

# BARS 2026: Romantic Retrospection

University of Birmingham

—Draft Programme—

## Conference Outline

Tuesday 28<sup>th</sup> July

3pm–6pm	Registration open (Arts Building, lobby)
5pm–6.30pm	PGR & ECR Seminar: ‘Academic Publishing’ (Arts Building, Lecture Room 3)
7pm	Meet and Greet (Edgbaston Park Hotel)

Wednesday 29<sup>th</sup> July

Teaching and Learning Building

From 8am	Registration open (Teaching and Learning Building, lobby; tea and coffee available)
9.30–9.45am	Welcome
9.45–11.15am	Plenary Session: ‘Resonance and Recollection: Memory in the First-Person Plural’ (Kevis Goodman, Jonathan Sachs, Jon Mee)
11.15–11.45am	Tea and Coffee
11.45am–1.15pm	Parallel Panels A
1.15–2.15pm	Lunch
2.15–4pm	Parallel Panels B
4–4.30pm	Tea and Coffee

4.30–5.45pm	Keynote Lecture: Mary Favret, ‘Illegible’ (Stephen Copley Lecture)
5.45–6pm	Announcements and Celebrations: Book Launch and BARS First Book Prize
6–7pm	Drinks Reception (Sponsored by the Byron Society, and the Charles Lamb Society)

~ Dinner by own arrangement ~

Thursday 30<sup>th</sup> July

Teaching and Learning Building, unless otherwise stated

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

From 8.30am	Registration (tea and coffee available)
9.30–10.45am	Keynote Lecture: Ruth Abbott, ‘The Shared Composition of Verse: Writing and Editing in the Wordsworths’ Notebooks’
10.45–11.15am	Tea and Coffee
11.15am–1pm	Parallel Panels C
1–2.15pm	Lunch

*Lunchtime Workshops (45 minutes)*

- Wordsworth Trust, ‘How to Turn your Research into a Public Engagement Project’
- Byron Society, ‘Romanticism Beyond Academia’

2.15–3.45pm	Parallel Panels D
3.45–4pm	Tea and Coffee
4–5.30pm	Parallel Panels E

7pm Conference Dinner ([The Grand Hotel](#), Birmingham City Centre  
[advance booking via conference website required])

## Friday 31<sup>st</sup> July

### Teaching and Learning Building

9am	Tea and Coffee
9.30–11am	Parallel Panels F
11–11.30am	Tea and Coffee
11.30am–1pm	Parallel Panels G
1–2pm	Lunch

#### *Lunchtime Creative Sessions (25 minutes)*

- Poetry Reading by Catherine Redford, *The Way the Water Held Me*
- Audio/Visual Presentation by Stacey Joy Rossouw, ‘The Time Lab: Warm Data, Retrospection, and Temporal Practice at Wordsworth Grasmere’

2–4pm	Roundtables and Special Sessions (tea and coffee available)
4–4.15pm	Break
4.15–5.30pm	Keynote Lecture: Richard Cronin, ‘Prospect and Retrospect in the Romantic Long Poem’
5.30pm	Conference closes

## Saturday 1<sup>st</sup> August

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

9.30am	Depart from University Edgbaston Campus
11am–12.30pm	Staggered Museum Entry

3pm Depart Lichfield  
4.30pm Return to Campus

## Arts and Crafts House and Garden

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

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

## Cultural Attractions

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

## Detailed Panel Information

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

### **Resonance and Recollection: Memory in the First-Person Plural**

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

Parallel Panels A: Wednesday, 11.45am–1.15pm

### **A1 – The Country and the City (Sponsored by Arts of Place)**

Chair: Alexandra Harris

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

### **A2 – Romantic Collaborations and Indebtedness**

Chair:

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

### **A3 – William Hayley and his Biographical Entanglements**

Chair:

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

#### **A4 – Envisioning Romantic Scotland**

Chair:

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

#### **A5 – Protest in the 1790s**

Chair:

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

#### **A6 – Wordsworthian Transport**

Chair:

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

#### **A7 – Coleridge: Inner and Outer Worlds**

Chair:

- Martin Fog Arndal, ‘Samuel Taylor Coleridge and the Lost Touch of the World’
- Laura Blunsden, “‘The infinite I AM’”: Symbology according to Coleridge and Jung’
- Lilach Naishtat, ‘Coleridge, Hebrew, and the Work of Grief’

#### **A8 – Attention and Inattention**

Chair:

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

#### **A9 – Shelley and Regency Politics**

Chair:

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

### **A10 – Romantic Drama**

Chair:

- Deven Parker, 'Reassessing the Value of the Romantic Playwright'
- Sara Cole, 'But Where is This Farce to End?' Elizabeth Inchbald's Animal Magnetism'
- Anne-Claire Michoux, "'As Altered By": Restoration Plays on the Romantic Stage'

