

25TH ANNUAL CONFERENCE *of the*
EIGHTEENTH- AND NINETEENTH-CENTURY
BRITISH WOMEN WRITERS ASSOCIATION

Hosted by The University of North Carolina at Chapel Hill, June 21-24, 2017

Generations

25th Anniversary

BW
WC
2017



Chapel Hill, NC

CONGRATULATIONS TO THE TRAVEL AWARD WINNERS:

Contingent Faculty/Independent Scholar:

Onur Kaya (Mehmet Akif Ersoy University, Turkey)

Graduate Student, 18th- and early 19th-Century:

Christina Jen (Rutgers University) & **Carolyn Davis** (University of Texas at Austin)

Graduate Student, Late 19th-Century:

Heidi Hakimi-Hood (Texas Christian University)

The awards will be formally presented during the 25th Anniversary Celebration on Saturday, June 24, 7pm, in the Morehead Lounge, Graham Memorial.

LANYARD COLORS:

1 ST YEAR	2 ND YEAR	3 RD YEAR	4 TH -5 TH YEARS	6 TH -9 TH YEARS	10+ YEARS	20+ YEARS
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COVER IMAGE:

William Sergeant Kendall. *An Interlude*. Smithsonian American Art Museum, 1907.

ONLINE:

Find the latest conference updates at bwwc17.web.unc.edu. Our hashtag for live-tweeting is [#BWWC2017](https://twitter.com/BWWC2017). Follow us on Twitter [@BWWC2017](https://twitter.com/BWWC2017) and on Instagram as [bwwc2017](https://www.instagram.com/bwwc2017).

Generations

25TH ANNUAL CONFERENCE *of the* EIGHTEENTH- AND NINETEENTH-CENTURY BRITISH WOMEN WRITERS ASSOCIATION

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Special Events at a Glance

Pre-Conference Reception, Wednesday, 7pm, University Room, Hyde Hall
Breakfast (included in your registration), Thursday-Saturday, 7am-8:30am, Colonnade, Carolina Inn
Opening Reception (please purchase dinner tickets upon registration), Thursday, 7pm, John Lindsay Morehead II Lounge and Graham Memorial Patio, Graham Memorial
Pub Crawl, Thursday, 9pm, Meet Bridget Donnelly at Graham Memorial Front Entrance
Digital Paleography Workshop, Friday, 10:30am-12:00pm, G010, Genome Science Building
Rare Books Exhibit, Friday, 2:30pm-4:30pm, Grand Reading Room, Louis Round Wilson Library
Cocktail Hour & Bluegrass Music (cash bar), Friday, 7pm, Carolina Inn Bar & Front Porch
Banquet (included in your registration), Friday, 8pm, Anne Hill Courtyard, Carolina Inn
(Weather permitting. In case of inclement weather, the Banquet will take place in the Hill Ballroom)
Campus Tour at Dusk, Friday, 9pm, Meet Jane S. Gabin at Carolina Inn Main Entrance
BWWA Board Meeting and Lunch, Saturday, 12:00pm-1:30pm, Incubator, Hyde Hall
Lecture & Performance, "The Song Cycles of Charlotte Smith's Beachy Head," Saturday, 1:30pm, Hill Auditorium, Hill Hall
British Women Writers Association's 25th Anniversary Celebration: Champagne, Cupcakes, & Awards, Saturday, 7pm, John Lindsay Morehead II Lounge and Graham Memorial Patio, Graham Memorial
Dinner Groups in Chapel Hill (see conference website for info and sign-up), Saturday, 8pm
Art Exhibit (details pp. 9-11 and online), Wed-Sat 10am-5pm, Sun 1pm-5pm, free admission

Conference Schedule at a Glance

WEDNESDAY, JUNE 21, 2017

7:00-9:00 Welcome Reception, Hyde Hall, University Room

THURSDAY, JUNE 22, 2017

7:00-8:30 Breakfast (included in your registration), Colonnade, Carolina Inn
7:30-5:00 Registration and Publisher Tables, Colonnade, Carolina Inn
8:30-10:00 Session 1, Carolina Inn & Hyde Hall
10:00-10:30 Morning Break, Colonnade, Carolina Inn
10:30-12:30 Session 2, Carolina Inn & Hyde Hall
12:30-1:30 Lunch (on your own)
1:30-3:00 Session 3, Carolina Inn & Hyde Hall
3:00-3:30 Afternoon Break, Colonnade, Carolina Inn
3:30-5:00 Session 4, Carolina Inn & Hyde Hall
5:30-7:00 Plenary Keynote with Donelle Ruwe and Roxanne Eberle, Hanes Art Auditorium 121, Hanes Art Center
7:00 Opening Reception, Morehead Lounge and Patio, Graham Memorial
9:00 Pub Crawl, Meet Bridget Donnelly at Graham Memorial Front Entrance

FRIDAY, JUNE 23, 2017

7:00-8:30 Breakfast (included in your registration), Colonnade, Carolina Inn
7:30-5:00 Registration and Publisher Tables, Colonnade, Carolina Inn
8:30-10:00 Session 5, Carolina Inn & Hyde Hall
10:00-10:30 Morning Break, Colonnade, Carolina Inn
10:30-12:00 Session 6, Carolina Inn & Hyde Hall
10:30-12:00 Digital Paleography Workshop, G010, Genome Science Building
12:00-1:30 Lunch (on your own)
1:30-3:00 Session 7, Carolina Inn & Hyde Hall
1:30-3:00 Professionalization Workshop: "Landing your First Article in an Academic Journal," Incubator, Hyde Hall
2:30-4:30 Rare Books Exhibit, Grand Reading Room, Louis Round Wilson Library
3:00-3:30 Afternoon Break, Colonnade, Carolina Inn
3:30-5:00 Session 8, Roundtables, Carolina Inn & Hyde Hall
5:00-5:30 Coffee Break, Colonnade, Carolina Inn
5:30-7:00 Keynote Address by Andrew Stauffer, Hill Ballroom, Carolina Inn
7:00-8:00 Cocktail Hour & Bluegrass Music, Carolina Inn Bar & Front Porch, Carolina Inn
8:00-10:00 Banquet (included in your registration), Anne Hill Courtyard, Carolina Inn
9:00 Campus Tour at Dusk, Meet Jane S. Gabin at Carolina Inn Main Entrance

