in Italian politics. In particular, Byron's literary contributions—especially epigrams on Lord Castlereagh, 'Letter to the Editor of "My grandmother's Review"', 'Southeogony' and a few minor pieces attributed to him—will be examined in the light of his initial enthusiasm and later disenchantment with the venture as evinced in the letters and journals he wrote from Italy between 1821 and 1823. Ultimately, the paper will suggest that Byron's gradual disaffection with the journal cannot be dissociated from his parallel estrangement from the Italian political situation.

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### **SERENA BAIESI (UNIVERSITY OF BOLOGNA, ITALY)**

#### **Leigh Hunt as Editor and Contributor to *The Liberal***

*[Part of the themed panel 'Imprinting Anglo-Italian Relations in *The Liberal*']*

This paper will investigate the crucial role Leigh Hunt played in the establishment and publication of *The Liberal*, the 'brilliant but ill-fated' quarterly that lasted just four issues conceived in Italy and published in London by the Hunts from 1822. Leigh Hunt was the editor and the more prolific writer of *The Liberal*, since he produced half of the articles, but Percy Shelley, Mary Shelley, Lord Byron, Charles Brown and Thomas Jefferson Hogg also contributed in a significant way. Since the journal is considered of 'fundamental significance in understanding those participating in it', I will be focusing in particular on Hunt's involvement and responsibility in this editorial project, which shifted from great enthusiasm at the

very first stage, when it was conceived by Percy Shelley, to impatience when, after the death of his friend, Hunt had to deal with a reluctant and inconstant Lord Byron and a frugal family life in Italy.

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### **JULIA BANISTER (LEEDS BECKETT UNIVERSITY, UK)**

#### ***Sanditon: Austen's Waterloo Novel***

Just days after reading Southey's 'A Poet's Pilgrimage to Waterloo' in January 1817, Jane Austen began work on a new novel: *Sanditon*. Set in a seaside town which is on the cusp of becoming the next in a line of fashionable resorts on the South coast for invalids, the unfinished *Sanditon* makes brief mention of the battle of Waterloo. In comparison to *Persuasion*, the novel begun shortly after Waterloo, the novel which turns a naval hero into a romantic one, *Sanditon* appears to be little stained by the bloody battle which ended the Napoleonic Wars. But while the setting of *Persuasion* in the false peace of 1814 ensures that the novel written soon after the battle actually sidesteps the great victory of 1815, the novel originally titled *The Brothers* confronts that victory in its concentration on masculinity and the physicality of the body. Waterloo was both a sublime victory and a grim statistical reality. The British and Prussian army lost fewer soldiers than the French, but the battle claimed 50,000 lives. Wellington earnestly lamented the high price of the victory. Even the Regent was reduced to tears by the list of casualties. While the battle and its heroes were celebrated, the bodies of the ordinary soldiers were burnt. This paper argues that to read Austen's imagining of a seaside town for the sickly is to read what John Wiltshire terms the culmination of her work on the body as a novel which refuses to bury the bodies of Waterloo.

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### **DANIELLE BARKLEY (MCGILL UNIVERSITY, CANADA)**

#### ***Beauty's Imprint: Literary Annuals as Intergeneric Spaces***

Literary annuals and giftbooks represent sites where three major kinds of Romantic printed material coexist: poetry, prose and illustration are presented side-by-side, and work together to create a thoroughly immersive reading experience. With different kinds of printed matter coexisting within their gilt-edged pages, literary annuals were tasked with bringing them into an aesthetic harmony. I will argue in this paper that literary annuals were able to achieve this project of reconciling different forms of printed matter because of the aesthetic values they espoused: namely, an emphasis on grace and beauty. Negotiating the propagation of these aesthetic values is part of the challenge of engaging critically with literary annuals as unique printed artefacts: they have long been read as pursuing these values at the expense of commitment to philosophical or intellectual projects. That is, so long as their content provided immediate pleasure on an aesthetic level, annuals did not necessarily strive for artistic provocation or ingenuity. Coupled with their deeply commercial orientation, literary annuals risk interpretation as hollow or vapid. While recent critical studies have responded by offering insightful ways of resituating literary annuals within an understanding of Romantic print culture, there has often been a reliance on a hermeneutic approach in which the apparent aesthetic commitments are unpacked to reveal annuals as sites of negotiation with power, politics and gender. I turn here instead to an investigation of the aesthetic surface as a source of value, rather than a disguising function. The very tendencies that make literary annuals suspect can also show how they were able to

provide a unique intergeneric space in which different forms of print could be productively juxtaposed.

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## **STEPHEN BASDEO (LEEDS TRINITY UNIVERSITY, UK)**

### **Robin Hood: Constructing Hero in the Eighteenth Century**

Robin Hood scholars such as Stephen Knight and James Holt are medieval historians, concerned with investigating the text and context of fifteenth-century ballads featuring the outlaw, while Stephanie Barczewski studied Robin Hood's appearance from *Ivanhoe* (1820) onwards. Consequently, as Holt has acknowledged, more research needs to be conducted into eighteenth-century representations of Robin Hood. My paper addresses this issue by examining the outlaw's appearance in eighteenth-century broadside ballads, criminal biographies, and plays. I will demonstrate that in this period Robin Hood had a variety of reputations. In *A History of the Most Noted Highwaymen* (1714) he was a cruel murderer. In ballads such as *Robin Hood and the Duke of Lancaster* (1737) the outlaw was used to satirize Robert Walpole. The representations of Robin Hood in the eighteenth century therefore correspond to the typology of thieves identified by Lincoln B. Faller in 1987: brute, buffoon and hero. I will argue that the eighteenth century was the period when the 'modern' Robin Hood was constructed. This process began when Joseph Ritson collected numerous Robin Hood ballads and published *Robin Hood: A Collection of All the Ancient Poems, Songs, and Ballads* (1795), transforming him into the noble outlaw; a social bandit who stole from the rich and gave to the poor. This image, constructed by Ritson in 1795 was further popularized by Sir Walter Scott in *Ivanhoe*, and remains with us today.

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## **JENNIE BATCHELOR (UNIVERSITY OF KENT, UK)**

### **'[H]aving gained a footing in your inclosure': The Culture of Community in *The Lady's Magazine***

*[Part of the themed panel 'Periodicals III: Situating The Lady's Magazine (1770–1818) in Romantic Print Culture']*

This paper examines the position of *The Lady's Magazine: Or Entertaining Companion for the Fair Sex* (1770–1832) in Romantic-era print culture and the scholarship that surrounds it. Aside from its extraordinary popularity and longevity, a number of ambitious claims have been made for the magazine's historical and literary importance. Chief amongst these is Edward Copeland's 1995 claim that the *Lady's* defined women's engagement with the world in the Romantic period. The argument is as seductive as it is unsubstantiated. eighteenth-century periodicalists commonly overlook the title, which emerges after the often lamented if somewhat exaggerated demise of the essay-periodical epitomized by *The Tatler* and *The Spectator*. Romanticists, meanwhile, have tended to privilege the self-professedly 'literary' magazines of the turn of the century, in which writers such as Coleridge, Hazlitt, Hunt, Lamb and Southey, well known for their work in other more canonical genres, were involved (see e.g. Klancher; Wheatley). This paper, like the Leverhulme-funded research on which it is based seeks to address this oversight by explicating how the magazine self-consciously and strategically positioned itself in relationship to the wider and highly competitive literary marketplace in which it thrived somewhat against the odds. In partic-

ular, I want to focus on one important aspect of the magazine's identity: the sense of print community the magazine established through its heavy reliance on amateur or unpaid reader contributors and which situated itself as both arbiter on and alternative to the professional literary marketplace beyond its pages.

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## **ANNIKA BAUTZ (PLYMOUTH UNIVERSITY, UK)**

### **Library as Status Symbol: Romantic Readerships, Prestige and Plymouth Public Library**

The late eighteenth and early nineteenth centuries saw a rapid increase in the number of subscription libraries in Britain. This paper focuses on the role these libraries played in shaping regional identities, using Plymouth public library as a case study to identify national trends as well as regional differences. Plymouth with its naval base had benefitted greatly from the ongoing Napoleonic wars. This new wealth enabled the founding of the library in 1810, which allowed regional Romantic readerships to access, consume, and circulate texts. The most important factor that motivated the city's wealthy men to spend their money on the new library was the prestige connected to a library of this kind. The founders' aim was to put Plymouth more firmly on the nation's cultural map. But status signified in two other ways, too: as was the case elsewhere, belonging to a subscription library raised proprietors' individual status, all the more so at Plymouth because the share price of the new institution was set at the immensely high sum of thirty guineas. However, an important feature in this new library's constitution was also the admission of lower-middle-class readers who could not pay the admittance price. The library's proprietors saw themselves as benevolent donors who enabled the region's (serious) reading. This focus on status through reading is also visible in the library's holdings: in line with subscription libraries elsewhere, Plymouth, too, emphasises its distance from circulating libraries by including very few novels and other texts that were seen as ephemeral in its early catalogues.

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## **BILL BELL (CARDIFF UNIVERSITY, UK)**

### **John Murray's Strategic Networks**

*[Part of the themed panel 'Romantic Travel Networks']*

Throughout the late eighteenth and early nineteenth century, the London firm of John Murray was to become the most prolific publisher of travel writing in the English language. The name of the firm was associated with the leading travellers and explorers of the age, not least as the publishers of Charles Darwin, Austen Henry Layard, Isabella Bird, John Franklin, David Livingstone and many others. From the early nineteenth century the Murrays cultivated a vast network of influential collaborators: booksellers, printers, publisher's readers, agents, illustrators and authors. What's more, Murrays cultivated a powerful network of associations beyond the book trade: of key importance were its intimate relationships with the Admiralty (a connection that often gave them first refusal on the most important new exploratory works), with scholarly societies (in particular the Royal Geographical Society), and in the higher echelons of London cultural life. Such an infrastructure not only had a considerable influence on Murray's travel list, but was frequently reflected in the structure of the works themselves. After setting a context for a discussion

of Murray's social and professional networks, this paper will go on to explore some of the ways in which these were manifest in the contents of the list itself and its paratextual presentation, from prefaces, dedications, and epigraphs, to footnotes and citations (what Latour, in *Science in Action* [1987], refers to as a complex game of friends and enemies). Of key importance was Murray's use of the title page as a means of advertising the various prestigious connections enjoyed by the firm, at the middle of which he positioned his most influential works. Even the authorial name, so often overlooked by scholars, bore within it traces of the symbolic sociability through which the firm's relations with its authors and literary advisors were situated.

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### **ALEX BENCHIMOL (UNIVERSITY OF GLASGOW, UK)**

#### **'Let Scotland flourish by the printing of the word': Print, Civic Enlightenment and National Improvement in *The Glasgow Advertiser***

*[Part of the themed panel 'Scottish Romanticism in Print and Manuscript']*

This paper will explore the interlocking civic, regional, national and international imperatives animating *The Glasgow Advertiser*, founded in 1783, examining in particular how the newspaper attempted to re-imagine—through its editorial mission and print identity—Glasgow's status as a centre of cultural production in late eighteenth-century Scotland, and a key intelligence hub for the expansion of Scottish trade internationally. The paper seeks to map how the *Advertiser's* first editor/publisher, the transplanted Edinburgh printer John Mennons, framed the newspaper's self-declared print mission of 'informing and instructing his fellow citizens' as a local and regional challenge to the Scottish capital's dominance of the nation's publishing industry and press. Through this mission, the paper will argue, Mennons sought to recalibrate Scotland's national print identity via Glasgow's emerging status as a trading and manufacturing metropolis, projecting the city's thriving commercial culture in the *Advertiser* as an alternative expression of national enlightenment against Edinburgh's elite institutional model, rooted in civic initiative, expanding networks of commerce, and pragmatic aims for material, cultural, and intellectual improvement. The tensions and perceived asymmetries manifest in this late eighteenth-century print rivalry of Glasgow and Edinburgh, the paper argues, echo those between the Scottish and English press in the first half of the eighteenth century, and the *Advertiser's* mission will be used as a case study for Glasgow's explicitly aspirational and commercially-minded print culture, mirroring Scotland's periodical pragmatism from earlier in the century, devoted above all to 'the PROSPERITY OF SCOTLAND', as declared by *The Scots Magazine* in 1739.

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### **NORBERT BESCH (GERMANY)**

#### **Gothic Horror at the Doorstep: Or, the Strange Case of Isabella Kelly's Britishness**

Scottish gothic novelist Isabella Kelly enjoys a unique place among the many gothic writers of the eighteenth and nineteenth centuries for her departure from established patterns. While myriads of writers focused on Italy and Spain as southern European countries and their Catholic faith with its wicked and lecherous monks, bigoted and sexually depraved abbesses persecuting and torturing the innocent, Isabella Kelly followed a different path and faithfully and exclusively chose British settings thus disclosing that British citizens



could be just as vicious and immoral as their Mediterranean counterparts. In all her nine novels (from *Madeline or The Castle of Montgomery* [1794] to *The Secret* [1805]), she skilfully transplants all the gothic paraphernalia into the British Isles and diverse locations such as the remote and windswept Hebrides and wild Scottish Highlands with Macbethian hags and a superstitious peasantry, the forlorn abbeys of North Wales and the sordid streets of London and the snares of the metropolis. In addition, Kelly expanded her subject matter far beyond that of the customary gothic novel and in her sharp denunciation of a hypocritical society she weaves unvarnished tales that include brothels and prostitutes, rape and adultery, stifled babies and sex in a convent. Her transgression of boundaries and violation of the code of propriety with outspoken descriptions of scenes which were deemed improper in the early nineteenth century reveal an often idiosyncratic approach. In this light, Scottish gothic novelist Isabella Kelly must be seen as an unusual author with a perfect blend of British settings and a dimension to the gothic which we do not find in most other female novelists or in the even more familiar works of her canonical contemporaries.

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### **GEOFF BIL (UNIVERSITY OF BRITISH COLUMBIA, CANADA)**

#### **'Far beyond Language!' Colonial Botany, Indigenous Knowledge and Romantic Print Culture**

That Romantic botanists tended to view the systematizing, disenchanting aspects of Enlightenment epistemology in a critical light is well known. What has been less thoroughly explored, however, is the relationship between Romanticism and indigenous knowledge. One reason for this omission, I suggest, is that historians of botany have formed a more or less totalizing impression of the discipline's imperial significance from the predominance of Linnaean binomial species names in published botanical writings. My analysis, on the other hand, contrasts the marginality of indigenous plant names in published texts with their far greater prominence in unpublished materials. Given this discrepancy, I argue for a figurative interpretation of indigenous plant names in early to mid-nineteenth-century Romantic botanical writings, as implicit gestures toward knowledge-making floral and cultural domains beyond the printed text. By extension, the limited—albeit suggestive and strategic—placement of indigenous plant names underscores the colonial botanist's position as an expert, almost occult intermediary between European cultural words and indigenous natural worlds. I examine this tendency in two mid-nineteenth-century Romantic botanists: William Colenso in New Zealand, and Berthold Seemann, who collected plants in Fiji, Hawai'i, Panama and elsewhere. My intention is threefold: to contrast the botanists' print personas with their assumed private domains of mystery and expertise; to augment a growing scholarly awareness of indigenous knowledge-making contributions to imperial botany; and finally, to reflect on Romantic natural history's self-reflective, critical stance toward its own writerly containment.

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NAOMI BILLINGSLEY (UNIVERSITY OF MANCHESTER, UK)

Blake's Struggle 'drawing' Young's 'dire steel': From Watercolour to Print

[Part of the themed panel 'Romantic Illustration I: Landscapes and Legacies']

This paper examines one of William Blake's illustrations to Edward Young's *Night Thoughts* (c. 1795–7): NT121 / 34E which depicts Christ as the Man of Sorrows, illustrating line 173 of Night IV: 'Draw the dire steel? Ah no! the dreadful blessing.' In Night IV, Young presents a reflection upon and celebration of the cross, a theme which sat ill with Blake's rejection of the doctrine of the Atonement. Blake's illustrations to Night IV negotiate this problem in a variety of ways: some avoid Young's crucifixion imagery altogether; others relocate Christ's saving action to other aspects of his ministry; still others illustrate the literal sense of metaphors without pointing to their application in the text. However, in NT121 / 34E, Blake picks up on and illustrates Young's line about the nails of the crucifixion. This paper examines the meaning and evolution of that design, which underwent significant revisions between the watercolour drawing and the published engraving—evidenced by the proof engravings which survive in the *Four Zoas* manuscript. I will argue that the development of the design reflects Blake's theological struggle with Young's celebration of the crucifixion, and that this moment can be placed within a broader attempt by Blake to grapple with the meaning of this central event for Christianity. My argument draws on key details in the iconography of the design, including how Blake exploits the unusual format of these illustrations (in wide margins surrounding the text) to imprint his own theology upon the design.

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CATHERINE BOYLE (LONDON SOUTH BANK UNIVERSITY, UK)

'Thou imagest my life': *Alastor* and Print Sources

This paper explores Percy Bysshe Shelley's collection of poems written in the wake of Waterloo in late 1815, *Alastor; or, the Spirit of Solitude: And Other Poems*. It takes up the theme of imprints by asking what Shelley's choice of printer for this, his first public collection of poetry, tells us about his poetic and political practice. Poems such as *Alastor* itself, 'Feelings of a Republican on the Fall of Bonaparte' (one of Shelley's most accomplished political sonnets) and 'A Summer-Evening Churchyard, Lechlade, Gloucestershire' will be discussed in relation to the collection's printing history. Samuel Hamilton, based in Weybridge, printed this collection and Leigh Hunt's 1815 edition of *The Feast of the Poets*, with other pieces in verse. *Alastor* and the other poems can be read in two ways. First, Samuel Hamilton's links to a liberal network with its roots in the politics of the 1790s are explored, and then *Alastor* and other poems are re-read in terms of what this liberal network might tell us about Shelley's well-documented preoccupation in *Alastor* with the politics and poetry of the 1790s, as represented in the works of William Wordsworth and Samuel Taylor Coleridge. Samuel Hamilton's location upriver in Weybridge is also relevant to a discussion of the poems. In *Alastor*, the river represents both a physical and symbolic journey, whereas the churchyard poem is located at the source of the Thames.

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**MAXINE BRANAGH (UNIVERSITY OF STIRLING, UK)**

**Romantic Literature and Childhood Reading Practices at the Royal High School of Edinburgh**

Towards the end of the eighteenth and beginning of the nineteenth centuries, educational practice at one of Edinburgh's largest schools was shifting from a curriculum based around the Classics to one which would better prepare pupils for a modern career in a post-Enlightenment Scotland. At the same time, the library catalogue of the Royal High School of Edinburgh demonstrates a noticeable shift in the number and type of books available for these same boys. This paper argues that the material culture of the school, in the form of library books purchased for pupil use, is reflective of, not only a changing curriculum, but also a specific literary movement. By examining archival evidence related to the school library it can be seen that there is a distinct movement towards the purchasing of novels by Scottish and English Romantic writers, at the beginning of the nineteenth century. This paper argues that the analysis of the available reading materials at the Royal High School provides insight into the educational, and wider societal, anxieties of the Romantic period. The source material includes minutes from governors' meetings, library catalogues and borrowers' records. This paper will examine this evidence in order to shed light on the particular reading experiences of a set of pupils in Edinburgh during the Romantic period. By examining the reading practice of these children, it is possible to ascertain the extent to which the literary movement we now call Romanticism impacted on the everyday experiences of Scottish children.

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**ALEX BROADHEAD (UNIVERSITY OF LIVERPOOL, UK)**

**Alternate History and Romantic Historiography**

Since the publication of Hawthorne's 'P.'s Correspondence' in 1845, the lives of the British Romantic poets have provided a consistent source of speculation for authors of alternate history. Hawthorne's tale—the first sustained alternate history in English—imagines a world in which Keats and Byron did not die prematurely but instead lived to become a haunted recluse and a political turncoat respectively. Among the many subsequent works which have recontextualized the romantics in timelines other than our own are those of G. M. Trevelyan (1907), Elinor Wylie (1926), Harold Nicolson (1931), William Gibson and Bruce Sterling (1990), Orson Scott Card (1987– ) and Susanna Clark (2004). To date, alternate history has tended to be read as an offshoot of postmodernist fiction. But the popularity of the romantics for writers working in this genre suggests that its roots go back further. In this paper, which focuses on 'P.'s Correspondence,' Card's *Seventh Son* (1987) and Andrew Motion's *The Invention of Dr Cake* (2003), I propose that the Byrons and Blakes of alternate history are avatars of a hybrid form of historical imagination: one that is simultaneously (but not unproblematically) Romantic and postmodern. In the respect that these works draw attention to the constructedness of received narratives surrounding the lives of the romantics, they presuppose a postmodern understanding of biography and history. Yet in their sensitivity to the rich symbolic subtexts of biographical and historical narratives (factual and counterfactual), the works follow the lead of Coleridge and Keats. For this reason, they constitute intriguing and valuable examples of the complex ways in which romantic historiography continues to inform genre fiction.

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**RHONA BROWN (UNIVERSITY OF GLASGOW, UK)**

**'Native Fire' and 'Wild Graces': Responses to Robert Burns in the Scottish Periodical Press, 1786–96**

*[Part of the themed panel 'Robert Burns in the Twenty-First Century: Texts']*

This paper will explore responses to the life, character and work of Robert Burns in the Scottish periodical press, from the beginnings of his fame in 1786–7 with the Kilmarnock and Edinburgh editions through to responses to his death in 1796. It will examine poetic tributes and epistles to Burns, written before and after his death; anecdotes and written accounts of his character by friends and strangers; reviews of his work and advertisements of his publications to ascertain contemporary popular opinions of the 'Scotland's bard'.

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**PAOLO BUGLIANI (UNIVERSITY OF PISA, ITALY)**

**Charles Lamb's Elizabethanizing: Forgery or Ventriloquistic Impersonation?**

My paper aims at a re-evaluation of Charles Lamb's 'Curious Fragments', which have received little if no attention in the field of Romantic Studies. Yet these specimens provide a significant example of a particular attitude on the part of the author, which E. V. Lucas has labelled as 'Elizabethanizing'. In 'Curious Fragments', as well as in the tragedy *John Woodvil* and the *Falstaff Letters*, Lamb enacted a 'literary' approximation with some of the authors he cherished most, namely Robert Burton and Thomas Browne. Unlike the notorious 'forger poets', though, Lamb did not seek to actually present these extracts as authentic. The literary process he enacted is rather that of Impersonation, which Carl Klaus has pointed to as the main and most interesting feature of the personal essay. My argument's ultimate goal is that of underlining the essayistic features of the 'Curious Fragments', in order to discuss the intimate, almost delicate, interrelation between Lamb and the Literature of the Early Modern Period. On one level, my analysis will focus on stylistic features, such as archaisms in spelling, morphological and lexical peculiarities. Yet from a historical perspective the prominence of these stylistic features will be re-evaluated, since, I argue, the main aim of the author is not of convincing, or deceiving the reader, but to create a distinctive voice, a sort of ventriloquizing that allows Lamb to demonstrate his debt to the prose masters of the Early Modern Period.

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**EMMA BUTCHER (UNIVERSITY OF HULL, UK)**

**The Romantic Imprint of the Napoleonic Wars on the Early Writings of Charlotte and Branwell Brontë**

Growing up in a post-war age, Charlotte and Branwell Brontë's juvenilia offer a child's perspective on a nation recovering from large-scale conflict. The siblings' absorption of various Romantic, war-based periodicals and canonical texts meant that their younger lives were permeated with reminiscences of the Napoleonic wars, their legacy permeating the chronicles of their imaginary kingdoms, Glass Town and Angria. The rise of the Romantic military memoir, of which tales such as *The Subaltern* (1825) and Malcolm's *Tales of Field and Flood* (1829) were read by Charlotte and Branwell, transmogrified war's landscape and battle into exciting, masculine travel narratives, whilst writers such as Walter Scott fur-

nished the young siblings with imagery of sweeping battle scenes. This paper will examine the Romantic imprint of the Napoleonic Wars on the Brontës' early creativity. Their fantasy kingdoms, based around the rival figureheads, the Duke of Wellington and Napoleon Bonaparte, reanimate the 'picturesque' elements of war in an era where the golden days of the army were thought to be over. I aim to establish Charlotte and Branwell's juvenilia as important, Romantic reflections of war, the siblings participating in an identifiable and important cultural movement that sought to evaluate and reimagine the historical legacy of war through the literary—in this case childhood—imagination.

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**LUISA CALÈ (BIRKBECK, UNIVERSITY OF LONDON, UK)**

**The Disordered Book: *Night Thoughts* Proofs in Blake's *Vala Manuscript***

[Part of the themed panel 'Blake's Books']

This paper explores proofs as a surface of manuscript inscription. Freed from the teleologies of print, from the book's paratext, and the sequential order of the text, proofs open up alternative orders of composition. William Blake's engagement with Edward Young's *Night Thoughts* involved three kinds of material text. First, the publisher Richard Edwards provided an extra-illustrated book assembled by mounting pages disbound from the original editions in separate *Nights* on folio sheets, which Blake illustrated with 537 watercolours in the margins. From this preparatory book, forty-three designs were engraved and published by Edwards in an edition of the first four *Nights* (1797); finally Blake recycled proofs of these engravings in the *Vala Manuscript*. Each book format stages conflicts between letterpress, print and manuscript, as well as between text and illustration. Unlike the illuminated books and their promise of a uniform aesthetic through 'a method that combines the painter and the poet', Blake's engagements with *Night Thoughts* exhibit a 'composite art' that dwells on the separation of media and the subversive possibilities of the book as a material support. Following the alternative sequences in which Blake repositions the 1797 engravings in the manuscript, this paper explores the economy of manuscript after print. From asterisks to marginalia to epic scale rewritings, I will track the spaces of composition Blake obtained by dislocating and reinscribing pages from the 1797 edition, and the shifting or alternative visual and verbal anchorings of engravings in the changing book formats Blake envisioned in the palimpsest that incorporated *Night Thoughts* into *Vala*.

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**JULIA S. CARLSON (UNIVERSITY OF CINCINNATI, US)**

**Tangible Print: Reading Romantic Maps, Nature and Nation**

This paper examines poetic configurations of tactility as a mode of knowledge in the context of Romantic-era embossed printing systems (ancestors of Braille). I focus in particular on the tactile map as a means of incorporating previously excluded classes of readers into the national and international sphere of print. 'Tangible literature' is an 'antidote', according to James Gall, to the 'Nature' that is a 'perfect bland' to people born deaf, dumb and blind. According to blind poet Thomas Blacklock, embossed maps played a vital role in the process of allowing blind children to imagine themselves as national and European citizens. Translating French educator Valentin Haüy, he writes,

We trace the rivers to their source,  
Of stars we calculate the course;  
From Europe to th'Atlantic shore,  
Successive journeys we pursue,  
Thanks to the hand, whose prudence due,  
Guides us in Geographic lore.

I will compare Blacklock and Haiyü's configuration of tactile maps to the configuration of mapping and tactility in Coleridge and Wordsworth. In *The Excursion*, I argue, the figure of the map, of blind philosopher John Gough, and of 'reading' nature by touch are related configurations of what Wordsworth announces as the poet's task:

No floweret blooms  
Throughout the lofty range of these rough hills  
Or in the woods, that could from him conceal  
Its birth-place; none whose figure did not live  
Upon his touch [...] (VII.515–19)

The 'Poet' communicates the patterns, pulsations, and rhythms of the national landscape so as to incorporate readers within it.

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## **JEFFREY CASS (UNIVERSITY OF HOUSTON-VICTORIA, US)**

### **Dangerous Imprinting: Orientalism in *The Missionary***

In 'Feminizing the Feminine', Balachandra Rajan details the importance of Sydney Owenson's indebtedness to John Milton. 'Few writers remember Milton as vividly and thoughtfully as Owenson', Rajan writes, 'Her response to *Paradise Lost* is consistently both an invocation and a critique'. Like Mary Shelley, Maria Edgeworth, Charlotte Dacre and Charlotte Brontë, Owenson reveals an unsettled relationship to the epic poet. She appropriates crucial themes from *Paradise Lost*—the submission and disobedience to established hierarchies, the management and invasion of Edenic space, the consequences of deviation from ideological norms, and the catastrophic competition of contending imperialisms. Nevertheless, Owenson also critically examines these issues through a parallel appropriation of Orientalist discourse, particularly in her dramatic representation of Hilarion and Luxima, the Catholic missionary and the Hindu priestess, whose intense relationship forms the heart of Owenson's work. This dual appropriation 'is a prolixity instead of order, wayward passion and wild extravagance instead of purposive reason, and serpentine Oriental deceitfulness instead of straightforward Western candour'. Owenson thus intertwines Miltonic and Orientalist discourses, deliberately matching up the 'purposive' and commanding Europe of Hilarion with the hyper-feminized India of Luxima. As Mary Louise Pratt rightly argues, however, '“cultural harmony through romance” always breaks down'. Predictably, Owenson's looming union of Hilarion and Luxima exacerbates competing political and religious interests, suggesting that the case of Hilarion and Luxima points to the necessity of dangerous union if cultural exchange is not always to signify colonizing superiority and competitive advantage.

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**JAMIE CASTELL (CARDIFF UNIVERSITY, UK)**

**'Not useless do I deem / These quiet sympathies with things': Politics and Nature in Drafting around 'The Ruined Cottage'**

*[Part of the themed panel 'Wordsworth']*

In drafting following an early version of 'The Ruined Cottage' in DC MS. 16, Wordsworth writes that 'Not useless do I deem / These quiet sympathies with things that hold / An inarticulate language'. These lines (and similar ones in DC MS. 17 and the Alfoxden Notebook) eventually form part of the Wanderer's correction to despondency in Book IV of *The Excursion* and sit alongside lines with related preoccupations that contribute to *The Prelude*. This paper will focus on the importance of seeking 'objects of a kindred love / In fellow-natures' through a series of compositional stages of Wordsworth's writing. In the process, it will pay careful attention to Wordsworth's lexical and rhetorical choices: for example, the double negatives and language of utilitarianism and political economy deployed in 'not useless do I deem' and a corresponding phrase 'I deem not profitless' in associated drafting. My paper will attempt to extend conventional critical understandings of the centrality of nonhuman nature to Wordsworth's conception of politics by juxtaposing his verse with more recent philosophical approaches to nonhuman objects (including Bruno Latour, Timothy Morton and Levi Bryant). Simultaneously, it will demonstrate the difference between Wordsworth's poetic thinking and their largely flat ontologies, while also showing the indebtedness of such contemporary work to thinking found in Romantic poetry.

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**MARY CHADWICK (ABERYSTWYTH UNIVERSITY, UK)**

**Felicia Browne Hemans: Writing from Wales in Manuscript and for Print**

Felicia Browne Hemans (1793–1835) was one of the most widely-read poets of the nineteenth century. Her work has recently been recovered by literary critics but her manuscripts remain under researched. The poems and letters sent between members of the Browne family and their patron Matthew Nicholson, have drawn critical attention, centring on the processes by which Hemans and her mother got the young poet's work into print at the beginning of her career. In examining Hemans' experiences of early nineteenth-century manuscript cultures, I draw on the Nicholson collection but also on other poetry written by and to Hemans, which, to my knowledge, did not appear in print. These poems deal with the same themes found throughout Hemans' body of work: domesticity, female authorship and publication, and her use of her military relatives and ostensibly secluded life in north Wales to enable her comments on political and patriotic topics. My central focus is an unpublished poem 'The Charms of Llewesog', a celebration of female authority and creativity. I read it in the contexts of the production of Hemans' collection *The Domestic Affections* (1812), poetic responses written by her readers, and work by Katherine Philips whose experiences of writing from Wales in manuscript and for print can be seen to anticipate Hemans'. Hemans' work blurs the boundaries which form our understandings of private and public, Romantic manuscript and print cultures and Wales, England and Britain. Focusing on her experiences of manuscript circulation adds an important dimension to our understanding of her life, her work and her reception.

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**SUE CHAPLIN (LEEDS BECKETT UNIVERSITY, UK)**

**Re-Visioning the Sacred Text: Femininity, Authority and Authorship in Hannah More's *Sacred Dramas***

The ambiguous status and public self-presentation of Hannah More as a late eighteenth-century woman of letters exemplifies the conflicted position of women within early Romantic economies of textual production and consumption. More's work across a range of genres displays an overt support of patriarchy, and of woman's place within it, that undermines the logic of her own position as a female intellectual and political commentator. It is also possible to discern in the work of this writer, however, evidence of what Adrienne Rich terms textual 'Re-vision—the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction'. Hannah More's *Sacred Dramas* (1782) have not received a great deal of scholarly attention, yet I argue that they do provide an instance of 're-visioning'; they constitute a series of critical interventions into old texts—the texts of scripture—that offer a radical re-conceptualization of feminine authority and authorship. Whilst the intention here is not to attempt to reclaim Hannah More for feminism, the *Sacred Dramas* nevertheless complicate representations of More as a dutiful daughter who repudiates the female voice in favour of the social, spiritual and literary authority of patriarchy.

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**LI-CHING CHEN (NATIONAL UNIVERSITY OF KAOHSIUNG, TAIWAN)**

**'This eccentric step': Mary Hays's Resolution and Independence**

In her correspondence with William Godwin (1756–1836) dated 13 October 1795, Mary Hays (1759–1843) reflected on her widely opposed decision on moving into lodgings at Kirby Street, Hatton Garden, and termed this significant milestone on the road to her independence 'this eccentric step.' Among the many benefits which she meditated would derive from her living on her own, Hays specified that she could acquire 'satisfaction in the idea of being free' and gratify her desire of strengthening her mind by standing alone. With an annuity of £70 left to her by her father, Hays still had to take up literary employments and in two instances, to run a school, or to work as a school mistress, to augment her income in order to secure her hard-won independence. Living alone, but not quite alone, from time to time, Hays was called upon to attend to the needs of her friends and family. As Eleanor Ty observes, the question of female economic independence stands as one of Mary Hays's life-long concerns. Pecuniary issues are, indeed, constantly raised throughout her writings—personal, fictional, educational, as well as political—wherein Hays provides life testimony to and illustrates the unpropitious circumstances women confront when seeking their independence, as well as remarks on customarily unjust distribution of fortune between men and women. This paper will first explore the factors that stimulated Mary Hays's resolution to come out from parental shelter and face life's contingencies on her own. Drawing on the accounts on independence and monetary matters extracted from her writings, it will further examine how Hays supported the significant few and bore the general felicity of the female sex at heart as she moved along the stages of her career. It will argue that buttressed by the income from her literary exertions, Hays's independence was both beneficial and beneficent, for while it advanced the circumstances of her own self, as well as of her needy family members and friends, it also helped inculcate in women notions of gender equality and aimed at ultimately promoting the welfare of the female sex. In the





end, this paper will conclude that Hays's persistence in exercising her talents for the cause of women rewarded her with 'the dignity of independence', which renders bearable all the tribulations accompanying it.

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**SUSAN CIVALE (CANTERBURY CHRIST CHURCH UNIVERSITY, UK)**

**Falkland's Victorian Legacy: Caroline Clive's Revision of the Godwinian Gentleman-Murderer in *Paul Ferroll* (1855)**

William Godwin's *Caleb Williams* (1794) provides a critique of the English social order through the adventure tale of Caleb, a secretary who discovers the secret crimes of his genteel employer, Ferdinando Falkland. At once political and psychological, the novel indicts the injustice and oppression of contemporary social institutions. Caleb Williams is often identified as the first novel of detection, though the novel demonstrates that detective work and the ethos of 'policing' undermine the values of sincerity and openness that lead to social progress. Still, Godwin's novel is a Romantic forerunner of nineteenth-century crime and detective fiction and a direct influence on later purveyors of these genres such as Edward Bulwer Lytton and Edgar Allan Poe. Caroline Clive's *Paul Ferroll* (1855), a little-known Victorian crime novel, also owes a debt to Godwin. In the eponymous Paul Ferroll, Clive draws on—but also reworks—Godwin's gentleman murderer. Like Falkland, Ferroll is a respected member of the landed gentry, but his reputation for benevolence and integrity masks his true identity as a cold-blooded killer. Clive and Godwin both experiment with styles of narration that create suspense and allow for chilling psychological portraits of the villain—hero. However, with no 'detective' character, and only a canny narrator who colludes with her criminal protagonist, Clive shifts the responsibility for detection onto the reader. Moreover, although both novels indict the operative class hierarchy, Clive's (anti)hero eventually goes free. Her refashioning of Falkland thus continues Godwin's political critique whilst also destabilizing many of his ideals, social and literary. This paper explores the uncharted link between *Caleb Williams* and *Paul Ferroll*, arguing for the vitality of Godwin's legacy in the Victorian period.

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**KOENRAAD CLAES (UNIVERSITY OF KENT, UK)**

**'So particularly involved': A Prosopographical Sketch of a Controversy in *The Lady's Magazine***

*[Part of the themed panel 'Periodicals III: Situating The Lady's Magazine (1770–1818) in Romantic Print Culture']*

As mentioned above, one of the ways in which *The Lady's Magazine* stands out among other periodicals of its kind is the extent to which it relied on unsolicited copy submitted by its readers. Throughout its long run, the magazine featured a great number of loyal unpaid contributors who delivered material in various textual genres, ranging from both belles-lettres contributions to opinion pieces on topical issues, as well as several kinds of challenging riddles to which other readers' solutions would later be printed. These contributions are usually pseudonymous, and the non-professional background of their authors makes them particularly hard to attribute with any degree of certainty. However, because of the hints to the authors' *habitus* that they do contain, and the patterns of interaction

which are established between individual authors, a meticulous contextual reading may still reveal a lot of useful information on the magazine's wide readership. An excellent case study for such a so-called 'prosopographical' approach is a 1789 controversy between a number of reader-contributors on the assessment of a contentious couplet by Pope, being the well-known 'Men, some to Bus'ness, some to Pleasure take / but ev'ry Woman is at heart a Rake', which incidentally would soon also be discussed by Mary Wollstonecraft in her *Vindication of the Rights of Women*. Suggested as a topic of discussion by a self-declared 'young correspondent' in the belief that it would prove beneficial 'to allow the readers attaining a proper way of uttering [their] sentiments [...] a frequent opportunity of publicly disclosing them', the ensuing heated exchange of opinions reveals a lot about the diversity of the magazine's readership, and offers insights on the different views on gender as well as on Augustan poetry that were current in late eighteenth-century Britain. This paper will elaborate social and ideological profiles for the different participants in this small-scale controversy, along the way suggesting research methodologies that may be of interest to scholars working on other periodicals of this period.

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### **EMMA CLERY (UNIVERSITY OF SOUTHAMPTON, UK)**

#### **Was It Necessary to Defeat Napoleon? Anna Letitia Barbauld and the Friends of Peace**

This paper is a tribute to Samuel Whitbread MP, who courageously maintained the anti-war argument in the House of Commons after the death of Charles James Fox in 1807, and committed suicide in July 1815. Whitbread led 'the Mountain', the radical minority in the Whig party, and delivered numerous speeches presenting the case for a negotiated peace; the record of one impassioned speech from 1808, in which he declared 'I deny the insane proposition that peace is more dangerous than war', takes up fifty columns in Hansard. His arch-enemy George Canning referred to these orations as his 'annual exhibition'. In 1812 Whitbread united with the brilliant ideologue of the *Edinburgh Review* Henry Brougham, newly elected to Parliament, to bring about the greatest coup of the Friends of Peace, the repeal of Britain's system of trade blockades, a mode of warfare through economic damage. Brougham brought to the campaign innovative techniques for mobilizing public opinion through the press alongside petitioning, in order to put pressure from 'out of doors' on parliamentary decision-making. I suggest that Anna Letitia Barbauld's controversial poem *Eighteen Hundred and Eleven* was part of the co-ordinated peace effort. This was a moment in which negotiated peace became a genuinely popular cause, and was seen as an achievable aim. A survey of speeches and writings by Whitbread, Brougham, Barbauld and William Roscoe, among others over these years reveals a string of lost opportunities any of which could have changed the course of events, and left Wellington a footnote in the history books. To mark the battle of Waterloo in this anniversary year as if it were an historical inevitability is simply obtuse. We should be re-examining the failure of Britain, and France, to achieve lasting peace between 1793 and 1815, and acknowledging those who struggled against the 'War Demon'. It was a struggle with political and cultural dimensions, and this paper seeks to establish the Romantic-era peace movement as an important instance of the radical efficacy of print beyond the 1790s, through a period that has been neglected by most scholars of the revolution debate and its legacy.

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LUCY COGAN (QUEEN'S UNIVERSITY BELFAST, UK)

**Intertextual and Paratextual Positioning in Popular Fiction: Charlotte Dacre's  
*Confessions of the Nun of St Omer* (1805)**

Charlotte Dacre's first novel, *Confessions of the Nun of St Omer*, displays its multiple lines of inheritance with little subtlety. The work was first published in 1805 under the pen-name 'Rosa Matilda', an allusion both to the sensual Della Cruscan school of poetry and to the demonic seductress of Matthew Lewis' notorious 1796 novel *The Monk*. To underscore the connection, Dacre dedicated her work to Lewis in an effusive preface. Yet, while the novel was clearly designed to appeal to a broad readership hungry for scandal and titillation, the work also shows a surprising depth of engagement with the philosophical ideals that had inspired reformists and radicals in the 1790s. Moreover, it bears a clear debt to Rousseau's confessional mode and Diderot's *The Nun*. In terms of its genre, *Confessions* is perhaps best described as a gothic novel, although it eschews the supernatural and has many features of a novel of sensibility. However, in spite of its conservative narrative agenda the work rejects the socially acceptable example set by novelists like Ann Radcliffe in favour of an exploration of the struggle between virtue and desire in a manner similar to Mary Wollstonecraft's *Maria; or, the Wrongs of Women* (1798). The novel tells the story of Cazire, the wilful and spoiled daughter of a dissolute nobleman. Naturally blessed with beauty and intelligence, Cazire indulges in her taste for 'romance' novels that warp her understanding of the world and inculcate in her a predilection for fantasy over reality. Thus, Dacre invokes the familiar eighteenth- and early nineteenth-century theme of the harmful effects of novels and romances on impressionable young people, responding to Wollstonecraft even as she rejects her politics. This paper will explore how Dacre's use of paratextual and intertextual references in *Confessions* invokes and blends together the populist, sensationalist and politically inflected literature of the last decades of the eighteenth century. Indeed, *Confessions* demonstrates how the popular fiction of the early nineteenth century absorbed, commercialized and repackaged the cultural upheaval that had roiled Britain in the 1790s.