## Parallel Panels B: Wednesday, 2.15–4pm

### **B1 – Romanticism through the Ages**

Chair:

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

### **B2 – Forms of Enslavement and Freedom**

Chair:

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

### **B3 – Romanticism Across Borders**

Chair:

- Isobel Hurst, 'Realms of Gold: Reading in Translation and Poetic Apprenticeship'

- Honor Rieley, 'Retrospectives of the Recent Past in Romantic Emigration Literature'
- Jonathan Perris, 'Romantic Inoculation, Romantic Transnationalism'
- Gary Kelly, 'Prospective Retrospection: Romantic Conquistadors and Empires Past, Present, Future, or Never'

#### **B4 – Keats in Company**

Chair:

- Stacey McDowell, 'Keats and the Art of Losing Friends'
- Alex Broadhead, 'Revisiting Keats' and Hunt's "Crown" sonnets through the lens of Literacy Studies'
- Toby Lucas, "'A desert fills our seeing's inward span": The Museum Sonnets of Hunt, Shelley, and Keats'

#### **B5 – Gothic Romanticism**

Chair:

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

#### **B6 – Romantic Airs and Heirs**

Chair:

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

#### **B7 – Travel and Time**

Chair:

- Mary-Ann Constantine, 'Motion recollected in tranquillity: Travel-Writing's Tussles with Time'
- Łukasz Mokrzycki, 'Two Travellers in Rome: Echoes of Nature and Echoes of Time in the Work of Thomas Jones and Filippo Alessandro Sebastiani'

- Simon Bainbridge, ‘Scientific Retrospection from the Summit: Alexander von Humbolt looking back on Mount Teide’
- Maximiliaan van Woudenberg, ‘The Harz Mountains Tour of 1799: A Romantic Retrospection’

### **B8 – Ruins and Relics**

Chair:

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

### **B9 – Textual Revision and Revival in Print**

Chair:

- Michelle Faubert, ‘Mary Shelley, Revision, and Suicidal Contagion: *Mathilda* and “The Mourner”’
- Nicky Lloyd, ‘The Popular Romantic Novel and the Politics of Reproduction’
- Yasemin Nurcan Hacioglu, ‘Making Agency: Redrafting Emotions, Decisions and Selfhood through Poetry Composition in Romantic-era Women’s Novels’
- Sarah Zimmerman, ‘John Clare and the Risks of Preservation in Print’

### **B10 – Romantic Ecologies**

Chair:

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

Parallel Panels C: Thursday, 11.15am–1pm

### **C1 – Southey Among Poets and Places**

Chair:

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

## **C2 – Romantic Orientalism**

Chair:

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

## **C3 – Romantic Forms of Classical Renewal**

Chair:

- Flora Lisica, 'Allusions to Classical Drama in Byron's Letters'
- Jane Moore, 'Anacreontic Forms: Romanticism and the Classical Inheritance'
- Sean Silvia, 'Making and Enforcing a Global Ideal of the Uninhabited Classical Ruin'
- Catherine Ross, 'Romantic Retrospection: How New Poets Were Formed by Old Books'

## **C4 – Visual Art**

Chair:

- Susanne Schmid, 'Travelling Women and Art'
- Alan Bean, 'Looking back, the better to advance: David Wilkie's circle and "the EPIC of common life"'
- Shelly Harder, 'The Tate's Wartime Blake Acquisitions'
- John Gardner, 'Looking back on Romantic industry: The Amalgamated Engineering Union and the Artists International Association'

## **C5 – Life Writing: Reconstructing the Self**

Chair:

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

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

### **C6 – Mary Wollstonecraft: Recollections and Receptions**

Chair:

- Shirley Tung, "'A melancholy that exalts the mind": Wollstonecraft's Sentimental Journey'
- Elizabeth Edwards, 'Wollstonecraft's Sister – Eliza Bishop's "vexations of the moment"'
- Emma Clery, 'Mary Wollstonecraft's Early Writings: Chronology as Critical Tool'
- Li Hui Tsai, 'Romantic Retrospection and the Politics of Epistolary Writing'

### **C7 – Writing Machines: A Retrospection**

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

### **C8 – Garden Atmospheres**

Chair:

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

### **C9 – Romantic Histories and the Historical Record**

Chair:

- Phil Connell, 'John Thelwall and Sentimental History'
- Kyle Pooley, 'The Undiscovered Past: Retroactive History in Schlegel, Novalis, Nietzsche'
- Zoë Van Cauwenberg, 'Thylacine Histories'
- Caterina Daolio, 'Historicising the Gothic: National Memory and Medieval Past in Ann Radcliffe's *St. Alban's*'

### **C10 – Crossing Borders: National and Body Politics**

Chair:

- Cristina Flores, 'What Editing Mary Shelley's Spanish Lives can tell us about the Social Dynamics of the Anglo-Hispanic Literary Exchange'