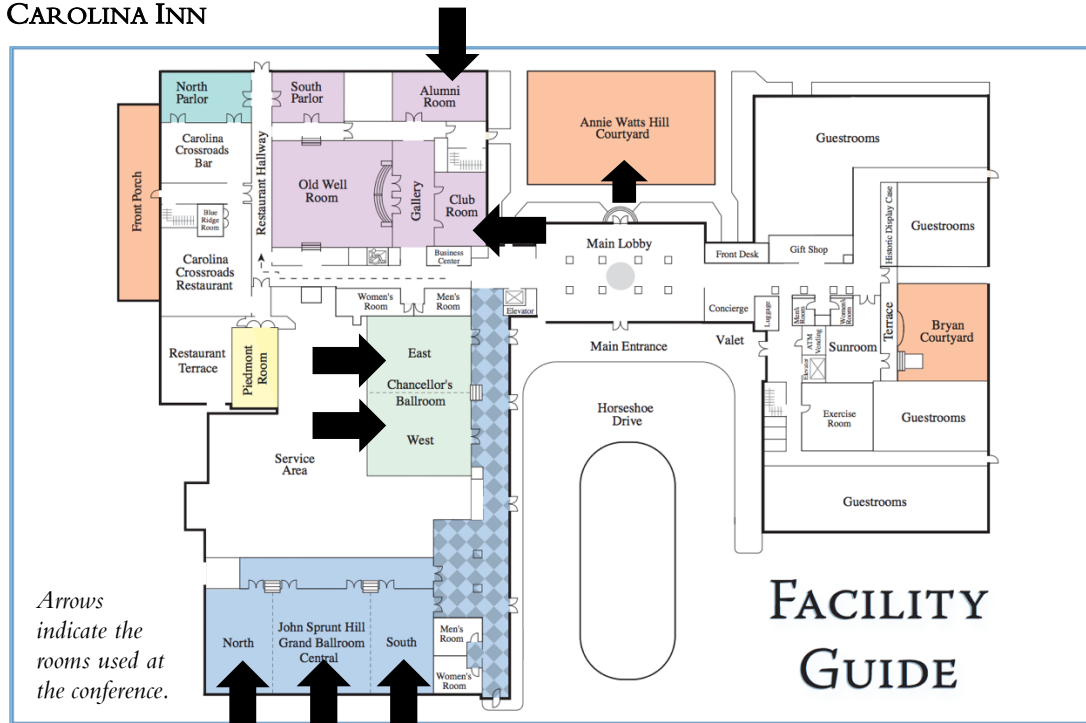
Conference Schedule at a Glance

SATURDAY, JUNE 24, 2017

- 7:00-8:30 Breakfast (included in your registration), Colonnade, Carolina Inn
- 7:30-11:00 Registration and Publisher Tables, Colonnade, Carolina Inn
- 8:30-10:00 Session 9, Carolina Inn & Hyde Hall
- 8:30-10:00 Professionalization Workshop: “Navigating the Academic Job Market: Job Materials & Interview Preparation,” Incubator, Hyde Hall
- 10:00-10:30 Morning Break, Colonnade, Carolina Inn
- 10:30-12:00 Session 10, Carolina Inn & Hyde Hall
- 10:30-12:00 Professionalization Workshop: “Revising the Dissertation into the Book,” Incubator, Hyde Hall
- 12:00-1:30 Lunch (on your own)
- 12:00-1:30 BWWA Board Meeting and Lunch, Incubator, Hyde Hall
- 1:30-3:00 Lecture & Performance: “The Song Cycles of Charlotte Smith’s Beachy Head,” Moeser Auditorium, Hill Hall
- 3:15-4:45 Plenary Discussion: “Supporting Contingent Faculty,” University Room, Hyde Hall
- 3:15-4:45 Workshop & Discussion: “Transgender 101: A Conversation about Best Practices for Supporting Transgender Folks in Higher Education & Beyond,” Incubator, Hyde Hall
- 5:15-6:45 Keynote Address by Beverly Taylor and Marjorie Stone, Hanes Art Auditorium 121, Hanes Art Center
- 7:00-8:00 British Women Writers Association’s 25th Anniversary Celebration, Morehead Lounge and Patio, Graham Memorial
- 8:00 Dinner Groups in Chapel Hill (online sign-up)

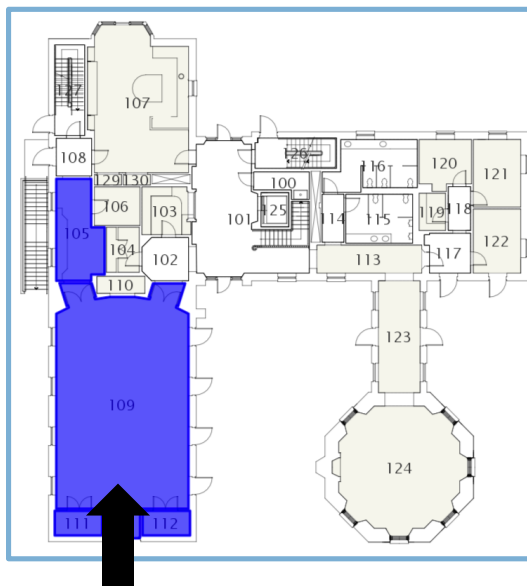
Carolina Inn and Hyde Hall Floor Plans

CAROLINA INN



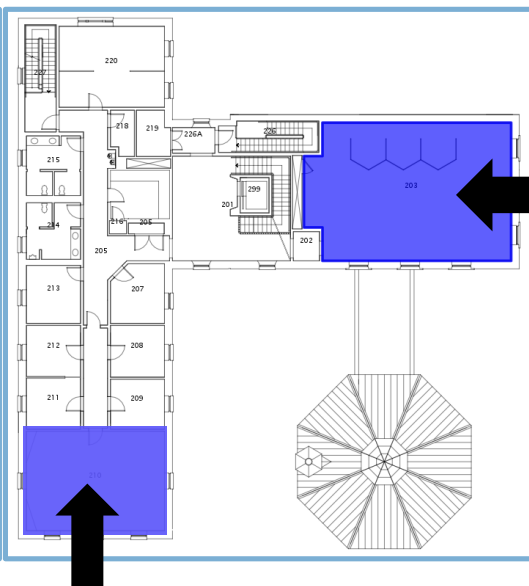
HYDE HALL

GROUND FLOOR



University Room

SECOND FLOOR



*Seminar Room
(no food or drink, please)*

The map illustrates the layout of the University of North Carolina at Chapel Hill campus. It features a grid of streets including North Columbia Street, South Columbia Street, East Franklin Street, East Cameron Avenue, and South Road. Numerous buildings are depicted and labeled, such as the Ackland, Hanes Art Center, Hill, Graham Memorial, and Wilson Library. Three specific entry points are marked with arrows and the text "ENTER HERE": one at the Ackland building, one at the Hill building, and one at the Wilson Library building. The map also shows the location of the Bell Tower and the Stone Cultural Center.

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Keynotes and Special Events

PLENARY KEYNOTE: “25 YEARS AND 486 WOMEN WRITERS”

THURSDAY, JUNE 22, 5:30PM, HANES ART AUDITORIUM 121, HANES ART CENTER

Donelle Ruwe (Northern Arizona University) & **Roxanne Eberle** (University of Georgia)

The BWWA Mission Statement reads: “In an effort to encourage further scholarly efforts, including collaboration and discussion, this conference moves beyond strict literary boundaries and includes presentations on women’s political, legal, medical, religious, and scientific writing. Our goal is to truly expand the canon, which in part means redefining ‘literature.’ We support an atmosphere of genuine inquiry and interaction between conference participants, which has previously included graduate students and established scholars alike.”

In this plenary conversation, we provide a retrospective account of the British Women Writers Conference from its founding twenty-five years ago, beginning with anecdotes from the early days of the conference to today. In what ways have we fulfilled the vision set forth in 1992? We discuss who we are as a community of scholars, the authors we have recovered, and our impact on academia at large. After exploring the unique features of the BWWC in comparison with other academic conferences, we’ll conclude with a consideration of future directions for our field and the conference itself.