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BENJAMIN COLBERT (UNIVERSITY OF WOLVERHAMPTON, UK)

**British Women's Travel Writing, 1780–1840: Communities of Authorship**

[Part of the themed panel 'Romantic Travel Networks']

In 1821, a young Swiss, Louise Demont, chief witness for the King's counsel in the divorce trial of Queen Caroline, was named on the title page as the author of a travel book by its compiler and translator, Edgar Garston, himself the Queen's official translator during the same trial. The translation, *Journal of the Visit of Her Majesty the Queen, to Tunis, Greece, and Palestine*, was followed in a matter of days by its French original, Garston this time appearing as its editor, and was incorporated without acknowledgment soon after into another servant's-eye view of the Queen's travels attributed to John Adolphus, *Voyages and Travels of Her Majesty, Caroline Queen of Great Britain [...] By One of Her Majesty's Suite* (1821). The publications were part of a campaign to rehabilitate the Queen's reputation extending beyond her successful defence, giving substance to the voyages that were treated symbolically by a wider field of satirists and pamphleteers in 1820, not least Hone and Cruikshank (e.g. 'The Embarkation' in *The Queen's Matrimonial Ladder*). But what avenues run from Garston's translations of Demont's testimonies to his representation of her as a

travel writer, and how far do the bibliographical circles expanding around Demont's text extend? Was Demont a conscious part of this post-trial community of authorship, or a pawn? How do these rare examples of servant-class travel writings function in the wider political debate surrounding the divorce crisis and its aftermath? The case of Demont/Garston not only raises these important questions, but is also one of the many collaborative relationships—in the broadest sense of the phrase—that come into focus thanks to the *Database of Women's Travel Writing, 1780–1840*, launched in July 2014. In at least fifty-two of the 195 books listed in the database (or 27 per cent of the total), women appear in the roles of co-authors, contributors, illustrators, letterpress writers, editors, abridgers, or are themselves the (sometimes posthumous) subjects of editors, translators and plagiarists. This paper will investigate both the larger patterns of and reasons for such collaboration, while, using the example of Demont and other case studies as time allows, considering the extent to which women's travel writings position themselves or are positioned within domestic, political, scientific and aesthetic networks of reading and reception.

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### **MARY-ANN CONSTANTINE (CAWCS, UNIVERSITY OF WALES, UK)**

#### **'Somewhat of a mercenary showman': Thomas Johnes and the Spectacle of Hafod**

*[Part of the themed panel 'From Footprints to Imprints: Curious Travellers in Wales and Scotland']*

When J. T. Barber visited the grounds and mansion of Hafod in the Ystwyth Valley in 1803 he complained, on being expected to tip the gardener and housekeeper for a guided tour, that there was 'something very unworthy in great men allowing their servants to exact the sums that they do from the spectators of their grandeur'. This paper explores the notion of 'showmanship' and performance in relation to the picturesque and to early tourism. It focuses on Thomas Johnes's remarkable creation, over decades, of the walks and gardens at Hafod, which, with nearby Devil's Bridge, became one of the principal attractions of mid-Wales—an area far less popular with visitors than Snowdonia in the north or the Wye Valley in the south. By the 1790s, few travellers approached Hafod without being in some sense 'primed' for the experience through texts and printed views: this paper considers the highly mediated and managed nature of their encounters with a place famed for preserving its 'original wildness'.

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### **JEFF COWTON (WORDSWORTH TRUST, UK)**

#### **'Mimicking the texture of thought': What Can We Learn from Manuscripts of an Author at the Wordsworth Trust?**

*[Part of the themed panel ' "Mimicking the texture of thought": What Can We Learn from Manuscripts of an Author at the Wordsworth Trust?']*

The Wordsworth Trust takes Wordsworth's own words from his 1807 letter to Lady Beaumont as a starting point for its interpretation and learning activities. We seek to enable and encourage people of all ages, interests and backgrounds to benefit from the works of the Romantic writers and artists through activities in Grasmere and elsewhere. Learning about Wordsworth in Grasmere can be a very special experience—a combination of words written in this very place and about this place; the poet's home and garden; the surrounding

Lake District landscape, and original two-hundred-year-old manuscripts. In working with student groups, we seek to combine all elements into an immersive experience that can, for some, be life changing. This paper will briefly introduce the Trust and its collections to provide context for the other three papers; it will then look at ways in which we use manuscripts and books to encourage students to experience such artefacts as things that were created, owned and cherished by real people doing ordinary, and sometimes extraordinary, things.

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### **JOSEPH CRAWFORD (UNIVERSITY OF EXETER, UK)**

#### **'Literary men are an irritable race': Madden's *Infirmities of Genius* in Context**

In 1833, the Irish doctor Richard Madden published *The Infirmities of Genius*: a book which attempted to explain why great artists—and especially great poets—tended to be such peculiar people. With his eye firmly on the recent controversies over the scandalous lives and early deaths of Byron and Shelley, Madden laid out a medical theory which purported to account for the strange behaviour of such 'wayward sons of genius' in purely physiological terms: the writing of poetry, he explained, wore out both the nerves and the brain, predisposing poets to all manner of mental and physical ailments and leading them to resort to alcohol and laudanum as forms of self-medication, with the sad result that great poets (by his calculation) died on average a full eighteen years younger than great natural philosophers. As a result, he insisted that the people who were best equipped to understand poets were not writers, critics or moralists, but doctors; and he strongly implied that if only Byron or Cowper had employed a suitably competent physician, such as himself, they might have had much longer lives and much more productive literary careers. In this paper, I aim to place Madden's book within the context of contemporary medical thought, discussing how the notoriety of the Romantics had, by the 1830s, allowed poets to be considered alongside criminals and drunkards as people whose unusual behaviour was best understood in medical terms, and whose treatment was best left in the hands of the medical profession.

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### **NORA CROOK (ANGLIA RUSKIN UNIVERSITY, UK)**

#### ***Posthumous Poems of Percy Bysshe Shelley Edited by Mary W. Shelley* (1824): From Manuscript into Print**

Discussion of *Posthumous Poems* has traditionally turned on these twin axes: how far should Mary Shelley's inaccuracies and sometimes licentious treatment of Shelley's manuscripts be censured, excused or defended? And how far was her success in making the world 'feel what it had lost' by publishing Shelley's *Posthumous Poems* in record time after his drowning achieved at the expense of promoting an apolitical lyric angel and nature-lover? This paper comes from the somewhat different perspective of a textual editor. It looks at the making of the handsome and expensive volume, probing its conformity to and deviations from generic norms. What can we deduce from Mary Shelley's fair-copy notebooks about the form of the volume that emerged, her reasons for inclusions, exclusions and arrangement? As a material object *Posthumous Poems* has its peculiarities, though seeming conventional. Why 'Posthumous Poems'? Many of its contents had already been published. Why no section title for the first group of longer poems? Why is *Alastor* lineated? Can we

say which errors and oddities come from Mary Shelley, and which from the printer, Reynell, who had printed Shelley's volumes during his lifetime, but of whose inaccuracy Shelley had complained? And—above all—why so many past participial elisions in the 'Julian and Maddalo' *Posthumous Poems*? More hangs on minutiae than meets the eye!

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**MARK CROSBY (KANSAS STATE UNIVERSITY, US)**

**William Blake's Final Imprint: The *Genesis Manuscript***

*[Part of the themed panel 'Blake's Books']*

After years of developing innovative graphic and printing technologies, and on at least two occasions attempting to introduce them into commercial projects, Blake returned to the traditional technique of pure line engraving in his final two graphic projects, the Job and Dante illustrations. Similarly, after developing his unique form of the printed illuminated book, in his final work—an illuminated manuscript of Genesis—Blake returns to the ancient genre of the illuminated manuscript. In both instances, Blake re-envisioned the traditional forms from which his earlier innovations had evolved and in the case of the *Genesis Manuscript*, he returns to origins in genre, medium, and narrative content. The basic format of the *Genesis Manuscript* is similar to the illuminated books, with Blake unifying the standard functions of a frontispiece (pictorial) and title page (textual). We also find an evident rhythm in his use of pictorial headpiece/tailpiece pairs for each chapter, mimicking the bibliographic standard of late eighteenth-century book illustration evident in letterpress volumes like Ritson's *Select Collection of English Songs* (1783) for which Blake executed some of the engravings. Blake's experimentation with format in the *Genesis Manuscript* evinces a complex synthesis of contemporary book illustration practices and medieval manuscripts and, coupled with Blake's own interpolated chapter headings and departures from the King James edition, signifies a startling revision of the Biblical creation myth. This paper examines Blake's verbal and visual retelling of the creation narrative in his final work of composite art, arguing that the syncretic medium destabilizes the syncretic revisions.

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**AMY CULLEY (UNIVERSITY OF LINCOLN, UK)**

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

*[Part of the themed panel 'The Imprint of Time, the Temporality of Print']*

Devoney Looser's research has shown how attending to the old age of Romantic women writers can 'refigure' 'our visions of literary history' and complicate ideas of periodization, authorship and the print marketplace. This paper contributes to such a refiguring through analysis of the journals and letters of the author Mary Berry (in both print and manuscript). Berry is self-conscious in narrating the ageing process, writing 'a journal of my feelings, mind and body' in the hope that it 'may in future be curious or interesting to some other old woman'. Her writing suggests the influence of age on identity, the body, personal and collective memories, reading and writing, faith, and friendship. Furthermore, her correspondence reveals a network of men and women conversing about what one of them refers to as the state of 'octogenarianism' (substantially predating the *OED*'s claim for the earliest use of the term). Her life writing recalls interactions between authors across traditional

literary periods (exemplified by the appearance of William Thackeray in her salon) and demonstrates Berry's attempts to shape her own literary afterlife. Most revealing in this respect are Berry's exchanges with fellow long-lived author Joanna Baillie (1762–1851) and this friendship prompts Baillie to write an unpublished memoir at the age of sixty-nine. The life writing of Berry and Baillie therefore contributes to understandings of old age, a newly emerging topic in studies of Romanticism and female authorship, while Berry's correspondence networks illuminate communities of ageing, which have been overlooked in theorizations of literary sociability.

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**EMMA CURRAN (UNIVERSITY OF SURREY, UK)**

**Albion in Print/Imprinting on Albion: Politics and Poetic Form in Helen Maria Williams' *A Farewell, for Two Years, to England***

While the conservative press satirized radical writers' apparent abandonment and ill-treatment of 'Britannia', Helen Maria Williams' *A Farewell, for Two Years, to England* re-envisioned the relationship between poet and *patrie* to be one which allowed her to both dissent from, and own a lasting affection for, the land of her birth. Williams' presentation of 'Albion' stands in contrast to conventional images found across contemporary print culture's visual and literary renderings. As a Dissenter and supporter of the French Revolution, Williams brings new expectations and understanding to bear upon the figure of the nation. The personified, feminized England in Williams' *Farewell* carries the imprints of the poet's radical politics, of issues of gender and of the contextual specifics of the historical moment in which the poem was composed and published. Williams departs from a traditional patriotism and yet shares with many Romantic poets an appreciation of the ways in which 'Albion' nurtured her early love of native landscape which grew into her facility to compose poetry in the English tongue, inspired by English scenes. Williams, like Wordsworth, is aware of having imprinted on her local rural environment and retains for this reason an enduring affinity for England, strengthened by emotional ties through friends left behind in her home-country. Williams' *Farewell* is distinct in its ability to balance a strong sense of connection to 'Albion' with a willingness to pledge loyalty also to 'Gallia'. My paper investigates how Williams' employment of personification aids the resolution of conflicting claims on the poet's loyalty.

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**GREGORY DART (UNIVERSITY COLLEGE LONDON, UK)**

**Lamb's *Works* of 1818**

*[Part of the themed panel 'Editing Charles and Mary Lamb']*

This paper will look at the challenges and opportunities of producing the first edition of the Lambs' work for one hundred years, with special reference to what will become the first volume of the new *Collected Works*: Lamb's *Works* of 1818. Special attention will be given to the ordering of these two volumes, and the relationship that it sets up between Lamb's early works—the products of the *Lyrical Ballads* moment—*Rosamund Gray* (1798), *John Woodvil* (1800–2), etc.—and the later works of the *Reflector* period, including his first reflective essays.

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**JEREMY DAVIES (UNIVERSITY OF LEEDS, UK)**

**Romantic Utopias and the Shelleys in Wales**

Wales tempted Romantic poets to utopian dreams and enterprises. Coleridge was famously sceptical about the prospect of founding a utopian community in Wales, but Southey, Thelwall, and Percy and Harriet Shelley all wanted to move there in order to craft a redemptive new way of life. Wales could seem to offer an escape from the pressures of history that were felt too acutely in modernizing wartime England. Or in a different light, it could appear to possess a vigorous counter-metropolitan historical trajectory of its own. I will focus on just one Romantic attempt to imagine a Welsh utopia. In the winter of 1812–13, Percy and Harriet Shelley devoted themselves to the experimental land development scheme of the radical Whig MP William Madocks. Tremadoc, between Caernarvonshire and Merionethshire, consisted of a mile-long embankment—still under construction—built to reclaim farmland from the sea, and a model village on adjacent reclaimed land. The Shelleys were at first enraptured by it, and Percy settled down to write *Queen Mab* there. Their enthusiasm was not to last. In this paper, I discuss how the Shelleys—and others, if I have time—thought about the Welshness of Tremadoc. Their views were mixed. Cambria’s ‘Mountain Liberty’ promised native independence and bardic inspiration. Wales’s ‘ferocity & despotism’ suggested that Tremadoc was locked inside a ‘stronghold’ of serfdom and villainy. Tremadoc was both virgin territory new-born from ‘the unfruitful sea’, and a social experiment closely bound up with the people and politics of the surrounding lands.

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**REBECCA DAVIES (UNIVERSITY OF LEEDS, UK)**

**‘Endavouring to impress on their minds’: Educational Influence and Natural Genius in Maria Edgeworth’s and Barbara Hofland’s Works for Children**

*[Part of the themed panel ‘Romantic Readers I: “Minds like White Paper”: The Imprint of Education’]*

In John Locke’s famous formulation, the infant mind is likened to ‘white Paper, void of all Characters’. This panel will approach the conference theme of ‘imprints’ in relation to Romantic-era debates about the impressionable mind, focussing on the ideas of childhood, education and the formative power of early reading experiences. With reference to writers including Charles Lamb and William Wordsworth, the panel will examine the recurring presence of the oriental tale in accounts of childhood reading in order to question the construction of male genius. While some celebrated the sublime power of such reading material, writers such as Maria Edgeworth and Barbara Hofland were discomfited by the imaginative stimulation it provoked. Nevertheless, this panel will reassess the notion that such educationalists adhered to anti-imaginative, ‘rationalist’ agendas. It will suggest that many women writers, in particular, were concerned with articulating educational schemes that were underpinned by a dedication to social cohesion rather than isolated individualism. Indeed, for writers such as Charlotte Smith and Anna Barbauld, a sense of community is instilled by a programme of education that incorporates the observation of the natural world, leading to a nascent environmental consciousness. Collectively, the papers on this panel will complicate our understanding of the construction of the Romantic child, drawing attention to the variety of imprints made by a range of competing literary, social and environmental factors.





**BRECHT DE GROOTE (KU LEUVEN, BELGIUM/ UNIVERSITY OF EDINBURGH, UK)**

**‘The Great Idea of Publication’: Late Romantic Print Culture and its Discontents in Thomas De Quincey**

In a four-part series of wide-ranging reflections published in *Blackwood’s Magazine* in 1840, ostensibly on the topic of ‘Style’, Thomas De Quincey presciently proposes a criticism of Romantic literature based on a crucial evolution in its print culture. Around 1815, he argues, one system of textual publication was supplanted by another, with significant implications for the poetics and ideology of Romanticism. De Quincey especially points to the vastly increased print runs of novels, non-fictional monographs and journals: these have broadcast prosaic forms of writing and reading to a much wider public than the obsolescent genres of lyric, epic and tragic poetry ever achieved. Like several of his contemporaries, De Quincey is highly ambivalent about this evolution: he conjectures ‘a permanent debilitation’ that will spread from the reader to society at large, and that will entail the gradual demise of the organic system of sympathetic communication that previously guaranteed social cohesion. Instead, social interaction will be determined by a mechanistic and materialistic circulation of information, which operates to laws set out by political economy. This paper proposes to read De Quincey’s four essays on ‘Style’ as particularly powerful articulations of late Romantic thought, which I will be argue to be chiefly characterized by an attempted negotiation between pre- and post-Waterloo print cultures and their associated ideologies. The former, which was born of the debacle of the French Revolution, centred on ideas of self-sufficient insularity, local genius and selective publication; the latter, which takes root following the French defeat, emphasizes the centrality of translations and the importance of a broad readership. In order to pacify these two very nearly incommensurable strands, De Quincey proposes a novel theory and practice of writing and reading, which make especial reference to women’s writing as a repository of conventions of genre, diction and style that hold out the promise of reconciliation and reinvigoration.

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**RICHARD DE RITTER (UNIVERSITY OF LEEDS, UK)**

**‘The Art of Seeing’: Observational Education in Romantic Writing for Children**

*[Part of the themed panel ‘Romantic Readers I: “Minds like White Paper”: The Imprint of Education’]*

‘Do you then, *William*, continue to make use of your eyes; and *you, Robert*, learn that eyes were given you to use’. Many of the lessons imparted in John Aikin and Anna Barbauld’s *Evenings at Home* emphasize the importance of accurate observation. Almost two centuries later, the pioneering environmentalist Rachel Carson reiterated the necessity of children possessing ‘clear-sighted vision’ if they were to appreciate the wonders of the natural world and forestall its destruction. This paper explores the primacy of sight in children’s literature of the Romantic period. It considers the extent to which attentive observation encourages children to enter into sympathetic communion with their local environment and its human (and non-human) inhabitants. A recurring motif in the child-orientated works of writers such as Charlotte Smith and Elizabeth Helme, as well as Aikin and Bar-

bauld, is the pedagogic ramble: a mode of travel which affords ample opportunities for the careful examination of one's surroundings, fostering a sense of social responsibility in the process. Within these works, however, careful examination frequently leads to classification; appreciation slides into appropriation, as the natural world is arranged according to taxonomic systems of organization. Rather than a conduit of sympathy, the eye readily becomes an agent of domination. This paper explores how these tensions are inherent within ostensibly 'rationalist' modes of education. At the same time, it will suggest that Romantic-period writing for children demonstrates how sympathy and science might readily co-exist in a manner that provides the basis for subsequent environmental thought.

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### **ALEX DEANS (UNIVERSITY OF GLASGOW, UK)**

#### **'A taste for reading and literary pursuits': Libraries and Scottish Labouring-Class Readerships in the Romantic Period**

In his *Memoirs* of 1828, the former cotton-spinner Charles Campbell wrote of his 'love of books', which he had pursued as an apprentice through his membership of a literary society and local circulating library. Campbell was not alone among labouring-class Scottish readers of the period in his commitment to reading: his experience reflects a cultural practise germane to the work of more canonical Scottish writers of the period, including Robert Burns and James Hogg. Libraries enabled labouring-class readers to engage with and participate in the burgeoning print culture of the late eighteenth and early nineteenth centuries, but at the same time, the economic costs of library membership materialized new criteria of social distinction by regulating who was able to read what. My paper will build on studies of intellectual culture and British Romanticism by Alan Richardson, Paul Keen and Jon Mee, as well as historical research into Scottish libraries by R. M. Towsey and K. A. Manley and my own archival work. I will argue that libraries—and written accounts of library use—offered a platform for the consolidation, performance and interrogation of class identity by labouring-class readers in the Romantic period, mediating access to the traffic of the print sphere, and supplanting economic and hierarchical imperatives with those of leisured cultivation.

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### **FRANCA DELLAROSA (UNIVERSITY OF BARI 'ALDO MORO')**

#### **Cockney Imprint: Notes on the Reception of *The Liberal*, 1822**

*[Part of the themed panel 'Imprinting Anglo-Italian Relations in The Liberal']*

Recent scholarship (Gross 2001; Hay 2008; Leonhard 2004, 2012) has amply highlighted the relevance of the Hunt–Byron–Shelley editorial enterprise in view of the changing semantics in the notions of *liberal/liberalism* in an expanding international context. Building on this critical corpus, as a preliminary this paper will focus on the inflections in the use of the word both in the periodical—particularly in Leigh Hunt's 'Preface'—and in related literature, including a group of pamphlets produced in 1822 in response to the first number of the *Liberal: A Critique on The Liberal, The Illiberal! Verse and Prose from the North, and The London Liberal*. In particular, *The Illiberal!*, an acrid review of the journal in the form of a short dramatic piece attributed to William Gifford, epitomizes the political and personal attacks the *Liberal* had to face in its short lifespan. The vicious attack on Hunt's story 'The

Florentine Lovers', as carried out in the article 'On the Cockney School No. VII. Hunt's Art of Love' (*Blackwood's Magazine*, 12 [1822]), provides another relevant case study of the virulence of the attacks on 'Hunt and his friends on social, sexual, stylistic, and ideological grounds' (Cox 1998; also, Cox 2011, 2014). The article's scathing assault, featuring a focus on the new, assumed abuse of Italy and the Italian literary tradition on the part of the author of *The Story of Rimini*—who had reworked an Italian source, from Marco Lastris's *L'Osservatore Fiorentino*—will be considered for a critical reading intended to obliquely investigate the politics of Leigh Hunt's story, as the opening contribution for his 'Italianized Cockney Magazine' (*John Bull*, 27 October 1822).

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### **JENNY DIPLACIDI (UNIVERSITY OF KENT, UK)**

#### **From 'The Cruel Husband' to 'The Force of Jealousy': Gothic Fiction in *The Lady's Magazine***

[Part of the themed panel 'Periodicals III: Situating *The Lady's Magazine* (1770–1818) in Romantic Print Culture']

This paper examines the changing content of gothic fiction in *The Lady's Magazine: Or, Entertaining Companion for the Fair Sex* (1770–1832), particularly focusing on representations of violence, imprisonment and desire in stories published during the Romantic era. This paper explores the gothic stories and conventions that appear in various forms, genres and subgenres throughout the magazine's print run; for example, the short gothic tale 'Alphonso; or, the Cruel Husband' (1774) reframes Boccaccio's story of Ghismonda and Guiscardo, popularized by Hogarth's 1759 painting, and, I argue, participates in a cultural practice in which classical works were marketed and consumed via translations later reformulated within the magazine as popular and, at times, instructive stories. Later gothic tales that were published in the Romantic-era, such as *Idda of Tokenburg; or, the Force of Jealousy* (1801) and Sophia Hendry's *The Deserted Princess* (1818) were significantly longer, serialized tales and less overtly didactic. Such stories closely resembled the popular gothic novels of the Minerva Press, and while the publication of the magazine's gothic fiction, such as the anonymous fifty-three-part instalment *The Monks and the Robbers* in 1808 by G. Robinson, indicates an overlap between the magazine's owners and its content, the correlation remains ambiguous. In spite of the scholarly emphasis on the increasing prominence of the author and professionalization in the Romantic-era, many of the magazine's popular gothic tales at this time remain the anonymous, pseudonymous or often unsigned contributions of the periodicals' reader/writers. My particular focus here is the ways in which standard gothic tropes are reworked and reframed by these reader/writers and their place within the wider Romantic-era print culture.

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### **CHRISTOPHER DONALDSON (UNIVERSITY OF BIRMINGHAM, UK)**

#### **'Romantic Borderlands: Scott and the Solway Coast'**

[Part of the themed panel 'Scottish Romanticism in Context']

Recent discussions of the 'four nations' of British Romanticism have shed new light on the role played by borderlands in shaping Romantic literary discourse. In *Cartographies of Culture*, for example, Damian Walford Davies has offered a revisionary reading of 'Tintern

Abbey' as a poem 'dynamically constituted' by its movement across the 'frontier topographies' of England and Wales. This paper, which takes inspiration from Davies' work on the Welsh border country, turns its attention northwards to consider that most topographically dynamic—and yet, strangely, neglected—of Romantic borderlands: the Solway Firth. Situated at the margins of two nations, the liminality of this littoral zone is reinforced by its literary heritage. Territorially, it belongs partly to landscapes of William Wordsworth and Robert Burns: being located more or less halfway between the former's birthplace at Cockermouth and the latter's mausoleum in Dumfries. Yet, by right, it is wholly of the border country sung and celebrated in the works of Sir Walter Scott. Scott drew on the Solway as a setting in a number of his works, including *Guy Mannering* and his border *Minstrelsy*. In no other work, however, does it play as decisive a role as it does in his final major Scottish novel, *Redgauntlet* (1824). Reading Scott's novel, firstly by way of David Daiches' pioneering essay 'Scott's *Redgauntlet*' and secondly by way of Wordsworth's *The Borderers*, this paper explores not only how the geography of the Solway coast underpins Scott's narrative but also how it contributes to an alternative Romantic vision of the north Lakes region.

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### **LEONARD DRISCOLL (UPPSALA UNIVERSITY, SWEDEN)**

#### **'These walls the work of Roman hands!': John Clare's Antiquarianism**

This paper will examine the relationship between Romantic antiquarianism and John Clare's poetry through an extended analysis of his 1821 poem 'The Last of March'. The popularity of antiquarianism in the early nineteenth century is evidenced by its pervasive presence in the print culture of the period. Developments in tourism, agriculture and antiquarian methodology had occasioned a cultural shift in the perception of the past, and its presence in the English landscape. Print antiquarianism was the end result of the shift: the reframing of the material remains of the past as significant objects of historical interest. Despite its vitality, however, antiquarian print discourse represented only a narrow range of responses to this changed perspective. The omission of the attitudes of rural labourers, and their communities, from published antiquarianism, belies the role such communities frequently played in the production of antiquarian knowledge. Clare's writings provide a unique point of access to this elusive rural experience of antiquities, offering a representation of antiquities that engages with the conflicting processes by which historical knowledge is formed. Drawing on Benjamin's theory of the relationship between modes of perception and auratic objects, I show that through his engagement with antiquities, Clare demonstrated how differing perceptual frames shape historical knowledge.

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### **DAVID DUFF (UNIVERSITY OF ABERDEEN, UK)**

#### **Pre-publication and the Culture of the Prospectus**

*[Part of the themed panel 'Publishing Romanticism']*

Although now largely forgotten, the pre-publication prospectus was a vital instrument of the Romantic book trade and a highly visible feature of the broader literary culture, widely used by writers and publishers, and familiar to all cultural consumers. Originally a marketing device to attract subscribers for expensive book-publication projects, the genre was also increasingly used to advertise newspapers, journals and magazines, and for subscrip-

tion-based activities such as public lecture series. In many cases, authors wrote their own prospectuses, with or without the cooperation of publishers. This paper sketches the expanding cultural role of the prospectus in the Romantic period, and illustrates its range of uses through examples from writers and artists such as Blake, Coleridge, Leigh Hunt and Walter Scott. As well as discussing its commercial functions, the paper will analyse the formal properties of the genre, its distinctive rhetorical techniques and its connections with and differences from other forms of literary advertising. A case will be made for considering this seemingly mundane, ephemeral genre as an important form of publishing in its own right, and as a medium for self-promotion and public engagement that often involved Romantic writers in complex reflection on their artistic ambitions and values.

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### **STEPHANIE DUMKE (UNIVERSITY OF EDINBURGH, UK)**

#### **'The battle of the romantic against the classical': Contemporary Debates in Peacock's Novels**

*[Part of the themed panel 'Peacock in Print']*

While Thomas Carlyle still claimed in 1831 that 'we are troubled with no controversies on romanticism and classicism', 'the battle of the romantic against the classical', as Peacock put it (ch. 10), is fought in *Crotchet Castle*, published the same year. Although this distinction of German origin was introduced to Britain in 1813, the terms were still 'not subjects of Classification in England' by 1820, as Byron noted, and the term 'Romantic' came to be applied to the period only in the late nineteenth century. Thus Peacock's discursive engagement with the distinction, referred to as one of the 'great and interesting controversies' by Mr Crotchet, and its reflection in his literary practice, which dizzily interweaves the 'classical' and the 'romantic', make him stand out as an author particularly sensitive to emerging debates and the 'spirit of the age'. Critics such as Marilyn Butler and James Mulvihill have offered us detailed analyses of Peacock's use of contemporary socio-political discussions, and this paper aims to provide the same with regards to literary and aesthetic issues. Whilst his most important works are commonly interpreted as a critique of Romanticism, I shall offer a rereading that reveals 'Greeky-Peaky' as a much more nuanced supporter of the 'classical', who, demonstrating a historicist consciousness, is alert to the demands of the *zeitgeist* and aware of the latest periodical debates.

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### **ELIZABETH EDWARDS (CAWCS, UNIVERSITY OF WALES, UK)**

#### **'Mosaic work': Wales in Women's Travel Writing, 1790–1820**

*[Part of the themed panel 'From Footprints to Imprints: Curious Travellers in Wales and Scotland']*

Focusing on some little-known tours of Wales, this paper discusses the bricolage-like structure of domestic travel narratives, which appear in works by Katherine Plymley (1792, 1802, 1814), Jane West (1810), and Mary Brunton (1815) as patchworks of places, names and significant marks in the landscape. The phrase 'Mosaic work' is Brunton's; it describes her view up the Wye Valley of a prospect bounded by distant Welsh mountains. In this paper I use it as an umbrella term for the intricate and miscellaneous intellectual landscapes created, or reflected, in women's travel writing of the period. I also suggest, however, that

three main interconnected themes flow through these texts. First, the tour is a space for empirical observation and the construction of knowledge (as, for example, in Brunton's descriptions of porcelain manufacturing). Second, it's a space for aesthetic, social, and political critique, often framed in comparative terms: the virtues of Tintern Abbey versus Fountains Abbey; the relative poverties of Welsh and English cottagers; the parallel properties, physical and moral, of Llangollen and the Scottish Highlands. Finally, the tour is a record of the imagination on the move, creatively braiding topographical reportage, ethnographic and economic profiling, scientific curiosity, and moral or ideological reflection by means of a highly literary register perhaps not surprising given the novelist careers of Brunton and West. The texts mentioned above are largely obscure; most exist only in manuscript. But this paper proposes that their thematically layered, formally heterodox qualities call for further attention.

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**SIMON EDWARDS (ROEHAMPTON UNIVERSITY, UK)**

**Footprints in the Forest of Signs: Rhetoric and Reading in *The Last of the Mohicans***

In a novel already rich in rhetorical display the two most eloquent and revealing speeches belong respectively to Hawkeye and Magua. The first is delivered to a small group of white fugitives when Natty excoriates the vaunted literacy of the settlements: 'Book! what have such as I [...] to do with books [...] I have heard it said, that there are men who read in books, to convince themselves there is a God!' The second is Magua's address to an assembly of Native Americans where he superbly denounces the settler invasion of America, its modes of production predicated on African slave labour, its addiction to over-consumption: 'His gluttony makes him sick'. We may trace here the re-working of the baroque conceit of the 'noble savage', mediated by Scott's invocation of Dryden's seventeenth-century coinage, and, later, Rousseau's speculative history of mankind, valorizing the rhetorical virtues of both ancient Sparta and the Roman Republic. Whatever the progress of print culture the mastery of rhetoric, its powers of persuasion and deception, were central to both French and American revolutions.

If the thrust of Hawkeye's speech is to assert the necessity, under the conditions of frontier warfare, of reading the leaves of the forest rather than those of the book, Cooper's fiction requires an equally searching gaze into its thicket of cultural signs and markers, to identify and pursue the literary and historical footprints which enable the production of a new order of frontier epic. It is not just the chapter epigraphs, the bulk of which are from Shakespeare, most often his comedies (and suggestively, given the setting of the conference, Gray's *The Bard* is twice invoked, as is Pope's translation of *The Iliad*, the original oral epic), but the richly entangled prose itself. Equally important is the novel's subtitle, 'A Narrative of 1757', establishing its claim as a historical novel, albeit of a new kind. Thus, Cooper may be seen to be testing the very nature of the historical record itself, in the abundant competing published accounts of the massacre at Fort William Henry.

If Scott's Waverley novels transformed the art of the novel in our period, with his publisher Constable 'the grand Napoleon of the world of print', then Cooper's achievement is that of a further revolutionary transformation. It invites its readers to interpret its 'signs' as assiduously as Hawkeye and his Mohican allies follow the forest trails, to explore and reveal the truths and the deceptions that lie beneath the cover of trees as well as those of books. The result both here, and in the other Leatherstocking novels, is perhaps the most pro-

found account of the encounter between literate and pre-literate societies in the Romantic period and beyond.

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**SUSAN B. EGENOLF (TEXAS A&M UNIVERSITY, US)**

**Dinner and a Story: British Ceramic Transferware**

In a century that gave rise to the it-narrative or object narrative, wherein a goose quill, a halfpenny or an embroidered waistcoat give voice to their 'most surprising adventures,' it should come as no surprise to us that people expected their dishes to tell tales. In his 1819 'Ode on a Grecian Urn', John Keats certainly thought that his urn, the 'Sylvan historian, who canst thus express / A flowery tale more sweetly than our rhyme', might lay bare the secrets of its markings. And Joanna Baillie in her 1840 'Lines to a Teapot' poem suggested that the teapot's 'carved sides, where many a vivid dye / In easy progress leads the wandering eye,' promised a story of a 'distant nation's manners [...] To the quick fancy whimsically told'. Clearly, late eighteenth- and early nineteenth-century consumers were as primed to read markings on clay as the ancient Sumerians. As my paper will argue, ceramic wares of the period were inextricably connected to processes of narrative and interpretation, and the development of British transferware printing amplified the symbiotic relationship between ceramic texts and bookish ones. Print technologies revolutionized decorative ceramic production. The engraver John Brooks claimed in 1751 to have '[f]ound out a method of printing, impressing and reversing upon enamel and china from engraved, etched and mezzotinto plates and from cuttings on wood and metle, impressions of history, portraits, Landskips, [...] Letters, Decorations and Other Devices.' Such modes of production made claims of originality a problematic issue in the history of transferware printing. Until 1842, no copyright law existed to prevent pottery manufacturers, to quote one transferware scholar, 'from descending like vultures on [...] volumes of topographical engravings and copying them shamelessly'; some designs were taken in minute detail with only the border patterns marking a series as from a particular pottery. Thus, ceramic production of the period shared with the book trade methods of collaborative production, the vexation of piracy, and the ability to produce visual narratives in dinnerware sets.

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**ANGELA ESTERHAMMER (UNIVERSITY OF TORONTO, CANADA)**

**Letters in Romantic Novels and Print Culture: Austen, Scott and Galt**

*[Part of the themed panel 'Scottish Romanticism in Print and Manuscript']*

This paper examines the changing role of epistolary correspondence in the forms and plots of Romantic-era fiction, culminating in an innovative late Romantic variation on the epistolary novel. The function of letters in fiction reflects contemporary changes in institutions and media, especially the controversial evolution of the postal service and the growth of the periodical industry, since articles in literary magazines often take the form of letters from correspondents and periodicals encourage epistolary exchanges between readers, editors and contributors. These contexts are increasingly prominent in fiction from Jane Austen to Walter Scott and John Galt. Austen's novels foreground the materiality of letters, the middlemen through whose hands they pass, the cost of postage and the means of evading it, and tensions between public and private communication. These concerns reappear in

novels by Scott and Galt during the 1820s, but at that point they are also coloured by interference from the printed, public, mass-circulated letters that feature in periodicals. Building on brief examples from Austen's *Sense and Sensibility* and Scott's *Redgauntlet*, I will discuss the innovative epistolarity of Galt's *Ayrshire Legatees*, an exemplary piece of epistolary-journalistic fiction in which letters and print journalism intersect on several levels. Galt's text shows that the changing function of letters in Romantic fiction evokes issues similar to those raised by modern social media: letters become a form of 'one-to-many' communication, they are subject to interactive response from multiple readers, and they contribute to the formation of a community of exchange that has both physical and virtual components.

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### **MARY FAIRCLOUGH (UNIVERSITY OF YORK, UK)**

#### **'The soul of the material world': Electricity, Experiment and Faith in the 1790s**

This paper examines the description of electricity as, in Adam Walker's phrase, 'the soul of the material world' or, as John Thelwall puts it, 'the true soul of the physical universe'. Such use of the language of the soul to explain the provenance of electricity is perhaps unexpected, especially from declared materialists Walker and Thelwall. But the language of the anima mundi or soul of the world has a long history in eighteenth-century electrical discourse, though it alters in the 1790s. In 1746, John Freke makes electricity the anima mundi in order to distance his work from the anti-clerical experimentalist Benjamin Martin. By the 1790s, though, commentators are apparently able to evoke the anima mundi without compromising their experimentalism. But electricity poses an epistemological problem, complicating Walker's empiricist assertion that the philosopher 'should suppose nothing; but endeavour to prove all he inculcates'. Despite this, Walker celebrates the way in which electricity exceeds the senses, because it demands recourse to a kind of faith. For Walker, conjecture is not a sign of failure, but suggests human potential to unlock these mysteries. Electricity is a material phenomenon that might be subjected to rules. While animistic language suggests a failure of experimentalism, the potentiality it evokes has powerful rhetorical benefits for the politically radical Walker and Thelwall.

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### **DAVID FALLON (UNIVERSITY OF SUNDERLAND, UK)**

#### **Gillray, the Phallic Earl and the Public Meanings of a 1790s Imprint**

James Gillray's caricature *Sandwich-Carrots!—dainty Sandwich-Carrots* (3 December 1796) depicts the notoriously lecherous Fifth Earl of Sandwich, John Montagu, thrusting money in the pocket of a female carrot-seller, leering at her lasciviously and with his hand thrust suggestively in his breeches pocket. Gillray's signature additionally states that the scene is 'ad vivum' and it takes place near Hannah Humphry's print shop, for which Gillray worked. The caricature is set at the junction of New Bond Street and Little Maddox Street, in front of Robert Faulder's bookshop, the windows of which display books which provide a scathing commentary on the Sandwich family's moral and public character. In this paper, I will use the caricature as a point of departure from which to explore Faulder's bookselling business in terms of its profile, output, and function as a hub of sociability in 1790s London. I will argue that the satirical meaning of Gillray's caricature would have been enhanced for its contemporary audience by the public meanings of Faulder's bookshop and the associa-



tions of its imprint. In addition to the amusing but unsubtle satire at Sandwich's expense, I will argue that the caricature also dramatizes a clash between two different forms of public authority, the one embodied in the traditional Whig aristocrat and the other in the book-sellers as proponents of a print culture intended to lead the nation's moral reformation.

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## **GARY FARNELL AND SAVITHRI BARTLETT (UNIVERSITY OF WINCHESTER, UK)**

### **Print and the Revolutionary Tradition in France**

The French Revolution, as William Hazlitt once said, 'might be described as a remote but inevitable result of the invention of the art of printing'. But Hazlitt is referring here to printed texts rather than printed textiles. This paper explores the possibility of tracing the vicissitudes of France's revolutionary tradition through different forms of Jacques-Henri Bernardin de Saint-Pierre's 1788 novel *Paul et Virginie*, in particular this novel's reproduction as various printed textiles. Arguably the most popular novel in French literature, *Paul et Virginie* takes many forms. First merely an appendix to Bernardin's *Etudes de la Nature* in 1788, it appears as a first edition in 1789, followed by further editions, with different illustrations, some translations into other languages, reproductions in the form of bucolic textile prints (including Toiles de Jouy), as well as other decorative objects, paintings, photography, references in French fiction, film remakes. A whole field of intertextuality or of textile as has been described by Gayatri Chakravorty Spivak in her 1999 *Critique of Postcolonial Reason*, thus fashioned as a means of thinking fictions and fabrics together. That some of the airy cotton designs of *Paul et Virginie* from Jouy-en-Josas and Nantes should rewrite the tragic ending to Bernardin's story, set on the colonized Île-de-France, is most revealing. What emerges from the above intertextual field is different ways of negotiating a Rousseauian pre-revolutionary myth of innocence after the watershed of 1789. *Paul et Virginie* is seen as prefiguring this development through Virginie's tragic death—precisely the scene most often reproduced with the roller printed fabrics.

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## **KATHERINE FENDER (UNIVERSITY OF OXFORD, UK)**

### **'The Voice of the Ancient Bard': Gray's Bard, Blake's Imagination and the Welsh Sublime**

In 1797–8, Blake produced a special illustrated edition of Thomas Gray's poems—including 'The Bard' (1757)—for the wife of sculptor John Flaxman. His watercolour of 'The Bard' featured at a Royal Academy exhibition in 1785, and his fascination with the figure continued to inspire his works thereafter—his depiction of 'The Ancient Britons' for the *Descriptive Catalogue* of 1809, for instance. The bard or poet was a hero of sorts in medieval Welsh society. In eighteenth-century Britain, the figure was heralded in art and literature as a symbol of wisdom, prophecy, nationhood, knowledge, morality, elegy, consolation and—by proxy of his social status as political advisor—power. He was a figure, moreover, who was to become imprinted on the Romantic imagination. This paper will illustrate how Blake adopts the prophetic figure of Gray's Welsh bard—in verse and in print—to articulate his own preoccupations with power, affect and the spiritual in an internationally turbulent climate of revolution. Having introduced Gray's own interest in Welsh prosody and history, I then explore how and why Blake uses a sublime rhetoric specific to eighteenth-century

conceptions of the mysterious bardic figure as a means of emphasizing the ideas of fraternity, equality, religiosity, emotion and, crucially, imagination integral to his system.

