

The 24th Annual Conference of the
British Women Writers Association

Making A Scene



Hosted by The University of Georgia

BW **2016** British
WC Women
Writers
Conference
Athens, GA

June 2-4, 2016

The Steering Committee would like to extend our deepest gratitude to the following, without whose aid this conference would not have been possible:

| | |
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| The English Department of UGA | The Eidson Chair Fund |
| The UGA at Oxford Program | The Lanier Chair Fund |
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| The President's Venture Fund | Kristie Sartain |
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We would also like to thank the scholars who created our Special Collections Exhibit:

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| Holly Gallagher | Anne DeVine |
| Maria Chappell | Katherine Stein |
| Renee Buesking | |
| Danielle Gilman | |

Our very deep thanks to our Faculty Advisors:

| | |
|----------------|---------------------|
| Roxanne Eberle | Chloe Wigston Smith |
| Casie LeGette | Beth Tobin |
| Tricia Lootens | |

BWWC 2016 Steering Committee:

| | |
|-------------------------|---------------|
| Courtney Hoffman, Chair | Holly Fling |
| Holly Gallagher | Ben Hudson |
| Alyssa Leavell | Henna Messina |

Don't forget our hashtag when you tweet: #BWWC2016

WEDNESDAY, JUNE 1

3:00 – 5:00: **REGISTRATION TABLE OPEN** *Georgian Hallway*
BOOKSELLER EXHIBIT: THE SCHOLAR'S CHOICE

THURSDAY, JUNE 2

8:00 – 5:00: **REGISTRATION TABLE OPEN** *Georgian Hallway*
8:00 – 5:00: **BOOKSELLER EXHIBIT: THE SCHOLAR'S CHOICE**
10:00 – 3:00: **LOCAL BOOKSELLER EXHIBIT: AVID BOOKS**

8:00 – 9:15 **Welcome Reception/Breakfast** *University Room*

Session 1: 9:30 – 10:45

Panel A: Scene-Stealers: Gothic Boundaries and Transgressions *Athena 1*
Moderator: Lynn M. Linder *A/V*

1. **Ashley Lawson, West Virginia Wesleyan College**, "Scenes of Entrapment: A Transatlantic Approach to the Female Gothic"
2. **Lisieux M. Huelman, Saint Louis University**, "Scenes of Subversion: Charlotte Dacre's Gothic in *The Hours of Solitude*"
3. **Lynn M. Linder, West Virginia Wesleyan College**, "Scenes of Intimacy: Performativity, Shared Diaries, and Caroline Clive's *Paul Ferroll*"

Panel B: Hot and Cold: Conflicting Emotions in the Romantic Novel *Athena 2*
Moderator: Emily M. Tuttle *A/V*

1. **Laura Eldridge, The Graduate Center, CUNY**, "The Bores and the Bore: Non-Cathartic Boredom and Scene-Making in Jane Austen"
2. **Michele Robinson, University of North Carolina**, "Staging Scenes: How Madwomen Rage in Shelley's *Valperga* and Scott's *Ivanhoe*"
3. **Sarina Gruver Moore, Grove City College**, "Cultivating Tranquility: Or, How to Not Make a Scene in an Austen Novel"

Panel C: Designing Scenes: Renegotiations of Space, Time, and Gender in Nineteenth-Century Literature

Athena 3
A/V

Moderator: Tobias Wilson-Bates

1. **Ellen Stockstill, Georgia Tech**, "Temporality and the Dramatic Monologue: Making a Scene in Elizabeth Barrett Browning's 'Runaway Slave'"
2. **Kathryn Huie Harrison, Georgia Tech**, "Scenes of Influence: Performing and Reconstituting Gender in Margaret Oliphant's *Miss Marjoribanks*"
3. **Tobias Wilson-Bates, Georgia Tech**, "Mary Shelley's Scenic Space-Time: The Narrative Construction of Polar Geography"

Panel D: Victorian Scene-Building

Georgian Ballroom

Moderator: Richard Menke

A/V

1. **Amy L. Gates, Mississippi Southern State University**, "Scene, Not Seen: Mary Russell Mitford's *Inez de Castro*"
2. **Liz Corsun, Transylvania University**, "Exposing Enclosing: Madame Vestris, the Box-Set, and the Ideology of Separate Spheres"
3. **Megan Morris, Independent Scholar**, "Embodying Scenes: Staging Moral Art in Geraldine Jewsbury's *The Half-Sisters*"
4. **Meaghan B. Cronin, Saint Anselm College**, "'Unbecoming Scenes and Persons' in *Wuthering Heights* and *Jane Eyre*: Making Narrative Scenes about 'Making a Scene'"

Session 2: 11:00 – 12:15

Panel A: The Scene of the Page: Bibliographic and Book-Historical Approaches to the History of British Women's Writing 1700-1900