KEYNOTE: “VICTORIAN POEMS, FLOWERS, BOOKS, AND READERS: GRACE UNDER PRESSURE”

FRIDAY, JUNE 23, 2017, 5:30PM, HILL BALLROOM, CAROLINA INN

Andrew Stauffer (University of Virginia)

In this talk, I want to lead you down the garden path, towards a consideration of pressed botanicals in books of poems and their relationship to Anglo-American verse of the nineteenth century – as written, as published, and as read. We are all aware of the pervasive involvement of poetry with botanical material, particularly in this era of Forget-Me-Not anthologies, post-Romantic nature poetry, Rossetti’s “Woodspurge” with its “cup of three,” and the hothouse aesthetics of decadence à la the *Fleurs* of Baudelaire.

Drawing on examples discovered via the Book Traces project (<http://booktraces.org>), I argue that flowers made their way into books of poems in complex and revealing ways. Poets like Felicia Hemans and Jean Ingelow wrote knowing that floral, botanical practices were part of the field of reception; publishers and illustrators designed books that called them forth and echoed them; and readers engaged in this layered scene of reception as they meaningfully inserted blossoms and buds between the leaves. I hope to make the case for the value of these individual copies and the histories of female readerships they contain, particularly in our current moment of print collections management and the downsizing of libraries.

LECTURE & PERFORMANCE: “THE SONG CYCLES OF CHARLOTTE SMITH’S BEACHY HEAD”

SATURDAY, JUNE 24, 1:30PM, JAMES AND SUSAN MOESER AUDITORIUM, HILL HALL

Lecture by **Elizabeth Dolan** (Lehigh University)

Performance by **Amanda Jacobs** (composer & piano) & **Shelley Waite** (mezzo-soprano)

Elizabeth Dolan has been working with composer **Amanda Jacobs** to set Smith’s *Beachy Head* for piano and mezzo soprano. Together they identified twenty-six songs in five cycles, which Amanda has set beautifully to music, accompanied by singer **Shelley Waite**. In July 2014, Dolan and Jacobs premiered twelve of the twenty-six songs at the Romantic Studies Association of Australasia Annual Conference. They presented a lecture recital as the culminating event of the conference. Since then they have also presented it as a stand-alone recital at Lehigh University and as a panel at the 2016 NASSR conference. At this year’s BWWC, Jacobs and Waite will present all twenty-six songs for the very first time. The performance consists of an introductory lecture of fifteen minutes and an hour of music.

Keynotes and Special Events

PLENARY: "SUPPORTING CONTINGENT FACULTY"

SATURDAY, JUNE 24, 3:15PM, UNIVERSITY ROOM, HYDE HALL

Miranda Yaggi (Indiana University), **Cynthia Current** (UNC-CH), & **Jenny Pyke** (Wake Forest University)

This plenary invites scholars at all stages of their career—from Ph.D. students to tenured faculty—to join us in a no-holds-barred brainstorming session centered around supporting non-tenure-track professionals who are becoming the norm rather than the exception in our changing job market. This session intends to identify and work toward concrete changes in support of non-TT scholars. Together, our panelists and participants will map institutional challenges and then imagine the kinds of support one needs in this changing landscape to build and maintain a scholarly identity. We will ask what counts as “scholarship” as well as how the category might be reimagined to make visible a larger terrain of work. What kinds of resources do scholars need that non-TT jobs typically don’t provide, and how can organizations such as the BWWA, MLA, Digital Commons, and academic journals leverage their power to help facilitate access? How can teaching become more firmly cemented as a form of scholarship, especially as academic jobs become more teaching-heavy? And how can we lead rather than follow the changes reshaping our field and our profession by embracing new opportunities and cross-curriculum partnerships?

WORKSHOP: "A CONVERSATION ABOUT BEST PRACTICES FOR SUPPORTING TRANSGENDER FOLKS IN HIGHER EDUCATION & BEYOND"

SATURDAY, JUNE 24, 3:15PM, INCUBATOR, HYDE HALL

Lisa Hager (University of Wisconsin, Waukesha)

A central part of the ethos of the BWWA has always been its feminist politics—both in the scholarship on women writers it supports and its commitment to the work and professionalization of graduate students. If we want to continue to build on this legacy, we must make the BWWA’s feminist politics a truly trans-inclusive feminist politics. Consequently, as we celebrate the BWWA’s twenty-fifth anniversary, it is our responsibility to acknowledge and witness the violence, be it legal, physical, or social, that has been done to transgender and gender non-forming North Carolinians as a result of HB2 and its recent problematic “repeal.” We must also use this conference as a space to educate ourselves so that we can support the lives and activism of transgender and gender non-conforming people in our workplaces and communities. The goal of this session is to begin a thoughtful and ongoing conversation about and foster activism around issues of gender identity and sexuality in the BWWA, our home institutions, our communities, and our families.

KEYNOTE: "COLLABORATIVE ENERGIES, WOMEN WRITERS, AND AN UNPUBLISHED MANUSCRIPT ON ELIZABETH BARRETT BROWNING’S HONEYMOON"

SATURDAY, JUNE 24, 5:15PM, HANES ART AUDITORIUM 121, HANES ART CENTER

Beverly Taylor (University of North Carolina at Chapel Hill) & **Marjorie Stone** (Dalhousie University)

Our talk explores collaborative energies at play in generational shifts among women writers, in our own co-authored scholarship on Elizabeth Barrett Browning, and in the psychic conflicts the poet negotiated as she entered into conjugal relations with fellow poet Robert Browning. As our primary example of EBB’s intense and often competitive relation with earlier women writers, we focus on the generative energy in her poems that engage with Felicia Hemans. Adapting specific settings and situations from Hemans’s works, EBB produces more complex woman-centered poems. In the second half of our paper we draw on archival research to discuss an unpublished and tantalizing fragment that presents relations of a differing kind. EBB begins a poem about the Brownings’ honeymoon visit to Petrarch’s fabled fountain at Vaucluse, drawing on an experience she repeatedly described in her letters, although not in the personal, metaphoric, and eroticized manner she employed in the fragment. Situating this manuscript in scholarship on Victorian honeymoons and our speculations about EBB’s conflicted emotional reactions to beginning married life, we present the fragment as an example of the creative energies her new conjugal relations activated, as well as a glimpse into honeymoon intimacies in a period when they often remained unrecorded.

Rare Books Exhibit: "Records of Woman"

FRIDAY, JUNE 23, 2:30PM-4:30PM, FEARRINGTON READING ROOM, LOUIS ROUND WILSON LIBRARY

Curated by **Rachael Isom** and **Kelli M. Holt** (University of North Carolina at Chapel Hill)

Remarks by **Paula R. Feldman** (University of South Carolina)

In keeping with the theme of this year's British Women Writers Conference, the Louis Round Wilson Special Collections Library will host a special exhibition of rare materials that seek to capture women as generators of literature and as members of a writerly community across generations. The exhibition showcases women's authorship in diverse print forms and literary genres, and speaks to various other roles of women in eighteenth- and nineteenth-century as they engage with texts: roles as readers and critics of literature, as correspondents, and as biographers of other women, real and fictional.