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## **HANNAH FIELD (UNIVERSITY OF LINCOLN, UK)**

### **‘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**

D. F. McKenzie cited legal deposit—the principle of preserving a copy of every print publication in select libraries—as evidence of bibliography’s ‘non-elitist, non-canonical, non-generic, all-inclusive’ ideals. However, the history of legal deposit evokes the failures of such ideals as well as the successes, as certain works are deemed too trivial (or indeed too trashy) to be preserved for futurity. At the centre of this paper is one such failure: a late Romantic debate that resulted in the Bodleian and the Cambridge University Library being compelled to produce a parliamentary return listing items claimed via legal deposit, but subsequently rejected, between 1814 and 1817. My paper examines two key questions. First, how might the list of rejected items—in which *Emma*, the *Hebrew Melodies* and Scott’s *Antiquary* rub shoulders with children’s printed games and treatises on the breeding and care of greyhounds—complicate our picture of the reception of Romantic authors and their legacies? (And, indeed, our picture of cheap, popular, and ephemeral Romantic print.) Second, how did deposit libraries justify or explain rejecting texts? To this end I will compare materials from the internal library archives at Oxford and Cambridge with evidence presented by library representatives to the 1818 Select Committee on the Copyright Acts (sample exchange: “The Laws of Cricket?”—I do not know of any such work; there is no such work in our library’). Throughout I aim to illuminate the relationship between national and institutional ideals within Romantic print culture: between the noble principle of preserving every work in a deposit library, and less catholic assessments of the worth of different genres in the period.

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## **PENNY FIELDING (UNIVERSITY OF EDINBURGH, UK)**

### **Imprinting the Secret World**

On 5 July 1817, the recently founded Whig newspaper *The Scotsman* led with a front-page spread: ‘Employment of Spies’. The article marked a move to make the use of the spies in the sedition trials of the 1790s and the post-war period a public concern that could be widely understood as a social phenomenon, in opposition to the unreliable, confusing and compromised testimony of the spies themselves. My paper looks at this attempt at openness and consensus on the part of *The Scotsman* within a political climate that had already implicated printing and printers in prosecutions for sedition. I will think about the way in which the production and circulation of printed material was absorbed with difficulty into epistemological questions of intention and understanding and will focus particularly on the position of James Robertson, an Edinburgh printer who produced the widely distributed account of the trial of Thomas Muir and was himself prosecuted for seditious libel. In general, I will look at the way the printed text is represented in trial reports as dangerously performative, in contrast to *The Scotsman*’s assumption that the work of the press is to report.

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**ANNE-LISE FRANÇOIS (UNIVERSITY OF CALIFORNIA, BERKELEY, US)**

**‘In the cowslips peeps\* I lye’: Romantic Botanizing, Climate Change and the Reach of Clare’s Flower-Signatures**

\*peep, pip—single blossom of flowers growing in a cluster.

I don’t notice the sky on my way to work. I couldn’t say what colors my neighbors’ flowers are.

—Michael Clune

This paper takes the theme of ‘Romantic Imprints’ somewhat liberally to include questions of the relation between impression and duration, nomenclature and territory. How do flowers imprint themselves on the mind? Is it akin to how they establish themselves in damaged or disturbed soils? My paper reconsiders Elaine Scarry’s claim that flowers fit the size of the mind’s eye—that they are not only easy to imagine but that their ephemerality and tenuous materiality make them figures of the imagination—in light of recent work on Romantic-era botany, including Theresa Kelley’s *Clandestine Marriage: Botany and Romantic Culture* (2012), questioning the supposed immobility of plants and, with it, the supposed groundedness of Romantic nature. Where Alan Bewell has drawn attention to ‘those new, dynamic, changing, heterogeneous, traveling, immigrant natures’ of Erasmus Darwin’s *Botanic Garden* (1791), I would like to revive a sense of a different kind of mobility—the relatively circumscribed movements of pollinating winds and insects. The second half of the paper builds on Kelley’s account of the shifting nomenclature of what she calls Clare’s ‘commonable plants’. Evidence of flowers’ tropological tendency to move across the kingdoms of nature and consonant with his anti-enclosure stance vindicating all manner of other crossings, Clare’s flower-names are not universally fixed, but determined by where and when they bloom and in relation to what. The paper connects this sense of the circumscribed but flexible range of Clare’s floral vocabularies to recent ecological attention to plant-pollinator landscape patterns defined not by one-to-one plant-pollinator mutualisms but by a range of pollinating insects and plant species. It concludes by asking what Romantic-period botanical writing can contribute to contemporary phenological study, at a time when catastrophic climate change means the dissociation of former synchronies between pollinators and flowering plants.

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**TIM FULFORD (DE MONTFORT UNIVERSITY, UK)**

**The Materialization of the Lyric and the Romantic Construction of Place: Imprinting the Bardic Songs of Wales on the Stones of Dartmoor**

In an influential article of 1965, Geoffrey Hartman argued that the Romantic nature lyric was born when Wordsworth liberated from its material context a genre of poetry originally intended to be marked on an object in the landscape. The ‘nature-inscription’, was typically supposed to be written on a plaque, or a seat, or a stone; after Wordsworth’s intervention, this ‘lapidary’ deixis was left behind—replaced by the poem’s accentuated reference to ‘the meditative mind’ of the poet himself. ‘Romantic poetry’, Hartman concluded, ‘transcends its formal origin in epigram and inscription and creates the modern lyric’. In this paper, I show Romantic poetry following a different route and argue that one of its most significant legacies has occurred not through de-materialization but through re-materialization—by



the imprinting of lyric on the landscape to which it points. By virtue of this imprinting, I argue, Romantic poetry has brought a real, material place into being. Dartmoor—now marked on the map and enshrined in law as a National Park—is a Romantic region, a place first written into history and geography by virtue of the transfer of bardic song from an idealized Welsh past to the standing stones of early nineteenth-century Devon. This inscription of the oral (itself derived from print), and its further remediation in print, has turned an undefined, disregarded space into a special place whose function is to embody a primitive spirituality apparently unsullied by modernity.

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**MICHAEL GAMER (UNIVERSITY OF PENNSYLVANIA, US)**

**Intimacy by Subscription: Elegiac Sonnets**

*[Part of the themed panel 'The Romantic Trace']*

The paper I'd like to present at BARS is an out-take of a chapter I'm writing on Smith and subscription publishing. In researching that chapter, I noticed a disproportionate number of copies of *Elegiac Sonnets* contained reader markings. These were, moreover, not just the usual corrections or filling in of names; they are frequently heartfelt, periodically remonstrative, and nearly always in response to those poems in which Smith appears to abandon herself to despair and wish for death. At this point, I've canvassed some fifty copies of the sonnets, and nearly one-third contain readerly traces. On the one hand, they verify something we already know—that, arguably more than any other late eighteenth- or early nineteenth-century writer, Charlotte Smith cultivated sentimental bonds and sentimental traces from her readers. In the second half of the paper, though, I'd like to take this a step further by noting that it is in her fifth edition—which she published by subscription at three to five times the price of earlier editions of *Elegiac Sonnets*—that the most complete and histrionic reader markings occur. I plan to argue that the economic arrangement that is subscription publication upsets the delicate balance that Smith until then had maintained with her readers—that, in a word, subscription invited a more direct and more vulgarly material intimacy than Smith sought in her poems. These readerly intrusions into the white space of Smith's texts, I find, reflect a sense of readerly entitlement not present before the fifth edition.

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**KATIE GARNER (UNIVERSITY OF ST ANDREWS, UK)**

**Anna Jane Vardill's Antiquarian Forgeries for *The European Magazine***

Anna Jane Vardill (1781–1852) contributed over two hundred items to *The European Magazine* between 1809 and 1822, making her one of the magazine's most prominent writers. As Helene E. Roberts has pointed out, *The European Magazine* was dominated by historical and antiquarian content, and many of Vardill's contributions claim to derive from an 'authentic' source. Her poem 'La Morte D'Arthur' (1821) is 'taken from an MS. in the British Library', while the more modern verses that comprise 'A Relic from Waterloo' (1817) are 'collected from fragments found near a dead cuirassier'. Amongst her prose contributions are a series of 'Extracts from an Arctic Navigator's Journal' (1818) and a tale based on 'The Last Leaf of the Parish-Register' (1821). Such titles appeal to the antiquarian's desire for recoverable relics; however, more often than not the content is forged, plagiarized or plain-

ly satirical. This paper will examine Vardill's engagement with and mockery of manuscript culture in the pages of the *European* and suggest that her popularity with the magazine's readership derived from their enjoyment in spotting a 'fake' amongst Vardill's purported translations and fragments. At the same time as they invite recognition, however, Vardill's antiquarian satires often verge on the burlesque and work to undermine the respectability of antiquarianism and its gender politics.

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### **TAMARA GOSTA (KU LEUVEN, BELGIUM)**

#### **Walter Scott's *Magnum Opus*: The Imprint of the Author**

Faced with the prospect of bankruptcy, Walter Scott took on the daunting task of editing the collected Waverley novels of 1829–33, known as the *Magnum Opus*. This editing practice led to the creation of ever more complex narrative structures through the addition of extensive annotations, prefaces and introductions. As such, it marks a decided turn towards authorship while at the same time insisting on obscuring authorial agency through complicating the relation between writer and author, author and editor. While the *Magnum Opus* was the standard edition of Scott's work during the Victorian period, editions since then have varied extensively. Most recently, the *Edinburgh Edition of the Waverley Novels (EEWN)* has provided a direct challenge to the *Magnum Opus*, basing itself on the first edition of Scott's novels. The general introduction to the *EEWN* states that 'the return to the original Scott produces a fresher, less formal and less pedantic novels than we have known'. At the same time, in the foreword to the two *EEWN* volumes of the collected *Magnum Opus* paratextual material, David Hewitt writes that Scott's *Magnum Opus* leaves us with his 'greatest insight—that the ways of constructing an understanding of life and history are without number, and that none represent "the truth."' In light of this complex editorial history and intricately shifting concept of 'truth' that it produces, I argue that Scott subtly constructs his own authorial imprint and legacy. Through a close reading of the supplemental material added to *The Antiquary*, *Pevelevil of the Peak* and the *Chronicles of the Canongate*, I suggest that the *Magnum Opus* offers a performative commentary on Romantic concepts of the author, authorial agency and editing.

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### **MIE GOTOH (FUKUOKA UNIVERSITY OF EDUCATION, JAPAN)**

#### **Sensation Imprinted on the Mind: Keats's Corporeal Imagery**

This paper examines the intense corporeality of Keats's poetry, highlighting the physicality of certain characters, or phenomenal dimensions which imply a will for a poetry of bodily sensation. In his marginalia to *Paradise Lost*, Keats declares, 'Milton is godlike in the sublime pathetic', going on to gauge the apparent antithesis between a Burkean awe of the sublime and the sensual impassioned imagery of the pathetic as one of the greatest qualities of *Paradise Lost*. As Beth Lau points out, Keats's underlinings in Milton's poem predominantly stress descriptive passages of sensory detail rather than direct speech, clearly bearing witness to an interest in the descriptive power of sensation. Similarly, in his profound engagement with the *Divine Comedy*, Keats endorses Dante's superlative poetic authority by drawing on the recurrent imagery of physical sensation. This paper considers how the arresting enormity of the Titans in *Hyperion* has its origins in Dante's overtly corporeal visions. Through his readings of Shakespeare, Spenser and Homer, along with Mil-

ton and Dante, Keats explored the ‘realms of gold’ constituting the European literary legacy, which was to be inscribed as a recurring bodily imagery within a language of sensation. I aim to argue that the empirical, sensational reality ‘imprinted’ on the poet’s mind culminated in a physiological poetic imagery, and that the embodied language in Keats’s works fosters a communal rather than an autonomous realm grounded in the implicit demands of physicality.

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## **JAMES GRANDE (KING’S COLLEGE LONDON, UK)**

### **Amelia Alderson Opie Sings**

*[Part of the themed panel ‘Romantic Imprints: Music, Performance and Print’]*

The recent revival of critical interest in Amelia Alderson Opie has emphasized her many roles in Romantic period literary culture, as a novelist, poet, provincial dissenter and sometime member of the Wollstonecraft–Godwin circle. However, the construction of modern disciplinary boundaries has obscured the breadth, popularity and circulation of Opie’s output. This included popular songs, hymns, performances and adaptations of her novels, which were often staged and set to music. This paper will examine the role of song in Opie’s thought and work and in relation to her dissenting views in religion and politics. Opie’s letters describe her singing lessons in London with the King’s Theatre tenor Giuseppe Viganoni, who converted her to a belief in the primacy of ‘simple sentimental singing [...] His singing is *conversation* put into sweet sounds’. Her later conversion from Unitarianism to Quakerism, however, led her to renounce both fiction and non-religious music. This paper traces the contested role of music throughout Opie’s career, and from Norwich to London to Paris, where she was ‘in such a state of uncontrollable enthusiasm, all the visions of human perfectibility which the friends of her childhood had associated with the French Revolution rushing on her brain, that while sitting in the boulevards she sang in her clear, brilliant soprano, Fall, tyrants, fall!’ I will argue for the central place of song in Opie’s sentimental poetics, in her contemporary reception, and in metropolitan networks of sociability during the early decades of the nineteenth century.

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## **SUSANNE HAGEMANN (UNIVERSITY OF MAINZ, GERMANY)**

### **Print Culture and Translation: Walter Scott’s Novels in Early Nineteenth-Century Germany**

Several dozen translations of novels by Walter Scott appeared in the German-speaking area in the 1810s and 1820s, and it was a common occurrence for different translations of the same novel to be published within a few years of one another. In this paper, I shall examine the non-verbal dimension of early Scott translations, and more specifically the issues raised by their typefaces and their use, or lack, of illustrations. The central question I shall address is what aspects such as these can tell us about translation in general, and early Scott translations in particular. My focus will be on two quite different translations of *Rob Roy*: one by Wilhelm Adolf Lindau, first published by Duncker & Humblot (Berlin) in 1819, and the other by Henriette Schubart, first published by Schumann (Zwickau) in 1823. Lindau’s translation was set in gothic type; Schubart’s, in roman. Of the two, was much more usual for German-language texts around 1820, though roman had been quite popular for some

time in the late eighteenth century. Another difference between the two translations is that Schubart's was illustrated, while Lindau's was not. The illustrations used by Schubart's publisher are themselves examples of translation in a wider sense because they were adapted from Scottish originals by a German engraver. In order to assess the implications of these contrasting features, I shall compare the two *Rob Roy* translations with other Scott novels, as well as original German-language books, by various publishers.

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## **NICHOLAS HALMI (UNIVERSITY OF OXFORD, UK)**

### **Byron and World Literature**

Byron was the only contemporary poet whom Goethe considered worthy of comparison with himself. Representing the English poet as the character Euphorion in *Faust II*, Goethe considered him the exemplary poet of the age owing to his attentiveness to the interaction between the world of private feeling and that of public affairs. Although Giuseppe Mazzini eulogized Byron as a poet of subjectivity and Goethe as one of objectivity, Goethe himself recognized and identified with Byron's cosmopolitanism and historicism. In those works with which the German poet was most familiar, the Eastern tales and the dramas, Byron not only represented, whether narratively or dramatically, the limits of subjectivity—that is, the social constitution of individual identity and the consequent restrictions on individual autonomy—but contextualized the works through a network of infra- and paratextual historical references. Byron's consistent efforts to situate the subjects of his works within the broad context of European history and his preoccupation with interactions between West and East recommended themselves to Goethe, much of whose own literary production in the nineteenth century sought, by affirming the formative value of cross-cultural engagement and itself exhibiting such engagement, to offer an alternative to the reactionary nationalism that had developed in the German lands in response to the Napoleonic invasion. Thus Byron, I suggest, offered Goethe a successful model for what he was to call 'world literature', by which he meant a vernacular literature that affirmed its own distinctiveness not in rejecting but precisely in embracing encounters with other languages, literatures, and cultures.

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## **IAN HAYWOOD (UNIVERSITY OF ROEHAMPTON, UK)**

### **'Radical Spain: The Imprint of Post-War Peninsular Politics on Radical Print Culture and Caricature**

*[Part of the themed panel 'Britain and Spain: Intertextual Imprints, 1808–23: Session II—Spain after Napoleon: Freedom, Revolution, Tyranny']*

When the Duke of Wellington's forces defeated the French at Salamanca in 1812, no one could have foreseen that the victory would produce an arch example of radical caricature. An unintended consequence of Salamanca was the lifting of the two-year siege of Cadiz, seat of the Spanish Cortes and the new liberal constitution. As a measure of its gratitude for its release, the Cortes bequeathed a huge, abandoned French siege gun to the Prince Regent, requesting that it be displayed in a public park. The 'bomb' was eventually displayed in Horse Guards in 1816 (where it remains to this day) mounted on an elaborate carriage representing the monster Geryon, who in classical lore was defeated by Hercules in ancient



Cadiz. However, by the time the Cadiz mortar was revealed to the public the Spanish political context had changed from liberal optimism to reactionary repression: Wellington's victories seemed as hollow and impotent as the huge inert cannon, and the allegorical dragon of Napoleonic tyranny was reborn as Bourbon absolutism. In response to a plethora of patriotic propaganda celebrating the monument and its British heroes (Wellington and the Prince of Wales), the radical publisher William Hone intervened with a broadside called 'The Regent's Bomb'. The monument's design becomes 'an elegant and appropriate compliment to Louis XVIII and Ferdinand VII; in short, it is a justly admired and spirited personification of Legitimate Sovereignty', and an accompanying scatalogical poem exploits the phallic connotations of the 'bomb' to debunk the British ruling class. In this paper I will show that this radical appropriation of the monument's unstable symbolic language was characteristic of the ideological power of radical print culture—'radical Spain' was less a political reality than a utopian counter-mythology imprinted on the discourses of *realpolitik* and 'legitimacy'. To illustrate the point further, I will look at the response of the radical press and caricature to the short-lived Spanish liberal revolution of 1820–3, an event that radicals saw as an ironic contrast to the decline in civil liberties in England following the Peterloo massacre.

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### **PAULA HENRIKSON (UPPSALA UNIVERSITY, SWEDEN)**

#### **Travelling, Networking, Translating: Swedish Levantine Travellers and Romantic Print Culture**

European philhellenism was immensely dependent on early nineteenth century print culture, both as a means for its existence and as a condition for its expansion. Levantine travellers forwarded first hand experience from Eastern Mediterranean to North Western Europe, and their writings were disseminated and translated, in whole or in parts, in handwritten or in printed form, separately or in newspapers, over national boundaries. Pamphlets and petitions were likewise forwarded through the European networks. Taking my departure from Swedish travellers and Swedish Romantic print culture, I wish to present some examples of orientalist and philhellene networking, illuminating the transnational dimensions of European print culture. As a distant country in Northern Europe, Sweden was in many ways even more reliant on networking travellers and their contributions than in continental Europe. How did this geographical position shape Swedish interest in Mediterranean cultures and travel writing? How was local nationalism (paradoxically) fuelled by the kind of ideas that this interest encouraged? And which were, generally, the interrelations between print culture, manuscript culture and oral culture, that all were interdependent elements of the travellers' networks?

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### **DAVID HIGGINS (UNIVERSITY OF LEEDS, UK)**

#### **'Fire, Famine, and Slaughter'? Coleridge, *The Examiner* and the Regency Distresses**

About two months before the Battle of Waterloo, an event of similar global significance took place on the Indonesian island of Sumbawa. The massive eruption of the Tambora volcano spewed huge amounts of material into the atmosphere, leading to a measurable drop in global temperature, widespread weather disruption, and the so-called 'Year Without a Summer' of 1816. These environmental factors played an important role in the polit-





ical and economic crises of the years after the defeat of Napoleon. This is the context for my analysis of the republication of Coleridge's poem 'Fire, Famine, and Slaughter' (1798) in Leigh Hunt's *Examiner* newspaper in November 1816. In part, the reprinting of the poem is an attempt to embarrass Coleridge and Southey as lapsed radicals; *The Examiner* pointedly notes that the text 'may be found in our Poet Laureate's Annual Anthology for 1800'. However, Coleridge's critique of the Pitt administration is also co-opted as part of *The Examiner's* ongoing critique of the Liverpool government. The apocalyptic rhetoric of the poem, I will suggest, allows the paper to move beyond its customary reformist consideration of the problems affecting the nation to a more revolutionary attack on the British state. Crucial here is the move away from a focus on agricultural 'distresses' to a concern with 'famine'; an acknowledgement of the severe subsistence crisis affecting Britain and particularly Ireland in 1816, and of the interplay of environment and politics in creating this crisis.

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### **KAZUKO HISAMORI (FERRIS UNIVERSITY, JAPAN)**

#### **Friedrich–Frankenstein Ties Explored**

[Part of the themed panel 'Romantic Metaphor in Print: C. D. Friedrich's Ties to Mary Shelley, Anne Brontë and Kobayashi Kiyochika']

Hisamori will examine the Friedrich–*Frankenstein* relationship, placing four paintings of Friedrich side by side with four quotations from *Frankenstein*. For example, Friedrich's *Abbey in the Oak Wood* reveals, among other things, his deep interest in the gothic, a graveyard and the theme of death. If we read a passage from Shelley's novel when Frankenstein confesses his past nightly haunts to churchyards and charnel houses, we start to recognize the interests the painter and the novelist share. The second painting, Friedrich's *The Wanderer above a Sea of Mist* presents the back of a solitary figure standing at the top of a mountain. We might almost take it to be an illustration of Frankenstein at the top of Montanvert, moaning his fate while deeply moved by the sublime landscape. Coming back from his honeymoon, Friedrich produced *On the Sailing Boat*. It might almost be Frankenstein and his bride sailing for Evian after their wedding ceremony. But if the couple in Friedrich's painting is at the height of bliss, Frankenstein is tormented by the fear of death, having been warned by his 'creature' of his wedding night. What about Friedrich's *The Sea of Ice*? Does it describe what Robert Walton, the first narrator of *Frankenstein*, fears when his ship was critically surrounded by the ice in the North Sea? Or, does the painting have altogether a different story? The discussion will clarify how Friedrich's paintings collaborate with or diverge from the themes of Shelley's novel or her interests.

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### **JANE HODSON (UNIVERSITY OF SHEFFIELD, UK)**

#### **'I expect that I prefer them horses considerable beyond the oxen': Print and the Enregisterment of 'American English'**

This paper draws on the *Dialect and British Fiction 1800–1836* database in order to explore the emergence of 'American English' in novels of the period. This project surveyed all of the novels published every four years, creating a database of 100 novels that contain a significant quantity of literary dialect. Overall, the story that this project reveals is one of a

significant rise in the quantity of literary dialect, as well as a shift in the function and framing of that dialect. Unsurprisingly, this shift is led by novels featuring Scottish English, and the influence of both Robert Burns and Walter Scott on the development of the dialect novel is enormous, paving the way for novels featuring other language varieties. Nevertheless, beginning around 1824, the database contains a small number of novels which represent ‘American English’. These novels—all first published in Britain—provide an insight into how Americans and their speech were popularly represented in the literature of the period. I also explore how other literary genres—including travel literature, plays and reviews—contributed to the emergence of this literary linguistic stereotype. Drawing on the work of Asif Agha, I show how these works both reflect and participate in the establishment of an enregistered form of ‘American English’, relying upon a small number of linguistic features to depict the stereotypical ‘American’ speaker as both opportunistic and uncivilized. Overall, I argue that while these novels cannot be read as authentic evidence for the ‘real’ language varieties, they offer a valuable insight into the discourses that were forming British perceptions of America.

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**SONIA HOFKOSH (TUFTS UNIVERSITY, US)**

**Handprint: The Drawings of Samuel Taylor Coleridge**

*[Part of the themed panel ‘Print and its Others’]*

This paper will explore the drawings in Samuel Taylor Coleridge’s notebooks as an ‘other’ to the regime of print consolidating its cultural power during the Romantic age. Though drawing appears only rarely in the many pages Coleridge filled during forty years of almost daily writing in one notebook or another, his turn to drawing as a mode of representation within his lifelong writing practice offers a new perspective on ‘what Coleridge thought’ about language as medium and material form; it also thereby has something to tell us about how to read—how to read Coleridge, but also how to read formulations about subjectivity, consciousness, perception, and the creative powers of the imagination to which his work has been so central. Whatever his simple, even primitive line drawings are meant specifically to represent—for example, a moon with an uncommonly bright halo (N 2402), a swaddled baby (N 2521), a bottle with a cork in it (N 2583)—as a curiously opaque aid to Coleridge’s reflections in the notebooks, they may also more broadly illustrate the limits of language, that is, that even for Coleridge, the man of letters, the great talker, words cannot tell the whole story. Building on claims that drawings are indexical in that they ‘carry the imprint of the bodies that have made them’, ‘the trace of the moving hand’ (Deanna Petherbridge), this paper will look at Coleridge’s drawings as a kind of embodied language—as ‘hieroglyphics or picture-writing’ (N 2402)—that brings into view what writing, especially print, often renders invisible: the writer’s hand and the modality of touch that puts lines and marks on paper, or what I will call in my approach to Coleridge’s notebooks as mixed media artefacts, the sensorium of the medium.

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**HANNAH DOHERTY HUDSON (UNIVERSITY OF TEXAS AT SAN ANTONIO, US)**

**The Minerva Press and Reviews at the Breaking Point**

*[Part of the themed panel 'Gothic Imprints II: "Those Ever Multiplying Authors": The Minerva Press and the Romantic Print Marketplace']*

Peter Garside, introducing the second volume of the seminal *English Novel, 1770–1829* bibliography, writes of the relationship between late eighteenth-century novels and reviews: 'A sudden surge in novel production in the later 1780s, followed by fresh peaks in the 1790s, nonetheless stretched this [review] system to breaking point, so that by the beginning of the new century the policy of all-inclusion had become well nigh untenable'. As the bibliography that follows that introduction makes clear, the Minerva Press, as the most prolific of all publishers of popular fiction in the period, was responsible, to some extent, for the climate of fictional superabundance at century's end; certainly, it was singled out by critics then and since as the symbolic representative of all those novels decried as 'trash' and mere 'imitations'. Drawing on recent work in bibliography and women's writing, this paper examines the 1790s and early 1800s as a moment of perceived fictional excess, and attempts to briefly define the terms of this excess, quantitatively and qualitatively, as they were used to describe the novels of the Minerva Press. What did it mean for reviewers and readers to feel that there were simply too many novels, and how did this feeling—so often expressed in stereotypically scathing terms in the pages of reviews—correspond to bibliographic realities? Taking as a starting point the claim that the turn of the nineteenth century was the moment at which the number of novels began to exceed the abilities of reviews to assess them, this paper seeks to consider more explicitly the process by which this happened, asking not only which novels were excluded, and by whom, but tracking the correlation between dismissive references in major and minor reviews to (for instance) Minerva authors, women authors, anonymous authors or gothic authors, and actual review coverage, or lack thereof, in the same venues.

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**BILL HUGHES (UNIVERSITY OF SHEFFIELD, UK)**

**'Imbodied arguments': Authentic Dialogue and Distorted Communication in Charlotte Smith's *Desmond***

Dialogue dominated the cultural life of eighteenth-century Britain and, both as the spirit of Jürgen Habermas' 'communicative reason' and the printed genre itself, played an important role in the formation of the English novel. The dialogue appears as an embedded genre within many novels of the period. However, late in the century underlying tensions behind the aspiration towards a mutual communicative rationality emerged as radical politics came to the fore; the dialogue structure became more overt and the nature of dialogue itself more contested. Charlotte Smith was a practiced dialogist herself; in *Desmond* (1792), Smith champions critical and democratic thought amidst a climate of corrupted dialogue and against the background of the French Revolution. In this novel, 'the cause of freedom is defended with warmth, whilst shrewd satire and acute observations back the imbodied arguments' (Wollstonecraft). The arguments are embodied in the sense that vocal exchanges are systematized and expressed as formal dialogues imprinted in the narrative. In this paper, I will show how argumentation is also embodied in a different sense, where

novelistic strategies of verisimilitude can supplement the persuasive powers of formal argumentation: ‘imbodied’ because the arguments are made flesh by novelistic characters and because Smith uses concrete illustrations of abstract reasoning. Through ‘imbodied arguments’, *Desmond* dramatizes and performs a metacommentary on the techniques of dialogue, defending mutual rationalism between men and women and in the wider public. Rational conversation becomes Romantic imprint in a way that both preserves earlier Enlightenment values and is located in the specific context of the 1790s.

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### **SHAYNE HUSBANDS (CARDIFF UNIVERSITY, UK)**

#### **The Literary and Social Significance of the Early Roxburghe Club**

The Roxburghe Club, founded in 1812, have an unbroken publishing history from 1814 to the present day. Since the Club’s edition of *Havelok the Dane* appeared in 1828, the Roxburghe has gained a reputation as a producer of beautifully printed editions of manuscripts and reprinted early books. The founding period of the Club, however, has been viewed with less approval, often seen as a frivolous, unscholarly period of wasted years when little of value was produced by a membership composed of dilettante aristocrats. My doctoral research has focussed on the formative years of the Club and examining the extent to which this perception is borne out by the facts. This has shown that the early members of the Club, rather than being frivolous bibliomaniacs were in fact men with serious literary purpose and ability, and that the books produced during this period were important texts that helped to create the emerging field of English Literature. I have also examined the political and religious affiliations of the members, and discovered that the social and political make-up of the group is far more complex than previously acknowledged; a change of perspective that in turn has implications for the texts that they were presenting to the Club. I would like to present the results of this research at the BARS conference and examine its significance especially in relation to politics and print, but also more generally as a significant element of book history.

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### **WAKA ISHIKURA (UNIVERSITY OF HYOGO, JAPAN)**

#### **Why Daffodils? Wordsworthian Flowers and the British Botanical Readership**

This paper intends to examine the historical and cultural background of the figuration of plant images in the Romantics, focusing on Wordsworth’s poems featuring native flowers. The late eighteenth century saw an increasing number of botanical publications, including dictionaries, travelogues or other narratives of natural history, with an outstanding boost in the field of Linnean botany. Under the influence of Joseph Banks’s presidency of the Royal Society, there was a patriotic turn in the field of botany, with a flourish in gardening practices across all classes of people. For example, information on botany, often relevant to British colonial concerns, as well as the number of imported plant specimens greatly increased; various editions of botanical dictionaries, featuring the domestic names of plants, became widely available. Before Wordsworth began writing poems, botanical discourses were perpetuated through botanical books, or those who used them as reference books. Detailed information about the plants he would choose to write about in his poems, had been already accumulated and presented in various books—for example, Withering’s *Botanical Arrangement*, Smith and Sowerby’s *English Botany* and Curtis’ *Botanical Magazine*.

Curtis writes about the daisy as ‘a plant common to Europe, [which] in its wild state delights in open situations’ (vol. 4, 1794), while Wordsworth in ‘To the Daisy’, says: ‘Bright Flower! whose home is everywhere, / Bold in maternal Nature’s care.’ The daffodils—which Sowerby observed were ‘the most beautiful of the native plants of this kingdom’ (vol. 1, 1790), and Withering reported as growing in ‘woods, meadows, and sides of hedges,’ sometimes covering ‘almost a whole field’ (2nd edn, vol. 1, 1787)—Wordsworth sees as ‘dancing in the breeze’, then remembers with ‘the bliss of solitude’. It was a time when all British flowers were closely examined and named to the extent that those flowers, not only as actual plants but also as images imbued with botanical information, became commodities for everyday life. A poet’s voice further turned them into cultural assets for decades to come, a process which can be analysed as capitalist ventures transforming aesthetics into economy, or vice versa.

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**FELICITY JAMES (UNIVERSITY OF LEICESTER, UK)**

**The Children’s Writing of Charles and Mary Lamb**

*[Part of the themed panel ‘Editing Charles and Mary Lamb’]*

The Lambs’ works for children form a diverse collection of genres. *The King and Queen of Hearts* (1806) and *Prince Dorus* (1811) are fairy tales in verse, chapbooks with sardonic rhymes accompanied by woodcut illustrations; the *Tales from Shakespear* (1807), on the other hand, are complex and nuanced narratives which offer sympathetic, sometimes surprising, perspectives on the comedies, tragedies and late plays. The portraits of childhood grief and affection in *Mrs Leicester’s School* (1809), a collection of short stories for various ages, are simply and movingly related; like the long neglected *Poetry for Children* (1809), they are carefully calibrated to engage the imagination and sympathy of the child reader. The children’s writing is, on one level, ‘task-work’, as Charles puts it: but it is also testimony to a remarkable creative relationship between brother and sister which has still not been fully examined. My paper will address some of the challenges posed by editing and contextualizing these works, and by understanding the collaborative practice they represent. The children’s writing, I argue, should be placed in a wider Romantic context, and understood as part of the Lambs’ oeuvre. I will discuss how this might be achieved: partly through tracing allusions and parallels, partly through a reading of their letters, dialogues with friends, and negotiations with their publishers, William and Mary Jane Godwin.

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**OSCAR COX JENSEN (KING’S COLLEGE LONDON, UK)**

**Hearing the Hundred Days**

*[Part of the themed panel ‘Romantic Imprints: Music, Performance and Print’]*

Before the return of the soldiers themselves, the domestic British experience of the Hundred Days in 1815—from Napoleon’s escape to his surrender after Waterloo—was entirely mediated by print. In the twenty years since Mary Favret proposed the ‘paper shield’ that supposedly protected the public sphere from the violence of warfare, numerous scholars have advanced our understanding of this mediation, from its visual culture (Philip Shaw *et al.*) to the materiality of the mail-coach (Mary Fairclough). Yet in a partially illiterate culture where orality and print intermingled, few have considered the importance of the aural.

The majority of responses to foreign events, whether news items or literary responses, were written to be sung. From anonymous hacks, to regional poets such as Bamford and Anderson, to Moore and Byron, if a writer wished to engage with the popular public sphere, then that writer wrote to music. This paper considers the mass of ephemeral print publications during the Hundred Days in their performative contexts, focusing on four exemplary songs: 'Boney's Return to Paris', a broadside parody of a recent pantomime hit; 'Boney's Total Defeat, And Wellington Triumphant', set to the tune of a patriotic drinking song; Samuel Bamford's 'The Patriot's Hymn', a bitter reworking of 'God Save the King'; and 'Isle of St Helena', a northern lament for the exiled emperor. All will be sung. Analysis of these printed yet performed artefacts demonstrates the versatile and visceral possibilities that music afforded to Romantic-era verse.

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### LUCY JOHNSON (UNIVERSITY OF CHESTER, UK)

#### Printing Intimacy: The Public/Private Dichotomy in the Shelleys' 'Elopement Journal'

My paper will focus on the space created by the editing process that transformed the 'elopement journal' of Mary Wollstonecraft Godwin and Percy Bysshe Shelley into its published form, *History of a Six Weeks' Tour*. It will examine the journal's status as a private text made public, and how this affects the ways in which aspects of it are changed, abandoned or distorted in that transformation. In particular, it will investigate how the printed text's identity is problematized by its origins as a private text that simultaneously occupied a uniquely intimate un-private function: a medium for its two writers to enact a form of textual coupling through the erotics of writing. The role that the journal occupies as a 'first draft' manuscript for *History* is a nebulous one; indeed, while Donald Reiman argues that *History* was always intended as a public text, the elopement journal certainly was not. Thus, the aim of my paper is to explore the undefinable space that it inhabits between not-private private text and its published identity, along with what takes place inside that space in relation to the adaptation and transformation of certain 'private' images. The deliberate fashioning of *History* relies on the selective salvaging and effacing of various movements in the original text, and I will argue that what the Shelleys choose to save and transform from the ur-text affords an insight into what mutually preoccupied them as writers.

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### FREYA JOHNSTON (UNIVERSITY OF OXFORD, UK)

#### Peacock and the Fictions of Print

[Part of the themed panel 'Peacock in Print']

On the matter of print, as on so much else, Peacock found himself hesitating between what he called 'two opposite disinclinations'. There was the instinct not to reveal his own character, and on the hand the wish not to leave unrecorded the disputes going on around him. 'We would print these dialogues', says one of his narrators, sardonically, 'if we thought anyone would read them'—before offering us the edited highlights of that very same exchange of views. Print is a form of circulating gossip, hints, and speculation; like paper money, against which Peacock directed much satiric energy, it is therefore a form of spurious currency that promises something of value but delivers empty fiction. Lady Clarinda in *Crotchet Castle* fears that her character will be printed, though her suitor assures her that she has

no need to be alarmed by a ‘print in your own likeness’. Print tends, however, to betray the original characters it depicts. To Peacock, as to Lady Clarinda, this is both an outrage to be resisted and a liberty to be cherished; for Lady Clarinda, like Peacock, is a novelist.

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## **EWAN JONES (UNIVERSITY OF CAMBRIDGE, UK)**

### *The Concept Lab*

*[Part of the ‘Digital Humanities Roundtable’]*

Which laws govern the formation and transformation of concepts, as historical cultural entities? How do some concepts drastically change their structure and scope, while others remain comparatively constant? *The Concept Lab* aims to answer these broad questions, through an interdisciplinary research agenda that manipulates the digital archive in novel ways. The enquiry has two principal axes: on the one hand, it aims to utilize the unprecedented volume of historical data now available, so as to focus not only on the frequency with which individual concepts appear, but also the complex networks in which they are embedded. On the other, it seeks to develop a working terminology for the different kinds of concept that appear, so as to account for those that mutate in particular ways, or are networked to an unusually large number of related notions. Our eventual goals include the writing of digital code to enable a greater range of conceptual analysis; the publication of a series of working papers to communicate our methodology and findings; and a series of dedicated studies of particular historical concepts.

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## **EWAN JONES (UNIVERSITY OF CAMBRIDGE, UK)**

### **Wordsworth’s Strenuous Idleness**

*[Part of the themed panel ‘Wordsworth’]*

Did William Wordsworth play golf? All the documentary evidence would appear to suggest that he did not; but this has not prevented several golfers from proclaiming the contrary. The recently published *God Loves Golfers Best* (2015) describes the sport as ‘a round of strenuous idleness’—a quote that it, along with countless other books and websites, attributes directly to Wordsworth himself. In fact, Wordsworth said neither this nor anything else about golf, at any point in his career: the citation in question forms part of the 1850 revisions to Book IV of *The Prelude* (‘Summer Vacation’), in which the young speaker finds himself moved to do ‘penance for a day / Spent in a round of strenuous idleness’. Wherever the youth was that yesterday, it was probably not the fairway.

The golfing community’s misattribution testifies to the quotation’s forcefulness: it operates both on a humorous register, wearing as a badge of honour the dismissive claim for sport’s emptiness; but also, at least implicitly, in a more profound manner, through the suggestion of an unsuspected interrelation between labour and leisure. This dual usage, at once ironical and sincere, suggests one reason for Wordsworth’s obsession with the phrase throughout his career. It surfaces as late as 1850, but also as early as 1791, when Wordsworth writes his college friend William Matthews with news of his recent trip to London, where ‘[t]ime passed in a strange manner; sometimes whirled about by the vortex of its *strenua inertia*, and sometimes thrown by the eddy into the corner of the stream, where I lay in almost motionless indolence’.

Scholarship (David Simpson, Richard Adelman) has sometimes noted in passing the obsessive recurrence of such oxymoronic phrases in Wordsworth's corpus, as they apply to inertia, indolence, idleness and vacancy. Yet when it has treated the curious phenomenon head-on, it has tended to do so in a manner not too dissimilar from the golfing books alluded to above. Strenuous indolence, that is to say, is taken to indicate a defensive anxiety regarding an activity (now the writing of verse) whose process and 'output', such as it is, differs ever more starkly from the increasingly rationalised, instrumental world of capitalist production. This is naturally an important part of the story. But *The Ruined Cottage* suggests that it does not tell the whole story (here, I refer primarily, but not exclusively, to the MS. D version of 1799). In that work, as elsewhere, paradoxical states of active indolence or restless stasis do not only apply to the speaker or poet; so too do they characterise the organic and inorganic world more generally, as it comprises human and nonhuman animals, the fly, the blade of grass, the spring of water. Wordsworth, I wish to suggest, transforms the notion of 'rest', and as such exposes a limit-point not only for political economy, but for materialist thinking more broadly.

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## **ROBERT JONES (UNIVERSITY OF LEEDS, UK)**

### **Byron, Moore and the Death of Sheridan**

Richard Brinsley Sheridan died in 7 July 1816. His death was greeted with an outpouring of obituaries, dirges and execrations. Sheridan had been one of the most successful dramatists of his age and a great figure in the 'Whig World' of cards, drinking, wit and sex. Sheridan was never only a partygoer. He was for nearly thirty years a consistent Commons attendee. His attendance, moreover, had been gilded by superlative performances, as a keen mind and keener wit had displayed themselves as he assailed the government benches. It was to commemorate this significant aspect of his career, and to counter the charges levelled by the Tory Press, that *The Speeches of the Late Right Honourable Richard Brinsley Sheridan* was rushed into print in August 1816. Printed in five volumes, the edition brought together Sheridan's greatest speeches. It also contained, some of Sheridan's theatrical writing, a memoir, and some elegiac verse from leading poets, including Thomas Moore and Lord Byron. Moore and Byron's verse indicates what Sheridan had come to mean to a younger generation, but also how his death could serve to mark the passing of an era, one that might be both lamented and condemned. This paper will examine *Speeches* in detail, focusing attention on the ways in which Sheridan, an undervalued presence in British Romanticism, was presented to the public; and the ways in which poets and poetry were used to shape responses to an extraordinary life. Attention to Moore and Byron will enable a new assessment of their skilful and cautious intervention in what was a key project within Romantic print culture.