Athena 1
A/V

Moderator: Nicole Reynolds

1. **Dan Mills, University of Georgia**, "Margaret Cavendish's Authorial Self-Presentation"
2. **Nicole Reynolds, Ohio University**, "Editing Perdita: The Many Lives of Mary Robinson's *Memoirs*"
3. **Megan Peiser and Ruth Knezevich, University of Missouri**, "Reading Across the Page with Charlotte Smith: Tracing Women Writers"

Panel B: Public Performance, Private Desire: Charlotte Dacre and Mary Robinson

Athena 2
A/V

Moderator: Nicole Lobdell

1. **Ashley Cross, Manhattan College**, "Public Kisses: Mary Robinson, Charlotte Dacre, and the Ephemeral Kiss Poem"
2. **Hope Rogers, Princeton University**, "Killing like a Girl: The Performance of Femininity in Charlotte Dacre's *Zofloya*"
3. **McKinley Murphy, Purdue University**, "Female Liberty and Libertinism: Sadism, Female Sexual Desire, and the Tradition of Anti-Catholic Literature in Dacre's *Zofloya*"

Panel C: Sublimity and Androgyny: Female Monstrosity Across the Nineteenth Century

Georgian Ballroom
A/V

Moderator: Jennifer Sorensen

1. **Brennan Saddler, Kansas State University**, "Travelling Towards a Collaborative Sublime in Mary Shelley's *Frankenstein*"
2. **Heather Braun, University of Akron**, "Staging the Androgynous Doppelganger: Mary E. Coleridge and the Spectral Double"
3. **Kimberly J. Stern, University of North Carolina**, "'Something Quite Like Beauty's Beast': Female Monstrosity in Eliza Lynn Linton's *Sowing the Wind*"

LUNCH ON YOUR OWN

1:30-4:30 Orlando 2.0 Workshop with Kathryn Holland

Russell Special Collections Library Room 277

Session 3: 1:30 – 2:45

Panel A: Beyond *Frankenstein*: Mary Shelley Makes a Scene

Athena 2
A/V

Moderator: Kasee Clifton Laster

1. **Emily M. Tuttle, Saint Louis University**, "'Deprived of All Power of Self-Command': The Deviant Sufferer in Mary Shelley's *The Last Man*"
2. **Nicole Lobdell, Georgia Tech**, "False Scenes: Mary Shelley's Short Stories"

Panel B: Anna Letitia Barbauld Makes the Scene

Athena 1

Moderator: William McCarthy

A/V

1. **William McCarthy, Independent Scholar**, "What Should a Barbauld Edition Do, and Why?"
2. **Elizabeth Kraft, University of Georgia**, "Anna Letitia Barbauld, Canon-Maker"
3. **Paula Feldman, University of South Carolina**, "Lessons for Children Makes the Global Scene"
4. **Scott Krawczyk, Georgetown University**, "Anna Letitia Barbauld's Sense of Humor"

Panel C: Scenes of Instruction: Women Writers and Pedagogical Practice

Athena 3

A/V

Moderator: Katherine L. Carlson

1. **Katherine L. Carlson, Lee University**, "'Some Sort of Masterpiece': *L'Ecriture Enfantine* in Daisy Ashford's *The Young Visitors*"
1. **Seth Spencer, University of South Florida**, "Accomplished, Notable, and Moral Educations: A Jumble of Georgian Pedagogies in *Mansfield Park*"
2. **Amanda Himes, John Brown University**, "Staging Hospitality in the Classroom"

Panel D: Envisioning Empire: Colonial Scenes in the Nineteenth Century

Georgian Ballroom

A/V

Moderator: Kristen Bergman Waha

1. **Jayda Coons, University of Arizona**, "Making a Seen: Sight and Subjectivity in Olive Schreiner's *The Story of an African Farm*"
2. **Melissa Edmundson Makala, Spartanburg Methodist College**, "Colonial Crime Scenes: Female Bodies in the Ghost Stories of Mary Fortune"
3. **Robyn Miller, Auburn University**, "The Koh-i-Noor and Bodies on Display in Christina Rossetti's 'Hero'"
4. **Zeeshan Reshumwala, University of Denver**, "Two Women's Diaries from the Margins of the Grand Scenes of Empire"

Session 4: 3:00 – 4:15

Panel A: Ecclesiastical Scenes: Interrogations of Religious Practice

Athena 2

Moderator: Meaghan B. Cronin

A/V

1. **Bettina Tate Pederson, Point Loma Nazarene University**, "Jane Eyre and the Doctrine of Universal Salvation"
2. **Lesa Scholl, University of Queensland**, "The Value of Restraint: Christina Rossetti's Interrogation of the Anglo-Catholic Doctrine of Reserve"
3. **Erin Goss, Clemson University**, "The Spectacular Erasure of Joanna Southcott"