- Lois Linkens, ‘Robinson’s Retrospective: Androgynous Psychology in *A Letter to the Women of England*
- Isabella Viega, ‘The Romantic Sibyl: S.T. Coleridge as the Classical Prophetess of *Sibylline Leaves* (1817)’
- Rita J. Dashwood, ‘Elyza Fraser and a Late Eighteenth-Century Extramarital Affair’

## Parallel Panels D: Thursday, 2.15–3.45pm

### **D1 – The *Analytical Review* Reconsidered**

Chair:

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

### **D2 – Shelley and Ireland**

Chair:

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

### **D3 – Creative Coleridge: ‘Romantispection’ in the 21st Century**

Chair:

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

### **D4 – Scandinavian Sonority: Mediations of Nordic Sound in Romanticism**

Chair:

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

### **D5 – Retracing Romantic Scotland**

Chair:

- Jake Phipps, ‘Tracing Burns in MS B of *The Ruined Cottage*’
- Alex Dick, ‘Highland Romance, Military Recruitment, and the Politics of Genre’
- Nick Smith, ‘“Overpowered with the Songs of the Highlanders”: James Hogg’s “An Old Soldier’s Tale” and the Culloden Campaign’

## **D6 – Influences: Classical and European**

Chair:

- William Coker, ‘Recollection and Reinvention: Hölderlin’s Plato’
- Nicola Alessio Sarracco, ‘Anomalies in Translation: Heinrich Heine’s reading of A. W. Schlegel’s translations of Shakespeare’
- Nikolaos Anapliotis, ‘Andenken and Erinnerung: Hölderlin and Hegel on Tragedy and Democracy’

## **D7 – Revisions of the Self in Manuscript and Print**

Chair:

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

## **D8 – Queer Romanticism**

Chair:

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

## **D9 – American Revolutions**

Chair:

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

## **D10 – Lands of Time and Place**

Chair:

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

## Parallel Panels E: Thursday, 4–5.30pm

### **E1 – Charles Lamb (Sponsored by the Charles and Mary Lamb Society)**

Chair: John Strachan

- Felicity James, 'Romantic-era Children's Writing: Charles and Mary Lamb'
- Alex Gunn, 'The Relics of 'Saint Charles': Sainthood, Materiality, and the Desire for the Past'
- Susan Oliver, 'Post-Napoleonic Lamb'

### **E2 – Romanticism, History, and Contemporary Scholarly Publishing**

Chair:

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

### **E3 – Reading Barbauld**

Chair:

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

### **E4 – Re-industrializing Romanticism**

Chair:

- Ian Haywood, '*Frankenstein* and Romantic Replication'
- Tara Lee, 'Beyond Enchantment: The Invisibility of Women's Labour in Anna Seward's "Colebrook Dale"'
- Jake Elliot, 'In the Shadow of Albion Mill: Blake, Mechanisation, and the "adverse" Wheels of Creation'

### **E5 – In the Lost and Found**

Chair:

- Angela Esterhammer, 'Forgotten Tales of a Lost Arctic Colony'
- Markus Poetzsch, 'Tutelary Tombstones: The Role of Epitaphs in Shaping Communitarian Values'
- Claire Connolly, 'Hermits on the Holyhead Road'

### **E6 – Ghosts of Romanticism Across the Nineteenth Century**

Chair:

- Anna Mochar, 'Spectralising Retrospection: *The Woman in White*, Folklore, and Personal Tragedy in Romantic Literature'
- Nate Crocker, 'Charlotte Brontë, L.E.L., and the Aurally Haunted Atmospheres of Empire'
- Isabelle Murray, 'Grace Aguilar's Botanical Model: Judaism and British Cultural Identity'

### **E7 – Romantic Ireland**

Chair:

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

### **E8 – Landon Among the Poets**

Chair:

- Emily K Holland, "'Leaving no echo": Poetic Legacy and Memory in Hemans and Landon'
- Emily Rohrbach, 'Letitia Elizabeth Landon and the Poetics of Retrospection'
- Irene Valenti, 'Self-Revision as a Meaning-Making Practice: Reading for Diffraction in Shelley, Keats and Landon'

### **E9 – Wordsworth's Ways of Seeing and Being**

Chair:

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

## **E10 – Romantic Time**

Chair:

- Elena Rotzokou, ‘The Poem Before the Poem: Keats’s Inductions and the Time of Retrospection’
- Maria Kalinowska, ‘The Concept of Time in a Romantic Drama About King Agis of Sparta: Juliusz Słowacki’s *Agezyłausz* as a Literary Experiment and Historiosophical Vision’
- Chris Bundock, ‘Warping Time and Space with Blake and Danielewski’

## Parallel Panels F: Friday, 9.30–11am

### **F1 – Shakespeare, Milton, Pope**

Chair:

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

### **F2 – Popular Poetry, Protest, and Politics**

Chair:

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

### **F3 – Writing Empire**

Chair:

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

### **F4 – Romantic Victorians (Sponsored by the Nineteenth-Century Centre)**

Chair: Matthew Ward

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

### **F5 – Remaking Romanticism: Antiquarianism, Canonisation, Periodisation**

Chair:

- Joel Childers, ‘Archaism as Romantic Retrospection’
- Cleo O’Callaghan Yeoman, ‘Canonising the Contemporary: Richard Bentley’s Standard Novels’
- Fiona Price, ‘Redesigning Retrospection: Disraeli’s *Coningsby* and the Romantic Real’

### **F6 – Romantic Trees: The Literary Arboretum (Part 1)**

Chair: Amanda Blake Davis

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

### **F7 – Blake: Biblical and Material Lines**

Chair:

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

### **F8 – Hunt’s Periodicals**

Chair:

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

### **F9 – Digital Romanticism**

Chair:

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

### **F10 – Ancient Romanticism**

Chair:

- Niluka Nicholson, 'An Alexandrian in England: The Life, Works and Romantic Legacy of Thomas Taylor'
- Zijian Cui, 'Byron's Rewriting of the Herculean Legends in *Don Juan*'
- Alessandro Mandolini, 'Shelley and Dante'

## Parallel Panels G: Friday, 11.30am–1pm

### **G1 – Roots, Rights, Reform**

Chair:

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

### **G2 – Romantic Trees: The Literary Arboretum (Part 2)**

Chair: Anna Burton

- Heather Craddock and Christina Hourigan, 'Mahogany: "Jamaica Wood" in the Romantic Home'
- Diana Little, "'Dear type of northern sky": Jane Johnston Schoolcraft's Evergreen Poetics'
- Niall Peach, 'Mobile Refugia and the Afro/Maya Arboreal Landscapes of the Plantation'

### **G3 – Blake: Recollections, Reflections, Revivals**

Chair:

- Ilona Meyer, 'A Revival and Reconsideration of William Blake's Romantic Neoplatonism'
- Andrew Lincoln, 'Blake, Consciousness, and Recollection'
- Catherine Maw, 'The Philosophic & Experimental: William Blake's Reflections on Enlightenment Philosophy and Romantic Science'

#### **G4 – Rethinking/Rewriting Austen**

Chair:

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

#### **G5 – Folklore and Folk Traditions**

Chair:

- Weronika Sobczyńska, 'Adam Mickiewicz's *Ballads and Romances*, or the end of Polish Romanticism'
- Megan Bennett, "'Seeming when unadorn'd, adorn'd the most": the Romantic Legacy of Mary Robinson, the "Maid of Buttermere"'
- Chloe Sawbridge, 'Investigating Infantile Idealism, Preservation, and Female Survival from Perrault to Blake'

#### **G6 – Staging the Past in the Romantic Period: A Four Nations Perspective**

Chair:

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

#### **G7 – Journeying with the Wordsworths**

Chair:

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

## **G8 – Forms of Feeling**

Chair:

- Adam Smith, ‘Portable Pasts: Books, Retrospection, and Inherited Feeling in *The Woman of Colour*’
- John Owen Havard, ‘Once More, with Feeling’
- Greg Leadbetter, ‘The Wine of Metre in Romantic Poetics’

## **G9 – Charlotte Smith: Pasts and Futures**

Chair:

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

## Roundtables and Special Sessions: Friday, 2–4pm

### **The Sorrowed Shelley: Loss, Grief, and the Lyric**

- Omar Miranda, Responder
- Madeleine Callaghan, “‘The faith of heart and hand’: Shelley’s “Saddest Verses” and Lyric Experimentation’
- Kate Singer, ‘Collapse within the Wollstonecraftian Alastor’
- Natalie Tal Harries, ‘The “portal of the grave”: Shelley and Reincarnation’
- Merrilees Roberts, ‘Ambition in Retrospect: the Keatsian Metaphysics of Adonais’
- Joel Faflak, “‘the cold world shall not know’: *Julian and Maddalo* and the Sound of Loss’
- Anna Mercer, ‘Two Sheets of Manuscript for the Shelleys’ *History of a Six Weeks’ Tour* (1817)’

### **Eighteenth-Century Ecologies: Romantic Pasts and Romanticist Futures**

- Kate Nankervis
- Cal Sutherland

### **Rethinking Dorothy Wordsworth**

- Emma Mason
- Mary Ellen Bellanca

- Laura Blunsden
- Jessica Fay
- Felicity James
- Nicholas Mason
- Fiona Stafford

### **Romantic Poets Off the Beaten Track**

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

### **Late German Romanticism: Repeating and Reinventing the Canon; Critical Reflections and New Approaches**

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