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## **SANDRO JUNG (GHENT UNIVERSITY, BELGIUM)**

### **Stothard Illustrates Bloomfield, Byron and Crabbe for *The Royal Engagement Pocket Atlas*: Reading the Romantic Vignette**

Focusing on Thomas Stothard's design work for Thomas Baker's diary-cum-almanac, *The Royal Engagement Pocket Atlas* (1779–1826), my paper will introduce three numbers of the pocket atlas that feature different series of illustrative vignettes visualizing poems by



George Crabbe, Robert Bloomfield and Lord Byron. While Stothard produced a series of vignettes illustrating Crabbe's early production, *The Village*, and the recently published *Parish Register*, he otherwise, in other numbers of the pocket atlas, adhered to the single-text-per-series format that Baker had introduced in the mid-1780s. While Crabbe was well known by the time his poems were illustrated for the *Pocket Diary*, Bloomfield had only recently been hailed as another rural genius, the only labouring-class poet whose works Stothard illustrated for Baker. Bloomfield's *Farmer's Boy* was the text chosen for illustration in the number for 1802. The Bloomfield number creates a visual affiliation with two numbers featuring designs of iconographic moments from Thomson's *The Seasons* that Baker had issued in the mid-1790s. The 1818 number of the pocket diary illustrating scenes from Lord Byron's poetry is unique among all the numbers of Baker's publication in that it features illustrations of a range of different texts, including 'Darkness', 'The Prisoner of Chillon', *Childe Harold's Pilgrimage* and others, providing an impressionistic array of scenes by one of the best known poets of the day. Apart from introducing the three series of illustrations and studying their mediation of the texts they visualize, the paper will contextualize Stothard's vignettes in light of the popular reception of these poets' works and the shaping of an emerging Romantic canon.

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#### **RHYS KAMINSKI-JONES (UNIVERSITY OF WALES, UK)**

##### **'Tavlu'r Iaith Gynmraeg yn Bendramwnwg [Throwing the Welsh Language Head-over-Heels]': William Owen Pughe's 'Radical' Orthography**

The lexicographer, antiquarian and editor William Owen Pughe (1759–1835) remains one of the most neglected figures in British Romanticism. A correspondent of Godwin and Southey, and a friend to Leigh Hunt and Iolo Morganwg, Pughe was a nexus, linking the Welsh cultural revival to metropolitan radicalism and romantic literary culture. This paper will examine Pughe's attempts, from the 1790s onwards, to reform the Welsh language. His *Geiriadur Cymraeg a Saesneg* [Welsh and English Dictionary] (1793–1803) detailed a new system of Welsh orthography, in which spelling and grammar were altered dramatically. Pughe also proposed a new form of lettering, replacing the doubled consonants familiar to generations of Welsh readers with letters never before used in printed Welsh. This seemed a radical programme of change—but exactly how radical, and in what way? Pughe moved in radical circles in London, and was an admirer of John Horne Tooke's anti-establishment linguistics. However, the 'radicalism' of Pughe's project was not a political stance, but rather a symptom of his obsession with returning the Welsh language to its Ancient British roots. Although his reforms were deemed politically suspect by Welsh conservatives, Pughe also came under attack from Welsh radicals, who saw his orthography as an obstacle to growing literacy amongst the Welsh *gwerinos* [common people]. Whilst Pughe's orthography sought to imprint upon the Welsh language a radical sense of the past, this ultimately complicated his relationship with contemporary radical politics.

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#### **PAUL KEEN (CARLETON UNIVERSITY, CANADA)**

##### **'The Materials of Useful Knowledge': Romanticism and the Crisis in the Humanities**

Taking its cue from Raymond Williams' insistence on the importance of developing 'a special kind of map' charting the history of changing ideas about culture in order to wrestle

with the larger social and political issues of his day, I will argue that the challenge of responding to today's crisis in the humanities demands a similar turn to history, and particularly, to the opening decades of the nineteenth century when ideas about the humanities emerged in their modern form. The single most important aspect of this history may be the fact that the humanities emerged during an age in which leading utilitarians such as Jeremy Bentham and James Mill shared Thomas Love Peacock's rejection of the poet as 'a waster of his own time, and a robber of that of others', whose cultivation of poetry had been 'to the neglect of some branch of useful study', in stark contrast with the tendency of 'the thinking and studious, and scientific and philosophical part of the community' to draw on 'the materials of useful knowledge' in order to prepare one's self for 'the real business of life.' If this dismissal finds a direct correlation in today's market-driven emphasis insisted on the importance of applied knowledge, these pressures can best be answered with a clearer understanding of the ways that ideas about the humanities were forged in the crucible of this spirit of intellectual reaction which defined itself in terms of the unique importance of more 'serious' forms of 'useful' knowledge that were suited to 'the real business of life.' For early nineteenth-century advocates such as Percy Shelley, William Hazlitt and Leigh Hunt, the forms of critical debate and creative expression that were becoming known as the humanities constituted a central aspect of a larger struggle for social progress, but like today, these arguments were themselves sharpened by the need to challenge a utilitarian emphasis on the primacy of applied knowledge. These writers anticipated Albert Einstein's famous comment that 'imagination is more important than knowledge. For knowledge is limited to all we now know and understand, while imagination embraces the entire world, and all there ever will be to know and understand.' But they did so in a polemical spirit that was animated by the need to make a case for the importance of the humanities in the face of a backlash against the value of imaginative expression.

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**PAUL KEEN (CARLETON UNIVERSITY, CANADA) AND CYNTHIA SUGARS (UNIVERSITY OF OTTAWA, CANADA)**

**'Who Do You Think Came to See Me?': *Blackwood's Magazine* and Early Canadian Satire**

This paper will explore the influence of *Blackwood's Magazine* on early nineteenth-century Canadian satirical writing. Few readers of the multiply authored series entitled 'The Club', which appeared in *The Novascotian* from 1828 to 1831, would have missed its debt to *Blackwood's* 'Noctes Ambrosianae.' Converting literary influence into intertextual narrative, the 4 February 1830 issue of 'The Club' extended the implicit conversation between the two into a social exchange by recounting the fictional visit of 'Old Blackwood the bookseller' to one of the members of 'The Club', faithfully passing along an entirely invented account of *Blackwood's* enthusiastic offer to purchase 'the copyright of our Reports', or better yet, his commitment to using his 'purse and influence to forward our fortunes' if he could convince 'the whole Club' to 'remove to Edinburgh'. Eight years later, in a glowing review of *The Clockmaker* by Thomas Chandler Haliburton (one of the authors of 'The Club'), *Blackwood's* repaid the compliment by hailing Haliburton as the kind of satirist who could 'throw new life into European literature' at a time when 'our writers are sinking into insipidity.' This paper will explore these connections by asking what it means to read these early Canadian satirical texts through the lens of the highly distinctive style and unflinching Tory pol-

itics that was associated with *Blackwood's* generally, and with the 'Noctes Ambrosianae' in particular.

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### **JAMES KELLY (UNIVERSITY OF EXETER, UK)**

#### **'The Manner of Being': Maria Edgeworth, Mary Leadbeater and Representation**

Criticism of early nineteenth-century Irish fiction has been obsessed with the politics of realism and the representation of Irish life. In her preface for Mary Leadbeater's *Cottage Dialogues of the Irish Peasantry*, Maria Edgeworth suggests that the following work 'contains an exact representation of the *manner of being* of the lower Irish' (italics in original). This paper will investigate what is involved in Edgeworth's conception of 'an exact representation of the manner of being', by looking at her correspondence with Leadbeater, as well as her own fictional practice. In particular, it will consider the role direct speech plays in Edgeworth, as both an initiator and end of narrative practice. Edgeworth's fiction often opens with direct speech, or operates as reported first-person narration, and many examples of her Irish fiction begin and end with interpolated speech. Her interest in Leadbeater's fictional dialogues, and her own attempts at drama, suggest speech was central to Edgeworth's conception of fictional representation, yet this is aspect of her style is still comparatively unexamined. Melesina Trench wrote to Leadbeater to say that '[Maria] Edgeworth's notes on your Dialogues have as much spirit and originality as if she had never before explored the mine which many thought she had exhausted.' Looking at Leadbeater and Edgeworth's collaboration reveals the attitudes and expectations both writers had in publishing representations of Irish life.

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### **DEBORAH KENNEDY (SAINT MARY'S UNIVERSITY, CANADA)**

#### **The Countess of Winchilsea and William Wordsworth**

In 1819, William Wordsworth prepared a manuscript collection of poems for the family of his benefactor Lord Lonsdale entitled 'Poems and Extracts from the Works of Anne, Countess of Winchelsea and Others'. This fact in itself demonstrates how much Wordsworth valued the work of the eighteenth-century poet Anne Finch, Countess of Winchilsea (1661–1720). The manuscript remained in a private collection belonging to the Welsh man-of-letters J. Rogers Rees. It was later formally published under the title *Poems and Extracts Chosen by William Wordsworth for an Album Presented to Lady Mary Lowther, Christmas 1819* (1905). My paper will examine this collection (which exemplifies the conference theme of *Romantic Imprints*), along with the many comments that Wordsworth made about Anne Finch throughout his life. It is a unique relationship in literary history to find a poet of Wordsworth's stature taking such pains to show his esteem for a female poet of an earlier generation. His interest in women writers of his own era will provide a background against which to view his promotion of Finch's work. Along with discussing Wordsworth's influence on her posthumous reputation, I will consider recent critical assessments of the relationship between the two poets. Overall, I hope to offer a fresh perspective on the poetic affinity between Wordsworth and the Countess of Winchilsea and on their shared literary afterlives.

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**JACQUELINE LABBE (UNIVERSITY OF SHEFFIELD, UK)**

**Strange Defeatures: The Romantic Visage**

*[Part of the themed panel 'The Romantic Trace']*

When Charlotte Smith characterizes the Romney portrait that accompanied the sixth edition of her *Elegiac Sonnets* as showing how 'Time's deforming Hand / Ha[s] written strange Defeatures in [her] face', she calls on the embodying power of the visual. Readers are invited not merely to read Smith, but to see her; and not just to see her, but to see her changed, a victim of her own textualized sorrows. Smith's portrait supplies the visage—the mouth to speak the lines of poetry within the text. This kind of visage, common in a period in which frontispieces abound, traces the author for the reader, supplying a face for the name. But even as a trace implies that substance has been lost in transmission, so too the portrait represents not the author but only itself. In a similar vein, texts that purport to draw a picture of a 'day in the life' of an author, or which draw from an author's public identity the promise of truth and fidelity to nature, are also lifting a trace: an exercise in defeating. This paper will use the idea of the trace—as drawn outline, as remnant, as clue—to speculate how it is that portraits of authors, whether visual or textual, stamp for readers the imprint of identity and identification. It will concentrate on both contemporary paratextual matter and later fictions/fan fictions, and it will draw on the technical aspects of tracing to underpin its theory.

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**ERIN LAFFORD (UNIVERSITY OF OXFORD, UK)**

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

This paper seeks to explore the relationship between the body and print in Clare's poetry. Specifically, it will attend to Clare's knowledge of herbal medicine and its influence on his representation of the relationship between plants and the healthy or unhealthy body. Critical work on Clare's engagement with botany has in the past focussed on his preference for local names and terminology as opposed to the 'dark system' of Linnaean classification, revealing a degree of linguistic innovation that resists systematic abstraction of the natural world. This paper will consider how Clare's dedication to the local names for plants and flowers is medically inflected, arising out of his interest in earlier herbal volumes such as John Hill's *Useful Family Herbal* (1754) and Nicholas Culpeper's *English Family Physician* (1792). Through attention to 'The Village Doctress' and other poems that explore the medicinal properties of plants, I wish to discuss how the names given to plants such as 'self-heal', 'scurvy grass' and 'eyebright', to name but a few, engender a reciprocal relationship between the body and the natural world that disturbs a sense of there being a fixed boundary between the two. By 'imprinting' the body onto plant-life and the natural cures that they are seen to provide, Clare evokes a mutual sympathy between self, world and text that disrupts subjectivity and fosters a mode of medical care that dissolves a sense of hierarchy.

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**ALICIA LASPRA (UNIVERSITY OF OVIEDO, SPAIN)**

**Removing the Gothic Imprint: Wordsworth's Anger in 'A few bold patriots, relics of the fight', c. 1808**

*[Part of the themed panel 'Britain and Spain: Intertextual Imprints, 1808–23: Session I—Spain, War and Peace: Recovering Texts and Narratives']*

The Peninsular War (1808–14) left an extraordinary imprint on British Romantic thinking and artistry. Many Romantic poets, like William Wordsworth, had been fascinated by the French Revolution of 1789 which, as they saw it, represented a turning point in the history of absolutism. The revolutionary process, however, turned initial enthusiasm into disappointment and suspicion, with Napoleon Bonaparte later personifying the evil consequences of the French events. Unexpectedly, the 1808 Spanish uprising against French imperialism opened a new era of enthusiasm and hope. Hundreds of 'Peninsular War' poems, written and published in Britain between 1808 and 1814, testify to this phenomenon. Poetry-writing thus became a widespread response to the news from Spain. Wordsworth's engagement with the Peninsular War was first manifested in 1808, when he began his impressive tract on the Cintra Convention and other Peninsular affairs, and wrote his first sonnets on the Spanish events. His interest in Spain—a land he never visited—led him to read widely in order to become familiar with the country and its people. While most of Wordsworth's works connected with his vision of Spain are relatively well known, this paper will explore a rather neglected poem that he apparently left unfinished. In the first place, I will analyse explicit references to the origins of the Spanish monarchy personalized in King Pelayo, of gothic ascendancy, and to the way in which Spanish identity was built as a result of his organization of the resistance against the Muslim invasion. Secondly, I will explain the—conversely—implicit references made in the poem to the contemporary removal of that historical gothic imprint, for which Wordsworth angrily blames an unidentified character who shamefully betrayed Pelayo's legacy. The paper will present and try to justify a hypothesis concerning both the likely date when the poem was written, and the identity of the (anonymous) unworthy character dramatized therein. The unfinished quality of the poem will also be considered.

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**NIGEL LEASK (UNIVERSITY OF GLASGOW, UK)**

**'Your rising tear at the misery of a once-beloved country': Ossian and Thomas Pennant's Tours in Scotland, 1769 and 1772**

*[Part of the themed panel 'From Footprints to Imprints: Curious Travellers in Wales and Scotland']*

The paper will look at the ways in which what Paul Baines describes as an 'Ossianic topography' has begun to change the map of Scotland by 1769. It focuses especially on how the Welsh naturalist and antiquarian Thomas Pennant (1726–98) engages with Ossianic connections in his *Tours* of 1769 and 1772, and compares his approach with that of other contemporary travellers.

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**SUSAN LEEDHAM (PLYMOUTH UNIVERSITY, UK)**

**The Cosmopolitan Reader: The Cottonian Collection and the Gentleman Book Collector**

The nationally designated Cottonian Collection documents the changing fashions of book collecting throughout the eighteenth and early nineteenth centuries. A legacy collection transferred through the custodianship of six generations of gentleman collector, the Cottonian is largely celebrated for the artwork it contains, whilst its library of two thousand books has never been subjected to academic investigation. This paper focuses on the treatment of the literary collection between 1791 and 1816 by its penultimate owner, William Cotton II (1759–1816). Under his direction two-thirds of the original collection was sold at auction in 1799 and 1801. Much of the valuable artwork disappeared along with three thousand books, and today Cotton II is vilified for his disregard for his inherited collection. My paper argues that practices of collection need to be understood within the context of wider eighteenth-century scholarship. It will argue for Cotton II as a well-educated and professional man whose character adheres to established understanding of the cosmopolitan gentleman. Book collecting was a key signifier of the aspiring cosmopolite, and my paper extends this notion by exploring the relationship between cosmopolitanism and print consumption. It considers how Cotton II's identity as a cosmopolitan gentleman explains the rationale behind his selection of books deemed collectable, ephemeral and outmoded, and provides a means of understanding the actions of a collector hitherto deemed a philistine. In the process it will examine the impact of cosmopolitanism on the narrative of a nationally designated collection, and gentlemanly print consumption at the end of the eighteenth century.

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**KIRSTYN J. LEUNER (DARTMOUTH COLLEGE, US)**

**Mary Shelley's New Media in *The Last Man*: Dioramic Imprints as the Future of Romantic-Era Writing**

I strove, I resolved, to force myself to see the Plebeian multitude and lofty Patrician forms congregated around; and, as the Diorama of ages passed across my subdued fancy, they were replaced by the modern Roman. [...] The romance with which, dipping our pencils in the rainbow hues of sky and transcendent nature, we to a degree gratuitously endow the Italians, replaced the solemn grandeur of antiquity.

— Mary Shelley, *The Last Man* (1826)

In *The Last Man* (1826), Mary Shelley imagines a future that appears to resist any further invention of writing or printing technologies and that holds the manuscript as the primary textual means of conveying memory. I will argue, instead, that Shelley does add what were for her 'new media' to Lionel Verney's futuristic writing technologies when she presents the diorama—large-scale animated picturesque paintings—as an ultramodern form of writing. The Diorama opened in London in 1823 and drew crowds and press that reached Shelley before she began her novel in 1824. Crucial moments in the novel that focus on the writing process feature descriptions of amphitheatrical architecture, lighting, shadow, artistry, transforming scenery and realism that characterize early Diorama shows. For example, Verney invokes 'the Diorama of ages' when his imagination populates a desolate Roman ruin, which causes him to conflate writing and painting and liken writing to projecting enthralling illusions. Ranita Chatterjee, Julie Carlson and Timothy Ruppert have discussed

writing in *The Last Man* in analyses of biopolitics, time and grief in the text. Instead, I offer a media archaeological approach to understanding Verney's writing as dioramic: multimedia, theatrical and producing large-scale imaginative realism. My analysis also provides a new lens for considering Shelley's view of her own writing as she uses the diorama in her travel journals to reflect on the insubstantiality of memory and its relationship to writing and loss 'as a painting in the Diorama melts away, and another struggles into the changing canvass.'

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## **RACHEL LEWIS (UNIVERSITY OF CALIFORNIA, BERKELEY, US)**

### **Radical Prosody: 'Coleridge Dactyls' and the Politicization of Measure**

*[Part of the themed panel 'Radical Speech and the Culture of Print']*

This paper tracks the intersection of poetry and the political press in the turbulent 1790s, a time when prominent conservative journalists took a peculiar interest in various species of metrical feet. In his *Poems* of 1797, Robert Southey framed Jacobin subjects in classical verse forms with his companion poems 'The Soldier's Wife: Dactyls' and 'The Widow: Sapphics'. Coleridge publically contributed a stanza to the latter work. Southey and Coleridge became favourite targets of the political periodical *The Anti-Jacobin Review*, which produced a parody of 'The Soldier's Wife,' ridiculing not its subject but its prosody: 'Sorely thy Dactyls lag on uneven feet'. The journal's interest in metre is expressed again in *The Anti-Jacobin's* best-known production, 'New Morality', a poem published together with a cartoon in 1798. The elaborate caricature by James Gillray features a flurry of texts pouring out from the 'Cornucopia of Ignorance' including such titles as 'Zoonomia or Jacobin Plants' and—lo and behold—'Coleridge Dactyls' and Southey's Sapphics'. Charles Lloyd and Charles Lamb likewise are referenced as 'Blank Verse Toad and Frog'. I consider this curious alliance between verse form and politics in which presumably lame and misguided poetic feet are allied with unsound political beliefs. I explore how this associative rhetoric, substituting prosody for political philosophy and form for content, allows *The Anti-Jacobin* to mock their opponents without the risk canonizing or legitimizing their beliefs by recalling or representing the substance of their ideas. Finally, I regard how this encroachment on or misprision of the aesthetic may inflect Coleridge's subsequent experimentation with verse form.

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## **FABIO LIBERTO (UNIVERSITY OF BOLOGNA, ITALY)**

### **Italian and British Representations in *The Liberal*: The Case of Mary Shelley and Charles Armitage Brown**

*[Part of the themed panel 'Imprinting Anglo-Italian Relations in The Liberal']*

Besides being widely criticized in its own time—see e.g. *St James's Chronicle*, 10 (1822); *The Gentleman's Magazine*, 92 (1822); *The Literary Museum*, 26 (1822); *The British Critic*, 19 (1823); *John Bull*, 109 (Jan 1823); *The Monthly Censor*, 2 (1823)—*The Liberal* has been considered also by recent scholarship as a journal that 'cannot be considered a complete, consistent project either on the basis of its political direction, or in terms of its contributions' (Schonia 2009), a literary enterprise 'lacking in coordination and common sense' (Miller 1910) and a 'miscellany of disconnected writings without any coordinating tone to unify

them in some way' (Eberle-Sintra 2005). Daisy Hay, however, has recently pointed out that despite the uneven quality of its content, the journal was designed to 'provide a platform from which its contributors could highlight the iniquities of the British political establishment' and that it 'reveals a surprisingly coherent political philosophy' (Hay 2008). This paper will focus on *The Liberal* and how its material is often related to Italy and Britain, both as geographical as well as metaphorical spaces. The Italian theme in the journal was certainly functional to convey those political ideals that its main contributors had in mind for their homeland. Even though the editorial project was not well coordinated, and the collection of material published was often occasional rather than strategically planned, the journal's sustained interest in Italian literature, art, history and politics is persistent through the four issues, arguably providing a unifying and coherent element to its overall structure. By focusing, in particular, on the second and the third issue of *The Liberal*, this paper will take into account two paradigmatic contributions—Mary Shelley's 'A Tale of the Passions' and Charles Armitage Brown's 'On Shakespear's Fools'—in order to illustrate the different ways in which Italian and British culture are represented and discussed in *The Liberal*.

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## LUCY LINFORTH (UNIVERSITY OF EDINBURGH, UK)

### Image of a Nation: Walter Scott's Antiquarian Image of Scotland

[Part of the themed panel 'Scottish Romanticism in Context']

During the eighteenth century, antiquarians across the British Isles turned their attention to the architectural vestiges of antiquity which lay scattered across the landscape. In part fired by their love of the past, and in part by the dread of such valuable, antiquated sites passing into oblivion without record or remembrance, scores of antiquarians and societies compiled tomes comprising prints, sketches and descriptions of these sites: tomes which read as (often unwieldy) architectural guidebooks of the nation. These highly visual works appealed to scholarly and lay persons alike in their promotion of a British past, and the existence of a British heritage. Furthermore, antiquarian activity inspired the more commercial projects of Nathaniel and Samuel Buck, whose own national picture books were, if less scholarly, tremendously popular. In first fleshing out this eighteenth-century framework, it is the hope of this paper to explore Walter Scott's own antiquarian 'picturing' the nation as an impulse evolved from this context. I will first consider Scott's earliest contribution *Border Antiquities of England and Scotland* (1813), assessing how this works move within the previously published antiquarian visualization of the nation, and then turn to *Provincial Antiquities and Picturesque Scenery of Scotland* (1826), Scott's collaboration with J. M. W. Turner, to explore how this may begin to diverge from antiquarian precursors. I wish to finally turn to James Skene's 1829 work, *A Series of Sketches of the Existing Localities Alluded to in the Waverley Novels*, in which real locations from a 'real' Scotland are collected together to make a guide book of the 'Scott-land' mapped out in Scott's fiction.

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**NICOLA LLOYD (BATH SPA UNIVERSITY, UK)**

**‘Entirely of Eastern Extraction’: Sino-Irish Sympathy in John Wilson Croker’s *An Intercepted Letter* and Sydney Owenson’s *Florence Macarthy***

This paper focuses on the relationship between China and Ireland in Sydney Owenson’s *Florence Macarthy* (1818). It takes as its starting point Peter Kitson’s formulation of an emergent ‘Romantic Sinology’, which finds its basis in the processes of intercultural transmission that took place between Georgian Britain and Qing China in the Romantic period. The paper focuses on the interaction between China and Ireland within the wider context of Enlightenment formations of sympathy, suggesting that Owenson’s depiction of China is closely linked to the aesthetic of sensibility and its implied model of an emergent cosmopolitanism based on cross-cultural sympathetic identification. In doing so, it positions the novel within a body of writing about China and Ireland that includes John Wilson Croker’s *An Intercepted Letter from J— T—, Esq. Writer at Canton, to his Friend in Dublin, Ireland* (1804), exposing a number of shared concerns in the writing of Owenson and Croker which have hitherto been overlooked. Reading discourses of Sino-Irish cultural exchange in terms of Enlightenment models of sympathy reveals how depictions of China operated as a central component in the articulation and formation of British identity in the Romantic period, problematizing and rearticulating established models of international cultural assimilation.

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**TOM LOCKWOOD (UNIVERSITY OF BIRMINGHAM, UK)**

**Specimens and ‘Extracts’**

*[Part of the themed panel ‘Editing Charles and Mary Lamb’]*

Lamb prefaces his *Specimens* (1808) with a glance towards the printed sources of his anthology: books at ‘the British Museum and in some scarce private libraries’, ‘Dodsley’s and Hawkins’s’ familiar mid-eighteenth-century multi-volume play collections, and ‘the works of Jonson, Beaumont and Fletcher, and Massinger’ from his own shelves. But what Lamb actually did in those institutions with those actual books, and in the extracts he made from them in manuscript notebooks, letters and other books, has not been examined since E. V. Lucas prepared his edition of Lamb’s *Works* over a century ago. This paper will examine the contexts, connections and contrasts that together made the *Specimens*. How were Lamb’s habits as a clerk related to his habits as an anthologizer and extract maker? How might the movement of accounts from Cash Books to Commerce Journals to the Company’s Ledger Books have shaped the transmission and the meaning of Lamb’s literary accounts as they moved from reading in a printed book, to notes and printer’s copy made in manuscript, and then to print publication and future reading? The paper will glance, too, at contrasts with the later series of ‘Extracts’ from the Garrick Collection that Lamb contributed to William Hone’s periodical, *The Table Book* (1827).

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**ALISON LUMSDEN (UNIVERSITY OF ABERDEEN, UK) AND AINSLEY  
MCINTOSH (CITY UNIVERSITY, LONDON, UK)**

**Walter Scott Research Centre: Editing Scott's Poetry**

The *Edinburgh Edition of Walter Scott's Poetry* forms a sister edition to the *Edinburgh Edition of the Waverley Novels*. To be published in ten volumes over ten years by Edinburgh University Press this edition will include all of Scott's long narrative poems, his verse dramas, the poems from the Waverley Novels and a ground breaking volume of shorter verse. This panel will explore the issues that have been addressed in developing an editorial policy for this edition, the new challenges faced as we move from editing Scott's fiction, and the opportunities that this edition will offer for renegotiating Scott's role as a Romantic poet. Alison Lumsden (University of Aberdeen) will speak about the edition in general, the decisions that have been made, and the challenges and opportunities it raises, while Ainsley McIntosh (City University, London) will talk more specifically about her edition of *Marmion*, the first volume scheduled to appear.

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**DEIDRE SHAUNA LYNCH (HARVARD UNIVERSITY, US)**

**Autographic Inclinations: How to Hold Hands in Print Culture**

*[Part of the themed panel 'The Romantic Trace']*

In the post-Gutenberg era, readers who have wished to imagine authors as the writers of their books have had to look past the combined efforts of a host of human agents: type-founders and paper-makers, type-setters and printers' devils, publishers and proof-readers. As Martha Woodmansee influentially noticed, it took a radical reconceptualization of the book in the Romantic-era for the author to seem not only a special participant in the production process but the sole participant worthy of attention. Where Woodmansee and historians of the author effect who followed her emphasized developments in law (copyright decisions) and aesthetics (new notions of genius and originality) when they recounted how Romantic culture made sense of the book in ways that made it make sense to readers, in this paper I look elsewhere to think about how early nineteenth-century culture adapted to the peculiar structures of social interactivity that define print culture. Mine is instead a paper about how the growing availability of printed communications elicited, among print's consumers, a growing desire for handwritten ones.

I hope to look to several sites and occasions where those autographic inclinations were satisfied, including those where (to use the terms of BARS) imprints ended up de-printed, and where print was remediated as penmanship. This means that my paper will consider not just the album culture of the early nineteenth century and its intersection with a contemporary vogue for autograph collecting, but also another, stranger vogue for handwritten transcriptions of already printed, already published books (the career of Robert Chambers, the Edinburgh publisher who self-identified with an Age of Machinery and was at the forefront in the use of the new technology of steam presses, was launched when the young man found favour with Walter Scott for his hand-made, calligraphic re-renderings of *The Lady of the Lake*). The paper's centrepiece will, I hope, be a discussion of 'Angelina or L'Amie Inconnue', the novella that Maria Edgeworth published in 1802 as part of her *Moral Tales for Young People*. In Edgeworth's hands, so to speak, the traditional Quixote story is updated; it becomes simultaneously a story of Rousseauist author-love and a story of

media shift. This heroine's conversion from quixotism, initially contracted through correspondence, hinges on an inky encounter with a printer's devil.

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**PAULINE MACKAY (UNIVERSITY OF GLASGOW, UK)**

**Editing Robert Burns's Correspondence for the Twenty-First Century**

*[Part of the themed panel 'Robert Burns in the Twenty-First Century: Texts']*

This paper anticipates research and editorial work for several new volumes of Robert Burns's letters, due to be published by Oxford University Press as part of the *Editing Robert Burns for the Twenty-First Century* project. In previous editions of Burns's correspondence, poetry and song included by the bard in his letters has been omitted. This paper will argue that such verses often provide crucial context, and that diplomatic transcriptions should be reinserted in future scholarly editions of the correspondence. Selected letters will be examined as case studies in order to demonstrate the many ways in which the *New Oxford Edition* of Burns's correspondence will be informed by twenty-first-century editorial practices.

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**ANNE C. MCCARTHY (PENN STATE UNIVERSITY, US)**

**Counterfactual Capabilities: Buddhist Sublimes and Romantic Discontinuities**

*[Part of the themed panel 'Two Hundred Years of Being in Uncertainties']*

While a number of recent studies have traced a history of Buddhist imprints on Romantic consciousness, this paper examines how popular 'Romantic' concepts are used to translate Eastern spirituality for a Western readership. In the introduction to *Verses from the Center: A Buddhist Vision of the Sublime*, for example, Buddhist scholar Stephen Batchelor invokes negative capability to explain Zen meditation. After quoting Keats's famous letter, Batchelor comments: 'These words describe a Ch'an/Zen practice in which the meditator settles into a state of perplexity by focusing on questions such as "What is this?"' It is easy for Romanticist scholars to reject this cross-cultural appropriation of negative capability, and Batchelor also underplays the importance of an historical record of textual transmission and the invention of 'Buddhism' in the late eighteenth and early nineteenth centuries. This paper, however, considers what might be gained from Batchelor's strategic suspension of historicist approaches that argues that such an approach can make available alternative, counterfactual lineages for these two paradigms. The juxtaposition of negative capability with Zen ideas of emptiness, in other words, constitutes an alternative mode of imprinting, which both reveals and produces transhistorical legibility. While it may not result in a version of negative capability recognizable to Romanticist scholars (or, for that matter, a true account of 'Buddhism'), I believe the method to emblemize a kind of negatively capable reading practice—one that recognizes the discontinuity of textual circulation as well as the possibility of contingent, non-binary modes of interpretation.

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**SARAH MCCLEAVE (QUEEN'S UNIVERSITY BELFAST, UK)**

**Thomas Moore and the Global Marketplace**

Thomas Moore, as a prolific song writer, satirist, biographer, and editor, was one of the most versatile writers of his age. He was also—largely thanks to his oriental romance *Lalla Rookh* (1817) and his ten-volume song series, the *Irish Melodies* (1808–34)—one of the most popular, with editions of these works appearing in mainland Europe, North America, and the Indian subcontinent. The print culture surrounding these two works in particular also included a visual element, with original engravings supplemented by subsequent illustrative responses, either issued independently or to grace the overseas editions of Moore's work. The Gibson–Massie Moore collection at Queen's University Belfast, at over one thousand volumes, is evidence of both Moore's global reach and the publishing practices of his principal firms—Longmans for his prose and the Power brothers for his songs. This paper will demonstrate what can be learned about the print culture surrounding Moore through this collection, in part by highlighting the developing digital exhibitions dedicated to Moore offered through the Special Collections unit of the McClay Library at Queen's.

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**ANDREW MCINNES (EDGE HILL UNIVERSITY, UK)**

**'Mad, Bad and Dangerous to Gnomes': Romantic Imprints in Chris Riddell's *Goth Girl* Series**

Lord Goth never talked about that terrible night [when his wife died]. Instead he stayed at home in his huge house, shut away in his study writing extremely long poems. When he wasn't writing, Lord Goth spent his time riding his hobby horse Pegasus, around the grounds and taking potshots at the garden ornaments with a blunderbuss. Before long he had acquired a reputation for being mad, bad and dangerous to gnomes.

— Chris Riddell, *Goth Girl and the Ghost of a Mouse* (2013)

Chris Riddell's *Goth Girl* series reads less like children's fiction and more like a Romanticist's fever dream, combining classical and literary allusions with cameo appearances from caricatures of eighteenth-century and Romantic period luminaries (and beyond), including Byron, Caroline Lamb, Charles Babbage, Johnson and Boswell, Mary Shelley and Jilly Cooper. These historical figures clash with their literary counterparts: Frankenstein's monster confronts Shelley with the inaccuracies of her portrayal of him; Tristram Shandy leads Lord Goth and his guests in a hobby horse race; Ada Goth, the novel's young heroine, dismisses governesses based on *Jane Eyre* and Becky Sharp, only for them to be replaced by the vampiric Lucy Borgia. By tracing these imprints of adult eighteenth- and nineteenth-century fiction within Riddell's modern children's novel, I argue that he uses examples of grown-up alienation to shape his treatment of the *Goth Girl*'s loneliness. Underneath Riddell's complex intertextual satire lies a moving document of a young woman's development from exclusion to acceptance.

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**GERARD LEE MCKEEVER (UNIVERSITY OF GLASGOW, UK)**

**The Scottish National Press, Burns's Kilmarnock Volume and the Question of Improvement as Britishness**

*[Part of the themed panel 'Scottish Romanticism in Print and Manuscript']*

Midway through the Preface to *The Edinburgh Review* of 1755 there is a moment of ideological gravity when the authors substitute the name 'Scotland' for that of 'North Britain'. The switch is embedded in a narrative of historical improvement that the Preface looks to sustain through the work of the national press. It also flags up a difficult alignment of Britishness with socioeconomic progress that evolves across the long eighteenth century. For while Tom Devine has noted that in 1707 the prospects of Union were not considered 'a consolation prize for the loss of Scottish sovereignty', factors including the spoils of empire and a metropolitan cultural hegemony would foster a coalescence of the priorities of Britishness and improvement—the Enlightenment's dominant, commercial framework of progress. This paper examines how this fraught implication of identity structures in the question of prosperity was mediated through Scotland's literary culture. Reading the 1755 Preface as a significant lens through which to view the period, it turns in particular to Robert Burns's 1786 volume of poetry. A seminal intervention in the evolution of Scottish Romanticism, the Kilmarnock volume finds Burns negotiating his entry into the Ayrshire, Scottish and imperial publishing markets, his foray into print rooted in the cultural dynamics rehearsed decades earlier in the Preface. Burns's mediation of the primitive contributes to the tense rendering of Britishness as improvement, demonstrating how self-consciously Romantic literary culture in Scotland was bound to an account of modernization for which it was always a problematic yet central vehicle.

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**NICK MASON (BRIGHAM YOUNG UNIVERSITY, US)**

**Meanwhile at Dove Cottage ... : Manuscript Studies for the Google Generation**

*[Part of the themed panel ' "Mimicking the texture of thought": What Can We Learn from Manuscripts of an Author at the Wordsworth Trust?']*

Since postmodern theory transformed the humanities in the final decades of the twentieth century, scholars have anxiously awaited the arrival of the 'next big thing'. Fourteen years in, though, it is becoming increasingly clear that the great revolution of the early twenty-first century in humanistic disciplines will not be the birth of new theoretical paradigms but a dramatic transformation of research methods and media. While the digital revolution has facilitated both new modes of inquiry and an unprecedented ability to tackle old questions, it somewhat paradoxically has only enhanced the aura of the scribal and printed text. Building around this notion, my paper will highlight some remarkable analytical, aesthetic and 'soul-making' experiences Brigham Young University students have had in recent years working with Jeff Cowton and the manuscript and rare book collections at the Wordsworth Trust. Drawing largely upon student work and their feedback on the experiences, I will argue that the new media ecology necessitates our providing both rigorous training in digital research and a refamiliarization with traditional writing media.

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**SAMANTHA MATTHEWS (UNIVERSITY OF BRISTOL, UK)**

*Album Verses and Uncollected Poems, 1789–1834*

[Part of the themed panel 'Editing Charles and Mary Lamb']

Charles Lamb's critical reputation rests on the mature Elia essays published in periodicals such as *The London Magazine* in the 1820s and early 1830s. Yet equally characteristic are the 'trivial' album verses, acrostics, occasional and other poems that he handwrote for friends and acquaintances in letters and manuscript albums in the same period—some of which were gathered in Lamb's only volume of poetry, *Album Verses with a Few Others* (Moxon, 1830). Volume V of the new edition gathers together Lamb's work as a poet over a long if sporadic career, from juvenile verses written at Christ's Hospital School in 1789, and the much-anthologized early 'The Old Familiar Faces', via fugitive poems and dramatic texts published in collaborative volumes, periodicals, and anthologies, and occasional and album poems designed for small-scale circulation, to verses left in manuscript at his death in 1834. It exemplifies the centrality of eclecticism and miscellaneity to Lamb's aesthetics, the collaborative and sociable character of his creative genius, and acknowledges the productive complexities created by the unusually fluent relationship between Lamb's personal and affective and public and professional identities. Attending to the visual, material and reflexive qualities of Lamb's poems, and drawing on cultural contexts such as scribal publication and gift-exchange practises, this paper argues for the importance of the two-way traffic between manuscript and print for a fresh account of Lamb's diverse poetic oeuvre.

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**SARA MEDINA CALZADA (UNIVERSITY OF VALLADOLID, SPAIN)**

'Oh! Land of heroes': Legendary Spain in *Don Juan; or the Battle of Tolosa* (1816)

[Part of the themed panel 'Britain and Spain: Intertextual Imprints, 1808–23: Session I—Spain, War and Peace: Recovering Texts and Narratives']

Published anonymously in London in 1816, *Don Juan; or the Battle of Tolosa* participates in the vogue for Spanish themes in Romantic print culture in Britain. The poem starts evoking the Don Juan legend—with Inez leaving her castle near the banks of the Guadalquivir to elope with his lover Don Juan—but it soon moves to a medievalizing narrative that combines a love story with a heroic tale of the reconquista. The author portrays the struggles between the 'Spanish' Christians and the 'invading' Moors and sets the action in a precise moment of the history of the Peninsula: the Battle of Tolosa (1212), in which the Christian troops defeated the Muslim forces in Sierra Morena. The poem displays a catalogue of heroic characters, including the proud Juan, the courageous and chaste Inez, or the brave King Alphonso VIII of Castile. The battle acquires a mythical dimension when Juan has a vision of Don Pelayo, the first leader of the Christian reconquest of Iberia, whom the author compares to King Arthur. Juan is given Pelayo's magic sword and leads the Christians towards victory. Especially in Canto III, the emphasis is placed on the Spaniards' recovery of their freedom and on the defeat of the 'usurpers', which implicitly connects the poem with the Peninsular and Napoleonic Wars, a parallelism reinforced by the 'Elegy' for Waterloo that the author included at the end of the volume. Considering the imprint that contemporary events in the Iberian Peninsula had in the Romantic figurations of Spain in Brit-



ish Romanticism, the purpose of my paper is to analyse how the image of a heroic and legendary country is constructed in *Don Juan; or the Battle of Tolosa*.

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**BRIDGET MELLIFONT (UNIVERSITY OF QUEENSLAND, AUSTRALIA)**

**A Guide to the South Seas: R. L. Stevenson's Engagement with Romantic-Era Travel Writing**

The missionaries have done a great deal for us in clearing up our notions about savage nations [...] Of course there were never such dear, good, kind, amiable people. We know now that they were more detestably licentious than we could have imagined.

— Samuel Taylor Coleridge

In a letter to his editor and friend Sidney Colvin, Robert Louis Stevenson remarked of his short story, 'The Beach of Falesá': 'It is the first realistic South Seas story; I mean with real South Sea character and details of life [...] You will know more about the South Seas after you read my tale than if you had read a library'. My paper investigates the continuities and gaps between the portrayal of indigenous islander culture in Stevenson's South Seas fiction and popular travelogues and travel accounts of the Romantic era. Recent critical work by Vanessa Smith and Robert Lansdown has drawn attention to the misrepresentation of South Pacific islander life in early travel accounts. I will use their studies, along with Adrian Vickers' observation that Pacific settings were routinely used 'as the backdrop of white adventures', as a starting point for a consideration of the realism or otherwise of Stevenson's South Sea fictions. As Patrick Brantlinger noted, Stevenson's 'South Seas stories are as sceptical about the influence of white civilization on primitive societies as anything Conrad wrote'. My paper will investigate the ways in which Stevenson's fiction addresses the ramifications of colonial cultural exchanges in the South Pacific, and, in doing so, rewrites the Romantic European projection of the South Seas.

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**ANNA MERCER (UNIVERSITY OF YORK (UK))**

**'Such a strong echo in my mind and heart': Sara Coleridge's Poems to her Father**

*[Part of the themed panel 'Coleridge's Afterlives']*

The Coleridges are one of the most fascinating literary families of the Romantic period, especially because two of S. T. Coleridge's children became poets themselves. Their writing reveals a dialogue in poetry which functions across generations. My research attempts to redress literary relationships and consider them in terms of textual connections rather than concentrating on biography. This paper focuses on the literary inheritance of STC's poet-child Sara Coleridge. Sara is often remembered for her work as her father's editor: her literary labours making her the 'consolidator of the fragmentary Coleridge'. However, further readings of Sara's own poetry establish that she should be reconsidered as a poet in her own right. The paper therefore takes Sara's poems addressed to her father as a preliminary insight to her verse, and explores their complexity. In doing so, the paper also reconsiders the Sara/STC relationship in terms of a poetical dialogue, evidenced in verse writ-

ings; we witness a conversation unique to poets, in this case two poets of the same family. Sara wrote that STC seemed to be ‘ever at my ear [...] speaking not personally to me, and yet in a way so natural to my feeling, that finds me so fully, and awakens such a strong echo in my mind and heart.’ Her poems addressed to him attempt to reconcile this emotion and also offer a response to a formidable poetic figure. Sara said she felt ‘sympathy’ for her father on account of his ‘literary difficulties’, and her poetical creations are complex demonstrations of that.