Beginning with a collection of Aphra Behn's poetry from 1684, the display traverses more than two centuries toward Virginia Woolf, who famously identified Behn as the grandmother of professional women writers. In between, the exhibition boasts first editions of texts like Charlotte Lennox's *Female Quixote* (1752), Jane Austen's *Mansfield Park* (1814), and Christina Rossetti's *Goblin Market* (1762) alongside unique items, such as a manuscript letter by Maria Edgeworth and a heavily annotated presentation copy of Sara Coleridge's *Phantasmion* (1837). Other volumes demonstrate women's participation in alternative publishing mediums, such as Cheap Repository Tracts, pocket editions, and illustrated gift books. Moreover, a poetry volume and a broadside print demonstrate Phillis Wheatley's transcontinental work in multiple formats. Finally, the exhibition includes iconic texts that reimagine women's future and past lives. Wollstonecraft's *Vindication* (1792) shares the table with Mary Cowden Clarke's and Virginia Woolf's fictional biographies of women actors and authors, speaking to British women's interest in recording their own history of authorship.



Art Exhibit: "Women's Views, Women on View"

WOMEN'S VIEWS, WOMEN ON VIEW: A SELF-GUIDED TOUR OF THE ACKLAND ART MUSEUM

Steering Committee member **Elizabeth Shand** has put together a virtual tour of the Ackland Art Museum to accompany the conference. We would like to invite all conference attendees to visit these pieces in person during their stay in Chapel Hill. The Ackland is just a few steps from the Carolina Inn and is **open from 10am to 5pm on Wednesdays through Saturdays, and from 1pm to 5pm on Sundays. Admission is free.**

On view at the Ackland is an impressive selection of over 260 works from its permanent collection. Five galleries showcase The Western Tradition, from art of the Ancient Mediterranean world to twentieth-century European and American art. The Museum's significant holdings of Asian art are presented in two galleries: Color Across Asia and Court and Capital: Art from Asia's Greatest Cities. A gallery of art from West Africa completes the current exhibitions. Please visit the Ackland's homepage, <http://ackland.org>, for more information. This exhibit can also be found online, at <https://bwwc17.web.unc.edu/self-guided-tour-of-the-ackland-art-museum/>.



Madame de Villeneuve-Flayosc, 1789

by **Jean-Louis Le Barbier Le Jeune**, French, 1743–c.1797
oil on canvas

The sitter is Mélanie de Forbin-Gardanne (1759–1841), who in 1788 married Alexandre de Villeneuve, the marquis de Flayosc, and then became known as Madame (or Marquise) de Villeneuve-Flayosc. The artist's wife, Victoire-Julie de Villeneuve-Flayosc, was the sitter's sister-in-law. Madame de Villeneuve-Flayosc most likely had this portrait painted as a souvenir for her 1789 trip to Rome, part of a Grand Tour. The Marquise's lavish, fashionable clothing and surroundings demonstrate her wealth. The stylus in her right hand, her books, and her drawing papers demonstrate her learning and artistic ability.

This painting inspired a short story by Alan Gurganus, written in 2010, and a short play by Daniel Wallace that was performed at the Ackland in 2012.

The Falls at Tivoli with the Temple of the Sibyl, c. 1815

by **Pierre-Athanase Chauvin**, French, 1774–1832
oil on canvas

Between 1809 and 1814, under the French occupation of Rome, the city began a systematic excavation and restoration of its Classical ruins. This sparked an increase in demand for paintings of the ruins. Chauvin, who was living in Rome, likely sketched this scene in person and then combined the sketches in his studio to create a finished composition. In his 1856 guide to *French Artists Abroad*, Louis Dussieux compared Chauvin to the famous seventeenth-century landscape painter Claude Lorrain: "Mr. Chauvin, by the sweetness of his color, rendered in the freshness of the morning or in the heat of the sun, by the charm of its lines and the air we breathe in front of his paintings, has taken a lot from Claude Lorrain ... Personally, I believe, has made more of him ..."



Art Exhibit: "Women's Views, Women on View"



Falls of Tivoli, 1807

by **Robert Freebairn**, British, 1764–1808
oil on canvas

Freebairn studied the famous site of Tivoli—with its ancient temples, Renaissance villas, and striking natural scenery—while he lived in Italy, but he painted this version after he returned to Britain. In 1806, Freebairn published a collection of prints entitled *Six Select Views in Italy*; the sixth print is described as the “Subterraneous Entrance into Maecenas’ Villa” situated in the Vicinity of Tivoli, suggesting the kind of scenery depicted in this painting. Tivoli’s architecture and landscapes were especially popular with artists; the Ackland’s collection includes at least seventeen prints, drawings, paintings, and photographs of Tivoli.

Italy, 1859

by **Elisabeth Jerichau-Baumann**, German, born in Poland, died in Denmark, 1819–1881, oil on canvas

The red inscription on the left of the canvas indicates that Baumann made the painting in Rome during the period of struggle for Italy’s unification and independence from Austria. Baumann painted a number of political works; commentators both praised her powerful subject-matter and noted what they called her “un-feminine style.” An 1860 review of this painting noted that it showed “such power of drawing and colouring as have rarely been manifested by a female painter.” Layers of darkened varnish obscured parts of the painting when the Ackland acquired it, including the writing on the prison wall in the upper left. A conservation treatment now allows viewers to see the Italian word *Libertà* (Liberty), a crucial element of the painting’s meaning.



Young Girl with a Mandolin, c.1843–45

by **Francois Millet**, French, 1814–1875
oil on canvas

The young girl in the painting may be a singer of romantic songs. If so, the other figures might be members of her troupe. During the time this painting was made, Millet made many such works depicting imaginative fantasy subjects characterized by sensuous brushwork and this type of color palette. The style relates to Millet’s admiration, at this point in his career, for eighteenth-century artists like François Boucher and Antoine Watteau, who had fallen out of favor after the French Revolution of 1789. In the first half of the nineteenth century, however, their work became attractive to patrons and collectors who saw it as a symbol of wealth and status.

Art Exhibit: "Women's Views, Women on View"



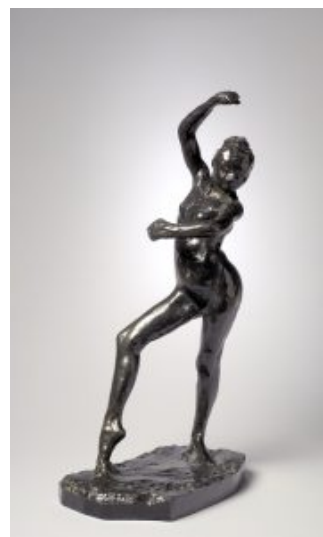
At the Window, 1869

by **John Everett Millais**, British, 1829–1896
oil on canvas

Millais was a child prodigy and the youngest student ever to enter the Royal Academy. He was also the first ever native British artist to be given a hereditary title—the Baronet of Palace Gate, Kensington, in the county of Middlesex and St. Ouen, Jersey in the Channel Islands. Millais normally spent his holidays in Scotland, and beginning in 1870 he painted a series of large autumn and winter landscapes inspired by Scottish scenery. The view in the background here may depict one of these locations.