Panel B: Opposing Expectations: Scenes of Subversion in Jane Austen

Georgian Ballroom

A/V

Moderator: Sarina Gruver Moore

1. **Anita DeRouen, Millsaps College**, "Pushing Change from the Margins: Dido Belle, Fanny Price, and Adopting an Oppositional Gaze"
2. **JH Roberts, University of Georgia**, "Mrs. Norris: Sorceress"
3. **Ashley Elizabeth Christensen, Florida State University**, "Jane Austen Adaptation: A Conundrum of Two Genres"

Panel C: Re-staging Masculinity after the Restoration

Athena 3

Moderator: Danny Sexton

A/V

1. **Clayton Tarr, Michigan State University**, "Revision of the Daughters of Albion: Mary Hays's *The Victim of Prejudice*"
2. **Sarah E. Kersh, Dickinson College**, "Anachronism as Hermeneutic: Using Digital Tools to Annotate Michael Field's *Sight and Song*"
3. **Sarah Mayo, University of Georgia**, "To be 'worthy the Name of Men': Exemplary Masculinity in *Oroonoko*"

Panel D: Performing *Frankenstein* in the South: Sex, Race, and Science Across the Disciplines

Athena 1

A/V

Moderator: Emily Friedman

1. **Chase Bringardner, Auburn University**, "Adapting *Frankenstein*"
2. **Emily Friedman, Auburn University**, "Setting the Stage"
3. **Lindsay Doukopoulos, Auburn University**, "*Frankenstein* Gone Wild: Student Adaptations"

5:00

PLENARY LECTURE

Sponsored by The President's Venture Fund

Gillian Russell

Gerri Higgins Chair of Irish Studies at the University of Melbourne

"Women Writing Private Theatricals, 1750-2004"

Russell Special Collections Library Auditorium

6:30

OPENING RECEPTION

Russell Special Collections Library

Join us for an informal gathering for drinks and socializing after the reception at Little Kings Shuffle Club on the corner of Hull and West Hancock.

FRIDAY, JUNE 3

8:00 – 5:00 REGISTRATION TABLE OPEN *Georgian Hallway*
8:00 – 5:00 BOOKSELLER EXHIBIT: THE SCHOLAR'S CHOICE
10:00 – 3:00: LOCAL BOOKSELLER EXHIBIT: AVID BOOKS

Session 5: 8:00 – 9:15

Panel A: A Stage of Their Own: Christina Rossetti, L.E.L., and the Performance of Authority *Athena 2*

Moderator: Holly Fling

1. **Holly Fling, University of Georgia**, "Scenes of Shame in Christina Rossetti's 'Cousin Kate'"
2. **Lainie Pomerleau, University of Georgia**, "'A Great Voice Out of Heaven': Christina Rossetti's *The Face of the Deep* as Public Sermon"
3. **Renee Buesking, University of Georgia**, "Visibility and Consequence in L.E.L.'s Revenge Poems"

Panel B: Trials of the Flesh: Disability and Care *Athena 3*
Moderator: Hannah Dow

1. **Corey Goergen, Emory University**, "Performing Care, Being Disabled: Mary Robinson's Complex Environment"

2. **Emily B. Stanback, University of Southern Mississippi**, "A Not-Cheerless Scene: Illness, Nature, and Dorothy Wordsworth's Late Style"
3. **Lindsay Lehman, The Graduate Center, CUNY**, "Florence Nightingale's Sites of Embodiment"

Panel C: Novel Agitations: Perspectives on Victorian Femininity and Colonialism in Toru Dutt's Fiction *Athena 1*

Moderator: Bridget Dooley

1. **Bridget Dooley, University of Georgia**, "Recovering from Poison Flowers: Sickness and Sexuality in *Bianca*"
2. **Gina Abelkop, University of Georgia**, "A Strange, Peculiar Smile: Gender, Race, and Transmutation in Toru Dutt's *Bianca*"
3. **Kristen Bergman Waha, Grove City College**, "A 'Taste' of Love Sickness: Sanskrit Dramatic Theory and Sentimentalism in Toru Dutt's Prose Fiction"

Session 6: 9:30 – 10:45

Panel A: Playing Games in Life and Fiction *Athena 2*
Moderator: Aaron Santesso *A/V*

1. **Andrew Forrester, Southern Methodist University**, "Calypso Among her Nymphs: Agency, Archery, and Performance in *Deronda*"
2. **Ghislaine McDayter, Bucknell University**, "Setting the Scene: Flirtation and Eighteenth-Century Courtship Games"
3. **Kasee Clifton Laster, University of North Georgia**, "Beauty, Luck, and Performance: The Gambling Scene in *Daniel Deronda*"

Panel B: "Ob-seen" Femininities: Masculine and Immodest Women of the 18th and 19th Century *Athena 1*

Moderator: Michael Behrens

1. **Carrie Dickison, Wichita State University**, "Obscene Women and Sexless Femininity in Vernon Lee's *Miss Brown*"
2. **Jessica Mercado, University of Illinois**, "Redeeming a Freke: Gender and Indecent Behavior in *Belinda*"
3. **Michael Behrens, Emporia State University**, "Obscene Masculinity: The Aging Woman in Mary Collyer's *Felicia to Charlotte*"