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### **TIM MILNES (UNIVERSITY OF EDINBURGH, UK)**

#### **Making Empiricism Easy: Socialized Epistemology and the Essay**

Around the middle of the eighteenth century, and under pressure from Hume’s sceptical critique of reason, the language of empiricism changes significantly. In particular, the subject/object binary implicit in Locke’s model of human knowledge is challenged by the notion of active intersubjectivity presented (and enacted) by Hume’s ‘easy’ philosophy. This new ‘social empiricism’ is based upon interpersonal rather than epistemological correspondence; above all, it depends upon trust. In this paper, I suggest that the literary genre that best embodies this model of trusting intersubjectivity is the essay, the rise of which in this period, like the idea of ‘trust’ itself, reflects concerns over a perceived decline in social bonds based upon ties of location, blood and a shared habitus. The paper highlights the ways in which some late eighteenth-century and early nineteenth-century essays enact a performative critique of instrumental reason, one which frequently uses the circulation of knowledge in material forms (including print media) as its model of mutuality. It concludes that, while essentially nostalgic in its yearning for unsystematic accomplishment (its subordination of theory to practice), the idea of the conversable essay in this period embodies a pragmatic discourse of decentred rationality.

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### **TOM MOLE (UNIVERSITY OF EDINBURGH, UK)**

#### **Victorian Illustrated Editions: Renovating Romanticism**

*[Part of the themed panel ‘Publishing Romanticism’]*

This paper will examine the role of frontispiece illustrations and illustrated title pages in nineteenth-century illustrated editions of poetry by Lord Byron, Felicia Hemans and Percy Shelley. The paper will focus on ‘retro-illustrated’ books—that is, books that supply new illustrations to texts that were not illustrated on their first publication. It will suggest that the illustrations of these books, published by Edward Moxon and others, offered their Victorian purchasers a way of negotiating the increasingly acute sense that their world was separated from that of the Romantics by a generation gap. In the examples discussed, the interplay of existing texts and new images in the codex allowed cultural consumers to imagine the work floating free of its original context of production, or, alternatively, to imagine themselves floating free of their own context of reception. These effects were not necessarily intended by any individual—whether illustrator, publisher or engraver—but appear when the books are considered as material objects. At a historical moment when Romantic writing seemed in danger of slipping into the twilight of history, then, these illustrated



editions offered a way to renovate texts from the past for use in the present and therefore promised to bridge the generation gap.

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### **DAFYDD MOORE (PLYMOUTH UNIVERSITY, UK)**

#### **Spartan Imprints: Richard Polwhele, National Destiny and the War Songs of Tyrtaeus**

The Revd Richard Polwhele (1760–1838) is best known today as the author of *The Unsex'd Females* (1798), a rabid assault on radical female writers. He was also responsible for *The Idyllia, Epigrams, and Fragments, of Theocritus, Bion, and Moschus, with the Elegies of Tyrtaeus* (1786). Defiantly militaristic, this was a bold and perhaps surprising venture for a rural cleric, albeit one of tremendous polemical talent. Yet the work chimed not only with the ambivalent mood of the 1780s, but also with emerging conservative or loyalist modes of poetry and history. Tyrtaeus (7th cent. BCE) was a conservatively minded, Spartan warrior-poet, eager to ensure that his contemporaries did not betray their forebears' hard-won victories. Heroes are celebrated; martial virtues extolled. As a result, Tyrtaeus forged the ideology of warrior virtue and self-sacrifice that would be made famous at Thermopylae. My paper brings to light the significance of Tyrtaeus to Polwhele and the uses to which he puts his Spartan forebear. It will consider Polwhele's translation within a range of relevant contexts: the Romantic discourses of primitivism, languages of virtue, fears of moral decline and the creation of a powerful loyalist poetic. A central concern will remain Polwhele's zealous attempt to imprint a Spartan mentality within English literature, an ambition that challenges the recurrent and all too easy assumption of a comfortable Hellenism (or radicalism) within British Romanticism.

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### **JOE MORRISSEY (UNIVERSITY OF WARWICK, UK)**

#### **Reading and Growing-up: the Circulating Library and Understandings of Psychological Development in Austen's *Northanger Abbey***

Barbara Benedict has read the miss-readings of Catherine Moreland in Austen's *Northanger Abbey* as a result of the proliferation of circulating libraries in the Romantic period. Other critics, such as Claudia Johnson, have emphasized the positive elements of Catherine's reading and have challenged the assumption that Henry Tilney represents a more advanced reader. Both perspectives fail to appreciate how the easy access to novels of various genres via the circulating library made visible how different reading material and reading styles function in healthy psychological development. Linking both Catherine's love of story and Henry's love of irony to stages of psychological development, *Northanger Abbey* elucidates the importance of retaining both styles of reading if one is to become an effective reader of novels and reality. This developed adult reader integrates the sheer imaginative joy of reading and living with a critical stance to create a responsible, ethical and creative historical subject. My argument is formulated with reference to modern psychological theory and the theory of genre to demonstrate how different age ranges and different literary genres promote different styles of reading, each with something to offer for the maturing young man or woman. Drawing attention to the mixing of genres in *Northanger Abbey* itself—and the different styles of reading each genre presupposes—I show how the text actively schools the reader in integrating reading styles to arrive at a more developed reading prac-

tice. The circulating library, I argue, was instrumental in creating a new understanding of psychological growth.

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### **ALYS MOSTYN (UNIVERSITY OF LEEDS, UK)**

#### **On Genii and Genius: James Ridley's *Tales of the Genii* as 'the mental food of our sublimest writers'**

*[Part of the themed panel 'Romantic Readers I: "Minds like White Paper": The Imprint of Education']*

In an essay entitled 'On the Best Method of Exciting Literary Genius in Boys Who Possess It', the essayist and schoolmaster Vicesimus Knox advises on a course of reading both 'interesting' and 'easy of comprehension', specifically designed to 'cultivat[e] the fancy' in 'boys' who show an early propensity for literary achievement. His reading list includes texts ranging from *Don Quixote* to *The Pilgrim's Progress*, but he also pays particular attention to 'Oriental Tales': *The Arabian Nights Entertainments*, *The Tales of the Genii* and *The Death of Abel* are among his recommendations. 'Many of those little books', he writes, 'which are thought too despicable to deserve the attention of the learned, have constituted the mental food of our sublimest writers in the age of infancy'. Knox's advice turned out to be remarkably prescient, particularly in the case of both *The Arabian Nights* and *The Tales of the Genii*. Numerous Romantic period writers—Coleridge, Wordsworth, Hunt, Lamb and Shelley, for instance—recall their childhood reading of these fictions and weave allusions and references to them into their mature literary works. This paper charts some of the ways that the latter of these oriental fictions, James Ridley's *Tales of the Genii* (1763), imprinted on those of its Romantic period readers who did indeed turn out to be boys in possession of 'literary genius'. How do the *Tales* function as childhood reading, if at all, and what was it about them that led—in the late eighteenth and early nineteenth century, at least—to their canonization as essential childhood reading for the poetically inclined?

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### **OLIVIA LOKSING MOY (CITY UNIVERSITY OF NEW YORK, LEHMAN COLLEGE, US)**

#### **From the Margins into the Mainstream: Gothic Imprints on Victorian Poetry**

*[Part of the themed panel 'Gothic Imprints II: "Those Ever Multiplying Authors": The Minerva Press and the Romantic Print Marketplace']*

In his 1800 Preface to *Lyrical Ballads*, Wordsworth lambastes 'frantic novels, sickly and stupid German Tragedies, and deluges of idle and extravagant stories in verse' for 'blunt[ing] the discriminating powers of the mind' and reducing them 'to a state of almost savage torpor'. Here, he refers specifically to sensational gothic works such as Matthew Lewis' *The Monk* (1796) and Ann Radcliffe's *Mysteries of Udolpho* (1794), the latter of which sold over 23,000 copies by 1816. Yet Wordsworth's anxiety over any gothic influence is famously overwrought and overstated. In my paper, I demonstrate the extent to which major poets of the nineteenth century absorbed the themes and tropes so recognizable in the gothic novels that some deemed 'trash of the Minerva Press'. In particular, I argue that wide popularity of gothic novels had trained a generation of reading audiences to recognize the obviously imitative and derivative aspects of gothic novels, allowing Romantic and

Victorian poets to allude to the gothic tradition without any obvious show of indebtedness through heavy-handed references or allusions. Instead, the gothic imprint on a succeeding generation of poets thus manifests not simply in thematic content, but as poetic form. Focusing particularly on major poetic forms of the Victorian era, including the dramatic monologue, sonnet sequences and picture-poems, I demonstrate the ways in which gothic tropes soon became disseminated in poetry from the 1830s to 1860s, manifesting as formal features that have not heretofore been recognized by scholars as essentially gothic. Gothic novels predictably include numerous scenes involving eavesdropping, imprisonment and mistaken corpses; as my paper will show, these themes provided poetic inspiration that influenced the formal innovations of poets such as Robert Browning, Elizabeth Barrett Browning, Christina Rossetti and D. G. Rossetti.

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**OLIVIA MURPHY (UNIVERSITY OF SYDNEY, AUSTRALIA)**

**Apocalypse Not Quite: Romanticism and the Post-human World**

For the early Romantics, the word ‘apocalypse’ was still synonymous with the biblical Revelations of St John of Patmos—a piously anticipated series of eschatological events that would culminate in the establishment of the kingdom of God on Earth. This paper argues that by the end of the Romantic period, however, apocalypse had garnered a new set of connotations, as the end of the world became associated with destruction, extinction and obliteration. Proto-Darwinian speculations about the cause of species extinction—combined with unprecedented calamities—led to a new, more secular understanding of apocalypse that would crystallize in the twentieth century, still bearing the imprint of its late Romantic origins. Climatic events such as the ‘Year without a summer’ of 1816 and developing scientific understanding of species extinction contributed to a number of pessimistic literary responses that prophesy the end of the world. The best known of these is Mary Shelley’s 1826 novel *The Last Man*, a work which deflates Romantic millenarian optimism with its representations of a world experiencing the accelerated extinction of humanity. This paper examines Shelley’s novel in relation to late twentieth- and early twenty-first-century ‘Last Man’ narratives in order to investigate their shared visions of earth after humanity.

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**DOUGLAS MURRAY (BELMONT UNIVERSITY, US)**

**Humphrey Repton’s *View from my Own Cottage* and Jane Austen’s *Emma*: Natives and Nomads**

It is no accident that Austen’s *Emma* and Humphrey Repton’s paired aquatints *View from my Own Cottage in Essex* were published in the same year: 1816. Both Repton and Austen register the same historical transformations, namely the increasingly mobile, unsettled populations in Britain in the early nineteenth century—and their emerging intersections with populations tied to the landscape. Taken together, both capture social attitudes during one of the key moments of English history. However, novel and image demonstrate contrasting attitudes toward the transformations taking place in rural and suburban spaces. In Repton’s paired images, dwelling is the cultural ideal; in contrast, mobility is aberration, dysfunction, a cause for moral panic. At first sight, the novel *Emma* seems to be making a similar statement, as the title character and her father derive their identity from their lim-

ited *Lebensraum*—their limited ‘living room’ in which they develop as living organisms, whose local apples, pork and limited society sustain their existence. However, Austen places these characters in a *Lebensraum* which is perpetually being punctured by multiple varieties of mobilities: health tourism (Isabella Woodhouse Knightley), leisure-class mobility (Frank Churchill), mobility motivated by economic advancement (William Larkin, John Knightley and Jane Fairfax), mobility motivated by social advancement (Mrs Weston, Mr and Mrs Elton) and extra-systemic mobilities (Harriet Smith, the Gypsies and the thieves who steal Mrs Weston’s turkeys). In my presentation, I will make use of theories articulated by cultural geographers Friedrich Rätzl, Tim Cresswell and David Sibley, whose phrase ‘strongly classified space’ denotes *Emma* and her father’s ideal space. Ultimately, I will argue, Austen’s sympathies are not with homebody Emma.

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### **TOMOKO NAKAGAWA (UNIVERSITY OF THE SACRED HEART, JAPAN)**

#### **Romantic Landscapes: Kiyochika’s *ukiyo-e* Woodblock Prints and Friedrich’s Oil Paintings**

*[Part of the themed panel ‘Romantic Metaphor in Print: C. D. Friedrich’s Ties to Mary Shelley, Anne Brontë and Kobayashi Kiyochika’]*

Nakagawa will examine Kiyochika’s illustrations that accompanied the first Japanese translation of *Frankenstein* (1889–90), in the light of some of his *ukiyo-e* woodblock prints that preceded these illustrations. In particular, she will focus on those earlier prints that depicted Friedrich-like uncanny and eerie landscapes in the hope of revealing the conflict between the modern and pre-modern in them, and in the translated text of Shelley’s *Frankenstein*. Kiyochika’s prints featuring the places of interest in Tokyo are often credited for its nostalgic capturing of the atmosphere of the Meiji era, when the old Japan met the new Japan being rapidly modernized with gas lights, electricity, railways, people dressed in Western clothing and so on. Indeed, his woodblock prints often present nostalgic sceneries, with objects newly introduced from the West coexisting in harmony with the yet un-modernized Japanese landscapes. Nakagawa will explore, however, the incongruity between the modern and the pre-modern in Kiyochika’s prints, such as we can see in his depiction of downtown Tokyo after a great fire, in which a surviving lamppost is presented with incinerated tree-trunks and ghost-like human shadows. In some of Kiyochika’s prints, we detect a sense of something eerie and supernatural that is shared with Friedrich. A sense of incongruity expressed in Kiyochika’s prints seems to challenge the viewer to share a new view of the surrounding world, as do the paintings of Friedrich.

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### **ELIZABETH NEIMAN (UNIVERSITY OF MAINE, US)**

#### **The Debut Novelist and Minerva in the 1800s**

*[Part of the themed panel ‘Gothic Imprints II: ‘Those Ever Multiplying Authors’: The Minerva Press and the Romantic Print Marketplace’]*

In the 1790s, the Minerva Press brought more women novelists into the marketplace than ever before. Minerva impacted how other publishers did their business, and the numbers of women novelists (with Minerva and otherwise) grew through the 1800s. In the 1810s, women were publishing novels at an all time high, but (aside from several of the most pro-

lific novelists) relatively few chose Minerva. The 1800s market is less clearly defined. Did Minerva start to develop a reputation for cheap, formulaic novels in the 1800s? Or did this reputation come earlier? One way of exploring this question is the reviews—another may be publishing records. Minerva novelists on average publish more novels than those who never chose Minerva. This paper uses publishing records (collected from Raven and Gar-side’s *The English Novel, 1770–1829*) to examine the category of the ‘debut’ novelist in the 1790s and 1800s. I test my hypothesis that the literary market of the 1800s was a more open environment than the decade prior or the decade to follow. I explore questions such as: what percentage of novelists who debuted with Minerva in the 1790s published exclusively with Minerva in the 1800s? Of those novelists who also published with other publishers, who were the other publishers? This approach to Minerva helps to quantify my argument that Minerva novels help to engender a collective rather than merely derivative model of ‘mass-market’ authorship, a model that I trace back through novels by writers who publish only on occasion with Minerva.

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### **MARGUERITE NESLING (UNIVERSITY OF STIRLING, UK)**

#### **Conjectural Biography: John Galt’s *The Life of Lord Byron***

The proposed paper explores ideas about the representation of disposition and character informing John Galt’s *Life of Lord Byron* (1830); and, through this lens, reconsiders the relationship between Enlightenment philosophy and work by Galt and Romantic writers generally. According to Adam Smith, the fullest account of an individual’s character is given by indirect description, where an indirect description of an individual is an account of the ‘general tenor’ of an individual’s observable conduct, from which a reader may infer the individual’s character (*Lectures on Rhetoric and Belle Lettres* [1762–3]). Smith’s emphasis on the general manner in which an individual behaves is a consequence of his empiricism: knowledge of individual’s character is acquired only by inference from their observable behaviour, that is, their behaviour is assumed to be the casual consequence of their character; in consequence, a plausible inference of character from conduct cannot be based on behaviour that is unusual for that individual. In other words, a biography generates a conjectural or theoretical account of the subject. The paper argues that Galt’s biography of Byron is consonant with Smith’s use of ‘indirect description of character’, and that the onus is on the reader to draw their own conclusions about Byron’s nature. This reading of Galt’s view of biographical writing coheres with his classification of his writing generally as theoretical history, and the paper suggests that Galt’s engagement with Smith’s theory of conduct, or moral sentiments, together with the enthusiastic reception of Galt’s work, can be taken to indicate the persistence of Enlightenment thought in the Romantic concept of biography.

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### **IAN NEWMAN (UNIVERSITY OF NOTRE DAME, US)**

#### **Consuming Sedition in the 1790s**

*[Part of the themed panel ‘Disruptive Romantic History and Technologies of Mediation’]*

When Thomas Paine was tried in absentia for the second part of the *Rights of Man*, the prosecution counsel made the case that Paine’s text was libellous as much for the way the

text was printed and distributed as for its content. According to Archibald Macdonald, the Attorney General, it ‘appeared in a smaller size, printed on white brown paper, and [was] thrust into the hands of all ages, sexes, and conditions.’ It was even, he added incredulously, ‘wrapped up with sweat meats for children’. Macdonald’s observation, however factually accurate, draws attention to Paine’s text as a communication channel for conveying not only ideas, but edibles through space. In recent years it has become commonplace to associate the consumption of text with the consumption of food, but things look a little different when the consumers are the urban poor of 1790s London. In this milieu the ‘consumers’ do not read the text, or indeed eat the sweetmeats, but text and food are brought together in metonymic association, as an image of co-presence without consumption. Building on Albert Freidman’s concept of ‘illiterature’, this paper investigates models for textual consumption and mediation among the urban poor in the 1790s. I will examine how seditious texts were thought to communicate ideas to the mob in the trials for libel, sedition and treason in the 1790s. I will also show how, in works such as Thomas Spence’s *Pig’s Meat* and Daniel Isaac Eaton’s *Salmagundi for Swine*, plebeian radicals adopted the subject position of the swinish multitude to suggest their own proudly illiterate reading practices and medial forms.

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## ELIZA O’BRIEN (NEWCASTLE UNIVERSITY, UK)

### William Godwin’s Embodied Biographies

[Part of the themed panel ‘Rethinking William Godwin’s “Doubtful Immortality”: History, Family, Nation’]

William Godwin was an innovative historian and biographer but many of these works have yet to receive due critical attention. He created a new form of historically exact life writing related to progressive Enlightenment histories but based principally upon a philosophical model investigating individual agency within specific circumstances. Critics are attuned to the ways in which biography, fiction and history develop in relation to each other in the Romantic period (Salber Phillips 2000; Rajan 2010); this paper will argue that Godwin’s formal experimentation in biography and history plays an important role in subverting the conventional boundaries between the genres, leading to a very distinctive form of historical biography. I suggest that Godwin’s distinctive historiographical approach can be rewardingly read as ‘embodied biography’, whereby Godwin reconstructs the life and experiences of his subject via a sympathetic and imaginative engagement. For Godwin, biography becomes a genre in which the times and manners play a crucial role in shaping and impressing the mind of his subject. When the times have been reclaimed, the mind itself can then be inhabited, and the life understood. Simultaneously, the times, when recognized as a crucible for character, render subjectivity newly significant for history writing, and thus the genres of history and biography proliferate in the Romantic period. This paper will explore how Godwin tests his strength as a historian, from the limitations of the early ‘Life of Chatham’ (1783) to the new methodology of *Life of Chaucer* (1803) and *History of the Commonwealth of England* (1824–8), via the problems generated by his methods in the unpublished essay on Sir Thomas More (c.1807).

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## KATHLEEN O'DONNELL (BRITISH SCHOOL OF ATHENS, GREECE)

### The Political Role of *Ossian* in the Nineteenth Century Greek-Speaking World

In May 1797, Napoleon freed the Seven Islands from four centuries of Venetian rule. The Greek scholar, bard and political visionary, Rigas Velestinlis, who set up a secret society in Bucharest in 1780 to unite people of all faiths against tyranny and the threat of Western monarchy, was to have met Napoleon there. Rigas' battle cry was sung in celebration of its freedom. In the same year Napoleon attempted to unite Ireland. The Irish scholar and bard Thomas Moore published an imitation of *Ossian* in 'The Press' in Dublin in October 1797, which compared the corruption and oppression by the British to that of the former native just and noble rule of Fingal and Ossian, heroes of Morven. In 1811, Lord Byron, a close friend of Moore, published his translation of Rigas' *Battle Cry*, as well as an adaptation of *Ossian*. The latter was translated and published in Athens in 1850 when the British imposed a blockade on Greece. Moore's imitation was republished in Dublin in 1857. The successor to Rigas Velestinlis was the scholar and itinerant journalist, Panayiotis Panas of Kephallonia (a British Protectorate) and main translator of *Ossian*. He would also set up a secret society in 1868. This paper will show how the works of Thomas Moore influenced Panas' 1862 translation of 'Dar-thula' published after the Cycladic Revolution as well as 'On *Ossian*' by another Kephallonian scholar, Gerassimus Mavroyiannis, published during the inter-monarchical civil war in Athens in 1863.

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## MEIKO O'HALLORAN (NEWCASTLE UNIVERSITY, UK)

### Critiquing Poets who Disdain the Popular: Hogg's Parodic Imprints of Wordsworth and Southey in *The Poetic Mirror*

Critical attention to Hogg's popular parodies, *The Poetic Mirror, or the Living Bards of Britain* (1816), has been surprisingly scant, but it is only by reading this collection as part of a broader cultural conflict between 'high' and 'low' literary cultures that its significance as a piece of criticism on the narrow trajectory of Romantic canon-making becomes clear. This paper argues that *The Poetic Mirror* has an illuminating role in the literary warfare of a post-Waterloo Britain which was preoccupied with moving away from its feudal past and reinventing itself as a modern commercial society. In the same way that Byron would deplore the self-absorption of the Lake poets and their limited ideas in his dedication to Don Juan, so Hogg embraces notions of creative conflict by staging a series of collisions between different kinds of poet. In his parody of Wordsworth's recent *Excursion* (1814) and his send-up of Southey's 'The Lay of the Laureate. Carmen Nuptiale' (1816), he insists on putting the creative energy and aggression of the literary marketplace into conflict with the stately ideology of Wordsworth and Southey. In doing so, Hogg himself offers a model of the poet who re-energizes the marketplace with vital qualities of playfulness, vigour, wit and performance as the surest means of survival in what Burns had called the world of 'guid, black prent'.

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**FINOLA O’KANE (UNIVERSITY COLLEGE DUBLIN, IRELAND)**

**Illustrating a Nation? Arthur Young’s Published and Unpublished Watercolours for A Tour of Ireland 1776–1779**

*[Part of the themed panel ‘Romantic Illustration I: Landscapes and Legacies’]*

The National Library of Ireland holds Arthur Young’s own copy of *A Tour of Ireland 1776–1779* into which are inserted some thirty-five illustrations. Of these, the majority are water-colour views of Ireland’s landscape: twenty-six images that adopt a variety of artistic conventions with varying degrees of success. Ranging from topographical views of Mitchelstown, Mount Leinster and Waterford to the more picturesque (and predictable) views of Lough Erne and Killarney, the volume also contains five architectural drawings and some of Young’s more favoured farming implements. Of this visual profusion, he elected to publish only two, one of the Powerscourt waterfall and a carefully edited image of ‘An Irish Cabin’, denuded of its barefoot peasants, baskets of potatoes and assorted animals. Touring was a carefully constructed experience by the end of the eighteenth century and had embedded itself into the wider spatial experience. Tourist routes and landscapes had begun to be interpreted as stages in a mobile experience, and one’s conception of a country, nation, people could be derived and influenced by the construction of the route and its views. This paper will examine Young’s choice of what views of Ireland to draw, where he chose to put them in his book, and of how he slowly developed a methodology for uniting directional touring, images and text in his many travel publications. It will compare his use of image and text to frame England, Ireland and France as discrete spatial progressions, together with the revolutionary power that comparative travel may inherently possess.

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**MORTON PALEY (UNIVERSITY OF CALIFORNIA, BERKELEY, US)**

**George Romney and Ozias Humphry as Collectors of William Blake’s Illuminated Printing**

*[Part of the themed panel ‘Blake’s Books’]*

Romney and Humphry, both established artists a generation older than Blake, had travelled to Italy together in 1773. Their later personal relations are not known, but in 1796, whether acting individually or in concert, they purchased a total of nine of Blake’s works in illuminated printing. Comprising 282 relief-printed pages in all, these were highly significant sales for Blake, who had at this point stopped producing new illuminated books and would not resume until fourteen or fifteen years later. I will address the questions of how these sales came about, what the significant characteristics of the acquisitions of each buyer are and what that shows about their respective artistic preferences. Humphry, for instance, commissioned two colour-printed sets of images without texts, now known as *A Large Book of Designs* and *A Small Book of Designs*, while Romney took only examples of what we now call ‘composite art,’ four illuminated books combining poetry and design. Among all Blake’s titles, they both chose only one—*America*. Of Humphry’s six purchases, five were colour-printed, of Romney’s four, only one. One of Romney’s acquisitions, the magnificently coloured copy B of *The [First] Book of Urizen* was part of a deluxe set that Blake had recently printed. None of Humphry’s illuminated books came from that set. Other interesting distinctions will emerge from a detailed discussion. I hope that examining



the collecting criteria of two of Blake's most important original customers will illuminate both their priorities as collectors and the variety of Blake's productions of the mid-1790s.

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## **EMMA PEACOCKE (CARLETON UNIVERSITY, CANADA)**

### **Thomas Campbell's Imprint on Romantic Education**

[Part of the themed panel 'Romantic Readers I: "Minds like White Paper": The Imprint of Education']

In Benjamin Disraeli's *Vivian Grey* (1826–7), a reactionary old lord refuses to believe in a London university. In his view, such a thing could only be a fabrication designed to inspire unease. Many of the colleges that comprise the University of London already existed in 1827, and federated into a degree-granting institution in 1836. This paper will explore what made the University of London such an unsettling late Romantic institution; it will view the University through the prism of the poet Thomas Campbell's varied career. A highly popular poet, Campbell also made major contributions to the nineteenth-century development of British universities. As editor of *The New Monthly Magazine* and a renowned public lecturer, Campbell used his public position to advocate for the foundation of a non-denominational university in London. He was also an unprecedentedly popular Rector of the University of Glasgow, re-elected by students despite the university authorities' misgivings. Inspired by German and Scottish universities, Campbell opposed residency requirements; living at home put education within reach of poorer students. Campbell's university also appealed to Utilitarians, with its emphasis on lecturing to diffuse knowledge—the greatest acquisition of information for the greatest number, rather than the tutorial system of Oxford and Cambridge. My paper follows Campbell's imprint on university reform through his print oeuvre—the principles he espoused in his 1799 poem, *The Pleasures of Hope*, as well as his polemic writing—and through his performance as a public lecturer. It shows the permanent imprint of Romanticism on university education.

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## **M. EUGENIA PEROJO-ARRONTE (UNIVERSITY OF VALLADOLID, SPAIN)**

### **The Imprint(s) of Coleridge's Criticism of *Don Quixote***

Samuel Taylor Coleridge has been granted a central role in the creation and dissemination of the romantic interpretation of *Don Quixote*. References to *Don Quixote* are found in Coleridge's letters since 1808, showing an increasing appreciation of the work and its author, who became one of the great four masters in Coleridge's personal Parnassus, together with Shakespeare, Dante and Milton. Some of his ideas on *Don Quixote* were made public in the essay 'The Soul and its Organs of Sense' (*Omniana*, 1812), but in his lifetime Coleridge disseminated his views on Cervantes' masterpiece mostly through oral rather than through printed form, mainly through the lectures delivered in the 1814, 1818 and 1819 series, and also through conversation. No extant manuscript of the 1814 lecture is left. The fragmentary manuscript notes for the 1818 and 1819 lectures were never published at the time or prepared for publication by Coleridge, and their printed versions have been haphazard and problematic until their publication in Kathleen Coburn's edition of vol. 3 of *The Notebooks* in 1973 and Reginald A. Foakes's edition of the volume of *Lectures 1808–*

1819 on *Literature* in 1987. Thus, it was through a variety of table-talk imprints and dubious versions of the lectures that Coleridge's criticism on *Don Quixote* was disseminated at the peak of its popularity among Cervantes scholars. This paper explores the consequences of this far from orthodox printing process.

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**DIANE PICCITTO (MOUNT SAINT VINCENT UNIVERSITY, CANADA)**

**Revolution, Transnational Identity and the Book in Blake's *America* (and its Sequels)**

In *America*, Blake provides a depiction of the struggle between oppressive forces and revolutionary energy, which manifests itself in combative mythic entities Urizen and Orc as well as their respective historico-political counterparts: the English monarch's tyrannical forces and the American freedom fighters (e.g. Washington and Paine). What begins as a transatlantic exchange becomes a global one, as revolution transforms into apocalypse, highlighting Orc's transnational identity as he is associated with Africa, America, Canada, Mexico, Peru and the South Seas and will soon occupy France and the rest of Europe, followed by a return to Africa and then on to Asia. Moreover, revolution feeds off the printed page, consuming and destroying it in order to ignite and intensify its vital spark. Urizen's so-called 'Book / Of eternal brass' (*Urizen*, IV.32–3 / E 72), which contains 'His iron laws' (XXIII.26 / E 81), is the target of Orc's fury:

That stony law I stamp to dust: and scatter religion abroad  
To the four winds as a torn book, & none shall gather the leaves;  
But they shall rot on desert sands, & consume in bottomless deeps;  
To make the desarts blossom, & the deeps shrink to their fountains,  
And to renew the fiery joy, and burst the stony roof. (*America*, VIII.5–9 / E 54)

The book and its 'leaves' become the iconic focal points of Orc's rage, representing the antithesis of not only his 'fiery joy'—the energy of rebellion—but also his mastery over the elements: air, earth, water, fire ('winds', 'desert sands', 'fountains', 'fiery joy'). This paper will examine the fate of the book and its function in the specifically transatlantic and then global context of revolution in the verbal–visual works *America* and its sequels—*Europe a Prophecy* and *The Song of Los* (which consists of the subsections 'Africa' and 'Asia'). It will also analyse Orc's transnational identification and his antagonism to print given his role as symbolic centre of revolutionary action.

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**MURRAY PITTOCK (UNIVERSITY OF GLASGOW, UK)**

**Textual Editing without a Text: The Challenge of *The Scots Musical Museum***

[Part of the themed panel 'Robert Burns in the Twenty-First Century: Texts']

Edited by Robert Burns and James Johnson, *The Scots Musical Museum* (1787–1803) is the canonical collection for the performance of Scottish song and its spread across the globe in the nineteenth and twentieth centuries. It is also a text which has never received scholarly editing, although the number of songs in it attributed to Robert Burns's authorship has nonetheless risen from just over one hundred in the early nineteenth century to about 230, almost forty per cent of the collection, by the 1960s. Editing the *Museum* for the first time for the *Oxford Collected Burns* not only brings home the provisionality of many of these

ascriptions, but raises many challenges to textual editing procedures themselves. The *Museum* is not just a social text at the point of composition, publishing house intervention, printing and sale; it is a text of what is collected, edited, altered and yet ascribed, a social text resocialized to meet the demands of a musical audience at the birth of the pianoforte era. This paper examines two songs which exemplify the *Museum's* challenge and potential to redefine our approaches to textual editing, and the implications of its historical moment for canon formation itself.

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## **HELEN-FRANCES PILKINGTON (BIRKBECK UNIVERSITY, UK)**

### **What Can 1780s Popular Music Teach Us about the Balloonomania Print Culture?**

*[Part of the themed panel 'Romantic Imprints: Music, Performance and Print']*

In June 1783, the Montgolfier brothers launched the first hot air balloon at Versailles. Many other launches were made that year in France, including the first human flight later in 1783 from Paris. Western Europe took note and the flight on 15 September 1784 from Chelsea by an Italian diplomat, Vincenzo Lunardi, along with a cat and a dog, kick-started the balloon craze in London. A whole industry sprang up around ballooning including replica balloons, images of Lunardi and other aeronauts as well as fashion, food and furniture. All genres of print culture were co-opted in this 'balloonomania', including travel narratives, histories, plays, poems, novels, sheet-music and songs. Whilst balloon travel narratives have been explored by Clare Brant and periodical representations by Paul Keen, the musical element of the balloonomania has been little explored. This paper proposes to redress this omission by examining six musical works held in the British Library in relation to the balloonomania. The paper will examine the lyrics of the songs to illuminate the differing views on ballooning, heroism and exploration. This paper will then consider the musical difficulty of the songs, public performance, pricing and publishers to demonstrate the penetration of balloonomania through society before considering the relationships of musical print culture to the wider print culture on balloonomania.

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## **DAHLIA PORTER (UNIVERSITY OF NORTH TEXAS, US)**

### **Inventories of Print: Coleridge, Southey and the Bristol Press**

At the end of a long, wide-ranging letter to John Thelwall in December 1796, Coleridge appends a list of 'items' that he has enclosed in the 'parcel'. He begs Thelwall to accept 'a Joan of Arc, with only the passage of my writing cut out for the Printers,' 'a sheet of Sonnets collected by me for the use of a few friends, who payed the printing' and a book 'drest like a rich Quaker, in costly raiment but unornamented'. After a litany of heady subjects, this inventory situates the epistolary exchange in the economics of publishing, printing and bibliophilia. Like the advertising leaf to *Lyrical Ballads* or Robert Southey's list of portraits he would use to 'grangerize' a copy of his 1797 *Poems*, Coleridge's list is also a textual manifestation of his intellectual circle in Bristol: there are 'some loose sheets which Charles Lloyd & I printed together', a poem by Coleridge on Burns addressed to Charles Lamb and 'Verses of Robert Southey's to a College Cat'. Working off this example, this paper shows how lists—conventionally understood as an expressly utilitarian genre—register the affective and economic ties that bound literary communities together in the 1790s. More specif-

ically, I argue that inventories in letters are mirrored in the advertising lists for books published by Joseph Cottle and printed by Nathaniel Biggs in Bristol from 1796-1800. The correspondence, however, also suggests that for Coleridge and his circle in Bristol—including Wordsworth, Southey, Cottle, Charles Lloyd, Humphry Davy and Thomas Beddoes—the circulation and exchange of printed objects both registers and resists the practices of commercial publishing. By way of conclusion, I offer a brief reading of Coleridge's *Poems on Various Subjects* (1796) and Southey's *Poems* (1797) as collections that utilize inventories to define literary production as simultaneously a product of the interpersonal exchange and public circulation of printed objects.

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**LYNDA PRATT (UNIVERSITY OF NOTTINGHAM, UK) AND IAN PACKER (UNIVERSITY OF LINCOLN, UK)**

**Editing Robert Southey's Letters: Digital Romanticism and the Cultures of Print and Non-Print**

This paper will discuss the latest findings from the *Romantic Circles* edition of *The Collected Letters of Robert Southey*, one of the largest-scale digital initiatives on Romantic-period writing currently in progress. Described by his contemporary Byron as the only 'entire man of letters', Robert Southey was a multi-disciplinary, multi-lingual, one-man literary industry. His many roles included Poet Laureate, *Quarterly* reviewer, biographer of Lord Nelson and John Wesley, translator of Iberian chivalric romances, historian of Brazil and the Peninsular War, chronicler of the Established Church and author of the first English version of the children's story 'The Three Bears'. His published works run to over 170 print volumes. Southey was, moreover, an ardent polemicist and advocate of the right of writers to intervene in public life. He sparked cultural, social, political and religious controversies and he spoke forcefully to, with and about an unparalleled number of disparate national and international communities. He is, therefore, an important reminder of a multi-disciplinary, international and public-facing Romanticism. His letters, now being published in full for the first time, shed important new light on Southey and on wider Romantic period culture. This paper will focus on the letters he wrote from the 1810s to the mid 1820s, in order to show what new digital scholarship has to reveal about key areas, such as Romantic period networks, the production and local, national and global circulation of books and ideas, and the culture of non-print.

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**FIONA PRICE (UNIVERSITY OF CHICHESTER, UK)**

**Iterations of Authorship: Jane Porter, Walter Scott and the Heroic Novelist**

This paper complicates Scott's frequent association with the 'masculinization' of the novel by examining an alternative conception of the historical novelist that emerged in the early 1800s. Although the historical novelist Jane Porter is not known for her modesty, her extended self-fashioning in successive editions of *The Scottish Chiefs* (1810) can be construed as more than mere boasting. Recorded in unpublished correspondence, Porter's early meetings with Anna Letitia Barbauld, Mary Robinson and Maria Edgeworth show Porter encountering the difficulties of female literary celebrity. However, it is in reaction to Scott's anonymity that she evolves a counter-strategy to bolster her own reputation. Drawing on the trope of female modesty, Porter constructs an authorial figure who shapes the modern

nation through self-denial and a refusal of the divide between public and private. Responding to the stadial model in which commercial or late stage society is seen as softened or feminized, similar tropes are also present in Porter's brief *Life and Character of the Late Miss Benger* (1827) and historical biographies written by Elizabeth Benger and Elizabeth Hamilton. Finally, this paper reads Scott's treatment of history in *St Ronan's Well* (1824) as a response to this alternative model of modest yet heroic (female) authorship.

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## MARTIN PRIESTMAN (UNIVERSITY OF ROEHAMPTON, UK)

### 'Fuseli's Poetic Eye': Imprints and Impressions in Fuseli and Erasmus Darwin

[Part of the themed panel 'Romantic Illustration II: The Imprint of Romantic Illustration']

Erasmus Darwin's *The Botanic Garden* was highly expensive, and massively popular. It offered itself not just as a poem but as a physical object to be handled and pored over, arranging verse, prose notes, surrounding paratext and striking illustrations in a symphonic arrangement of effects. Its inception owed much to Darwin's collaboration with the artist Henry Fuseli, which reached a climax in Darwin's controversial last work, *The Temple of Nature*. This collaboration can be fruitfully connected with the idea of 'imprints' in various ways. Physically imprinted by engravers including William Blake (who impressed some of his own ideas onto the page), most of Fuseli's designs deal in some way with one of the scientist-poet Darwin's great themes: the cross-imprinting or transference of ideas and impulses between different bodies and minds. The collaboration sprang from Darwin's admiration for Fuseli's famous *The Nightmare* (later reworked for *Botanic Garden*), depicting the formation of mental images from suspended bodily states; other pictures depict the birth of religion; the imprinting of male needs onto the forming of the other sex; what Darwin called the 'imitation' of others' feelings which is the basis of social love; and two images of the transference of ideas from a semi-divine source through one acolyte to another. This paper will explore the mutual cross-imprintings between writer and artist, and the ways in which both make the idea of such mental 'impressions' into their actual subject matter.

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## NEIL RAMSEY (UNIVERSITY OF NEW SOUTH WALES, AUSTRALIA)

### History and the Epic Poetry of Waterloo

Why was there no epic of Waterloo? While it is a truism of literary history that epic declined with the rise of the novel during the eighteenth century, there was a curiously heightened sense of poetic failure in the aftermath of Waterloo. As Philip Shaw has shown, writers struggled to respond to what was viewed as the profound sublimity of the battle. Contemporaries joked that Sir Walter Scott was the last victim of the battle, while Thomas Macaulay wrote his mock Homeric epic *Wellingtoniad* to lampoon the very idea of writing in epic poetry about a modern battle. In order to confront this dual sense of Waterloo as sublime and yet resistant to poetry, I turn to a series of lectures on poetry by James Montgomery written in the 1830s. One of the first post-Romantic efforts to conceptualize a distinctly Romantic-era literature, Montgomery proposed a striking connection between poetry and war. Notably, however, he views this relationship as a form of Wordsworthian poetics that is inherent to war itself, that war rendered ordinary life visionary. Waterloo

embodies this sublime poetics of war because of the way that it exemplified and condensed an entire historical age into the space of a few hours. What Montgomery suggests, in other words, is that the battle could not be described in epic poetry because its epic form was only revealed through history and was, therefore, dependent upon the facts of historical prose.

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## **BRIAN REJACK (ILLINOIS STATE UNIVERSITY, US)**

### **Keats's Joy in the Time of Photography**

[Part of the themed panel 'Disruptive Romantic History and Technologies of Mediation']

The opening line of Keats's *Endymion* ('A thing of beauty is a joy for ever') has always been mobile and mutable. One encounters it across the nineteenth century referring to visual arts, poetry and music, but also more mundane things like clothing, stove polish and—a century later, in the 1992 movie, *White Men Can't Jump*—a three-point shot in basketball. Given that the line so easily moves from the realms of 'high' art to 'low' (commodified) culture, it is of particular interest when it surfaces in the context of nineteenth-century photography, a form of cultural production uneasily poised between art and commerce at its inception. As Steve Edwards demonstrates in *The Making of English Photography*, early practitioners struggled to articulate, in theory and in practice, what precisely photography was and could be. My focus in this paper is on the issue of early photography's material and temporal dimensions, the two aspects of aesthetics Keats points toward with the opening of *Endymion*. I begin by discussing Keats's influence on aesthetics across the nineteenth century, and particularly with respect to photography, and then read backward to Keats's own reflections on forms of mediation, particularly the visual. This media archaeological approach seeks the insights that emerge from a non-linear model of medial progression. In reading Keats through the lens of the camera, we encounter therein a nascent theory of mediation that emerges largely through print and manuscript (the traces left behind via Keats's practice as poet and reader), but which also engages with a broader media ecological landscape, and with a virtual materiality we tend to associate more with 'new' media than with writing and print.