Spanish Dance, c.1885, cast 1921
by **Edgar Degas**, French, 1834–1917
bronze

Degas made wax and mixed media statuettes of dancers as a way of studying their movement, often applying soft wax over a cork frame. When he died, there were more than 150 wax sculptures and fragments in his studio; seventy-four of these were later cast into multiple bronze versions. *Spanish Dance* was one of three wax sculptures that Degas had cast in plaster between 1900 and 1903, although the Ackland's was cast later, after the artist's death. During his career, Degas exhibited only one sculpture—*Little Dancer, Aged Fourteen*. It was on view for less than one month and then remained in the artist's apartment until his death thirty-six years later. Art dealer Ambroise Vollard recalls the artist's hesitation to show his sculptures or have them cast in bronze: "It's a tremendous responsibility to leave anything behind in bronze—this medium is for eternity."



Promenade Matinale: Her Majesty the Queen Empress (Queen Victoria), June 17, 1897

by **Jean Baptiste Guth**, French, active 1883–1921
color lithograph

In 1897, Queen Victoria, who at the time was also called Empress of India, celebrated the sixtieth year of her reign—her Diamond Jubilee. The date of this print is five days before the official celebrations took place. Guth made portraits of many notable Europeans, often for *Vanity Fair* magazine, including Czar Nicholas II of Russia and Gustave Eiffel, the designer of the Eiffel Tower in Paris. Some of Guth's portraits—though certainly not this one—were caricatures.

ACKLANDARTMUSEUM

THE UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL

Detailed Conference Schedule: Thursday, Session 1, 8:30-10:00

7:00-8:30	Breakfast (included in your registration), Colonnade, Carolina Inn
7:30-5:00	Registration and Publisher Tables, Colonnade, Carolina Inn
8:30-10:00	Session 1: Concurrent Panels
1A HILL BALLROOM NORTH, CAROLINA INN	<p>EMPIRE'S PRISONS: READING RACE, WOMEN, AND PROPERTY Moderator: Abigail Mann (University of North Carolina at Pembroke)</p> <p>Sarah Marsh (American University) "Changes of Air: The Somerset Case and <i>Mansfield Park's</i> Imperial Plots"</p> <p>Alice Pedersen (University of Washington Bothell) "'What Tangled Skeins': Ann Radcliffe, Harriet Jacobs, and Genealogies of Feminist Writing"</p> <p>Onur Kaya (Mehmet Akif Ersoy University) "Harem, Hammam, and Woman in the Ottoman Empire in the Writings of a Mother Mourning for Her Daughter"</p>
1B HILL BALLROOM CENTRAL, CAROLINA INN	<p>POETICAL MATH: DIVIDING & QUEERING MICHAEL FIELD Moderator: Kathleen Béres Rogers (The College of Charleston)</p> <p>Amy Kahrmann Huseby (University of Wisconsin, Madison) "Generating a 'Veritable Michael': The Intimate Integrity of Michael Field"</p> <p>Sharon Kelly (West Virginia University) "Bradley, Cooper, Sappho: The Generations in Michael Field's <i>Long Ago</i>"</p> <p>Elizabeth Theriot (University of Alabama) "Reclaiming Textual Spaces through Queer Expression in the Sapphic of Michael Field and H.D."</p>
1C HILL BALLROOM SOUTH, CAROLINA INN	<p>ENGLAND'S BARD & FAIRY TALES, REIMAGINED Moderator: Constance Fulmer (Pepperdine University)</p> <p>Yon Ji Sol (University of Minnesota, Twin Cities) "Growing out of Shakespeare: A Child as a Reader in Maria Edgeworth's <i>Harrington</i> and Renewal of English Identity"</p> <p>Elizabeth Cuddy (Hampton University) "From Padua's Katharina to England's Kate: Mary Cowden Clarke's Reimaginings of <i>The Taming of the Shrew</i> for Nineteenth-Century Britain"</p> <p>Shandi Wagner (Indiana State University) "Red Rides the Train to a Bitter Marriage in Bow Bells's 'The Real Story of Little Red Riding-Hood,' George Egerton's 'Virgin Soil,' and Angela Carter's 'The Bloody Chamber'"</p>

Thursday, Session 1, 8:30-10:00

1D CLUB ROOM, CAROLINA INN	STRATEGIC DOMESTICITIES: CRAFTING 18TH- AND 19TH-CENTURY FEMININITIES Moderator: Erika Huckestein (University of North Carolina at Chapel Hill) Calinda Shely (Angelo State University) “‘A Copious and Useful Bill of Fare for Every Season’: Eighteenth-Century Recipe Books and the Art of Mastering British Womanhood” Orianne Smith (University of Maryland, Baltimore County) “Generating Sympathy: Joanna Baillie’s <i>Witchcraft</i> & the Demonization of Domesticity” Lauren Wilwerding (Boston College) “The Old Maid of 1861”
1E INCUBATOR, HYDE HALL	GROWING INTERESTED: WOMEN AND HORTICULTURE Moderator: Kimberly Farris (University of North Carolina at Chapel Hill) Julie Wise (University of South Carolina Aiken) “Dollie Radford’s Generative Verse: <i>The Young Gardener’s Kalendar</i> ” Mary Bowden (Indiana University) “The Dangers of Good Breeding: Hetty Sorrel and Horticulture” Alicia Carroll (Auburn University) “The New Woman and the Herbstrewer’s Dress: Biodiversity, Memory, and Preservation in Women’s Herbal Cultures”
1F SEMINAR ROOM, HYDE HALL	CATEGORICAL CONVERSIONS IN CHARLOTTE LENNOX’S <i>THE FEMALE QUIXOTE</i> Moderator: Courtney Hoffman (University of Georgia) Angela Toscano (University of Iowa) “A Generative Courtship: The Dialogic Parody of Charlotte Lennox’s <i>The Female Quixote</i> ” Andrew Kim (University of North Carolina at Chapel Hill) “Conversions to Modernity in Charlotte Lennox’s <i>The Female Quixote</i> ”
10:00-10:30	Morning Break, Colonnade, Carolina Inn

Thursday, Session 2, 10:30-12:30

10:30-12:30

Session 2: Concurrent Panels

(session extended to accommodate four twenty-minute papers)

2A
HILL
BALLROOM
NORTH,
CAROLINA
INN

SEED BOMBS: ELIZABETH BARRETT BROWNING'S GENERATIVE VERSE

Moderator: **Deirdre Mikolajcik** (University of Kentucky)

Carrie Busby (University of Alabama)

"Transgressing Generational Boundaries of Genre and Gender: EBB's Syncretic Poetics of Androgyny in *Aurora Leigh* Translates Influence"

Katherine Montwieler (University of North Carolina, Wilmington)

"Coming to Terms with Barrett Browning's Maternal Poetics"

Rachel Cawkwell (University of Michigan)

"*Sonnets from the Portuguese* and Multiple Lines of Generation, or, The Art of Translation without Direct Antecedent"

Amy Murat (King's College London)

"Creative Generation(s) and Material Exchange between Elizabeth Barrett Browning, Mary Russell Mitford, and William Wordsworth"

2B
HILL
BALLROOM
CENTRAL,
CAROLINA
INN

DIRECTOR'S CUT: JANE AUSTEN AS STAGE MANAGER

Moderator: **James Thompson** (University of North Carolina at Chapel Hill)

Christina Jen (Rutgers University)

"Reading Behind the Curtain: Jane Austen's Theory of 'Incomplete' Acting"

Holly Bassett (Florida State University)

"The Movement of Erotic Triangles in Sense and Sensibility"

Hannah Rogers (Duke University)