Panel C: Making a Spectacle of Literary Form

Athena 3

Moderator: John Han

1. **Celia Barnes, Lawrence University**, "'Engraven in indelible characters': Sarah Scott's *Millenium Hall* and the Architecture of the Body"
2. **John Han, Indiana University**, "'Yes, if you'll break the Wall': Piecing Together Crumble-Hall One Staircase Step at a Time"
3. **Miranda Yaggi, Indiana University**, "Giving the Ephemeral Novel Heft: Anna Letitia Barbauld and the Novel Collection"

Panel D: Scene and Scene Again

Georgian Ballroom

Moderator: Donelle Ruwe

A/V

1. **Donelle Ruwe, Northern Arizona University**, "Gardeners and Girls: Scenes from Trimmer's *Fabulous Histories* in Burnett's *The Secret Garden*"
2. **Harriet Kramer Linkin, New Mexico State University**, "Staging References for Reception: Re-presenting Mary Tighe in Lady Morgan, Alicia LeFanu, and Others"
3. **Kari Lokke, UC Davis**, "Scenes of Inspiration and Enthusiasm in Mary Shelley's *Valperga* and George Eliot's *Romola*"
4. **Kirstyn Leuner, Dartmouth College**, "Changing Perspectives: The Dressing Room in Inchbald's *Lover's Vows*, Austen's *Mansfield Park*, and Gaskell's *North and South*"

11:15:

KEYNOTE LECTURE

Sponsored by The UGA at Oxford Program

Ros Ballaster

Professor of 18th Century Studies,
University of Oxford, Mansfield College

"Making a scene about aesthetics: passing judgment in feminist literary history"

Special Collections Library Auditorium

LUNCH ON YOUR OWN

Session 7: 1:30 – 2:45

Panel A: Transgressive Science, Empirical Women

Athena 2

Moderator: Jayda Coons

A/V

1. **Laura E. Thomason, Middle Georgia State University**, "Fantomina the Scientist"
2. **Nicole Keller Day, Northeastern University**, "Performing the Astronomer: Caroline Herschel Sets the Scene"
3. **Joshua Wade, University of Georgia**, "'I Beheld the Accomplishment of my Toils': The Radical Failure of the Masculine Birth Narrative in Mary Shelley's *Frankenstein*"

Panel B: Dear Reader, I Texted Him: Digital Pedagogy, Student

Athena 1

**Engagement, and Eighteenth- and Nineteenth-Century
British Women Writers**

Moderator: Lisa Hager

1. **Andrea Rehn, Whittier College**, "Digital Doppelgangers: Participatory Culture and Context Collapse in 19th and 21st Century Media"
2. **Caitlin L. Kelly, Georgia Tech**, "Talking Back to Jane Austen: Digital Pedagogy in the First-Year Classroom"
3. **Lisa Hager, University of Wisconsin-Waukesha**, "Visual Bibliographies and Victorian Legal Evidence: Pinterest and Putting Mary Elizabeth Braddon's Lady Audley on Trial"

Panel C: Excessive Feeling and Scenes of Sexuality in Eliza Haywood

Athena 3

Moderator: Celia Barnes

A/V

1. **Brittany Barron, University of North Georgia**, "The Dangers of Performance in Eliza Haywood's *Fantomina*"
2. **Leah Edens, University of Sussex**, "No Longer Merely Eve: Women in the Gardens of Eliza Haywood's *Love in Excess*"
3. **Lesley Brooks, University of South Florida**, "Stepping into Theater: The Creation of Alternative Realities in Haywood's *Fantomina*"

**Panel D: Romantic Moralisms and Poetic Sensibility in
Women's Writing**

Georgian Ballroom

Moderator: Nicole Reynolds

1. **Janna Smartt Chance, Union University**, "Making a Scene of Virtue and Depravity in Hannah More's *Strictures* and *Coelebs in Search of a Wife*"
2. **Renee Bryzik, UC Davis**, "'L'orateur du genre humaine': Competing Poetics and Moral Responsibility in Edgeworth's *Belinda*"
3. **Theresa Adams, Westminster College**, "Letitia Elizabeth Landon and the Theater of Mutual Sympathy"
4. **Sara Tavela, Duquesne University**, "The Progress of Authorship in Clara Reeve's *The Champion of Virtue*"

Session 8: 3:00 – 4:15

Panel A: Gender Crossing Scenes and Transgressive Acts

Athena 3

Moderator: Diana Edelman-Young

A/V

1. **Anita Turlington, University of North Georgia**, "Hysteria and Ethics: Making a Scene in Mary Cholmondeley's *Red Pottage*"
2. **Diana Edelman-Young, University of North Georgia**, "Midwives Making a Scene: Elizabeth Nihell's Gothic Nightmare in *A Treatise on the Art of Midwifery*"
3. **Leigh Dillard, University of North Georgia**, "Sister-Engravers: Woman's Work in a Man's World"