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## **HONOR RIELEY (UNIVERSITY OF OXFORD, UK)**

### **'O'er the glad waters of the dark blue sea': Transatlantic Negotiations in Early Canadian Magazine Culture, 1821–39**

The 1820s and 1830s saw many abortive attempts to establish a periodical scene in Montreal, the urban centre of early nineteenth-century Canada. A succession of miscellanies and reviews appeared and quickly folded; before *The Literary Garland*, which was published between 1838 and 1851, no Canadian literary magazine survived for more than three years. Although they acknowledged the apparent lack of a market for polite literature, these magazines launched amid grand pronouncements about the role they could play in the development of the colony. *The Canadian Magazine* announced in 1823: 'Let us be permitted to mark a period in the history of CANADA, and open a page in which her future historian may descry the feeble glimmer of the first rise of a great, prosperous, and independent nation!' This paper will consider how these magazines reconcile their self-declared mission of carv-

ing out a space for home-grown content with a continuing engagement with the British, and particularly the Scottish, literary scene. They devote an increasing amount of space to articles on Canadian subjects and fiction and poetry by local writers, but also rely on re-printed selections from canonical authors, especially Walter Scott, and have an unfixed editorial point of view that shifts between Canada and Scotland, intensifying the usual juxtapositions of the miscellany form. This paper will complicate the idea that an account of early Canadian magazine culture must necessarily track a movement from an imitative relationship to British models towards the achievement of a 'truly' Canadian press liberated from imperial influence.

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**EMILY ROHRBACH (NORTHWESTERN UNIVERSITY, US)**

**Imprinting Futurity: From the 'plant within the seed' to 'some untrodden region of the mind'**

*[Part of the themed panel 'The Imprint of Time, the Temporality of Print']*

Focusing on the work of P. B. Shelley and Keats, this paper examines Romantic metaphors and poetics concerning how futurity inhabits, and at times disrupts, the present. '[T]he future is contained within the present as the plant within the seed', Shelley writes in *A Defence of Poetry*, suggesting an 'imprinting' of the future on the present moment, whereby one might read and 'foreknow the spirit of [future] events'. The 'spirit' to which Shelley refers aspires to a comprehensiveness, even though it lacks clarity about the form of those events. Turning to Keats's poetics, the paper encounters a future-oriented poetics that, by comparison, appears both self-consciously partial (in both senses of the term) and more radically uncertain than what we find in Shelley's poetry. In 'Ode to Psyche', for instance, 'some untrodden region' of futurity is heretofore unencountered, scarcely identified and hardly all-encompassing. What Keats's metaphor, and his poetics more broadly, develops is a poetics of surprise unavailable to Shelley's version of poetic prophecy. The paper concludes by suggesting that a rigorous comparison between the conceptions of time in the poetry of Shelley and Keats can shed light on a strain of Romantic temporality attuned to a radical notion of surprise. This particular Romantic conception of time has been obscured by the central role that Shelley's poetry has played in the most prominent studies of Romantic temporality.

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**FIONA ROBERTSON (ST MARY'S UNIVERSITY, TWICKENHAM)**

**Writing Headlong: Peacock's Beginnings**

*[Part of the themed panel 'Peacock in Print']*

'Peacock's prospectus', as Ian Jack described *Headlong Hall*, has become the novel most shaped by the subsequent course of his fiction. Critically, it is regarded as anticipating key ideas and styles in his work; textually, it has become assimilated to Peacock's later practices, most visibly in the use of chapter titles which were added to it for its third edition (1822). The text we have become accustomed to reading is one subtly brought into line with later developments in his thinking and style. This section of the panel addresses some of the ways in which the new *CUP Peacock* will change our perception of his first novel; and em-

phasizes the processes of rapid textual revision and augmentation which were distinctive features of a novelistic career begun headlong.

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## **CHIARA ROLLI (UNIVERSITY OF PARMA, ITALY)**

### **Sarah Sophia Banks's Collection of 'Tickets for Warren Hastings Trial'**

The younger sister of Sir Joseph Banks, the renowned naturalist and president of the Royal Society, Sarah Sophia Banks was an avid collector of contemporary objects and assembled a substantial number of historical artefacts, such as coins, medals, cards, prints and book-plates. Among Miss Banks's vast array of collected items, this paper will focus on the 'Tickets for Warren Hastings Trial', a unique collection of ephemera related to the impeachment of the first Governor-General of India. Despite its considerable value to conjure up the atmosphere of the trial, this material has not yet been examined and I intend to explore it in light of the broader, theatrical context of the cause célèbre. As I aim to prove, this collection constitutes a precious source of information for the social history of the Romantic age and encapsulates and records the excitement and resonance of one of the most famous British spectacles in late eighteenth-century London. As well as gathering the objects themselves—in this case, a menu of refreshments offered in the courtroom, a few letters and numerous tickets to gain access to Westminster Hall, the impressive frame within which the trial took place—Miss Banks recorded information about them: as a matter of fact, her collection of 'Tickets for Warren Hastings Trial' includes a few newspaper clippings and personal notes written at the back or in the margin of her collected items. These remarks tell us about the context in which the tickets were used, collected and even forged, in some cases providing us with information that is available from no other source.

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## **MICHAEL ROSSINGTON (NEWCASTLE UNIVERSITY, UK)**

### **Introduction to Panel**

*[Part of the themed panel ' "Mimicking the texture of thought": What Can We Learn from Manuscripts of an Author at the Wordsworth Trust?']*

Advanced-level undergraduates and postgraduates in the School of English at Newcastle University benefit enormously from the School's highly valued partnership with the Wordsworth Trust, as do many students in the UK, the United States and elsewhere. Being taught how to handle manuscripts and rare books in this world-class collection, how to 'read' material objects, and how to transcribe are fundamental skills for much Romantic-period literary research. In this respect alone, what the Trust offers students through day-visits and residential study week-ends is invaluable to the scholarly community represented at this conference by members of BARS. However, learning such skills in the very environment in which many of those manuscripts were produced adds an extraordinary dimension to the experience of studying in the Jerwood Centre reading room, whatever stage those present are in their lives, whatever their circumstances and backgrounds. As important, the Trust allows those in the earliest stages of their careers a unique opportunity to engage with professional agendas, increasingly to the fore in academic life, that concern 'impact', public engagement and the need for wider audiences for research than the academic alone. It's an honour for me to chair a panel of colleagues who will address, au-



thoritatively, all these aspects of the Trust's collections and who will also encourage us to think about how the scholarly community needs to reciprocate the work of the Trust by promoting the understanding of its collections. Our aim today is to ensure that academic staff and students worldwide enhance the profile of the Trust, ensuring that its unique resources are cherished, explored and engaged with for generations to come. In this session, we shall examine what we can learn from two-hundred-year-old manuscripts and books, and how we can encourage undergraduate and postgraduate and students to learn from them for themselves.

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### **DEBORAH RUSSELL (QUEEN'S UNIVERSITY BELFAST, UK)**

#### **Print and Performance: Gothic Fiction on Stage**

My paper will explore the relationship between print and performance, focusing on the politics of adaptation in stage versions of gothic fiction. The gothic is, of course, centrally concerned with the hidden, the obscure and the unsayable; I am thus particularly interested in how textual lacunae are realized on stage, and how new gaps open up through omissions and changes in the theatrical versions. In this paper, I shall offer a survey of the political dynamics of silence and absence in a range of novels and their theatrical adaptations. The paper will begin by considering James Boaden's stage versions of some of the most famous gothic texts of the 1790s: *Fountainville Forest* (1794), an adaptation of Ann Radcliffe's *The Romance of the Forest* (1791); *The Italian Monk* (1797), an adaptation of Radcliffe's *The Italian* (1797); and *Aurelio and Miranda* (1798), an adaptation of Matthew Lewis' *The Monk* (1796). It will then move on to examine how these dynamics function in relation to the more explicitly political 'Jacobin' gothic of William Godwin and Mary Wollstonecraft: George Colman's *The Iron Chest* (1796), an adaptation of Godwin's *Caleb Williams* (1794); and Lewis' monodrama *The Captive* (1803), possibly a response to Mary Wollstonecraft's *The Wrongs of Woman* (1798). By examining the import of silence in these works, I aim to reveal how the gothic genre was shaped by the complementary and competing potentials of page and stage.

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### **DIEGO SAGLIA (UNIVERSITY OF PARMA, ITALY)**

#### **Imprinting Cosmopolitan Liberalism: Spain, Italy and Greece in Felicia Hemans' *The Siege of Valencia* [...] with *Other Poems* (1823)**

*[Part of the themed panel 'Britain and Spain: Intertextual Imprints, 1808–23: Session II—Spain after Napoleon: Freedom, Revolution, Tyranny']*

During the summer of 1823, the Spanish constitutional monarchy was quickly collapsing under the French military invasion decreed by the Holy Alliance at the Congress of Verona in October 1822. Spain's major threat to the absolutist 'Concert of Europe' was its reinstatement of the 1812 Constitution of Cadiz, which had also inspired the 1820–1 rebellions in Naples and Piedmont, and the failed uprising in the Romagna in which Byron was implicated. At the same time, in mid-1823, the ongoing War of Independence in Greece was a focus of political attention because of the death of Markos Botsaris and the second siege of Missolonghi. Against this backdrop, in June 1823 Felicia Hemans published one of her most significant volumes—*The Siege of Valencia; a Dramatic Poem. The Last Constantine: With*

*Other Poems*—which was also one of her most successful (John Murray's edition of a thousand copies sold out completely). A complex combination of dramatic, narrative and lyrical verse (some of which had already appeared in periodicals), this book centres thematically on historical episodes from the past of Spain, Greece and, to a lesser extent, Italy. As it prints and reprints textual materials about these pivotal geographies in liberal discourse, the volume is a powerful public text in line with the publishing activities of contemporary liberal writers and activists such as Lord Byron, Thomas Campbell, Count Giuseppe Pecchio and Edward Blaquiere. Exploring its structure, contents and imagery, this paper reads Hemans' 1823 book as an intersection of different forms of imprinting that conjure up Spain in relation to Greece and Italy in order to advance a cosmopolitan liberal agenda of resistance and regeneration opposed to the seemingly victorious forces of *ancien régime* reaction.

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**JUAN LUÍS SÁNCHEZ (UNIVERSITY OF CALIFORNIA, LOS ANGELES, US)**

**Liberating Spain and Freeing Europe: Robert Southey and the Politics of an Iberian Poetics**

[Part of the themed panel 'Britain and Spain: Intertextual Imprints, 1808–23: Session II—Spain after Napoleon: Freedom, Revolution, Tyranny']

This paper considers Robert Southey's influential role as the leading Hispanist of his generation and focuses on the complex ways in which Southey exploited the medium of print to establish a rhetoric of liberation and freedom in his Iberian writing between the Peninsular War and the 1820s Spanish liberal revolt. Through a sustained analysis of his *Quarterly Review* essays in particular, I will demonstrate how Southey's rhetorical strategies allow him to politicize discussion of Spain in order to appeal to both liberals and conservatives alike, presenting Spain as an ideal model of national development for both Britain and Europe at large.

One of the most exciting developments in romantic-era studies in recent years has been the growing attention to the global tendencies of early nineteenth-century British literature. Current work on British romantic imperialism, transatlantic Romanticisms, as well as increasing attention to travel writing, translation and other transnational encounters have created new critical perspectives for reassessing early nineteenth-century British literature as explicitly international and global in its concerns rather than isolated and insular. Yet, despite this promising new turn toward more global scenarios, certain 'Romantic geographies' still remain relatively neglected. Prominent among them have been those geographies of the Spanish-speaking world, particularly Latin America and, the focus of this paper, Spain. Much like the Iberian Peninsula, Robert Southey has also suffered general neglect, prompting scholars alike inspired by the recent publication of the Pickering & Chatto edition of Southey's writings to call for a much-needed critical reassessment of the poet's place in romantic literary studies.

In furthering arguments about Southey's importance to early nineteenth-century British literary culture by illustrating the ways in which he helped shape his culture's interest and perception of Spain, this paper not only engages with the burgeoning scholarship on Anglo-Hispanic relations during the period (e.g. Saglia, Sweet, Kelly) to shed new light on the generally neglected topic of Spain and Romanticism, but also participates in the renewed scholarly interest in Southey evinced in the work of such critics as Pratt, Fulford

and White. I will focus on Southey's politics of liberation in his Iberian writing in *The Quarterly Review* from the important Peninsular War years of 1808–15, briefly considering the literary figurations of Spain in his 1808 *Chronicles of El Cid* and his 1814 drama *Roderick, the Last of the Goths*.

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**MATTHEW SANGSTER (UNIVERSITY OF BIRMINGHAM, UK)**

**What was an Author in the Romantic Period?**

When we look back on the 1790s or the 1810s, we often employ a model of authorship imprinted with Romantic ideals which achieved wide currency only in the 1820s and 1830s, when second-wave Romantic periodicals found it useful to promote ideologies which exalted authors as fascinating geniuses. However, in the last years of the eighteenth century and the early years of the nineteenth, authorship was often demonized as a laborious and corrupt profession whose material rewards often proved to both compromising and inadequate. This paper will examine the now-occluded models of authorship which the key figures of Romanticism eventually succeeded in defining themselves against. I will draw on writers including Isaac D'Israeli, Lord Byron, Richard Alfred Davenport, David Williams, William Gifford and Francis Jeffrey in examining portrayals of authors as 'the most injured class in the community' and as 'persons who linger out their lives in obscurity and want' on one hand, and as 'a grotesque race of famished buffoons or laughing assassins' or '[the] unquenced snuffings of the midnight taper' on the other. In doing so, I will consider the consequences of these duelling portrayals for those seeking to live by the pen and for those seeking to advance themselves in society by establishing their reputations through writing. I will conclude by considering briefly the ongoing implications of the Romanticization of authorship for our views of literary practice both in the early nineteenth century and in previous and subsequent eras.

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**BARBARA SCHAFF (GÖTTINGEN UNIVERSITY, GERMANY)**

**On Not Wandering Lonely: Emilie von Berlepsch and Dorothy Wordsworth in Scotland**

*[Part of the themed panel 'Romantic Travel Networks']*

The stereotype of the Romantic traveller and travel writer commonly involves a solitary, sometimes solipsistic male individual who explores foreign countries and communicates his travels to his readers as the outcome of a direct and unmediated encounter with nature, art and people; integrating, as Nigel Leask has put it, subjective experience with objective or scientific observation. Wilhelm von Humboldt serves as an epistemological model here, whom many later travellers have emulated. This paper addresses the topic of romantic travel writing from a decidedly gendered perspective and asks, taking as an example two travel accounts about Scotland written around 1800, how female travel writers positioned themselves against this dominant European paradigm. Emilie von Berlepsch's *Caledonia* (1799–1800, published 1802), the first travel account by a German woman author on Scotland, combines an enlightened and rational travel discourse with a discourse of sensibility and poetic affect that is located in an intertextual web of Scottish (Burns, MacPherson) and German (Herder) literary references. Dorothy Wordsworth's *Recollections of a Tour Made*

*in Scotland* (1803, published 1874) is informed by a female narrator who very often foregrounds her gender, for instance through the self-conscious use of female metaphors, but on the other hand discusses Scottish education and economy with a non-gender specific rational interest. Other than, for instance, Mary Wollstonecraft who in her *Letters from Norway and Sweden* (1795) self-consciously appropriated the discourse of the feminine subjective self in order to reinforce her self-fashioning as a sentimental woman traveller, Berlepsch and Wordsworth engage in communicative situations with fellow travellers and other people as well as texts. Defining Romantic travel writing not exclusively through a feminine lens, they adopt a variety of authorial positions and perspectives which deliberately undermine Romantic notions of the subjective authorial self.

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**AMANDA SCIAMPACONE (BIRKBECK, UNIVERSITY OF LONDON, UK)**

**Imprints of the Colonial Picturesque: China in the British Visual Imagination**

With Britain's growing interaction and trade with China in the eighteenth and nineteenth centuries, British artists began to represent the landscape and urban environments of China through the picturesque, a style often used to depict colonial spaces. China, however, was never a colony. Moreover, some artists never visited the country; instead, they based their images on previous works but claimed to provide an authentic image of China nonetheless. Therefore, what was the significance of representing China through the visual language of the colonial picturesque? How did these images circulate and how were they re-worked or translated by other artists? And in what ways did they construct an idea of China in the British imagination? My paper will address these questions by exploring the ways in which British artists such as Thomas and William Daniell, William Alexander and Thomas Allom represented China in the eighteenth and nineteenth centuries. Through the use of the picturesque, these artists transformed the landscapes of China into spaces that reflected British ideals of imperial dominance and civilized order. By representing the Chinese landscape through the picturesque, they offered British viewers access to the newly opened spaces of the 'Celestial Empire' and remade them as familiar spaces to be gazed at and possessed. Moreover, copies of these scenes produced by artists prior to the First Opium War aided in perpetuating a fictive image of a China seemingly conquered and, thus, readily available as a source of goods to be consumed and a market to be exploited.

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**ARSEVI SEYRAN (STONY BROOK UNIVERSITY, US)**

**Negative Capability as Role-Play: Cultivating Pain for Truth**

*[Part of the themed panel 'Two Hundred Years of Being in Uncertainties']*

William Hazlitt views dramatic poetry as 'the closest imitation of nature [which] brings forward certain characters to act and speak for themselves in the most trying and singular circumstances'. This reminds one of Keats's 'vale of Soul-making'. The 'Soul-making' excerpt is excellent for a reading of 'Ode to a Nightingale', since the 'spark of the divinity' that is harboured by the bird has been transformed into a poem by the speaker's ability to put his 'Intelligence' through 'Pains and troubles'. Keats wallows in pain only to rise from it. Being trained as a physician, he acts the part of experimenting on his own psyche; and there is a dramatic tendency here that necessitates a kind of role-play in order to attain

negative capability. As Cleanth Brooks writes, ‘for Keats the intensity of experience is not a blind blotting out of consciousness but a means of attaining knowledge [...] Keats cultivates—almost like a connoisseur—’the wakeful anguish of the soul’. This ‘intensity of experience’ has direct ties to Hazlitt’s description of dramatic poetry, as well as his salient notion of *gusto*—what he calls ‘the state of feeling, or sympathetic excitement, wherein the imagination defines the ‘internal character’ or the ‘living principle’ of its subject. [...] (in Albrecht). Contextualized in poetics, my paper will present a close reading of ‘Ode to a Nightingale’ that traces Keats’s negative capability in action. Keats’s ‘sympathetic excitement’ comes alive *through* a dramatic participation in the nightingale’s existence, which allows me to discuss the value of eliciting ‘truth of character from the truth of feeling’, as Hazlitt puts it, if a reader is to have ‘intensity of experience’.

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**MARY L. SHANNON (UNIVERSITY OF ROEHAMPTON, UK)**

**London’s Romantic Strand and the Business of Amusing the Public**

From Thomas Stothard in the Royal Academy Schools in Maiden Lane and then at Henrietta Street in the late 1700s, to George Sala apprenticed to an engraver in Beaufort Buildings in the late 1840s, the Strand area was rich in artists, journalists and writers. Charles and Mary Lamb and Thomas De Quincey lived and worked here; John Raphael Smith’s Morland Gallery in King Street was a rival to Macklin’s Poet’s Gallery in Fleet Street and Pall Mall. William Blake, friend of Stothard and once employed by Macklin, spent his last years at 3 Fountain Court, Strand. But what is the role of location in such urban networks? How might London’s early nineteenth-century cultural geography help us to understand the ways in which the boundary between artists and writers was fluid and inclusive? Can we speak of a geographical relationship between romantic print and Romantic illustration? This paper emerges out of the University of Roehampton’s new Romantic Illustration Network, and will argue that the cultural geography of the Strand area played an important role in the concrete, material connections between literature and the visual from the late eighteenth century onwards.

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**Yael Shapira (Bar-Ilan University, Israel)**

**The Minerva Effect: Rethinking ‘Female Gothic’ from the Margins**

*[Part of the themed panel ‘Gothic Imprints II: “Those Ever Multiplying Authors”: The Minerva Press and the Romantic Print Marketplace’]*

The gothic novels written by women and published by William Lane’s Minerva Press occupy an odd position in contemporary scholarship: their existence is everywhere acknowledged, and yet their contents have barely been studied. What makes the scant attention paid to these novelists even more intriguing is the last decades’ intense critical interest in the idea of the ‘female gothic’—i.e. the suggestive relationship between women writers and the conventions of gothic narrative, seen by many as providing a ‘code’ in which women could write about female anxieties and concerns. While gothic indeed appealed to numerous women novelists, scholarship on the ‘female gothic’ has remained focused on a handful of writers, led of course by Ann Radcliffe—the ‘great enchantress’ without whom gothic studies might never have established itself as a legitimate scholarly discipline. In my paper,

I will consider how scholarship on the female gothic has been restricted by the assumption that Radcliffe laid down a 'formula' which other, less capable writers then merely 'imitated'—a phenomenon epitomized in the Romantic-era imagination by the Minerva imprint. Using examples from the work of Minerva novelists Isabella Kelly, Mrs Meeke and the so-called 'Mrs Carter', I will demonstrate important ways in which they deviate from Radcliffe's so-called model. As I will show, paying close attention to what actually happens inside Minerva's gothic novels can expose the way not merely gender but class shaped women's gothic writing and suggest a more complex mode of development than mere 'imitation'.

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### **SARAH SHARP (UNIVERSITY OF EDINBURGH, UK)**

#### **Adapting the Good Death: *Lights and Shadows of Scottish Life*, the Pious Peasant and the Evangelical death tract**

*[Part of the themed panel 'Scottish Romanticism in Context']*

Within the twenty-four stories which make up John Wilson's collection of didactic rural short stories *Lights and Shadows of Scottish Life* (1822) there are fourteen tales which directly describe deaths whilst another three mention deaths which have already happened and a further three stories contain near death experiences. This singular focus on death and the final moments of life has been remarked upon in previous criticism, but has not as yet been fully interrogated or explored. Wilson's deathbed scenes follow a series of pronounced conventions similar to those already prevalent in popular evangelical publications at the time. This paper will use examples of contemporary 'death tracts' to argue that Wilson's text incorporates the archetypal death scenes of evangelical publications into narratives where issues of memory and community reinforce a conservative political message. Within *Lights and Shadows* a good death, and the respectable burial which follows, therefore serves not just to represent the dying party's religious adherence but also their adherence to the rules of a rural hierarchized society.

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### **ADA SHARPE (HARVARD UNIVERSITY, US)**

#### **Mary Tighe's *Selena* and Women's Amateur Art-Making in the Early Nineteenth Century**

Although completed in 1803, Mary Tighe's courtship novel *Selena* was not published until 2012, when Harriet Kramer Linkin released her edition of the novel through Ashgate Press. Largely inaccessible to readers for over two centuries, *Selena* is virtually unstudied in current scholarship on women writers of the Romantic period. Indeed, Tighe is primarily known to scholars of Romantic literature as the author of the epic love poem *Psyche, with Other Poems* (1811), and as an influence on John Keats, an association, Kramer Linkin argues, that has helped sustain Tighe's reputation in present-day criticism. This paper broadens perspectives on Tighe's contributions to Romantic literature and culture by examining her work as a novelist. I focus, in particular, on Tighe's depiction of women's amateur art-making (including music-making, sketching and painting) in *Selena*, a novel preoccupied with the figure of the woman artist and her public and private roles in early nineteenth-century British society. Tracing the divergent lives of three artistically accom-

plished women, *Selena* entwines practices of amateur art-making with the development of female morality, using female creativity as a device to distinguish between the novel's several models of femininity. This paper enlarges critical understanding of Tighe's diverse contributions to Romantic culture by highlighting the ways in which women's art-making informs the elaboration of female subjectivity in her work as a novelist. More broadly, I provide evidence of the complex and often overlooked influence of the amateur arts in shaping the lives and works of Romantic Britain's women writers.

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**CLARE SIMMONS (OHIO STATE UNIVERSITY, US)**

**Mysteries Revealed: William Hone's Radical Medievalism**

*[Part of the themed panel 'Radical Speech and the Culture of Print']*

The antiquarian publications of London printer William Hone have received less attention from scholars of Romanticism than his highly topical political tracts, yet some of these works of historical recovery continue to influence conceptions of the English Middle Ages. That Hone's contribution to our understanding of the cultural significance of medieval popular drama remains largely unacknowledged by medieval and Romantic scholars alike is, I would propose, largely a result of the classed approach to antiquarian scholarship that Hone himself tried to overcome. Ironically, even while Hone's role in reviving interest in mystery plays has been erased, a number of his radical claims have been worked into present-day conceptions of an 'authentic' Middle Ages. After the Reformation, authorities banned Bible-based cycles of plays, which seem to have been performed in many English communities around the summer festival of Corpus Christi: between the 1580s and the Festival of Britain in 1951, they were never performed. The few examples of medieval drama then in print were in strictly limited editions circulated only to members of exclusive bibliomaniacal societies such as the Roxburghe Club, so Hone's printing of forgotten medieval texts in low-cost editions available to anyone with the cash to buy one was a deliberately radical act in reclaiming the mystery play tradition for the people. The subtext of Hone's publication is that he wishes to reclaim these plays for the English working public. Hone's account of the Coventry plays conflates the trade guild-sponsored pageants with a wrongly identified manuscript in the British Museum. His printed version demonstrates that the *Ludus Coventriae* is derived from the same Apocryphal Gospels that he had scandalously printed shortly before. The cultural conclusions that he draws from this, however, are questionable since the *Ludus Coventriae* was not one of the Coventry pageants and was probably not performed or sponsored by trade or craft guilds. Nevertheless Hone's view of a harmonious medieval society where working people found a form of religious freedom and personal expression through producing and performing mystery plays has powerful appeal and has survived as a central part of the popular account of plays about which we know very little for certain.

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**MICHAEL SIMPSON (GOLDSMITHS, UNIVERSITY OF LONDON, UK)**

**Printing Rhythms: Irregular Annual Registers from Burke to Cobbett**

*The Annual Register*, founded and edited by Edmund Burke, was roiled by a protracted crisis that unfolded from 1780 onwards. Like *Tristram Shandy*, as narrator, *The Annual Reg-*

ister became incapable of keeping up with the course of events. So acute did the crisis become that, in 1793, two rival versions of the *Annual Register* vied for supremacy. Within months of inaugurating his *Weekly Political Register*, in January 1802, William Cobbett was proposing an offshoot, titled *Cobbett's Annual Register*. In doing so, Cobbett explicitly contrasted this new organ with the established *Annual Register(s)*. Cobbett implemented his plan in 1802 but abandoned it in 1804, cancelling the annual dimension that he had added to his weekly publication. Why did Cobbett add the dimension of an annual book to his weekly journal, only to cancel that arrangement so soon? Cobbett's tergiversation over rhythms, and organs, of publication is part of a response to the Peace of Amiens. Cobbett's new journal adapts to the suspension of hostilities, and hence history, by competitively engaging with the *Annual Registers* already competing with one another. *Cobbett's Annual Register* shows, innovatively, how an annual register should be done, with respect for chronology, efficient production, the integrity of events and the reader's critical access to those events as paramount. When the phony peace ends, *Cobbett's Register* forsakes this internal competition for external opposition to the institution of the annual book, which confidently narrates in a past historic tense. The emphasis on the weekly returns, now understood relationally, as less teleological and open to more futures.

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## **KERRY SINANAN (UNIVERSITY OF THE WEST OF ENGLAND, UK)**

### **Picturing the Slave Plantation: Imperialism, Realism and Satire**

This paper seeks to take account of some potential gaps in the discussion of the ways in which prints and images represented the slave plantation in the Romantic period. I make the following points: the relationship between the series of engravings based on the sketches of Jamaican plantations made by George Robertson (1778) and the writings of the commissioning plantation owner, William Beckford, has been extensively discussed. Critics have rightly highlighted the ways in which discourses of imperialism suffuse both text and image in a complex inter-relationship between word and text that bolsters pro-slavery ideology. I then examine some unpublished sketches in private archives that offer a counter-image to these popular, printed images and explore the use of realism in them alongside the writings of the slave master, Thomas Thistlewood. In this way an alternative view of the slave plantation, in text and image, is revealed. I then move on to consider the prints and engravings produced for John Stedman's *Narrative of a Five Years Expedition against the Revolted Negroes of Surinam* (1796). I argue that the intense satire deployed by Stedman's text and images has not been fully appreciated and I end with some thoughts on the relationships between Stedman's drawings and the selected works of William Blake, who was also commissioned to produce engravings for Stedman's *Narrative*. What emerges from this discussion is, I hope, a more complex view of competing Romantic ideologies at work in text and image in the representation of the slave plantation and an exposition of a hidden aspect to this history.

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**KATE SINGER (MOUNT HOLYOKE COLLEGE, US)**

**Textual Insurgency and the Disruptive Technology of Felicia Hemans' Paratexts**

*[Part of the themed panel 'Disruptive Romantic History and Technologies of Mediation']*

Published in a poignantly post-Waterloo moment, Felicia Hemans' volume *Tales and Historic Scenes, in Verse* (1819) stages a series of historic revolutionary scenes. The widow of Crescentius, for example, designs a complex plot to overthrow the tyrant Otho, who had deposed her husband as Rome's righteous consul. The volume may be notable not only for its vivid characterization of individual acts of protest but for its consideration of history as more than the dramatic recovery of women and minorities from the margins of the historical record. Hemans' deft use of epigraphs and footnotes—which further reference other texts, songs and art objects—create poems as multivalent technologies of mediation, offering a notion of historiography as continually and multiply mediated. When remediating older histories, Hemans' tales accumulate frictions among the poetic text, its epigraph (historical excerpt) and its copious footnotes. By attaching a slew of historical footnotes to all but three poems in the volume, Hemans dallies with history in a material way, injecting a morass of historical information into the poem and overburdening readers with what we might view as the text's unconscious. In 'The Widow of Crescentius', for example, the Roman countryside and the Tiber River conceal buried bastions and statuary, technologies of both war and art that, when brought to the surface via footnotes, disrupt the conscious brain from its given ways of understanding plots, characters and themes. Such cognitive and textual uprisings, even more powerfully, become metonymic of insurgent mass uprisings. This paper will consider how Hemans' disruptive paratextual technology intimates cognitive turmoil, figures popular dissent and disturbs the hegemony of straightforward, narrative historical memory in favour of more radical, emergent notions of history.

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**LYNDSEY SKINNER (NORTHUMBRIA UNIVERSITY, UK)**

**Finding the Muse in the Marketplace: John Keats, Periodical Poetry and James Elmes's *Annals of the Fine Arts***

In this paper, I would like to explore the relationship between the Romantic poet and the Romantic magazine. *Annals of the Fine Arts* has rarely been written about by critics of Romanticism. Even recent criticism of Romantic-era periodicals has tended not to look past the fact that an increasingly financially desperate John Keats published 'Ode on a Grecian Urn', 'Sonnets on the Elgin Marbles and to Haydon, with the same' and 'Ode to a Nightingale' in the original poetry pages of the magazine. I want to explore Keats's artistic relationship with the magazine and to examine the ways in which, formally and stylistically, he learned from the vigour of the periodical style of writing. *Annals of the Fine Arts* was itself on a cultural fault line: it defended its 'sole devotion to art' in an increasingly busy and aggressive magazine market, and yet, at the same time it acknowledged the need to engage with that market by embroiling itself in a controversial dispute with the Royal Academy, the scandalous details of which its writers spoke about at length in every number. By placing Keats's poetic contributions to the *Annals* amongst the wider context of the magazine and its central juxtaposition between the high cultural content of the magazine and the commercial, popular essayistic styles of writing it had to adopt to survive, I hope to recon-

sider the relationship between the poetry of Keats and the magazines in an age when the distinction between popular and high culture was being tested out with a new urgency.

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**MICHIKO SOYA (KOBE KASEI [STELLA MARIS] COLLEGE, JAPAN)**

**Anne Brontë and her Friedrich-like Romantic Drawing *Woman Gazing at a Sunrise over a Seascape***

*[Part of the themed panel 'Romantic Metaphor in Print: C. D. Friedrich's Ties to Mary Shelley, Anne Brontë and Kobayashi Kiyochika']*

Michiko will compare Anne Brontë's drawing, *Woman gazing at a Sunrise over a Seascape*, with the narrative in her first novel, *Agnes Grey*, where her description of the scenery at the climax so closely mirrors that depicted in the drawing. Soya will argue that the *Woman* in the visual text is the exact image of Agnes in the written text. Soya will further compare Brontë's drawing with Friedrich's *Woman before the Rising Sun*. Friedrich seems to be interested in developing his style from sepia to oil painting, making this work a turning point. It is possible to conjecture that he depicts himself in the *Woman* as a kind of symbol of his new start. Does Brontë's drawing also foretell her own fresh start of her career as a novelist? The aim of Soya's presentation is not to seek a certain conclusion, but to illustrate a way of reading Brontë's visual and narrative arts as 'an onion', using Roland Barthes's term, or, rather, reading our own imagination.

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**HELEN STARK (UNIVERSITY OF EDINBURGH, UK)**

**'[W]hisper to me things unfelt before': The Dead, the Grave-marker and Memorialization in William Godwin's 'Essay on Sepulchres'**

*[Part of the themed panel 'Rethinking William Godwin's "Doubtful Immortality": History, Family, Nation']*

Godwin's once-obscure 'Essay on Sepulchres' (1809) has received increasing attention from scholars of literary tourism (Watson 2006; Westover 2012) and mourning (Carlson 2007). This paper will build on this renaissance to recover the political contexts which informed and produced the essay, arguing that in 'Sepulchres' Godwin engages with an anxiety about the role of the grave in memorialization and the formation of national identities, the European scope of which has not been fully recognized. In 1804, Napoleon issued his Edict of Saint-Cloud which forbade burials inside city walls and standardized the size of tombs and their inscriptions. Five years later, Godwin's essay proposed a project similar in tone, suggesting that grave markers should be replaced with identical white wooden crosses. Although Godwin's standardization of political and cultural heritage would have been anathema to Italian authors such as Ugo Foscolo, who interpreted Napoleon's Edict as an attempt to consolidate his control of Italy by destroying its aspirations for nationhood and powerfully condemned it in his poem *Sepulchres* (1807), the sepulchre is an important site of resistance to political power for both authors and it sustains the imagined community of the nation which each conceives as a partnership between the dead and the living. Godwin seeks to recuperate the grave as both legacy and endowment in a period suspicious of 'idol-

atry' of the past, and in doing so engages with Europe-wide debates about the role of the grave, the limits of political power and the formation of the nation.

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**PAUL R. STEPHENS (UNIVERSITY OF OXFORD, UK)**

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

*[Part of the themed panel 'Radical Speech and the Culture of Print']*

The circulation of paper money was seen by the radical press of the post-Waterloo period as a print war on England's labouring class. The lead article in *The Medusa* of 15 May 1819 exemplifies this view. Criticizing the government's delay in repealing the 1797 Bank Restrictions Act, the article contrasts 'specie, or real money' and 'paper [...] falsely called money' and insists that 'a few individuals, by this false money' have accumulated 'the land and real property of the kingdom!' Although the quantity theory of money that shaped radical press monetary critique is rejected by Karl Marx, the following paper argues that the duality between real and imaginary conceptions of fiat currency forms a central theme of Edward J. Blandford's poem 'A Real Dream; or, Another Hint for Mr. Bull!' Published in *The Medusa* on 17 April 1819, the poet-narrator (accompanied by Fancy) offers a dream vision that swims from a verdant agrarian utopia towards a stark glance at England's social inequalities and commensurate exploitation of labour. Although this contrast is explored by the few critics who have analysed the poem, none consider the economic significance of the poem's dualities between waking and sleeping, real and imaginary, reason and fancy. However, this paper argues that through such dualities the poem indirectly dramatizes the operation of paper money in shaping the economic inequalities of the poem-world; and, by implication, inform the desired praxis of Fancy's climactic exhortation.

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**BETHAN STEVENS (UNIVERSITY OF SUSSEX, UK)**

**News from the Thames (Blake! There's something in the water)**

*[Part of the themed panel 'Romantic Illustration II: The Imprint of Romantic Illustration']*

This paper unites two opposite poles of Romantic print culture: popular journalism and the elite, relief-etched illustrations of William Blake. Investigating the Thames, I explore newspaper articles published in London between 1780 and 1800 which narrate fantastical stories of animals, such as a gigantic eel trapped in a coffin, eroticized swan-men and blindfolded tigers arriving on the docks after Tipu Sultan's defeat in Mysore. These articles provoke new ways of reading motifs of sexuality, empire and hell in works by Blake, including *The Marriage of Heaven and Hell*, *Urizen*, the *Large and Small Books of Designs* and illustrations to John Gabriel Stedman, Dante and the Bible. In connecting these different elements of print culture, this paper rejects familiar scholarly narratives of influence or historical contexts. Instead, drawing on writing by Walter Benjamin and J. Hillis Miller, I develop the idea of the literary caption as an alternative to contextual narrative. The caption, particularly associated with printed pictures, is a helpful form for addressing Blake's work, which, as it changes between different impressions and copies, sets up a radically open relationship between text and image. By proposing sensationalist news stories as captions for Blake, I want to explore magical and ethical aspects of Blake's work by connecting them with a circulation of fantastical narratives around the Thames, which infect each oth-

er without ever directly touching. The newspaper articles I examine offer a rich literary ground for understanding Blake's work, as well as the strange, visionary qualities of news itself.

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## **DAVID STEWART (NORTHUMBRIA UNIVERSITY, UK)**

### **Essays and Experiments in Romantic Magazine Fiction**

The Romantic period is frequently passed over in accounts of the rise of the short story, yet it was, as Tim Killick has recently shown, witness to a remarkable increase in publication of them. This suggests the curious resistance Romantic stories have to absorption into narratives of, in Harold Orel's phrase, the 'development and triumph of a literary genre', the 'modern short story'. In this paper, I wish to claim the short fiction published in magazines and annuals in the 1810s and 1820s as being most suggestive and valuable in their failure to be absorbed into this kind of generic trajectory. They can more usefully be thought of as a series of experiments that needn't add up to a clear pattern. These stories share the magazine essay's pointed looseness; they permit a form of thought that does not quite go anywhere or achieve anything, but permits a testing out of thought, probing at the limits of experience. I shall focus on three writers who produced fiction that cannot quite be classified: Mary Russell Mitford, James Hogg and Allan Cunningham. All three found in the magazines and annuals an opportunity: a miscellany demanded shortness, but the form was not prescribed. The generic mixture of these periodicals encouraged experiment. Short fiction like this resists generic accommodation: it cannot be considered a prose version of the Romantic lyric, but nor does it have the novel's totalizing sweep. Like the essay, their generic 'minority' is what gives them the license to drift, and in doing so they discover new, daringly unsettled, forms of creation.

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## **CHRISTOPHER STOKES (UNIVERSITY OF EXETER, UK)**

### **'Cold as I feel this heart of mine / Yet since I feel it so': Intimate Empiricism in William Cowper's *Adelphi* and *Olney Hymns***

William Cowper's contributions to the *Olney Hymns* repeatedly inscribe moments of torn selfhood. It is relatively straightforward (particularly given the biographical context) to interpret such doublings of self in terms of specifically Evangelical emotional strife: conflict, torment, doubt, private agony. In this paper, by contrast, I want to follow the work of Shaun Irlam, Phyllis Mack and Misty Anderson in refusing to hive off evangelical affect as the 'other' of secular reason. I will argue that the doubled self, where it occurs in the *Hymns*, is as much the product of empiricism as of irrationality. This becomes apparent most strongly when we mark the imprint of Cowper's spiritual autobiography, *Adelphi*, on the hymns. In *Adelphi*, a tight network of crisis, prayer and epistemology repeatedly occurs. Whilst passion and even madness accompany these moments, they are more fundamentally figured as part of an epistemological burden of self-knowledge. Although the epistemological language of *Adelphi* is less explicit in the *Olney Hymns*, reading the two texts through each other's operations and rhetorics reveals the complex structures of self in the hymns are parallel to those found in the autobiography. With this in mind, texts like 'The Waiting Soul' or 'The Contrite Heart' become less about the peculiarities of extreme Calvinist self-doubt, and more about the era's recurrent epistemological themes: selves that anxiously

scrutinize attempts to feel themselves, to know themselves and to understand the bases of their action and identity.

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### LEANNE STOKOE (NEWCASTLE UNIVERSITY, UK)

#### 'The Misguided Imaginations of Men': Adam Smith, Jeremy Bentham and the Imprints of the Self upon Shelley's *Speculations on Morals and Metaphysics*

Following the deterioration of 1790s ideals into Jacobin despotism, Romantic-era writers like Godwin and Hazlitt are viewed as aligning a 'disinterested' view of humanity with egalitarian politics. Yet this interdisciplinary paper re-evaluates such readings by exploring how Shelley's attraction to self-interest underpins his fragmentary *Speculations on Morals and Metaphysics* (1817–21). Through suggesting that Shelley conceives altruism as evolving from imaginative tendencies within the self, it depicts Scottish Enlightenment and utilitarian texts as imprinting upon his revolutionary aspirations. The paper sketches Shelley's attraction to Smith's belief in *The Theory of Moral Sentiments* (1759) that individuals 'imagine' another's situation through their own interests. It also traces hitherto unexplored allusions in his manuscript to Bentham's concept of 'scales' that standardize 'pleasure' and 'pain', arguing that Shelley is more receptive to utilitarian jurisprudence than is often supposed. Nevertheless, by emphasizing that national 'happiness' is enacted by 'sensitive beings', Shelley questions the way that Bentham's *Plan of Parliamentary Reform* (1817) interprets Smithian doctrines as mediating 'sinister' desires, rather than depicting self-interest as imaginative. The paper concludes by suggesting that Shelley's *Speculations* portray the 'imaginings' of his predecessors as 'misguided' in their conviction that altruism is an unattainable ideal. In contrast, he describes imagination as 'synthesizing' the 'differences' that inspire sympathy between self-interested individuals, implying that this faculty is capable of conveying transcendental, as well as moral insights. By tracing such an exchange between the moral and poetic imagination, this paper argues that self-interest is the catalyst to Shelley's vision of an altruistic society.