"Imagining Modern, Mobile Communities in Jane Austen's Persuasion"

Lauren Pinkerton (University of North Carolina at Chapel Hill)

"A Neighborhood of Voluntary Spies': Conversation and Secrecy in Jane Austen's Novels"

2C
HILL
BALLROOM
SOUTH,
CAROLINA
INN

ANTECEDENTS, PRESENCES, SUCCESSORS IN *ROMOLA* AND *MIDDLEMARCH*

Moderator: **Constance Fulmer** (Pepperdine University)

Alyssa Bellows (Boston College)

"*Romola*'s 'Thinking Body,' George Eliot's Forbear"

Colleen Weir (University of Alabama in Huntsville)

"The Persistent Presence of These Memories': Generating an Ethical Imagination in George Eliot's *Romola*"

Abigail Mann (University of North Carolina at Pembroke)

"Generating Wills: The Reproduction of Political Will in *Middlemarch*"

Monika Brown (University of North Carolina at Pembroke)

"Two Generations of *Middlemarch* Reviewers"

Thursday, Session 2, 10:30-12:30

2D CLUB ROOM, CAROLINA INN	MATERIAL TRANSGRESSIONS I: TEXTUAL GENERATIONS Moderator: Chris Washington (Francis Marion University) Emily J. Dolive (University of North Carolina at Greensboro) “Remapping the Printed Page in Women’s Post-Waterloo Poetry” Holly Gallagher (University of Georgia) “Seeing with the Eyes of a Poet: Art, Affect, and Bricolage in Anna Jameson’s <i>Diary of an Ennuyée</i> ” Mandy Beck (Chemnitz University of Technology) “Rethinking the ‘Female Form’: Affective Resonances in Anna Seward’s Poetry”
2E INCUBATOR, HYDE HALL	MARY SHELLEY’S CIRCUITS: CIVIL, CIVIC, AND CEREBRAL Moderator: Rachael Isom (University of North Carolina at Chapel Hill) Sharon Joffe (North Carolina State University) “‘Let Me Hear Every Saturday From You’: Generations and Relations of the Extended Shelley-Clairmont Family” Patricia Matthew (Montclair State University) “‘The Policy of Government Is a Hidden Thing’: Genre and Empire in Mary Shelley and Felicia Hemans” Kimberly Farris (University of North Carolina at Chapel Hill) “Taming the Uncouth Savage: Education and Citizenship in <i>The Last Man</i> ” Philip Austin Gilreath (University of Georgia) “The Hot Air Balloon and the Atmosphere of Human Thought in <i>The Last Man</i> ”
2F SEMINAR ROOM, HYDE HALL	SOMETHING BORROWED: CHARLOTTE BRONTË’S ADAPTATIONS & TRADITIONS Moderator: Valerie Stevens (University of Kentucky) Amanda Campbell (Winthrop University) “The Improvisation of the Vocational Novel: Madame de Stael’s <i>Corinne, or Italy</i> as a Study of the Improvisational Life” Lisa Elwood (Herkimer College) “Lucy: Aspiring to Create a Literary Tradition through Self-Reliance” Rachel Howatt (Louisiana State University) “‘Pale as a Cloud, but Brightening Momently’: Moon as Motif in <i>Jane Eyre</i> ” Abigail Heiniger (Bluefield College) “Revolutionary Power of Love and Faith: <i>Jane Eyre</i> ’s Afterlife in Asia”

Thursday, Session 2, 10:30-12:30 & Session 3, 1:30-3:00

2G UNIVERSITY ROOM, HYDE HALL	<p>RECOVERING FORGOTTEN GENERATIONS OF WOMEN WRITERS Moderator: Kristina McClendon (Independent Scholar)</p> <p>Lisa M. Wilson (SUNY Potsdam) “Mary Russell Mitford’s Recollections of a Literary Life and the Generations of British Women’s Literary Memoirs”</p> <p>Kathryn Lane (Northwestern Oklahoma State University) “Erased by Motherhood: Catherine Crowe”</p> <p>Jill Trefitz (Marshall University) “A New Generation for Recovery: Women Poets at the End of the Long Nineteenth Century”</p> <p>Jane S. Gabin (Independent Scholar) “A Backward Glance: The BWWC at 25”</p>
12:30-1:30	<p>Lunch (on your own) <i>Our apologies for the truncated lunch session!</i> <i>We wanted to give Session 2 speakers the possibility to deliver full-length papers.</i></p>
1:30-3:00	<p>Session 3: Concurrent Panels</p>
3A HILL BALLROOM NORTH, CAROLINA INN	<p>FORMAL AND THEMATIC INHERITANCES: GASKELL, ELIOT, AND WOOLF Moderator: Kimberly J. Stern (University of North Carolina at Chapel Hill)</p> <p>Gretchen Frank (Lakeland Community College) “From Middlemarch to the Lighthouse: Tracing Victorian Ideological Inheritance from George Eliot to Virginia Woolf”</p> <p>Elizabeth Womack (Pennsylvania State University, Brandywine) “The Bankruptcy Auction and the Economy of Heritage in <i>The Mill on the Floss</i> and <i>Cranford</i>”</p> <p>Rachel Cara Warner (University of North Carolina at Chapel Hill) “Essaying Illness: Virginia Woolf and the Madwoman Writer”</p>
3B HILL BALLROOM CENTRAL, CAROLINA INN	<p>GENERATING IDENTITY IN THE GOTHIC NOVEL: CHARLOTTE DACRE, MARY HAYS, AND ANN RADCLIFFE Moderator: Diana Edelman (University of North Georgia)</p> <p>Kelli Donovan-Condron (Babson College) “‘Distracted by the Novelty and Variety of the Scene’: Urban Gothic in <i>The Victim of Prejudice</i>”</p> <p>Diana Edelman (University of North Georgia) “Ann Radcliffe and the Sciences of Generation”</p> <p>Brittany J. Barron (Georgia College and State University) “Victoria di Loredani’s Primal Unity in Charlotte Dacre’s <i>Zofloya</i>”</p>

Thursday, Session 3, 1:30-3:00

3C HILL BALLROOM SOUTH, CAROLINA INN	SMART GIRLS: DOMESTICITY AND EDUCATIONAL SPACES Moderator: Lauren Pinkerton (University of North Carolina at Chapel Hill) Kathleen Béres Rogers (The College of Charleston) “Nineteenth-Century Women’s Education and the ‘Idiot Girl’” Kathleen Maloney (St. Mary’s University) “Molly Gibson’s Educational Space” Caitlin Anderson (Auburn University) “Witch Doctor or Wise Woman? Queering Gender through Herbal Medicine in George Eliot’s <i>Silas Marner</i> ”
3D CLUB ROOM, CAROLINA INN	MATERIAL TRANSGRESSIONS II: REGENERATING RELATIONS, ANIMAL, SEXUAL, POLITICAL Moderator: Chris Washington (Francis Marion University) Chris Washington (Francis Marion University) “Werewolf Wollstonecraft: Homo Homini Lupus, or, Romantic Beast Wars” Talia Vestri Croan (Boston University) “Queer(ing) Kinship: Fraternal Reproduction and Sororal Transmission in <i>The Cenci</i> ” Mark Lounibos (Finlandia University) “Revolutionary Objects in Inchbald’s <i>Nature and Art</i> ”
3E INCUBATOR, HYDE HALL	MATERIALIZING APHRA BEHN Moderator: Kathryn Pivak (Cottey College) Katherine Katsirebas (Tufts University) “Aphra Behn’s Materialism, Or the Generative Potential of Impotence” Pamela Plimpton (Warner Pacific College) “Generating Truth: Reader Reception in Aphra Behn’s <i>Oroonoko</i> ” Sigrid King (Carlow University) “‘Turned Shadow’: Censorship and Generational Paradigm Shifts in Aphra Behn’s <i>The Rover</i> ”
3:00-3:30	Afternoon Break, Colonnade, Carolina Inn