Panel B: Thoughtful Feelings, Affective Reading in Austen

Athena 1

Moderator: Roxanne Eberle

A/V

1. **Caitlin Anderson, Auburn University**, "Satiric Emotions: Affective Theory and Satire in Jane Austen's *Pride and Prejudice* and *Mansfield Park*"
2. **Cheryl A. Wilson, University of Baltimore**, "Learning to Read Jane Austen"
3. **Henna Messina, University of Georgia**, "'With What Intense Desire She Wants Her Home': Domestic Subjectivity in Jane Austen's *Mansfield Park*"

A/V

Moderator: Hope Rogers

2. **Calinda Shely, University of New Mexico**, "Scenes of Retreat as Schoolroom: Women's Education in *Lodore* and *Falkner*"
3. **Melissa Jenkins, Wake Forest University**, "Staging Diversity in the Classroom: Rethinking the Canon of British Women Writers"
4. **Lauren Pinkerton, University of North Carolina**, "Performance and Education in Woolf's *The Voyage Out*"

**Panel D: Roundtable for Job-seekers: Advice for Applying
to Different Types of Academic Positions**

Georgian Ballroom

Moderator: Casie LeGette

Nicole Lobdell, Georgia Tech

Danny Sexton, Queensborough Community College

Amber Shaw, Coe College

Kimberly J. Stern, University of North Carolina

Miranda Yaggi, Indiana University

Session 9: 4:30 – 5:45

Panel A: Making a Scene in the Twentieth Century

Athena 2

Moderator: Sara Tavela

A/V

1. **Danielle Gilman, University of Georgia**, "Woman as Critic: Wollstonecraft, Woolf, and Cultures of Public Discourse"
2. **Hannah Dow, University of Southern Mississippi**, "Dorothy Wordsworth and Modernist Poetry"
3. **Jennifer Sorensen, Texas A&M University - Corpus Christi**, "Bertha Makes a Scene in Katherine Mansfield's 'Bliss'"
4. **Sarah MacDonald, Kent State University**, "Radical Politics Transformed"

**Panel B: Eliot's Scenes of British Life: *Middlemarch* and
*The Mill on the Floss***

Georgian Ballroom

Moderator: Doreen Thierauf

1. **Angela Runciman, Binghamton University**, "History Becomes Her: Bernini's *Ecstasy of St. Teresa* as Emblem in Eliot's *Middlemarch*"
2. **Gretchen Frank, Lakeland Community College**, "Handy Helpmeet: Reading Dorothea and Casaubon's Marriage in *Middlemarch*"
3. **Jenny Pyke, Wake Forest University**, "Writing Scenes of Feeling: Affective Narrative"
4. **Lauren Hoffer, University of South Carolina Beaufort**, "She could do nothing...Reiterations of Death and Remarriage in *Middlemarch*"

Panel C: Material Texts, Material Selves

Athena 1

Moderator: Beth Tobin

A/V

1. **Dashielle Horn, Lehigh University**, "Spinning a Yarn: Women's Text(ualities) in *A Patchwork Screen for the Ladies*"
2. **Bonnie Shishko, Indiana University, Bloomington**, "How to Make a Scene: Visual Cookery in Elizabeth Pennell's *Delights of Delicate Eating*"
3. **Jessica Roberson, UC Riverside**, "Addressing the Album: Self-referentiality in Nineteenth-Century Scrapbooking"

**Panel D: Seducing the Reader: Courtesans in the Long Eighteenth
Century**

Athena 3

A/V

Moderator: Renee Buesking

1. **Angela Toscano, University of Iowa**, "Performing the Bedtrick: Metonymy and Misrecognition in Haywood's *Love in Excess*"
2. **Jessica McGivney, New York University**, "'Promise me there shall not be a scene': Strategies behind the Scenes of Harriette Wilson's *Memoirs*"
3. **Yoojung Choi, Texas A&M University**, "'Labour of my Body': Prostitution as Sexual Labor in *The London Jilt*"

7:00: Game Night at the Rook and Pawn

Join us for board games at Athens' game café and bar, where the food and drinks are as fun as the entertainment. (\$5 to play as long as you like)

294 W. Washington St.

SATURDAY, JUNE 4

8:00 – 5:00:

REGISTRATION TABLE OPEN

Georgian Hallway

8:00 – 3:00

BOOKSELLER EXHIBIT: THE SCHOLAR'S CHOICE

10:00 – 3:00:

LOCAL BOOKSELLER EXHIBIT: AVID BOOKS

Session 10: 8:00 – 9:15

Panel A: Envisioning Nineteenth-Century Women

Athena 1

Moderator: Elizabeth Ann Way

A/V

1. **Eric G. Lorentzen, University of Mary Washington**, "'Why I did not like the pictures here': Re-making a Scene by Subverting Ideological Mastery in Victorian Women's Novels"
2. **Monica Smith Hart, West Texas A&M University**, "Tell It, But Don't Show It: Illustrating Christina Rossetti's *Goblin Market*"
3. **Holly Gallagher, University of Georgia**, "Seeing with the Eyes of a Poet: Perspective in Anna Jameson's *Diary of an Ennuyée*"

Panel B: Anne, Charlotte, Emily: Scenes of the Brontës

Georgian Ballroom

Moderator: Amber Shaw

A/V

1. **Elizabeth Shand, University of North Carolina**, "Romanticism vs Realism in *Tenants*: The Failings of a Singular Perspective"
2. **Elizabeth Steere, Southwestern Community College**, "Barbara's History: *Jane Eyre* Meets Melodrama"
3. **Jennifer Pauley, Shawnee State University**, "Window Displays: Nineteenth-Century Window Shops and *Wuthering Heights*"
4. **Michaela Criscione, Saint Anselm College**, "Snatches of Violence: Helen Huntingdon and the Performance of Gender"

Panel C: Writing Nationalities, Writing Irelands

Athena 3

Moderator: Angela Runciman

A/V

1. **Anne-Claire Michoux, Université de Neuchâtel**, "She is not quite Irish: Relating National Identity in Maria Edgeworth's *The Absentee* and *Patronage*"
2. **Cloe Le Gall-Schoville, UC Davis**, "The Scene of Colonialism: Performing Hybridity in Lady Morgan's *The Missionary*"
3. **Taryn Hakala, UC Merced**, "Lancashire's Adventure with an Irishman; Or, How Margaret Rebecca Lahee Won Dialect Writing"

Panel D: Feeling, Performance, Empire: Scenes of Motherhood in the Romantic Period

Athena 2

Moderator: Gretchen Frank

A/V

1. **Amelia Dale, University of Sydney**, "Lessons in Feeling: Quixotic Mothering in Mary Charlton's *Rosella*"
2. **Holly Roumeliotis, University of Maryland Baltimore County**, "Performative Motherhood in Mary Robinson's *The Natural Daughter*"
3. **Angela Rehbein, West Liberty University**, "Maternity and the Theater of Empire in Jane West's *The Mother*"

Session 11: 9:30 – 10:45

Panel A: Figuring the Victorian Poetess

Georgian Ballroom

Moderator: Tricia Lootens

1. **Bryn Gravitt, Tufts University**, "'Of writing many books there is no end': *Aurora Leigh*'s Performance of the Marriage Plot"
2. **Helen Luu, Royal Military College of Canada**, "Speculum of the Other Woman: Augusta Webster's *Portraits*"
3. **Constance Fulmer, Pepperdine University**, "Scenes from Priory Life: Dramatic Encounters Between George Eliot and Edith Simcox"

Panel B: Brushstrokes: Women Gesturing through Art

Athena 3

Moderator: Calinda Shely

A/V

1. **Ben P. Robertson, Troy University**, "Painting the Scenes of Inchbald's Novels"
2. **Danny Sexton, Queensborough Community College**, "Elizabeth Thompson, Lady Butler, and the Making of British Military Art"

Panel C: Queer Embodiment after the Restoration

Athena 2

Moderator: Ben Hudson

1. **Derek Bedenbaugh, University of South Carolina**, "'Passing the love of women': Disability and Homoerotic Expression in *John Halifax, Gentleman*"
2. **Melanie Zynel, Wayne State University**, "Aging Gracefully: The Body, Memory, and Display in *Belinda*"
3. **Sayler Hasty, Auburn University**, "Eulogizing Imoinda: Queer Language and Female Homoeroticism in Aphra Behn's *Oroonoko*"

Panel D: Staging Spectacle in the Eighteenth and Nineteenth Centuries

Athena 1

Moderator: Robyn Miller

1. **Elizabeth Meadows, Vanderbilt University**, "Melodrama, Blindness, and Sympathy in Elizabeth Gaskell's *Mary Barton*"
2. **Leslie Morrison, Aims Community College**, "Making an Appearance: Artlessness and Spectacle in Robinson's *Memoirs*"
3. **Mary Ann Rooks, Kent State University**, "The Allure of Spectacle & Sarah Fielding's *Cleopatra*"

Session 12: 11:00 – 12:15

Panel A: In Honor of Linda Peterson and her Editorship of

Georgian Ballroom

The Cambridge Companion to Women's Writing

A/V

Moderator: Carol MacKay

5. **Carol MacKay, The University of Texas at Austin**, "Life-writing: Expanding the Terrain"
6. **Deborah Logan, Western Kentucky University**, "'To see what no mind can see for itself': Harriet Martineau's Triple-Decker Memoir"