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### HEATHER STONE (UNIVERSITY OF OXFORD, UK)

#### Print/Manuscript interactions in the Circulation of Anna Letita Barbauld's Poetry

[Part of the themed panel 'Romantic Readers III: Locating the Reader']

Any evaluation of print culture in the Romantic period needs to address the impact of competing modes of textual exchange, especially the continued persistence of manuscript circulation. Anna Barbauld's most recent editor William McCarthy has noted how vital the widespread circulation of much of her poetry in manuscript—through copies made for family albums, which often spread far from the poet herself via networks of readers—has been for the survival of her work. The spread of manuscript copies of Barbauld's work during the Romantic period meant that her poems could frequently find their way into print without her knowledge or control. This paper examines the implications which these circulations and transmissions, which cross freely between manuscript and print culture, have upon reading Barbauld's work. In particular, the paper examines how the specific medium and site of publication could lead a poem to accrue new meanings, links and significance brought to it by its publication context, and the paratextual framework which

surrounded it. The paper focuses with particular interest on the poems which appeared (sometimes without Barbauld's control) in *The Morning Chronicle* in the 1790s, where the textual space of the newspaper could establish meaningful juxtapositions between poems and articles, and position individual poems within the wider political standpoint of the newspaper. In doing so it examines not only how Barbauld herself addressed particular readerships linked by religious or political affiliations, but also how her poetry was re-appropriated by readers and editors for the similar end of creating shared-interest groups.

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### **JEFF STRABONE (CONNECTICUT COLLEGE, US)**

#### **The Music of Resistance: Edward Jones's Bardic Romanticism**

Poets and antiquarians of the Romantic era reinvented the concept of the nation. They did so by devising a new model of literary history that replaced neoclassicism with a bardic notion of the medieval. Instead of an Augustan cultural history that looked to ancient Rome, a new construction took its place, one that harkened back instead to medieval battles for national freedom, the transmission of ballads and poems via bards, and cultural legacies traced to manuscripts that had been forgotten for centuries until brought into print by nationalist antiquarians in the late 1700s. Following Katie Trumpener, studies of bardic nationalism have tended to focus on Scotland and Ireland with too little attention to Wales. My paper will instead focus on the Welsh bard Edward Jones (1752–1824). Jones published print editions of Welsh songs and archaic manuscripts and articulated a theory of bardism grounded in Wales. My paper will examine his *Musical and Poetical Relicks of the Welsh Bards* in the context of larger debates about the cultural origins of the nation, the aims of antiquarian scholarship and the place of Wales in a United Kingdom shared by four nations but dominated by the English. Focusing on how his print mediations of songs and manuscripts reframed those sources in bardic terms, I will make the case for mediation as a necessary object of study in the rise of modern nationalism. Finally, I will conclude the paper by briefly looking at Jones's influence on Samuel Taylor Coleridge for what it can tell us about what English Romanticism owes to Welsh bardism.

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### **JOHN STRACHAN (BATH SPA UNIVERSITY, UK)**

#### **Peacock, Fraser's and the Initial Reception of *Gryll Grange***

*[Part of the themed panel 'Peacock in Print']*

This paper sheds new light on the serial publication of Thomas Love Peacock's *Gryll Grange* in *Fraser's Magazine* between April and December 1860, and looks at the reception of the novel as it appeared in the magazine. It examines Peacock's long and sometimes troubled relationship with the journal, from the attacks on the novelist in its pages (as 'an ignorant, stupid, poor devil') when it was in its ultra-Tory mode in the 1830s, though to his reconciliation with the journal under the more liberal stewardship of John W. Parker, who assembled a roster of contributors which included George Eliot, John Stuart Mill and John Ruskin. It discusses the nature of the Peacock/Fraser's collaboration and the circumstances in which *Gryll Grange* was composed and published.

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**JOHN STRACHAN (BATH SPA UNIVERSITY, UK)**

**Pirates, Pugilists and Vampyres: The Case of Sherwood, Neely and Jones**

[Part of the themed panel 'Publishing Romanticism']

The booksellers must be disreputable men, or they would not have published a work under such circumstances. I just feel sufficient anger to wish that they may be prosecuted for sedition.

— Robert Southey

This paper addresses the work of the late Georgian publishers Sherwood, Neely and Jones. The firm are known to scholars of Romanticism as the liberal minded co-publishers of Shelley's *Laon and Cythna* (1817), as the publishers of John Polidori's *The Vampyre*, and—equally notably—the pirated edition of Southey's *Wat Tyler* (1794) which appeared in 1817 and landed the company in court. But as well as publishing Romanticism, the firm also worked in other, rather different cultural forms, such as cookbooks, dancing manuals and music primers. However, its principal income derived from sports publishing, as the publisher of the first volumes of Pierce Egan's *Boxiana* (1812–21) (and his *succès de scandale Life in London* [1821]), the sporting journal the *Annals of Sporting and Fancy Gazette* (1822–9) and numerous sporting volumes such *An Elementary Course of Gymnastic Exercises* (1823) by Captain P. H. Clias. This paper seeks to examine the links between Romanticism, radical politics and popular culture in tracing the history of Sherwood, Neely and Jones, who, in pirating the hapless Poet Laureate were responsible, in William St Clair's words, for 'the most decisive single event in shaping the reading of the Romantic period'.

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**MARIA SVAMPA (COLUMBIA UNIVERSITY, US)**

**Flesh Made Print: Transporting War in Byron's *Don Juan***

While researching Hugo Steiner Prag's illustrated edition of *Don Juan* (1943), I found a faulty copy lacking an harrowing image of the siege of Ismail I had previously annotated. Failing to retrace the 'correct' imprint at the New York Public Library, I turned to those held at other institutions, only to discover that no imprint contained such image. Why, barring postgraduate stress disorder, was I hallucinating printed illustrations? This paper argues that *Don Juan's* War Cantos derive their visually haunting power from using poetic sounding to critique war imprints such as gazettes and reports. Specifically, the work of rhyme recovers the physicality of violence lost when war is experienced 'at a distance,' to borrow Mary Favret's poignant phrase or as imprint rather than event. The first part of my talk shows that although Canto VII doubts that 'a man's name in a bulletin / May make up for a bullet in his body' (Stanza XXI), the physical violence of war is better imprinted by means of sound play. Thus, the transliterations of 'Suvaroff, or anglice Suvarrow' and of the foreign names ending in 'ishkin', 'ousckin', 'iffschky', 'ouski' highlight how the war zone is distanced, rather than brought closer, as it travels in print. At the same time, the sound-play in the death of the 'Tartar khan' shows the narrator's attempt to turn the mangled flesh into words that could imprint themselves in the readers' memory. The second part of my talk, instead, shows how three different twentieth-century illustrations for *Don Juan* (Hugo Steiner Prag's, John Austen's and Milton Glaser's in Asimov's edition) negotiate the im-



printing of physical violence and pain in the War Cantos in the process of moving from the printed word to the printed image.

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**DAVID FRANCIS TAYLOR (UNIVERSITY OF WARWICK, UK)**

**Harlequin Napoleon: War and the Category of the ‘Literary’**

This paper responds to the conference themes of politics, print and satire by considering the depiction of Napoleon as Harlequin in more than a dozen British caricatures of the early nineteenth century. Building on important recent scholarship on British pantomime of the long eighteenth century—most notably John O’Brien’s *Harlequin Britain: Pantomime and Entertainment, 1690–1760* (2004) and David Worrall’s *Harlequin Empire: Race, Ethnicity, and the Drama of the Popular Enlightenment* (2007)—it asks why anti-Bonaparte graphic satire turned to the iconography of pantomime with such frequency and also what these prints tell us about the cultural and political coding of the harlequinade at this moment in history. The paper contends that to depict Napoleon as Harlequin was to harness a syntax of cultural debasement and otherness. Satirical prints of Harlequin Napoleon need to be understood as the culmination of a culture war that has its beginnings in the 1720s and the critiques of pantomime by the likes of Pope and Hogarth. Their view that the popularity of pantomime represented the incursion into English culture of foreign modes of performance that threatened native authors and art forms is given emphatic, if paradoxical, expression in David Garrick’s pantomime *Harlequin’s Invasion* (1750), which closes with the descent of Harlequin and the triumphant rise of the figure of Shakespeare. Once we recognize the history that informs Harlequin Napoleon caricatures, it becomes clear that these prints are mobilizing a much older—and manifestly cultural—spectre of invasion as a means of both imagining and deriding the threat posed by Napoleonic France. To cast Napoleon as Harlequin was thus implicitly to posit Britain as a Shakespearean nation. Indeed, it is telling that, in contrast to the significant number of prints that cast Napoleon as Harlequin, there are just two extant caricatures of Napoleon as one of Shakespeare’s villains. However malevolent a Richard III or a Macbeth, these characters nonetheless carried with them associations cultural authority and national prestige that needed to be carefully sequestered from—and placed in opposition to—Napoleon.

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**JO TAYLOR (KEELE UNIVERSITY, UK)**

**‘[F]or I’m no poet [...] And very well I know it’: Edith Coleridge’s Manuscript Verse**

*[Part of the themed panel ‘Coleridge’s Afterlives’]*

Edith Coleridge’s claim to be ‘no poet’ was a strong one considering her family background. Not only was her grandfather, Samuel Taylor Coleridge, one of the most influential poets of his generation, but her uncle Hartley was widely recognized as among the best sonneteers of the nineteenth century (better, even, than Wordsworth), and her mother Sara was renowned for her children’s verse, as well as her formidable editorial accomplishments with STC’s publications. Outwardly, Edith rejected poetry; Sara noted of her teenage daughter that she found poetry ‘dull’, and deplored the fact that this offspring of a strong poetic line could apparently find no joy in the medium in which her family were most famous. Yet, Edith’s assertion that she is not a poet is ironic, too: this is a statement taken



from one of her own manuscript poems. With one exception, Edith's verse was never published, but the manuscripts themselves offer several keys to understanding Edith's concept of herself as a [non-]poet. Edith's verse repeatedly invokes her poetic lineage; specifically, she focuses on her grandfather and the expectations aroused by her 'poetic surname'. Her poems articulate her imaginative search for an independent creative space, a quest echoed in the way in which she forms her manuscripts. Specifically, I argue that the graphical notations she employs as signatures or conclusions underpin the careful construction of a bounded poetic space discoverable in her verse. These signatures reinforce her sense of independence, but emphasize, too, that this creative autonomy is based upon a continual awareness of the imaginative presence of her famous forebears.

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## **STEVE TEDESCHI (UNIVERSITY OF ALABAMA, US)**

### **Demogorgon as Transcription Error: Shelley and Vicissitudes of Print**

The editors of the *Norton Critical Shelley* note that the name of Demogorgon, the mysterious character at the centre of the world of Shelley's lyrical drama *Prometheus Unbound*, 'originated from a medieval error in transcribing the word "Demiourgos" ' (SPP 215). In Plato's *Timaeus*, the Demiurge itself appears as a copyist, creating the world by imitating a model. The editors also remark that Shelley was 'extremely dissatisfied with the state of the printed text of the poem [...] for which he had not been allowed to read proof' (SPP 204). In my paper, I outline a reading of *Prometheus Unbound* that places Shelley's way of thinking about the historical form of the technical processes of reproduction at the centre of the poem and defines how Shelley represents the connection between the reproduction of texts and the reproduction of the social order. What are the implications of linking Demogorgon, commonly associated with the immutable law of Necessity and the Power that links cause to effect, with the potential for error in an act of textual reproduction? How does the poem treat the shift from manuscript to print culture? This analysis is part of a larger inquiry into how the material and institutional conditions shaping the history of the print medium in Regency Britain inform the figures and logic of Shelley's writings. This inquiry attempts to draw on both the current of Romantic scholarship interested in the conditions of print publication and the editorial effort lavished on Shelley's texts over the last few decades.

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## **MICHAEL THEUNE (ILLINOIS WESLEYAN UNIVERSITY, US)**

### **Negative Capability in Recent American Poetry**

*[Part of the themed panel 'Two Hundred Years of Being in Uncertainties']*

The term 'Negative Capability' is used frequently in discussions about recent American poetry. For my presentation, I will report on many of these uses, revealing major trends. I will show that, in numerous reviews and essays on the craft of poetry, poets and critics make the claim that Negative Capability is a key feature in the excellent poem or poems under consideration—such poems dwell in and encourage mystery, instead of, say, having designs upon a reader, wanting her/him to think in specific ways. Additionally, I will show that while Negative Capability has been used to support the aesthetics of many different kinds of poems—from the lyrical to the experimental—one of the main results of the focus

on Keats's Negative Capability has been a comparative lack of critical attention to humour, that when the term is used, Negative Capability is understood to support an idea that great poets and poetry are centrally (and perhaps solely) negative, that is, serious, sad, tragic. Finally, I will show that Negative Capability almost always has been used by poets and critics to support their assessments—that is, paradoxically, Negative Capability tends to be used to shore up certainty. I will conclude my presentation with a call for more scrutiny of the use of Negative Capability in reference to recent American poetry and poetics.

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### **JAYNE THOMAS (CARDIFF UNIVERSITY, UK)**

**'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**

*In Memoriam*, written in lament for Arthur Henry Hallam, dead from a brain haemorrhage at twenty-two, is concerned with absence, or rather with making an absence present. The poem, published anonymously in 1850, the year that saw both William Wordsworth's death and the posthumous publication of *The Prelude*, explores faith, God and contemporary science in its attempt to come to terms with Hallam's unexpected death, and ends with the speaker's ostensible accommodation with all three. Yet, the text returns repeatedly and nostalgically to Wordsworth's language and poetry, including the 'Elegiac Stanzas, Suggested by a Picture of Peele Castle in a Storm, Painted by Sir George Beaumont' of 1807, as if it were returning to a familiar place as a form of stability or as a bulwark against the complicated issues raised by faith and science in the nineteenth century. Interestingly, the presence of the 'Elegiac Stanzas' in the poem also foregrounds Tennyson's use of 'painterly' language in his poetry. An examination of the ekphrastic potential of these stanzas within Tennyson's text will form the basis of my paper, where I will offer a revision of 'painterly', ornate Tennyson, revealing how the poet's use of the language of sensation, as described by no other than Hallam, can be traced directly to Wordsworth rather than, say, to John Keats, his primary precursor, and the effects and consequences therein. In so doing, I will offer a fresh perspective on Wordsworth's influence in Tennyson's poetry, demonstrating how the later poet's entrapment in the web of Wordsworth's poetic language is inexorable yet nonetheless enabling.

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### **SOPHIE THOMAS (RYERSON UNIVERSITY, CANADA)**

**Pompeii, Herculaneum and the Imprint of the Ancient World**

For this paper, I'd like to explore how the recently rediscovered Roman towns of Pompeii and Herculaneum were represented in the Romantic period, in print publications and literary texts. From *Delle antichità de Ercolano* (1757–92) to William Gell's *Pompeiana* (1817–19), archaeological excavations inspired the production of 'paper museums' that gathered and presented objects being excavated, and attempted to reconstitute those uncanny sites for a distant audience. Pompeii and Herculaneum thus circulated extensively in print. From the moment of their burial, however, in AD79, these were profoundly imprinted sites, where everything was effectively fixed by the eruption of Vesuvius. (Fiorelli's plaster casts—or reprints—of plants, animals and human bodies formed in the 1860s by filling the voids in the hardened volcanic ash where organic matter had been overtaken, capture this very evocatively.) Madame de Staël's 1807 novel *Corinne, or Italy* asserts that nowhere

else was it possible to see ‘so striking a picture of the sudden interruption of life’. That striking picture, however, once exposed to view, becomes worryingly ephemeral. As De Staël reflects, the traces of past peoples and their accomplishments, although visible, are lost to us and the present is a threat to their survival: ‘as you pass by those ashes which art manages to bring back to life, you are afraid to breathe, in case a breath carries away the dust perhaps still imprinted with noble ideas’. In other poems and texts, such as Felicia Hemans’ ‘The Image in Lava’, the fragility of the recovered object (in this case, an imprint of a woman clasping an infant, discovered during excavations at Herculaneum—‘Thou thing of years departed!’) is also explored in relation to the catastrophe that preserved it, and referred to the question of what exactly it is that endures (for Hemans, the force of human feeling). Using these texts, and a selection of others, my paper will explore the paradox of Pompeii and Herculaneum as already imprinted sites, mediated by imprints, that also emphasize the fragility of print—as also a site of dis-appearance as well as reappearance, into forms of collection (and re-printing).

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### **JUDITH THOMPSON (DALHOUSIE UNIVERSITY, CANADA)**

#### **From Sedition to Seduction: John Thelwall’s Love Poems**

*[Part of the themed panel ‘Radical Speech and the Culture of Print’]*

One of the most powerful voices of Romantic era, John Thelwall is renowned for his fiery lectures, radical songs and seditious satires; more recently he has been acknowledged as a ‘silenced partner’ in the development of the Romantic sonnet, ode and conversation poem. But my paper, drawn from my new edition of *John Thelwall: Selected Poetry and Poetics*, introduces an equally important though lesser-known genre in Thelwall’s poetic oeuvre: his love poetry. The most surprising revelation of Thelwall’s Derby manuscript is the prominence it gives to songs of eros, appetite and affection, amatory odes, paphiades and anacreontics, in which the unyielding radical shows a more seductive side. These poems reveal his roots in the *Conversable Worlds* (Mee) of the 1780s, and reflect his interest in women’s voices and bodies as musical and social instruments; they self-consciously transgress the boundaries between print and orality, and reveal new connections between Thelwall’s prosody and practice, and that of performers like Italian singing master Gesualdo Lanza. Taken together, Thelwall’s love songs suggest that his response to patriarchal tyranny and brotherly betrayal in the 1790s was to embrace daughters of adoption, turning seditious to seductive allegory at the turn of a new century. Even when their composition appears to be militantly apolitical, these lyrics are rendered allegorical by virtue of their publication in *The Champion*, where their themes of secret love, forced silence and hopes deferred resonate with Thelwall’s editorials in the wake of Peterloo and the Six Acts. Like Bertolt Brecht, whose recently published love songs have shocked reviewers, Thelwall was both an uncompromising ideologue and an accomplished erotic poet. His work invites a radical rethinking of the relationship between radicalism and romanticism, politics and eros, print and performance culture at the turn of the Romantic century.

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**MICHAEL TOMKO (VILLANOVA UNIVERSITY, US)**

**Speaking Beauty to Power: *The Examiner* and Leigh Hunt's 'Politics and Poetics'**

This paper examines the controversial cultural politics of beauty surrounding Leigh Hunt's editorship of *The Examiner*, a periodical at the centre of scholarly reconsiderations of print culture in the Romantic period. Critics recuperating the 'Hunt Circle' (Cox, Kucich, Roe) have grounded the ostensibly otherworldly poetry of the late Romantics in the period's social and ideological contests by tracing its connection to *The Examiner*, whose political valence registers in the simultaneously anxious and virulent attacks on the 'Cockney School' poets Keats and Hunt in the conservative press. Extending this exploration, this paper amplifies the critique of the 'Cockney' concern with beauty by discussing its unexpected appearance in George Cruikshank's parodic caricature, *A Visit to Cockney Farm*. Alongside this radical attack on a Cockney posing as a self-made country gentleman with his own self-made fertilizer, it features a glance at the dysfunctional farm's newly constructed classical grotto. After recognizing this critical rhetoric of escapist folly, the paper turns to Hunt's own justification in the little-studied poem 'Politics and Poetics; or, the Desperate Situation of a Journalist Unhappily Smitten with a Love of Rhyme' of the relationship between such seemingly gratuitous appeals to the beautiful and his own committed interventions that 'speak truth to power' in *The Examiner*. This final section argues that Hunt anticipates Mark Canuel's critique of beauty's social irresponsibility in *Justice, Dissent, and the Sublime* (2012) and presents the refreshing tranquillity of Cockney beauty as essential to personal and social flourishing.

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**JUSTIN TONRA (NATIONAL UNIVERSITY OF IRELAND, GALWAY)**

**Orientalizing the 'Angels': Thomas Moore's Reactionary Muse**

First published in 1822, Thomas Moore's *The Loves of the Angels* was a three-part long poem about romantic love between heavenly beings and mortals. Though reviews of the poem were generally positive, a prevailing current of moral inquiry was judged by the author to threaten its success. Moore took immediate action to 'orientalize' the poem by 'mak[ing] the 'Angels' completely eastern' and removing all references to Christianity. Alluding to the success of his previous foray into Romantic orientalism, *Lalla Rookh* (1817), Moore remarked that 'The Koran supplies Angels, as poetical at least as the orthodox ones, and the name Allah offends nobody', and thus, for the fifth edition of the poem, the angels' conversion to Islam was completed. This paper uses perspectives from literary criticism, textual scholarship and book history to present the case of *The Loves of the Angels*' revision. It analyses Moore's active engagement with the literary marketplace, arguing that his responsiveness to critics and readers reveals a poet who was willing to revise his work to satisfy the demands and desires of his audience. At once, this situation presents a poet alert to the social, economic and cultural forces of the market, and an attitude to revision vastly at odds with traditional formulations of romantic authorship and inspiration. The revisions for the fifth edition of *The Loves of the Angels* are less a revelation of a poetic ideal in developmental flux than a reactionary corrective intended to preserve the work's commercial potential and the author's personal reputation.

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**TOM TOREMANS (KU LEUVEN, BELGIUM)**

**Lauerwinkel, Kempferhausen, Dousterswivel and the Others: *Blackwood's*, Romantic Print Culture and Pseudotranslation**

This paper deals with pseudotranslation as a phenomenon left largely unexplored in current scholarship on Romantic print culture. It traces the presence of this phenomenon in the early issues of *Blackwood's Magazine*, the periodical that was established in 1817 and, as Mark Schoenfield has compellingly argued, had a decisive impact on the establishment of Romantic periodicals as 'purveyors of scientific, economic, and social information' and 'arbiters of literary and artistic taste'. Schoenfield's study is only one among many that have critically reassessed Romantic periodical culture from a variety of perspectives, including those of gender (Cronin), economics (Erickson), empire (Fang) and genre (Wheatley). In a recent article published in *Studies in Romanticism* (Fall 2012), Christopher Scalia foregrounded ironic strategies as an essential part of *Blackwood's* reconceptualization of the genre of the periodical. This paper focuses on pseudotranslation as an instance of such an ironic strategy, one closely related to the professionalization and internationalization of print culture in the first decades of the nineteenth century. Presented as genuine translations but in fact originally composed hoaxes, pseudotranslations introduced fictional authors into *Blackwood's*, such as Baron von Lauerwinkel, Kempferhausen and the German philosopher Jacob von Dousterswivel. An indication of the complexity of this ironic play is provided by the review of Dousterswivel's (fictional) *Theorie der Betrug* [Theory of imposture] in the June 1822 issue of *Blackwood's*, published precisely as a response to insinuations of inauthenticity and imposture levelled against the magazine. By providing a detailed analysis of a selection of pseudotranslations in *Blackwood's* and contextualizing them in the print culture of the time, this paper aims to bring into focus an aspect of that culture that has hitherto remained largely underexposed.

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**JOSEFINA TUOMINEN-POPE (UNIVERSITY OF ZÜRICH, SWITZERLAND)**

**Byron, Romantic Periodicals and Claims to Posthumous Fame**

As David Higgins shows in *Romantic Genius and the Literary Magazine* (2005), the Romantic literary periodicals were caught between high and low culture, seeking to establish themselves as cultural authorities while being perceived as part of the plethora of popular yet inferior literature that was taking over the literary market. One reason for this was the rise of celebrity culture and the attention given by the periodical press to the lives and personalities of authors such as Lord Byron in addition to analyses of their works. In this paper I suggest that a way for the periodicals to elevate their status and to legitimize the attention given to celebrities was to imply that the seemingly fleeting celebrity based on a charismatic personality could turn into lasting, posthumous fame. It was argued that Byron's life story would 'captivate and astonish the eye of posterity', which is to say that his celebrity was a substantial cultural phenomenon worthy of notice. By postulating that future generations would be equally interested in Byron's life as his work—if not more so—the periodical writers were strengthening their own claim to posthumous fame. I analyse the balance of high and popular culture and the literary periodicals' perception of their place on this scale through accounts of Byron's contemporary and future fame in *The Edin-*



*burgh Review*, *Blackwood's Edinburgh Magazine* and *The London Magazine*, focusing on the period between 1818 and 1822.

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## **BEATRICE TURNER (DURHAM UNIVERSITY, UK)**

### **Bringing up the Bodies: Affect and the Archive**

*[Part of the themed panel ‘“Mimicking the texture of thought”: What Can We Learn from Manuscripts of an Author at the Wordsworth Trust?’]*

William Hazlitt wrote in an 1820 review that ‘a poet’s lock of hair, a fac-simile of his handwriting, an ink-stand or a fragment of an old chair belonging to him’ help ‘convince us that they were living men, as well as mighty minds’. Hazlitt seems to suggest that to know and love the text is to want to know and love the author, to be reassured that they existed as fellow flesh and blood, and that the archive of material remains facilitates this imagined relationship. Taking this quote as my starting point, I want to consider the archive as a space where the academic and the feeling enthusiast can become enmeshed, to unnerving but instructive effect. Drawing on my own experiences carrying out archival research in the Harry Ransom Centre and the Wordsworth Trust, I’ll discuss how the affective valency of the manuscript, the object, or the place has impinged in various productive ways on my research, and try to offer some ideas about why the physical origins of the texts we study make us feel, what as literary scholars we should do with those feelings, and how the example of the archive might suggest ways to reconcile intellectual and emotional work.

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## **BEATRICE TURNER (DURHAM UNIVERSITY, UK)**

### **‘The Executioner’, Emphy and Evolution: William Godwin Jr’s Gothic Parable of Fatherhood**

*[Part of the themed panel ‘Rethinking William Godwin’s “Doubtful Immortality”: History, Family, Nation’]*

In *Political Justice*, Godwin claimed that literary education, not biology, ‘forms the grand line of demarcation between the human and the animal kingdoms’. The family, for Godwin, is a self-made category defined by endless capacity for education and improvement best exemplified in reciprocal acts of reading, writing and thinking. This is evident not only in works such as *Political Justice* and *The Enquirer*, but in the complex family group of step- and half-siblings and pupils whom he parented and educated: the personal and the political, the theoretical and the practical, are inextricable when considering Godwin. While scholars have focussed on the ways Godwin’s parental and philosophical legacies are negotiated and interrogated in the fictions of his daughter Mary Shelley, to date no-one has considered how his son William, himself an author, responds to these same legacies. This paper will read William Godwin Jr’s neglected short story ‘The Executioner’ (published in *Blackwood's* in 1832) as a text which deploys early nineteenth-century proto-evolutionary theories to critique Godwin’s belief that the human family, and human families, are defined through shared pedagogical and literary commitments. ‘The Executioner’ restages the nature versus nurture debate in terms which explicitly condemn educative or social models of fatherhood, instead aligning moral goodness with the genetic boundaries of the species

and the family blood. In doing so, I argue, the text registers Godwin Jr's personal discomfort with his father's model of inheritance, paternity and the family, and reflects how new biological discoveries displaced the Enlightenment sociologies of Godwin and his milieu.

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## **CASSANDRA ULPH (UNIVERSITY OF YORK, UK)**

### **Frances Burney's Musical Inheritance**

*[Part of the themed panel 'Romantic Imprints: Music, Performance and Print']*

This paper will explore the cross-fertilization between literary and musical professional culture that was crucial to broader problems of cultural consumption as explored in the novels of Frances Burney. Burney's father Charles was a noted musician and musical historian, whose musical salon had provided her with a model of artistic-professional sociability. However, this experience had also exposed the problematic relationship between performing and listening in a gendered culture of conspicuous consumption. Burney's fiction exposes the commodification of the performing female body across a spectrum of textual and performative artistic practises, including musical composition and performance, print and manuscript publication, and fashionable sociability; while Gillen D'Arcy Wood has argued that Burney attempted to efface her musical inheritance as her career progressed, this paper will demonstrate how Burney increasingly uses music as a figure for the encroachment of commercial performance dynamics into nominally private spaces.

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## **SUSAN VALLADARES (UNIVERSITY OF OXFORD, UK)**

### **The Peninsular War: A New Imprint for the History of the Novel?**

*[Part of the themed panel 'Britain and Spain: Intertextual Imprints, 1808–23: Session I—Spain, War and Peace: Recovering Texts and Narratives']*

The Peninsular War (1808–14) resulted in the formation of an unlikely Anglo-Spanish alliance; it saw the mobilization of regular armies, guerrilla warfare and popular resistance to French rule from priests, women and even children (sometimes in the front lines, as in the famous sieges of Saragossa); and captured the imaginations both of its supporters and detractors. From 1808 to 1814 (and, indeed, thereafter) British journalists, essayists, poets, dramatists and novelists variously referenced the military and political events that occurred in Portugal, Spain and their colonies. But although the Peninsular War has long held the interests of historians, its literary legacies are still in the process of recovery. By investigating the Peninsular War's 'imprint' on the development of the novel in the 1810s, this paper seeks to contribute to the revisionist agenda set by recent Anglo-Hispanic scholarship, exploring the creation of a genre that carried significant, if not dominant, commercial appeal, and that proved especially attractive to women writers. The paper will focus on the writings of Anna Maria Porter and Susan Fraser, whose wartime novels and poems were widely reviewed, and whose published output helps illustrate how stereotypically female themes—religion, the home and family, for example—could be used to explore masculine codes of war, politics and power. The paper will argue that experimentation with different genres related to the Peninsular War novel (such as the gothic, historical romance and travel narratives) enabled women writers to stake a claim to the contemporary literary marketplace (which, for the duration of the Peninsular War's six uncertain years, witnessed a rage

for ‘all things Spanish’) and make important contributions to the novel’s subsequent development. To this end, the paper will close with a consideration of Charlotte Brontë’s *Shirley* (1849), a historical romance that looks back to the period of the Napoleonic Wars—and frequently alludes to Wellington’s campaign in Spain and Portugal—in order to explore social issues that range from leadership of the local workforce to the nation at large.

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**MAXIMILIAAN VAN WOUDEBERG, SHERIDAN INSTITUTE OF TECHNOLOGY (CANADA)**

**Digitizing Romanticism or Digital Romantics? Imprinting Digital Humanities within Romantic Studies**

*[Part of the ‘Digital Humanities Roundtable’]*

The prospects of digital media for Romantic studies in the twenty-first-century promise a shift from digital tools that primarily focus on textual analysis to the development of new media designed for the study of Romantic visual cultures. The ubiquitous use of smartphones and tablets by students and scholars presents an array of technologies for experiencing landscape and aesthetics within the field of vision of Romantic ideology, experience and historicity. Emerging media models for Romantic scholarship include illustrations databases, digital curation environments and digital video, which allow for the ‘Romantic’ user to digitally experience the Romantic landscape, illustrations, fine art, photographs, ceramics, textiles, maps, etc., through a confluence of text, visual and audio material. My presentation invites considerations about the exploration and investigation of Romantic scholarship and the Digital Humanities. One area of focus is the relationship between academic integrity and technical programming. How do digital frameworks and technical processes relate to Romantic scholarship and scholarly design? What strategies do digital Romantics employ to ensure that the medium does not become the message? What are the advantages and disadvantages of online, subscription and digital editions? How do digital visual tools inform Romantic scholarship and teaching? Does being a twenty-first-century Romantic scholar also mean being an expert programmer? My presentation invites consideration from all perspectives and approaches in the hope of defining a taxonomy of the ‘Romantic’ in the digital age.

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**MAXIMILIAAN VAN WOUDEBERG, SHERIDAN INSTITUTE OF TECHNOLOGY (CANADA)**

**The Visual Imprints of Wordsworth’s ‘Tintern Abbey’**

*[Part of the themed panel ‘Romantic Illustration I: Landscapes and Legacies’]*

It is well-known that Wordsworth’s famous poem, ‘Lines Written above Tintern Abbey’ (1798), does not actually feature a description of the abbey itself. This absence is often construed by the title marking the scene of a psychological event—the autobiographical reflections stimulated by revisiting the abbey—rather than the geographical location. The purpose of this paper is to locate and visualize the relationship between the footprints of the Wordsworths during their tour of the Wye Valley and the composition of the poem. The paper starts with the geo-spatial mapping of the Wordsworths’ tour in July 1798. It is sometimes supposed that Dorothy and William tour the abbey and Welsh landscape in one





day. However, as Juliet Barker suggests, the Wordsworths visited Tintern Abbey three times over four days on foot as well as by boat. As the centre-point of the Wordsworths' Wye-wanderings, Tintern Abbey also functions as the central genesis to the composition of the poem. It is through their circuitous route to, and from, the abbey, that Wordsworth encounters 'steep and lofty cliffs', revisits the 'tall rock' and wanders 'through the wood'. Through contemporary maps and illustrations, this section will conclude by showing how specific Welsh landscapes are imprinted in Wordsworth's composition as he peripatetically composed the poem in the Wye valley. The second part of the paper explores the visual imprints of Tintern Abbey and the Wye valley in a series of eighteenth- and nineteenth-century illustrations. How do the pre-1790s and picturesque illustrations of the Wye valley relate to Wordsworth's textual descriptions of these landscapes? In turn, does Wordsworth's poem foster a 'Romantic' imprint on nineteenth-century illustrations of Tintern Abbey? The paper concludes by sketching some of the implications of the visual afterlives of Tintern Abbey.

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## **LISA VARGO (UNIVERSITY OF SASKATCHEWAN, CANADA)**

### **Arctic Imprints: The Case of Eleanor Porden**

A curiosity of Romantic print culture is found in how John Murray turned down one work published in 1818 and set in the Arctic and accepted another. While *Frankenstein* remains one of the era's most well-known works, Eleanor Porden's *The Arctic Expeditions* left a light imprint whose trace disappeared immediately following publication. The two works share as their catalyst the change in climate following the eruption of Mount Tambora joined with their reading for *Quarterly Review* essays by John Barrow on the search for the Polar passage. In fact, *The British Critic* review of *Frankenstein* linked the three writers: 'we doubt whether Mr. Barrow, in plain prose, or Miss Porden herself, in more ambitious rhyme, can exceed our novelist in the description of frozen deserts and colliding ice-bergs.' If the circumstances and significances of Shelley's work are well established and imprinted on Romantic studies, Porden's contribution is little known. What notice exists is focused upon how her poem led to her introduction and marriage to the explorer John Franklin. Janice Cavell's careful account in *Tracing the Connected Narrative* of how Barrow creates the British Arctic metanarrative suggests an unrecognized connection. Porden's poem has a place in the creation of that narrative of the explorer as romantic hero that evolves between 1819 and the middle of the nineteenth century. My paper will recover Porden's contribution to the print culture of Arctic exploration through her nationalistic imagining of the explorer as a hero of romance.

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## **EVY VARSAMOPOULOU (UNIVERSITY OF CYPRUS)**

### **Truth, Politics and the Role of the Writer in William Godwin's Writing 1793–8**

No one has ever doubted that truth and politics are on rather bad terms with each other, and no one, as far as I know, has ever counted truthfulness among the political virtues.

— Hannah Arendt, 'Truth & Politics' (1967)



This paper argues, pace Arendt, that William Godwin persistently challenged this ‘truism’ in a number of different genres. Specifically, I will consider *Enquiry Concerning Political Justice* (1793), *Cursory Strictures* and *Caleb Williams* (1794) and *Memoirs of the Author of a Vindication of the Rights of Woman* (1798). The comparative reading of the principle of truthfulness, its application and consequences allows for the investigation of its theoretical validity and an evaluation of its testing in the ‘laboratory’ of fiction and in the ‘real-life’ situation of the Treason Trials of 1793. Four years later, however, the principle of truthfulness will meet its limit case in *Memoirs*. ‘The Spirit of the Age was never more fully-shewn than in its treatment of this writer’, writes Hazlitt. How then does the interface of the writer and the public answer Arendt’s two questions: ‘whether it is always legitimate to tell the truth’ and in what ways modern lies attack factual truths? Despite being separated by over 150 years, Godwin’s thought and writings find a relevant contemporary interlocutor in Arendt’s meditations on truth, power and the writer in modern society. Can we conclude, though, with Arendt, that ‘the political function of the storyteller—historian or novelist—is to teach the acceptance of things as they are’?

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**PHIL VELLENDER (LONDON SOUTH BANK UNIVERSITY, UK)**

**The Imprint of Shelley’s ‘Devil’s Walk’ in his Political Vision of 1819**

In their editorial overview to the *Complete Poetry of Percy Bysshe Shelley* (vol. 1, 2000), Reiman and Fraistat suggest that Shelley’s early poems ‘are important not only biographically but also aesthetically’ in providing ‘detailed evidence of how Shelley went about learning his craft as a poet’ and note changes in his poetic practice. This paper discusses Shelley’s early ballad ‘The Devil’s Walk’ in relation to his later, more mature work, ‘The Mask of Anarchy’. The paper further examines another important consideration regarding Shelley’s aesthetics, namely Drew Milne’s remark that in the 1819 poem ‘McGonagall’s ghost waits in the wings’. Milne’s view chimes with the position of other influential critics, such as Timothy Webb. However, here a new response to Shelley’s poetics will be offered, one which counters Webb and others’ perspective. Imprints can be seen as the marks made by feet, which are traditionally held to be the building blocks of poetry. Shelley’s use of metrical feet and their interplay with his imagery of steps and physical feet in the two poems are explored here. Such an exploration enables us to re-evaluate his satirical poems, and in so doing deepen our appreciation of both their aesthetic qualities and their distinct place in his satirical production.

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**DAMIAN WALFORD DAVIES (CARDIFF UNIVERSITY, UK)**

**‘On the Safe Side of Prophecy’: Ironizing History in *The Misfortunes of Elphin***

*[Part of the themed panel ‘Peacock in Print’]*

*The Misfortunes of Elphin* (1829) is Thomas Love Peacock’s most layered expression of his formative relationship with Wales and its culture, ancient and modern. A complex vehicle of contemporary social and political commentary, radical Celticist antiquarianism and imaginative inhabitation—the product of Peacock’s personal and cross-cultural networks—the novel is also, I suggest in this presentation, a nuanced metacommentary on the very project of writing history and historical romance—writing, in other words (to invoke the

narrator's description of the seer-poet Taliesin), 'on the safe side of prophecy'. *Elphin* received a warm reception from 'Welsh archaeologists', who saw it as 'a serious and valuable addition to Welsh history'. At the same time, it is ironically positioned *vis-à-vis* the literary, antiquarian, political and cultural project of the Welsh cultural renaissance, functioning as an ironic commentary on contemporary Welsh historiography. Through its self-conscious negotiation of history as hybrid construction, as version, translation, imitation adaptation and pun, the novel articulates a characteristically Peacockian scepticism about cultural authenticity, historical knowledge, mystification and grand narratives (indeed, the very possibility of 'veridicous narrative', as opposed to the dialogic mode of conversation through which received 'truths' are ironized and relativized). Attending both to the radical contemporaneity/topicality of Peacock's 'very best strictly political book' and to its engagement with receptions and constructions of 'pastness', my paper offers a sense of how the new Cambridge Peacock will himself be constructed.

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### **BRIAN WALL (UNIVERSITY OF EDINBURGH, UK)**

#### **Two 'Singular and Romantic' Letters: James Hogg's Two 'Strange Letter[s] of a Lunatic'**

*[Part of the themed panel 'Scottish Romanticism in Context']*

The final version of James Hogg's short story 'Strange Letter of a Lunatic,' published in *Fraser's Magazine* in December 1830, reads very differently from his original submitted a year earlier to *Blackwood's Edinburgh Magazine*. While the published version appears to treat seriously the narrator's encounter with his double and possible insanity or demonic possession, the former winks at these tropes, employing a much livelier sense of bemused bewilderment. In this paper, I will explore how both of Hogg's letters fit within the 'singular and romantic stories in the country' of his expressly stated narrative purpose by exploring how both stories play, both seriously and comically, with questions of insanity and doubt.

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### **ALEX WATSON (JAPAN WOMEN'S UNIVERSITY)**

#### **Annotation as Imprint: Tracing the Journey from Enlightenment Cosmopolitanism to Romantic Imperialism in Robert Southey's *Madoc* (1805)**

In the verse of his poetic epic *Madoc* (1805), Robert Southey retells the legend of Madoc, the Welsh prince who escaped dynastic conflict by sailing to South America and establishing a colony in Mexico. In his extensive endnotes, Southey presents an exotic compendium of extracts Portuguese poetry, histories of American Indians, Welsh druids and South American conquistadors and travel accounts of Canada, China, the West Indies and the South Sea Islands. In this paper, I argue that *Madoc's* notes and verse enact a complex process of identity formation. Madoc initially seeks to escape the limitations of his homeland, but discovers in the foreign location not liberation but social norms he finds disturbing, leading him to reaffirm the Christian values of his native land. Similarly, over the 1790s, Southey's encounters with radicalism, deism, Spain and Portugal led him ultimately to reaffirm a conservative, Anglican, British identity. The endnotes present Southey's parallel textual journey, as a consumer and arranger of the foreign worlds he discovered in his en-

counters with printed books. By placing the verse in the centre of the page, Southey ultimately asserts the primacy of his poetic voice over the anterior voices that provided *Madoc's* imaginative stimulus. Southey's annotations can therefore be regarded as textual imprints, imprints with which we can trace the voyage that led him to become a nineteenth-century conservative man of letters. Southey's journey marks a broader transition in the dominant mode of elite British literary culture, from eighteenth-century Enlightenment cosmopolitanism to nineteenth-century Romantic imperialism.

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## **NICOLA WATSON (OPEN UNIVERSITY, UK)**

### **Romantic Inscription and the Author's Hand**

*[Part of the themed panel 'Print and its Others']*

This paper explores the history of visual and textual representations of the author's hand in relation to acts of inscription, in late eighteenth-century portraiture, biography and romantic poetry. It relates these discourses to the eighteenth- and nineteenth-century valuation and revaluation of manuscript, autograph and especially site-specific writing in the shape of graffiti, inscription and epitaph, actual and imagined. The paper will concentrate in particular on excavating the history of cultural investment in the practice of inscription upon window glass, with special reference to inscriptions on glass by Pope, Burns, Scott and Nathaniel Hawthorne.