Thursday, Session 4, 3:30-5:00

3:30-5:00	Session 4: Concurrent Panels
4A HILL BALLROOM NORTH, CAROLINA INN	<p>AT HOME, ABROAD: GENERATING IDENTITIES ACROSS THE EMPIRE Moderator: Kathleen Maloney (St. Mary's University)</p> <p>Donald Ulin (University of Pittsburgh at Bradford) "The Collaborative Generation of Immigrant Identity"</p> <p>Melissa Makala (Spartanburg Methodist College) "Generations of the Female Vampire: Colonial Gothic Hybridity in Florence Marryat's <i>The Blood of the Vampire</i>"</p> <p>Melissa Free (Arizona State University) "Passing the Torch: Sexual Trial & Female Mentorship in the Rhodesian Novels of Gertrude Page"</p>
4B HILL BALLROOM CENTRAL, CAROLINA INN	<p>GASKELL'S GENERATIONAL GAPS Moderator: Lesa Scholl (University of Queensland)</p> <p>Cristina Griffin (University of Virginia) "Gaskell's Mourning Mothers: Accessing Minds across the Generational Divide"</p> <p>Melissa Schaub (University of North Carolina at Pembroke) "Generation Gaps and the Performance of Identity in Elizabeth Gaskell's Novellas"</p> <p>Bianca Perez-Cancino (Indiana University) "Parental Authority and Filial (Dis)Obedience in Gaskell's <i>North and South</i>"</p>
4C HILL BALLROOM SOUTH, CAROLINA INN	<p>EXTRA, EXTRA! WOMEN'S COTERIES, WORK, AND THE PERIODICAL PRESS Moderator: Elizabeth Shand (University of North Carolina at Chapel Hill)</p> <p>Kristina McClendon (Independent Scholar) "'The Ladies' War': Allegorical Traditions, Feminist Vision, and Generational Connections within the <i>Victoria Magazine</i>"</p> <p>Teja Varma (University of Oxford) "Reform as Sustenance: Working Women and Middle-Class Culture in the <i>English Woman's Journal</i>"</p> <p>Lindsy Lawrence (University of Arkansas, Fort Smith) "The Romantic Victorian Generation of Women Poets: A Network Analysis Women Poets and Their Work in Periodicals"</p>
4D CLUB ROOM, CAROLINA INN	<p>CRAZY FOR MORE: THE BRONTË AFTERLIVES Moderator: Katherine Montwieler (University of North Carolina, Wilmington)</p> <p>Elizabeth Lee Steere (Southwestern Community College) "The Next Jane Eyre: Brontë Derivatives in the Sensational Sixties"</p> <p>Vera Foley (Auburn University) "The Brontë Sisters' Voyage to America: A Transatlantic Legacy"</p>

Thursday, Session 4, 3:30-5:00 E Evening

4E INCUBATOR, HYDE HALL	UNMANNED: MASCULINITIES TOO CLOSE TO HOME Moderator: Jacob Romanow (Rutgers University) Katie Molpus (University of Charleston) “Most Unmanly Thought’: Joanna Baillie and the Hysterical Man” Jiwon Min (Louisiana State University) “Domesticating the ‘Unreclaimed Creature’ in Emily Brontë’s <i>Wuthering Heights</i> ” Deirdre Mikolajcik (University of Kentucky) “Masculinity, Women, and Banking in Margaret Oliphant’s <i>Hester</i> ”
4F SEMINAR ROOM, HYDE HALL	RAKES WILL BE RAKES: COMING TO TERMS WITH 18TH-CENTURY RAPE CULTURE Moderator: Catherine Burroughs (Wells College) Andrew Barrow (University of Virginia) “Cataloguing Violence: Uncertainty and Cruelty in Burney’s <i>Evelina</i> ” Bridget Donnelly (University of North Carolina at Chapel Hill) “Cruel Intentions: The Accidental Rhetoric of Violence in 18 th -Century Fiction” Zoë Eckman (Duke University) “The Luck of the Rape: Unconscious Consent in Eliza Haywood”
5:00-5:30	Coffee Break, Colonnade, Carolina Inn
5:30-7:00	“25 YEARS AND 486 WOMEN WRITERS” PLENARY KEYNOTE, HANES ART AUDITORIUM 121, HANES ART CENTER Introduced by Kirstyn Leuner (Dartmouth College) Donelle Ruwe (Northern Arizona University) & Roxanne Eberle (University of Georgia)
7:00-9:00	OPENING RECEPTION, JOHN LINDSAY MOREHEAD II LOUNGE AND GRAHAM MEMORIAL PATIO, GRAHAM MEMORIAL
9:00	BWWC PUB CRAWL Meet Bridget Donnelly at Graham Memorial Front Entrance

Friday, Session 5, 8:30-10:00

7:00-8:30	Breakfast (included in your registration), Colonnade, Carolina Inn
7:30-5:00	Registration and Publisher Tables, Colonnade, Carolina Inn
8:30-10:00	Session 5: Concurrent Panel
5A HILL BALLROOM NORTH, CAROLINA INN	<p>GORY LEGACIES: <i>FRANKENSTEIN</i> AT (ALMOST) 200 SPONSORED BY THE KEATS-SHELLEY ASSOCIATION OF AMERICA Moderator: Sarah Marsh (American University) Dawn Marie Kaczmar (University of Michigan) <i>"Frankenstein, Slaughterhouse, and Blood"</i> Matt Phillips (University of North Carolina at Greensboro) <i>"The Void That Presents Itself to the Soul": Negative Capability and Ideas of the Otherworld in <i>Frankenstein</i>"</i> Blake Taylor (College of Charleston) <i>"The Woman Torn Apart: Mary Shelley as <i>Frankenstein's</i> Female Creature"</i></p>
5B HILL BALLROOM CENTRAL, CAROLINA INN	<p>CITYSCAPES & ROOMS: GENERATING A SPATIAL IMAGINARY Moderator: Rae Yan (University of North Carolina at Chapel Hill) Sarah Dredge (Sheffield Hallam University) <i>"Within View of His Own Warehouses": Sites of Change in <i>Pride and Prejudice</i> and <i>North and South</i>"</i> Elle Everhart (Boston College) <i>"Mary Barton's Manchester, or, a 'Nasty, Smoky, Hole'"</i> Michele Robinson (University of North Carolina at Chapel Hill) <i>"Bedrooms in Mary Elizabeth Braddon's <i>Lady Audley's Secret</i>: Space of Generation or Degeneration?"</i></p>
5C HILL BALLROOM SOUTH, CAROLINA INN	<p>TIME FOR BRONTË! Moderator: Carol MacKay (University of Texas at Austin) Emily Datskou (Loyola University) <i>"Rereading Emily Brontë's <i>Wuthering Heights</i>: Generational Time and Narrative Structure"</i> Holly Fling (University of Georgia) <i>"Reader, I Time-Traveled: <i>Jane Eyre</i> through the Looking-Glass"</i> Alexie Cash (University of Georgia) <i>"Charlotte Brontë's <i>Villette</i>, the Changeling, and the Defamiliarization of Time"</i></p>
5D ALUMNI ROOM, CAROLINA INN	<p>ENTER & EXEUNT: WOMEN AND THE POLITICS OF 18TH-CENTURY DRAMA Moderator: Sigrid King (Carlow University) Ashley Sandlin (University of Minnesota) <i>"Ten Years of Censorship: Women Playwrights on the Stage after the 1737 Licensing Act"</i> Chris Foss (University of Mary Washington) <i>"Ann Yearsley, <i>Earl Goodwin</i>, and the Politics of Romantic Discontent"</i> Catherine Burroughs (Wells College) <i>"Women and Closet Drama"</i></p>