3. **Lindsay Lawrence, University of Arkansas - Fort Smith**, "Women of Letters: Tracing Women Poets in Blackwood's *Edinburgh Magazine* and Bentley's *Miscellany*"
4. **Natalie Prizel, Yale University**, "Strange Proximities: Reading the Brontës and Swinburne with Linda Peterson"

Panel B: Feeling Bad in Victorian Fiction

Athena 3

Moderator: Magdalena Nerio

1. **Meechal Hoffman, The Graduate Center, CUNY**, "Bad Feelings, Bad Scenes: *Villette* and the Pleasure of Being Nasty"
2. **Doreen Thierauf, University of North Carolina**, "Fitful Stagings: *Daniel Deronda* and Hysterical Spectacle"
3. **Elsie B. Michie, Louisiana State University**, "Frances Trollope's Theaters of Cruelty"

Panel C: Performativity Beyond the Boundaries

Athena 1

Moderator: Valerie Stevens

A/V

1. **Casey Sloan, The University of Texas at Austin**, "Eliot's 'Forms and Ceremonies': Performing the Religion of Humanity in Poetry"
2. **Dilara Cirit, The University of Texas at Austin**, "An Elegy for the Ecological in *Villette*"
3. **Jana Zevnik, The University of Texas at Austin**, "'Something in one's Power': Genderqueer Performativity in Charlotte Brontë's Letters and Works"
4. **Valerie Stevens, University of Kentucky**, "*Agnes Grey* and the Violent Performance of Sympathy"

Panel D: 'Run Mad, But Do Not Faint': Performing Affect and Gender

Athena 2

Moderator: Sarah MacDonald

A/V

1. **Beth Cortese, University of Lancaster**, "Swooning: To Make a Scene"
2. **Emily Sferra, The Ohio State University**, "Alone and Stigmatized: Unsuccessful Independence in Robinson's *The Natural Daughter*"
3. **Lelania Ottoboni Watkins, Georgia State University**, "Hannah Cowley: Revival and Transgression in *The Runaway*, *The Belle's Stratagem*, and *A Bold Stroke for a Husband*"

LUNCH ON YOUR OWN

12:30-1:30: BWWA Board Meeting and Luncheon

Georgian Ballroom

Session 13: 1:30 – 2:45

Panel A: Conflicts of Motherhood in the Long Nineteenth Century

Athena 3

Moderator: Joshua Wade

1. **Mary K. Mason, Georgia State University**, "Nursing, Weaning, and the Protection of Female Agency in Charlotte Smith's *Desmond*"
2. **Seohyon Jung, Tufts University**, "Anti-Maternal Scenes in *Lady Susan*"

Panel B: Reading for Pleasure, Reading for Culture in the Eighteenth Century

Athena 2

Moderator: Amelia Dale

1. **Aaron Santesso, Georgia Tech**, "Feminine Reading and the Eighteenth-Century Culture Industry"
2. **Brett D. Wilson, College of William and Mary**, "The Independent Sovereignty of Love: *The Female Quixote*, Individuality, and the Harm Principle"
3. **Kristine Jennings, Independent Scholar**, "Fantasy and Paranoia in *The Female Quixote*"

Panel C: Women of the World: Writing beyond Britain

Athena 1

Moderator: Danielle Gilman

1. **Amber Shaw, Coe College**, "Where we may have taken views slightly different let both be presented: Elizabeth Gaskell, Harriet Beecher Stowe, and the Italian Scene"

2. **Heather A. Zuber, The Graduate Center, CUNY**, "Avoiding a Professional Scene: Narrative Withholding in *The Female Shipwright; or, Life and Extraordinary Adventures of Mary Lacy* (1773)"
3. **Mollie Barnes, University of South Carolina Beaufort**, "My Mere Narration: Precarious Observation in Fanny Kemble's *Journal of a Residence on a Georgian Plantation*"

Panel D: Writing the World Around Us: Scenes of Nature *Georgian Ballroom*

- Moderator: Bryn Gravitt** *A/V*
1. **Alicia Carroll, Auburn University**, "Scenes of the Sister's Ecology: Deforested Landscapes in *Wuthering Heights*"
 2. **Elizabeth Ann Way, Wake Forest University**, "The Remotest of the Orkneys: Scotland, Enlightenment Science, and M/Other Nature's Monstrous Peripheries in Mary Shelley's *Frankenstein*"
 3. **Rachael Isom, The University of North Carolina**, "Making a 'Sylvan Scene': Charlotte Smith's Pastoral Reflections in *Beachy Head*"

Session 14: 3:00 – 4:15

Panel A: Class and Social Order in the Nineteenth-Century Novel *Athena 2*

- Moderator: Constance Fulmer** *A/V*
1. **Joey Kingsley, Virginia Commonwealth University**, "Calling on Each Other: Social Contrasts in *Pride and Prejudice* and *Sense and Sensibility*"
 2. **Joy Morrow, Northeastern State University**, "The more things change, the more they stay the same: On Social Order in Elizabeth Gaskell's *North and South*"
 3. **Sean de Vega, University of Iowa**, "The Crescent Proletarian Consciousness of Ellen Johnston, 'Factory Girl'"