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## **JIM WATT (UNIVERSITY OF YORK, UK)**

### **Thomas Moore's *Lalla Rookh* and Regency Orientalism**

While Thomas Moore is renowned for his numerous satires of the Prince Regent, his verse romance *Lalla Rookh* might also be seen to participate in the culture of 'Regency Orientalism' most famously associated with the Regent's Royal Pavilion at Brighton. This paper will discuss the ways in which *Lalla Rookh* stages an 'Eastern' aristocratic splendour, and it will focus in particular on how Moore's work makes itself available to read as (in Nicola Watson's words) 'a pleasure-palace of a poem'. With reference to ideas of 'afterlife' and 'legacy' mentioned in the conference CFP, the paper will also consider the rich and varied reception history of *Lalla Rookh*—for example the 'Divertissement' of 'Tableaux Vivans and Songs' derived from the work that was performed at the Château Royal in Berlin in 1822, for the state visit of the Russian Grand Duke Nicholas (later written about with pride by Moore). Even as 'The Veiled Prophet of Khorasan' and 'The Fire-Worshippers' can be seen to allegorize rebellion in Ireland, demonstrating what Moore presented as his poem's 'doubleness of application', *Lalla Rookh*, the paper will argue, additionally helped to create a new—though accessible and familiar—kind of fabulous Orient, seemingly detached from social reality, that for many provided a pleasurable destination in itself.

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**JASON WHITTAKER (UNIVERSITY OF LINCOLN, UK)**

**Before 'Jerusalem': Blake's Stanzas from *Milton*, 1863 to 1915**

When Hubert Parry set Blake's stanzas from the epic poem *Milton* to music in 1916, he created one of the most famous hymns of the twentieth century which, in more recent years, has often been mooted as an alternative English national anthem to God Save the Queen. This paper, however, will consider the obscure legacy of 'And did those feet [...]' prior to its inclusion in Robert Bridges' 1916 anthology, *The Spirit of Man*, which was the immediate occasion for Parry's composition. By the time of Blake's death, the stanzas themselves, as with *Milton a Poem*, were virtually forgotten (not aided by the fact that Blake removed the Preface that contained them from later editions). Gilchrist first brought them to a wider audience when he included the lines as an example of the 'singular preface' and the lyric was reprinted in William Michael Rossetti's 1890 edition of Blake's poetry, as well as in other collections such as those by W. B. Yeats and John Ellis (1893) and John Sampson (1908). It was even set to music in the year that Sampson's selection appeared, Walford Davies composing a version for the Morecombe Festival, while Upton Sinclair included it in his 1915 anthology *The Cry for Justice*. As such, this paper will explore how the stanzas, detached from Blake's original and obscure mythology and set against a background of British Israelitism and increasing imperial confidence, could be transformed into a proto-national hymn.

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**ALEXIS WOLF (BIRKBECK, UNIVERSITY OF LONDON, UK)**

**Published by Hand: Women's Manuscript Production and Circulation in the Romantic Period**

*[Part of the themed panel 'Print and its Others']*

This paper explores the textual practices and sociable strategies of scribal publication engaged in by amateur coterie of women in the Romantic period through the case study of the Anglo-Irish Wilmot family. The Wilmots built literarily oriented networks outside the parameters of print culture and its marketplace through collective activities of manuscript production and circulation. The origins of scribal practices in the Wilmot coterie are rooted in a familial effort to create cohesive transcriptions of a series of epistolary travel narratives written by sisters Katherine (b. 1773) and Martha (b. 1775) from 1801–8. The flow of material sent back from France and Russia instigated a methodical shared project of scribal publication among the Wilmot women who remained at home. Reconvening in Russia, Katherine and Martha engaged in identical practices of scribal publication, duplicating further narratives into manuscript form. The body of manuscripts created and accumulated by the Wilmots served both as legacy markers of familial experience, as well as objects of sociability, which were deployed strategically for communicative and performative purposes. Given the growing opportunities for women to see their writing published, particularly in the genre of travelogues, the Wilmot coterie's choice to scribally manufacture their narratives highlights the points of tension at work between sociability, control and print for women during the Romantic period.

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## TRISTRAM WOLFF (NORTHWESTERN UNIVERSITY, US)

### Real Talk in Print: Ephemeral Style in Lamb and Hazlitt

*[Part of the themed panel 'The Imprint of Time, the Temporality of Print']*

The impermanence of his style led William Hazlitt to write of Charles Lamb's observations as 'taken from actual life, or from his own breast', while Lamb wrote of Hazlitt as a philosopher who 'talks to you in broad daylight'. This paper argues for the recognition of a self-conscious theory of 'talk-in-print' in the ephemeral style of Romantic essayists Lamb and Hazlitt, which was, I suggest, their way of temporalizing language. If standard eighteenth-century pictures of language were disorganized by Romanticism and its aftermath, it was in part because language was newly represented as (what Marx later called) an 'ordinary', real or 'actual' aspect of life, a strange substance both intimate and impersonal, private and public. The Romantic era saw language transformed into something always happening 'naturally'—but those infamous naturalizing efforts to 'speak a plainer and more emphatic language' were only the most famous examples. I look here instead at how the idiosyncratic, 'familiar' styles of Lamb and Hazlitt reflected their interpretation of what was fleetingly 'common' about speech. Against the Lake Poets' commonness of nature, they claimed the commonness of talk: amusements and trivialities, colloquialism and self-interruption, digression, punning, stuttering. I analyse the restlessly talkative 'realism' in their perverse styles, so far removed from the Lake Poets' notion of a 'real language of men'.

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## AMELIA WORSLEY (AMHERST COLLEGE, US)

### Wordsworth's Peele Castle and the Politics of the Picturesque

*[Part of the themed panel 'Romantic Illustration I: Landscapes and Legacies']*

Wordsworth presents his 'Elegiac Stanzas' as a response to the painting reproduced here, as he explains in his extended title, 'Suggested by a Picture of Peele Castle, in a Storm, painted by Sir George Beaumont'. A rough sea rages around Beaumont's castle walls, which seems to surprise Wordsworth's speaker at first, since he has been used to seeing Peele Castle in much calmer, summer weather. Had he possessed 'a painter's hand' at that time, he explains, he would have positioned the castle's walls against a smooth, 'glassy' sea. As the poem progresses, however, he comes to an accommodation with Beaumont's 'sublime' castle, even if he sees it is a species of 'pageantry'. Critics of the poem have usually explained this trajectory in terms of Wordsworth's reaction to his brother's death at sea: his imaginative reconstruction of the waves that killed his brother brings new meaning to this painting, as well as acting as a metaphor for the grief itself. Beaumont's painting of Peele Castle was given as a gift to Mary Wordsworth, and now hangs above the staircase in Dove Cottage in Grasmere. It is also easily accessible online today. But when Wordsworth wrote the poem, he was writing for an audience without access to the painting. So what is added to the poem—and what is taken away—when the poem is illustrated by a reproduction of the original painting? My paper begins with a reading of the poem alongside a reading of Beaumont's painting. I put Beaumont's representation of Peele in conversation with other representations of the castle, to give more of a sense of why Wordsworth's speaker should be surprised by his depiction. The final two-thirds of my paper put Wordsworth's 'Elegiac Stanzas' into conversation with William Gilpin's theory of the picturesque and Edmund



Burke's theory of the sublime and the beautiful. Gilpin's *Observations on the River Wye* has long been seen to have influenced Wordsworth in his 'Lines Composed a Few Miles above Tintern Abbey, on Revisiting the Banks of the Wye during a Tour. July 13, 1798', but his 'Elegiac Stanzas' have not often been understood in terms of his knowledge of aesthetic theory. Where Wordsworth's view of Tintern Abbey is altered by both his memory and his knowledge of Gilpin's text and the accompanying aquatints, his view of Beaumont's painting is similarly altered, not only by his own memory of the view, but also by his knowledge of Gilpin's aesthetic theory. Wordsworth's renunciation of the smooth glassy sea, in favour of the 'sublime' castle, is as much a renunciation of the Gilpinian picturesque—and an embrace of the Burkean sublime—as it is an expression of grief for his brother John's death.

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◆ **PANEL DESCRIPTIONS** ◆





## BLAKE'S BOOKS

Panel convened by Luisa Calè (Birkbeck, University of London) and Mark Crosby (Kansas State University)

This panel explores a range of Blake's book practices that illuminate the tensions, intersections and complementarities between print and manuscript, letterpress and illustration, visual and verbal formats and modes of composition. From relief-etched illuminated books to intaglio book illustrations, manuscript poetry and illuminated manuscripts, Blake's books complicate our understanding of Romantic print culture. Perhaps more than any other Romantic-period author, Blake was acutely aware of the various mechanisms driving the print culture of his day and was thus conscious of how to exploit them in his production of multimodal works. The three papers address the composite art of the illuminated books, how pages can wander from one book form to another, how visual partitions associated with the printed book (vignettes, head and tail pieces, and full page illustrations) are recreated in the medium of the illuminated book and the illuminated manuscript, and are decomposed to make up the Books of Designs. Of specific interest to this panel are Blake's attempts to subvert print culture in the distribution of his illuminated books, repurposing of printed proofs and the creation of an illuminated manuscript of Genesis.

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## BRITAIN AND SPAIN: INTERTEXTUAL IMPRINTS, 1808–23

Panel convened by Ian Haywood (University of Roehampton)

The aim of this six-speaker panel is to re-examine the impact of the Peninsular War (1808–14) on British culture and politics in the later Romantic period. Napoleon's invasion of Spain in 1808 precipitated three decades of unprecedented change in which Spain broke with its conservative past and experimented with both imposed and home-grown varieties of political, social and cultural liberty. The 'guerrilla' resistance to Napoleon and the liberal opposition to Bourbon absolutism inspired observers throughout Britain and the Spanish colonies; indeed, it was seen as ironic that Spanish American liberation movements began at the same time as Spain suffered the restoration of the Bourbon monarchy in 1814, while the liberal revolution of 1820–3 was terminated by a second French invasion. The sum total of these events was a significant discursive response that helped locate Spanish politics and culture within British literature. This panel aims to identify how these intriguing developments helped shape Romantic studies, uncovering a bi-cultural 'imprint' that provides new contexts for the familiar stereotypes of 'gothic' Spain.

- ◆ *Session I:* Spain, War and Peace: Recovering Texts and Narratives
- ◆ *Session II:* Spain after Napoleon: Freedom, Revolution, Tyranny

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## COLERIDGE'S AFTERLIVES

Panel convened by Philip Aherne (King's College, London)

Coleridge's afterlives and influence has received a considerable amount of scholarly attention in recent years. Vigus and Wright's essay collection *Coleridge's Afterlives* (2008) displayed the diversity at the heart of the topic: Coleridge's ideas were considered in relation to De Quincey, Oscar Wilde, T. S. Eliot and even Hinduism. Graham Neville (2010) traces a theological tradition arising from Coleridgean thought, whilst Samantha Harvey (2013)



and David Greenham (2012) have considered the philosophical relationship between Coleridge and the founding figure of American Transcendentalism, Emerson. A variety of journal articles and book chapters by John Beer, Seamus Perry, Philip C. Rule, Graham Hough, Stephen Prickett and Antony John Harding have explored similar issues arising from Coleridge's intellectual legacy. Alongside these works, there has been a considerable rise in studies on the Coleridge family as a whole. The most notable publication in this area is Alan Vardy's *Constructing Coleridge: The Posthumous Life of the Author* (2010), which considered the attempts of Coleridge's family to rehabilitate his posthumous reputation via the publication of new editions of his work. Most recently, J. C. C. Mays (2013) explored the influence on Coleridge of his father, whilst Molly Lefebure (2013) sought to demonstrate how Coleridge's family impacted upon his work, and how his work shaped the lives of his family. Meanwhile, several critics have begun the work of demonstrating how Coleridge's descendants, both biological and intellectual, can be read as independent thinkers even whilst engaging in an on-going conversation with Coleridge's thought.

In the light of these significant advances in scholarship, our papers seek to explore the connections between Coleridge's influence on Victorian thinkers and his impact upon his descendants' creative outputs. Taken as a group, these papers will address the ways in which Coleridge can be said to have been imprinted in Victorian public and private spaces. Our papers interrogate the conference theme in three ways: one practises intellectual history, and evaluates the fate of some of Coleridge's most important positions; the second is concerned with poetic evaluations (often by members of Coleridge's extended family); the third examines how these methods are made manifest in the physical act of writing. This panel will provide a unique opportunity to compare these discursive modes, and will ask how the intersection between them was fundamental to the Victorians' continued engagement with Coleridge's poetic and philosophical thought.

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## **DIGITAL HUMANITIES ROUNDTABLE**

**Panel convened by Matthew Sangster (University of Birmingham); sponsored by the Centre for Editorial and Intertextual Research (Cardiff University)**

New digital technologies have opened up a series of exciting new ways of examining Romantic-period texts and revealing Romantic networks while also providing scholars with a plethora of methods for presenting their research to a variety of audiences. This roundtable session is designed as a forum for discussing the potential of digital technologies for reconfiguring the ways that we think about Romanticism and transforming our scholarly approaches to representing the texts and culture of the period. This roundtable will feature perspectives from scholars keen to discuss the opportunities and challenges of working with digital media both in conducting research and for presenting research findings to different groups and in different registers. Topics touched on will include: databases; blogging; digital curation; the issues surrounding open access; mapping; experiences with new publication formats; project websites; the difficulties and opportunities presented by different kinds of audiences; digital pedagogical innovations; and public engagement initiatives.

Rather than being a session in which formal twenty-minute papers will be presented, this roundtable is envisioned as a forum for conversation and the sharing of experiences. The participants will introduce some of their own experiences at the beginning of the ses-

sion, but the bulk of the time will be given over to a wide-ranging discussion of the benefits and pitfalls of digital technologies for conducting research and communicating insights.

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## **DISRUPTIVE ROMANTIC HISTORY AND TECHNOLOGIES OF MEDIATION**

**Panel convened by Ian Newman (University of Notre Dame)**

Lisa Gitelman writes that ‘Our sense of history—of facticity in relation to the past—is inextricable from our experience of inscription.’ For Romanticists in the last thirty years or so, the issue of the ‘sense of history’ has been a crucial one (the most obvious instance of which is Alan Liu’s masterful book, *Wordsworth: The Sense of History*). In more recent years, there has been an increasing attentiveness by Romanticists to the other component Gitelman mentions: modes of inscription and the forms of mediation through which they come into being. Romanticists working with the related disciplinary and methodological lenses of textual studies, book history, visual culture and media studies, have sharpened our focus on the ways in which Romantic-era writers used, understood and transformed their technologies of mediation. The papers for this panel continue and extend that intellectual priority by arguing for the necessity of linking non-linear, disruptive and revolutionary forms of history with the processes of mediation that emerge from and affect those historical positionings. We suggest that the imprints of Romanticism originate in and persist through strange temporal and medial forms, ones that are not self-evident, but rather require the imaginative activities of recovering and reinscribing. Our aim is to demonstrate Romantic instances of disruptive history occurring in relation to medial resistance, as well as to inaugurate a similar disruptive history of our own.

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## **EDITING CHARLES AND MARY LAMB**

**Panel convened by Felicity James (University of Leicester)**

This panel will ask why and how the Lambs should be edited in the twenty-first century. It will be made up of the four editors of the *Collected Works of Charles and Mary Lamb*, now under contract with Oxford University Press under the general editorship of Gregory Dart. This will be the first complete, scholarly edition of the Lambs’ works for over a century: a surprising omission given the centrality of Lamb within Romantic studies, and the quality and interest of many of the pair’s lesser-known works. The papers together will introduce the design and rationale of the new *Collected Works*, and together will address the theme of ‘Romantic Imprints’ from a practical angle, each paper dealing in some way with a practical example of the challenges posed by research and editorship in this edition. How did the Lambs themselves act as editors and mediators of print culture, for example? How can we best understand their collaborative practice?

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## EXPLORING AND EXPANDING THE ARCHIVE OF LABOURING-CLASS PRINT CULTURE: A ROUNDTABLE

Panel convened by Bridget Keegan (Creighton University)

Nearly thirty years ago, as he developed his research on Stephen Duck and Mary Collier, John Goodridge began keeping a handlist of other labouring-class poets whose work might be considered to have been influenced by Duck. In 1995, Goodridge gathered a team of fellow scholars, to begin work on the six-volume Pickering & Chatto editions. At that time, we believed we had records of about five hundred labouring-class poets. Today, in 2014, we have an electronic bio-bibliographical database and exhibit of nearly 2000 laboring-class poets who published in the United Kingdom, Ireland and the British colonies during the eighteenth and nineteenth centuries. On the occasion of Professor Goodridge's retirement from full-time teaching, panelists will reflect on three decades of recovering and republishing the work of what is quite clearly a robust tradition within British print culture, and looking forward, will discuss how developments such as digitization and the emergence of the field of digital humanities are shaping the work that Goodridge began. John Goodridge will first provide an historical overview of the labouring-class poetry project emphasizing the emergence of regional groupings. Simon Kövesi will discuss the shifting concept of 'peasant poetry', reading John Clare in the context of the 'hand-producer'. Steve Van Hagen will address the work of recovery and traditional republication of specific laboring-class poets, primarily James Woodhouse. Cole Crawford will focus on the challenges of developing digital editions, specifically his edition of Tannahill's poems, songs and correspondence.

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## FROM FOOTPRINTS TO IMPRINTS: CURIOUS TRAVELLERS IN WALES AND SCOTLAND

Panel convened by Mary-Ann Constantine (CAWCS, University of Wales)

This panel explores the busy, print-saturated world of the domestic tour in Romantic-era Wales and Scotland, with a particular focus on the layered, mediated and multivocal nature of the genre. Examining landscapes viewed through an Ossianic lens, the choreographies of Thomas Johnes's planned walks around Hafod and the 'mosaic' writings of women travellers, this panel will present some early findings from the AHRC-funded project, *Curious Travellers: Thomas Pennant and the Welsh and Scottish Tour 1760–1815*.

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## THE IMPRINT OF TIME, THE TEMPORALITY OF PRINT

Panel convened by Emily Rohrbach (Northwestern University)

Whereas Romantic temporality has most often been conceived in terms of the present's relation to the past—that is, Romanticism as ruins, memory, or mourning—this panel addresses the Romantic emphasis, instead, on the present and the future. Focusing on the ephemerality of the present (Tristram's Wolff's paper on the commonness of talk in Hazlitt and Lamb), the anticipation of the future (Emily Rohrbach's on Keats' poetics of surprise compared to Shelley's poetic prophecy) and challenges to periodization (Amy Culley's paper on ageing and authorship), the panel will consider these under-examined aspects of

Romantic temporality, which are united by a shared sense of disruption to the linear conception of time—whether in the form of self-interruption, alarm, or radical surprise.

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### **IMPRINTING ANGLO-ITALIAN RELATIONS IN ‘THE LIBERAL’**

**Panel convened by Serena Baiesi; sponsored by the Inter-University Centre for Romantic Studies (University of Bologna)**

When the first issue of *The Liberal* was published on 10 October 1822, the periodical was largely dismissed in the British press: ‘the main cause of the failure was the antipathy formed and fostered against it before it appeared’ (John Galt, 1830). The publication was mainly considered primarily a political project, especially because the contributors to the journal (Leigh Hunt, P. B. Shelley, Lord Byron, William Hazlitt and Mary Shelley) were all well-known and controversial figures in contemporary England, members of the so-called Pisan circle, a community of liberal writers who aspired to cultural and social reform. Even though *The Liberal* was addressed to an English public, it was entirely conceived in Italy, which had become a symbolic as well as a geographical space, and played a crucial role in the definition of the journal’s aims and themes. This panel intends to investigate the problematic conception of such a periodical, its short and difficult life, its relationship to Italian culture and its reception by its British readership. The panel will also offer an analysis of some of the main contributions to the journal, and the reaction to Italian culture and art in relation to English politics of the time. The controversial nineteenth-century reception of the periodical will be also taken as the starting point for a broader discussion on the romantic understanding of Liberalism.

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### **‘MIMICKING THE TEXTURE OF THOUGHT’: WHAT CAN WE LEARN FROM MANUSCRIPTS OF AN AUTHOR AT THE WORDSWORTH TRUST?**

**Panel convened by Jeff Cowton (Wordsworth Trust)**

When we view a manuscript, how often do we read but fail to look, or feel? And by failing to look and feel, how much do we miss? If we replaced an original manuscript with a transcription of its words, what visual clues to the work’s creation and history would be denied to us? Occasionally, the words on the page can be less important than the history and physical make-up of the artefact—a closed exhibit to be looked at but not read. Most often, however, it is a combination of the text and its earlier physical form that creates a powerful and engaging experience, resonant with meanings that can go beyond the words on the page.

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### **PEACOCK IN PRINT**

**Panel convened by Freya Johnston (University of Oxford, UK)**

To celebrate the imminent appearance of the first volumes of *The Cambridge Edition of the Novels of Thomas Love Peacock*, four editors and one researcher will reflect on Peacock’s mercurial character as a writer and on the challenges and pleasures of his fiction. Papers

will span the whole of Peacock's long novelistic career, from *Headlong Hall* (1815) to *Gryll Grange* (1860).

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## **PHD AND EARLY CAREER WORKSHOP**

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

All conference delegates, but especially postgraduate students and early-career researchers are welcome to attend this PhD and Early Career Workshop. This will provide an opportunity to receive practical advice about the academic job market and publishing journal articles, book chapters and monographs from four experts in the field, as well as allowing PG and EC scholars to make connections with one another ahead of the PG and ECR pub night on Saturday night.

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## **PRINT AND ITS OTHERS**

**Panel convened by Nicola Watson (Open University)**

Over recent years there has been much attention paid to the effects of a dramatically expanded print culture in the Romantic period. This panel aims to address these effects, but by looking at romantic writing that consciously pre-exists, escapes, or opposes the technologies and circulation of print. Papers will consider site-specific or object-specific writing (epitaph, inscription, graffiti, plaques, visitors' books), or address the valuation of writing that pre-exists print (manuscript) or supplements it (marginalia), or thinks of itself as reorganising or personalising print (as in albums, or writer's houses at the time). Papers examine how such sorts of writing are represented within print in facsimile, illustration etc. or more generally at how acts of writing are represented within print.

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## **PUBLISHING ROMANTICISM**

**Panel convened by Tom Mole (University of Edinburgh) and David Duff (University of Aberdeen)**

This panel explores different aspects of the publishing process, analysing the role of paratextual features on printed works, of promotional literature and advertising techniques, and of publishers' self-positioning in the Romantic and Victorian book market. One paper examines the genre of the prospectus, a pre-publication marketing device employed to attract investors in subscription-based publishing projects but also increasingly used, by writers as well as publishers, to advertise other types of publication and cultural activities such as lecture series. A second paper considers the case of a leading liberal publisher of the Romantic period, analysing its list and its publishing decisions, which reveal fascinating links between literary Romanticism, radical politics and popular culture. A third paper examines frontispiece illustrations and illustrated title pages, explaining the important role these played in Victorian editions of Romantic poetry, as a way of renovating Romantic texts and mediating them for the altered cultural sensibility of a later period. Together, the papers throw new light on the publishing strategies, marketing techniques and printing



formats of eighteenth- and nineteenth-century publishers, and on a wide range of Romantic authors including Blake, Byron, Coleridge, Southey, Felicia Hemans, Leigh Hunt, Pierce Egan and Percy Bysshe Shelley.

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## **RADICAL SPEECH AND THE CULTURE OF PRINT**

**Panel convened by Ian Newman (University of Notre Dame); sponsored by the John Thelwall Society**

John Thelwall's legacy is peculiarly marked by tensions between orality and print. Thelwall's reputation owes a great deal to the power of his oratorical performances, from his participation in debating societies, his radical speeches in the Beaufort Buildings and Copenhagen Fields, to his lecture tours and contributions to elocution and speech therapy. The scholar today, however, is reliant on his textual legacies: shorthand transcriptions of speeches, spy reports, eyewitness testimonies and his printed works. Rather than attempting to establish a hierarchy between writing and speech, or to consider one a shadow or trace of the other, this panel, sponsored by the John Thelwall Society, seeks to understand the modalities of each, to explore the interaction of the singular unrepeatable moment of performance, and the reiterative impressing of print. But the panel also seeks to understand the intermediate stages between speech and print—the hastily jotted note, the shorthand document, marginalia, the rough draft. How might these forms help us to understand the relationship between speech and print culture better? Papers need not deal specifically with John Thelwall, though they should attend to the cultures of print and orality in which he participated. Presenters need not be members of the John Thelwall Society. The John Thelwall Society has been founded to celebrate, study, collect the archive and encourage further exploration of the versatile voice and mind, arts and acts, of this remarkable Romantic-era polymath.

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## **RETHINKING WILLIAM GODWIN'S 'DOUBTFUL IMMORTALITY': HISTORY, FAMILY, NATION**

**Panel convened by Eliza O'Brien (Newcastle University)**

William Godwin thought through print culture. The Romantic period's circulation of ideas in reading, conversation and print was crucial for his philosophical and literary development, while his progression as a radical political philosopher, novelist, educational theorist, children's author and publisher, biographer and historian reflects back some of the period's most pressing cultural and political concerns. Recent scholarship such as *William Godwin and the Theatre* (O'Shaughnessy 2010), *Godwinian Moments: From the Enlightenment to Romanticism* (ed. by Maniquis and Myers 2011) and the ongoing publication of the six-volume *The Letters of William Godwin* (Clemit *et al.* 2010–), reveal the 'doubtful immortality' of Godwin's mind and works, which Hazlitt perceived in 1824, to be in a state of considerable vitality. No longer known simply as the author of *Political Justice* or *Caleb Williams*, Godwin's status as a literary, historical and social theorist is on the rise. His ideas and influence can be detected in an increasing number of ways in his period and beyond, and now demand attention. Both Godwin's legacy and his writings on history, family and nation position him as a writer interested in how the past imprints and imposes itself upon society and the individual, the mind and the page. This panel will consider both the ways

in which Godwin's writing denotes a conscious engagement with ideas of intellectual legacy, historical narrative and literary imprint, and how his intellectual and personal legacies were interpreted by those who inherited them. We will explore Godwin's 'afterlives' in the widest sense, attending not only to his immediate cultural and literary legacies, but to his own work on memorialization, biography and history. Reading attentively across some of his lesser-known works, and lesser-known legatees, we will establish Godwin as a figure at the nexus of significant overlapping debates about the construction of individual, social and national identity in Romantic-era Britain and Europe.

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## **ROBERT BURNS IN THE TWENTY-FIRST CENTURY: TEXTS**

**Panel convened by Gerard Carruthers (University of Glasgow)**

In this panel, necessary new approaches to the oeuvre of Robert Burns are considered. In the past, an obsession with Burns's biography (extending sometimes to an over-determined Romantic idea of his solo authorship) has led, *inter alia*, to a tendency towards publishing one-sided versions of his correspondence, or emphasizing his authorship rather than his collecting and editing of song. More than most, Burns has also been subject to a multi-layered and fractious reception from his lifetime onwards that has been as much about larger cultural battles, in Scotland and beyond, as about the writer himself. Editing Robert Burns for the twenty-first century (all of the panellists are members of the editorial team of the new *Oxford University Press Edition of the Works of Robert Burns*) means pursuing robust modern textual-editing practices in relation to a writer whose presentation and significance continue to be hotly contested.

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## **ROMANTIC ILLUSTRATION I: LANDSCAPES AND LEGACIES**

**Panel convened by Maximiliaan van Woudenberg (Sheridan Institute of Technology); sponsored by the Illustration Archive (Cardiff University)**

The afterlives of Romantic texts during the nineteenth and twentieth centuries were often imprinted with art and illustrations. *The Illustrated Byron*, for example, included over two hundred illustrations by numerous artists. The visual editions of Coleridge's 'The Rime of the Ancient Mariner' are numerous, and these could sometimes overshadow the text itself, as is the case with the iconic engravings of Gustave Doré's edition. More recently, illustrations imprinting Romantic texts have been digitally remediated in database collections and online editions. This panel's papers focus on the exploration and investigation of the visual culture afterlives of Romantic texts. In particular, papers explore the relationship between the Romantic text and landscape, and their visual cultural afterlives in regard to interpretation, reader reception, popularity, (im)printing techniques and production, to name but a few. How does the inclusion of art and illustrations imprint the reading of the Romantic text? To what extent are artistic styles and aesthetic techniques influential in creating, extending, or perhaps distorting, the afterlife of the Romantic text? How faithful are visual culture afterlives as imprints of Romantic culture and themes? For what purposes was Romantic print culture visualized by Victorian engravers and printers? And what can the digital afterlives inform us about Romantic visual culture in the twenty-first century?

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## ROMANTIC ILLUSTRATION II: THE IMPRINT OF ROMANTIC ILLUSTRATION—TEXT, IMAGE AND VISUAL CULTURE

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

This panel proposes that the Romantic period is critical for understanding the relationship between text and image in the modern age. A substantive boom in visual material—prints, illustrated books, advertising, popular broadsides, dramatizations of illustrated texts and literary galleries—occurred around the turn of the nineteenth century. Despite the excellent work of a number of scholars (Luisa Calè, Sophie Thomas, Brian Maidment, Sandro Jung), this aspect of Romantic visual culture remains relatively neglected. However, the activities of the Romantic Illustration Network prove that interest in this aspect of Romantic print is growing: we regularly get thirty to forty attendees at our events, and we have a blog read in over twenty-five countries and counting, where members can communicate and share resources. For BARS 2015, therefore, papers will investigate the ways in which text and images work together in the period. The word ‘Illustration’ takes on its now familiar meaning of ‘An illustrative picture; a drawing, plate, engraving, cut, or the like, illustrating or embellishing a literary article, a book’ in 1817 in Westall’s *Illustrations to Scott*. This panel, sponsored by the Romantic Illustration Network, will offer a space to discuss Illustration before ‘illustration’, asking in particular why the new concept of ‘illustration’ is born in the wake of Waterloo and the reopening of the British print market to Europe. We welcome papers on the ways in which the material conditions of production (the relationships between writer, illustrator, publisher, engraver, printer, plagiarizer) affected the relationship between the textual and the visual in canonical texts and popular culture alike.

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## ROMANTIC IMPRINTS: MUSIC, PERFORMANCE AND PRINT

Panel convened by Oscar Cox Jensen and James Grande (King’s College London)

This session aims to open up a significant, but critically neglected, set of connections between music and Romantic print culture. With a few notable exceptions, including Gillen D’Arcy Wood’s *Romanticism and Music Culture in Britain* (2010), music has been a signal omission from the richly historicized and critically sophisticated body of scholarship on Romantic period print culture that has emerged in recent years. While the relationship between Romantic poetry and the ballad tradition is routinely acknowledged, there remains much work to be done on the musical aspects, performance context and printed mediation of popular song. Within the sphere of periodical studies, there has been little attention paid to the many varieties of music and music drama that were widely written about in the newspapers and magazines of the day. The Romantic period saw the beginning of a specialist British music press, the popularization of new musical styles and performance spaces, and an explosion of music in print, from sheet music to broadside ballads to novelistic descriptions of musical performance. This stood for more than entertainment: Romantic print culture and music met in many of the key issues of the day, mediating, articulating and affecting everything from religious and political practices, to the domestic experience of war. The auralizing of print was rightly perceived as a potent and problematic phenomenon by moral guardians and plebeian radical poets alike. We need, not merely to read, see, touch and think about buying print, but to listen to it too. This session, organized by the European Research Council-funded project *Music in London, 1800–1851*,



aims to encourage a broad interdisciplinary approach to the relationship between music, performance and print culture in the Romantic period.

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### **ROMANTIC METAPHOR IN PRINT: C. D. FRIEDRICH'S TIES TO MARY SHELLEY, ANNE BRONTË AND KOBAYASHI KIYOCHIKA**

Panel convened by Kazuko Hisamori (Ferris University, Japan)

The German Romantic painter Caspar David Friedrich (1774–1840) is not strictly speaking a contemporary of Mary Shelley (1797–1851), or Anne Brontë (1820–49), or of the Japanese *ukiyo-e* (woodblock print) artist Kobayashi Kiyochika (1847–1915). Friedrich is not of their nationalities, nor is there any evidence that he directly influenced them. But modern print culture suggests that there are Romantic ties between Friedrich's paintings and their works. A variety of modern editions of Shelley's *Frankenstein*, for example, use Friedrich's paintings for their cover illustrations. *The Art of the Brontës*, edited by Christine Alexander and Jane Sellars, on the other hand, prints Anne Brontë's drawing, *Woman Gazing at a Sunrise over a Seascape*, which closely resembles Friedrich's *Woman before the Rising Sun*. Furthermore Kiyochika, one of the illustrators for the first Japanese translation of *Frankenstein*, shares with Friedrich an interest in eerie and supernatural landscapes. What does this signify? What does it tell of Friedrich's paintings, or of the works of the three figures? In our panel, we will attempt to answer these questions and demonstrate how Romantic themes may tie these diverse genres and artists together. Our close investigation into the visual imprints of Friedrich in the works of Shelley, Brontë and Kiyochika will, we hope, help to grasp the essential and common elements of these creative artists, and how Friedrich's Romantic themes can be linked to several visual and literary genres.

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### **ROMANTIC READERS I: 'MINDS LIKE WHITE PAPER' — THE IMPRINT OF EDUCATION**

Panel convened by Richard De Ritter (University of Leeds)

In John Locke's famous formulation, the infant mind is likened to 'white Paper, void of all Characters'. This panel will approach the conference theme of 'imprints' in relation to Romantic-era debates about the impressionable mind, focussing on the ideas of childhood, education and the formative power of early reading experiences. With reference to writers including Charles Lamb and William Wordsworth, the panel will examine the recurring presence of the oriental tale in accounts of childhood reading in order to question the construction of male genius. While some celebrated the sublime power of such reading material, writers such as Maria Edgeworth and Barbara Hofland were discomfited by the imaginative stimulation it provoked. Nevertheless, this panel will reassess the notion that such educationalists adhered to anti-imaginative, 'rationalist' agendas. It will suggest that many women writers, in particular, were concerned with articulating educational schemes that were underpinned by a dedication to social cohesion rather than isolated individualism. Indeed, for writers such as Charlotte Smith and Anna Barbauld, a sense of community is instilled by a programme of education that incorporates the observation of the natural world, leading to a nascent environmental consciousness. Collectively, the papers on this panel will complicate our understanding of the construction of the Romantic child, draw-

ing attention to the variety of imprints made by a range of competing literary, social and environmental factors.

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## **THE ROMANTIC TRACE**

**Panel convened by Jacqueline Labbe (University of Sheffield)**

Tracing the remnants of the Romantic period involves the recreation and the reclamation of the physical: the text, its contents, its discontents. This panel draws together three scholars whose approaches combine literary history, textual retrieval, archival detective work and purest speculation. By lifting from texts the outlines of ideas, Gamer, Labbe and Lynch extend the 'imprint' to what might be called its offprints: impressions left in handwritten form, detritus, replacements and overwrites. Under the common thread of the Trace, Gamer proposes a novel way to read readers' readings of Smith; Labbe wonders about the impact made on readers when authors are imaged visually and textually; Lynch uncovers an unexpected return to manuscript in an age of mechanical reproduction. The Romantic Trace thus offers an approach to Romantic Imprints that combines book history, history of ideas, object/thing history and literary analysis.

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## **ROMANTIC TRAVEL NETWORKS**

**Panel convened by Bill Bell (Cardiff University)**

While the Romantic author is often figured as a singular personality, writers were often embedded in and operated across complex social networks, a factor that was to have a considerable influence on writing and publishing practices. This was also an age in which the genre of travel writing was coming to have more appeal than ever. Each of these papers will consider the correspondence between travel writing and the social and political networks in which it occurred.

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## **SCOTTISH ROMANTICISM IN CONTEXT**

**Panel convened by Sarah Sharp (University of Edinburgh)**

These four papers seek to place canonical Scottish Romanticists within the context of existing print cultures. Specifically, we will interrogate key texts within the broader social movements of the evangelical death tract, antiquarian illustrative anthologies, narratives of mental illness and considerations of borderlands and liminal spaces. By dissolving these works back into the matrix of often non-literary texts within which they were conceived and written we hope to explore the imaginative worlds available to Scottish Romanticists.

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## SCOTTISH ROMANTICISM IN PRINT AND MANUSCRIPT

Panel convened by Daniel Cook; sponsored by the Centre for Scottish Culture (University of Dundee)

This panel considers Scotland's place within the print culture of the long eighteenth century. Topics include the technologies and circulation of print; book history and textual scholarship; review journals and journalism; copyright, forgery and plagiarism; material culture and collectibles; adaptation and remediation; visual representations (including art and illustration); and legacies and literary afterlives, among other things. Following the lead of Murray Pittock and others, contributors might extend their reach to include not only canonical Romantics such as James Macpherson, Robert Burns and Walter Scott, and gothic authors like James Hogg, but earlier writers such as Allan Ramsay, figures whose star is on the rise, including Thomas Campbell, or lesser-known writers of the period more generally. Contributors might discuss specific forms and genres, including the plays of Joanna Baillie or the rural fiction of John Galt, or those on the periphery of Scottish identity like Byron. Papers might consider the influence of Scottish writing on major figures of the Romantic period within the British Isles or beyond. Contributors might also consider the role of Edinburgh, Glasgow, Aberdeen and other publishing centres in the production, promotion and reception of major editions.

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## SITUATING 'THE LADY'S MAGAZINE' (1770-1818) IN ROMANTIC PRINT CULTURE

Panel convened by Jennie Batchelor (University of Kent)

The following panel for BARS 2015 will be the first conference at which we would disseminate the initial research findings of a two-year Leverhulme-funded Research Project Grant entitled: *The Lady's Magazine: Understanding the Emergence of a Genre*. The project, which commenced in September 2014, offers a detailed bibliographical, statistical and literary-critical analysis of one of the first recognizably modern magazines for women from its inception in 1770. In its three-pronged book history/literary critical/digital humanities approach, this project will answer three research questions: 1) What made *The Lady's Magazine* one of the most popular and enduring titles of its day? 2) What effects might an understanding of the magazine's content, production and circulation have upon own conceptions of Romantic-era print culture (a field still struggling fully to emerge from the shadows of canonical figures and genres)? 3) What role did *The Lady's Magazine* play in the long-term development of the women's magazine? The three papers proposed by the project's PI and two postdoctoral researchers speak directly to these questions and seek to shed light on the role and influence of this highly important but now unjustly overlooked title.

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## 'THOSE EVER MULTIPLYING AUTHORS': THE MINERVA PRESS AND THE ROMANTIC PRINT MARKETPLACE

Panel convened by Yael Shapira (Bar-Ilan University)

We are a group of scholars who share an interest in the Minerva Press and its novels. Hannah Doherty Hudson and Elizabeth Neiman have both been working with Minerva novels for some time—each has completed a dissertation on the subject and is currently working





on a book project. Yael Shapira more recently became interested in the Minerva novelists for a new project about women's popular gothic fiction. Olivia Moy's current book project traces the influence of the 1790s gothic novel on 'mainstream' poetry of the Romantic and Victorian canons. In exploring Minerva's impact on the market for novels in the Romantic period, Neiman pairs traditional literary scholarship with quantitative research on publishing records. Hudson examines the relationship between Minerva's many novels and the reviews that sought—and eventually, failed—to provide coverage of them. Shapira considers how the idea of a 'formula' has caused Minerva's many female gothic novelists to be left out of accounts of the so-called 'female gothic'. Moy's readings focus on the repetitive tropes found in Ann Radcliffe and Matthew Lewis' popular gothic, arguing that these novelistic themes figure prominently in major poems by Wordsworth, Keats, Browning and the Rossetts. These projects raise new questions about Minerva novels and their relationship to larger print culture and provide new frameworks to evaluate imitative texts. At bottom, our panel suggests that Minerva novels are interesting precisely because they are imitative. While we suggest that formulaic themes provide opportunities for innovation, each of us also questions how 'imitative' should be defined and understood.

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## **TWO HUNDRED YEARS OF BEING IN UNCERTAINTIES**

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

As we approach the two-hundred-year anniversary of Keats's letter to his brothers in which he coined 'negative capability', the concept continues to shape assessments of and responses to Keats's work. It has also escaped the gravitational pull of Keats studies and surfaced in discussions ranging from such contradictory domains as contemporary poetics, John Dewey's philosophical pragmatism, Wilfred Bion's psychoanalytical theory, the marketing strategy of Eben Pagan and the minimalist style of punk rockers, The Urinals, with their album, *Negative Capability ... Check It Out!* Does this elasticity signal something valuable about the concept that apparently opens itself to virtually any application? Or perhaps its variability renders it a cipher into which any meaning can be injected? Has the *term* itself—with its seductive allure that so entrapped Walter Jackson Bate, in his prioritizing of negative capability as the apotheosis of Keatsian poetics—ensured its durability among so many other traces of Keats's language? Precisely because we assume that we know perfectly well how important negative capability was to Keats's poetic project, and still is to his legacy, a reassessment is now needed. How do we now conceive of negative capability? What would we glean from a return to the letter itself, and its many intertextual exchanges, within and without the body of Keats's work? How has negative capability been adapted to suit different purposes, even contradictory ones? Given that the letter's trajectory placed it in America for decades before it ever made the journey into print, and given that negative capability has long thrived in American soil, what happens when we account for the transplantation of the concept into different national landscapes? How might we make visible our typical overlooking of the letter's textual history, in particular its transcription by John Jeffrey, which Robert Gittings calls 'a travesty of what Keats wrote'? What precisely have been the afterlives of negative capability in its varied contexts, and how might we refine, reinvigorate, or perhaps even renounce completely the concept? In short, this panel hopes



to account for what several things have, and have not as yet, dovetailed in our thinking on negative capability.

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## **WORDSWORTH**

**Panel convened by Jamie Castell (Cardiff University)**

This panel focuses on William Wordsworth's 'The Ruined Cottage' and related manuscript drafting. Though a well-discussed poem, this panel will look at less well-covered material and will reappraise existing critical perspectives, considering its position in the notebooks, its treatment of labour and leisure, and its concern with nonhuman nature.

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