Panel B: Radical Scenes, Romantic Writing *Athena 1*

- Moderator: Casie LeGette** *A/V*
1. **Jeremy Davidheiser, University of Notre Dame**, "Gender and the Scene of Debate in *Memoirs of Emma Courtney*"

2. **Julian S. Whitney, Emory University**, "Reading Confession as Legal Critique in the Mis-Trial of Mary Wollstonecraft's *Maria*"
3. **Magdalena Nerio, University of Texas - San Antonio**, "Cross Channel: Scenes of Revolutionary Heroism in Helen Maria Williams's *Letters Written in France, in the Summer 1790*"

Panel C: Figuring the Text: Scenes-of-Writing Writing

Athena 3

Moderator: Miranda Yaggi

A/V

1. **Richard Menke, University of Georgia**, "Multivolume Marriage"
2. **Shelley AJ Jones, University of South Carolina - Palmetto College**, "Periodical Performances: Mary Robinson and the *Morning Post*"
3. **Andrea Coldwell, Coker College**, "Performing Lives: Autobiographical Novels and Personal Diaries."

5:00:

PLENARY LECTURE

Sponsored by The Willson Center for the Humanities

Susan Brown & Kathryn Holland
University of Guelph & MacEwan University
University of Alberta

"Making it together: feminist literary history on the digital scene"
Georgian Ballroom

6:30:

CLOSING RECEPTION

Georgian Hallway

7:00:

BANQUET
Georgian Ballroom

CALL FOR PAPERS

Twenty-Fifth Annual British Women Writers Conference

June 22-25, 2017

The University of North Carolina at Chapel Hill

Generations

For its 25th annual meeting, the British Women Writers Conference invites papers and panel proposals considering the theme of "Generations." As we look back on a quarter-century of feminist scholarship and practice within British Studies, we want to celebrate those who have defined the British Women Writers Association's past and nurture those who will shape its future. Of course, even within literary traditions or scholarly networks, generational transitions are rarely ever easy or smooth. Such transitions may be accompanied by paradigm shifts, struggles to be heard, or difficulty letting go. We therefore welcome investigations into the complexities of generational exchange and transition in women's writing. Papers may focus on generation as a biological, cultural, social, historical, or political process as well as on attendant manifestations in eighteenth- and nineteenth-century literature and contemporary scholarly discourses. In the end, we hope that a comprehensive exploration of generations will help illuminate shifts in literary studies, women's writing, and critical practice.

By January 15, 2017, send 300-word abstracts for paper proposals, along with a brief bio (in one document) to bwwc2017@gmail.com. Panel proposals should include individual paper abstracts, short speaker bios, as well as a brief panel description (in one document). All proposals must engage the conference theme and relate to British women's writing during the long eighteenth or nineteenth centuries. Graduate students are encouraged to apply for a travel grant sponsored by the BWWA.

Possible topics may include, but are not limited to:

"GENERATIONS AND RELATIONS"
Parents & children
Mentors & mentees
Ancestors & descendants
Inter/extra-generational friendships
Generational conflict

"GROWING PAINS"
Theories of change & the passing of time
Obsolescence of cultural practices & social structures
New technologies & techniques
Biopower, eugenics, social design

"SEASONS"
Weddings, honeymoons, anniversaries
Political & economic phases
Schedules, timetables, deadlines
Geological time, astronomical time, relativity
Retrospectives & futurisms
Literary periodization

"SEEDS"
Horticulture, cultivation, conservation
Cuisine & consumption
Changing landscapes & cityscapes

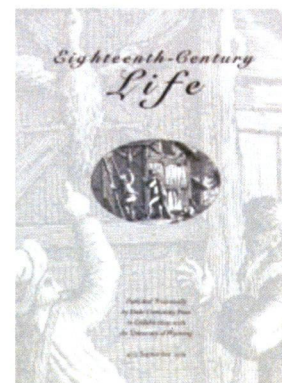
"GENRES OF GENERATION"
Proceedings, requiems, obituaries
Borrowings, adaptations, revisions
Multi-generational texts
Narrative inventions & residuals
Changing aspects & visual arts
Performing change & changing performances

"PHASES OF HUMAN BODIES"
Reproduction, pregnancy, birth, maternity
Childhood & adolescence
Theories of biological (re)generation & healing
Carework & disability
Discourses of aging bodies or minds & ageing
Death & mourning

"BWWC'S 25TH"
1992-2017: Reminiscences & outlooks
Critical & feminist prehistories
Anxieties of influence
The state of the field
Women's writing as a category of analysis
Scholarship as pedagogy
Interdisciplinarity
Whither BWWC?

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