Friday, Session 5, 8:30-10:00

5E CLUB ROOM 53DA>,@3;@@	WRITING THE PHASES OF THE BODY: BIRTH, SICKNESS, AND AGING Moderator: Bridget Donnelly (University of North Carolina at Chapel Hill) Courtney Hoffman (University of Georgia) “‘Nothing Material to Her Story Occurred but the Birth of a Daughter’: The Sexed Temporal Body in Frances Sheridan’s <i>The Memoirs of Miss Sidney Bidulph</i> ” Judith Stanton (Independent Scholar) “‘I Cannot Hold My Pen’: A Generational History of Charlotte Smith’s & Her Children’s Health” Melanie Zynel (Wayne State University in Detroit) “‘My God! What Is Becomed of My Hair?’: The Aging Body in Frances Burney’s <i>Evelina</i> ”
5F INCUBATOR, HYDE HALL	FEMINISM PREFIGURED: FRIENDSHIP, SUBJECTIVITY, AND GENRE Moderator: Jane S. Gabin (Independent Scholar) Beth Sherman (Queens College) “‘So Uncommon a Society’: A Utopian Model of Friendship in <i>Millenium Hall</i> ” Kristen Carlson (Georgia State University) “The Shifting Philosophies of the Female Subject in Mary Wollstonecraft’s <i>A Vindication of the Rights of Woman</i> ” Virginia Piper (High Point University) “Giving Form to a Generation: Gender, Genre and Geraldine Jewsbury’s ‘Agnes Lee’”
5G SEMINAR ROOM, HYDE HALL	ROBINSON RELOADED: PASTORAL, COMEDY, AND REMEMBRANCE Moderator: Grant Glass (University of North Carolina at Chapel Hill) Kelli Holt (University of North Carolina at Chapel Hill) “The Problematic Pastoral: The Redefined Working Animal in Mary Robinson’s ‘The Shepherd’s Dog’” Shelley Jones (University of South Carolina, Palmetto College) “Mary Robinson’s Tabitha Bramble: Reimagining Smollett” Nicole Reynolds (Ohio University) “Mary Robinson’s <i>Memoirs</i> , Regenerated”
10:00-10:30	Morning Break, Colonnade, Carolina Inn

Friday, Session 6, 10:30-12:00

10:30-12:00	Session 6: Concurrent Panels
6A HILL BALLROOM NORTH, CAROLINA INN	<p>GENERATIVE AUSTEN: MAKING BABIES, HOMES, AND GRAVES Moderator: Doreen Thierauf (University of North Carolina at Chapel Hill)</p> <p>Livia Woods (Independent Scholar) “Generations in, Generations of: Pregnancy in Jane Austen”</p> <p>Camey VanSant (Princeton University) “Jane Austen’s Multigenerational Homes”</p> <p>Carlie Wetzel (University of North Carolina at Chapel Hill) “Lost Generations: Death in Persuasion”</p>
6B HILL BALLROOM CENTRAL, CAROLINA INN	<p>TIMBRES OF FEELING: ROMANTIC POETS AND THE CONDITIONS OF SPEAKING Moderator: Elizabeth Dolan (Lehigh University)</p> <p>Susan Levasseur (Bridgewater State University) “I Have No Books to Refer to’: Teaching the Self-Conscious Margins of Poetry in Charlotte Smith and William Wordsworth”</p> <p>Rachael Isom (University of North Carolina at Chapel Hill) “Enthusiasm and Dramatic Monologue in L.E.L.’s <i>The Improvisatrice</i> (1824)”</p> <p>Daniel Larson (Fresno Pacific University) “Resurrecting Ambiguity: Felicia Hemans and the Body of Jesus”</p>
6C HILL BALLROOM SOUTH, CAROLINA INN	<p>(MOSTLY) UNHAPPY BEQUESTS IN ELIOT’S <i>MILL ON THE FLOSS</i> Moderator: Kristen Pond (Baylor University)</p> <p>Michael Shelichach (CUNY Graduate Center) “An ‘Inside-out’ without an ‘Inside’: Interiority’s Vulnerability in George Eliot’s <i>The Mill on the Floss</i>”</p> <p>Beth Leonardo Silva (University of Rhode Island) “Generations of Mean Girls: Intergenerational Sibling Rivalry in George Eliot’s <i>The Mill on the Floss</i>”</p> <p>Conny Cassity (University of Colorado, Boulder) “Maggie and Mary; Or, the Matrilineal Histories of Eliot’s Heroines”</p>
6D ALUMNI ROOM, CAROLINA INN	<p>REGENERATION AND REINVENTION OF BIOGRAPHY I: LADY MARY WORTLEY MONTAGU, MARY WOLLSTONECRAFT, & HARRIET MARTINEAU Moderator: Constance Fulmer (Pepperdine University)</p> <p>Magdalena Nerio (University of Texas at San Antonio) “Genteel Appropriations of Lady Mary Wortley Montagu: Sex, Sensibility, and Taste in Victorian Family Biography”</p> <p>Brenda Ayres (Liberty University), read by Constance Fulmer “‘What You Will’: Mary Wollstonecraft for Every Generation”</p> <p>Deborah Logan (Western Kentucky University) “Harriet Martineau: Biographers, Biographies, and Literacy Legacies”</p>

Friday, Session 6, 10:30-12:00

6E CLUB ROOM, CAROLINA INN	ROSSETTI AT WORK: MARKETS, MATERIALITY, AND MONEY Moderator: Jill Treftz (Marshall University) Jen Cadwallader (Randolph-Macon College) “‘Story and Labour’: The Legacy of Capitalism in Christina Rossetti’s <i>Speaking Likenesses</i> ” Lesa Scholl (University of Queensland) “A Heritage of Faith, Poetry, and Social Justice: The Generational Ties between Christina Rossetti and Alice Meynell” Antony Harrison (North Carolina State University) “Jeanie, Lizzie, Laura, and the Generation(s) of ‘Goblin Market’ Editions”
6F SEMINAR ROOM, HYDE HALL	THINKING ABOUT TIME: RESIDUALS, REPETITIONS, AND EMERGENCES Moderator: Kathryn Pivak (Cottey College) Emrys Jones (King’s College London) “‘One Who Saw into the Seeds of Time’: Reading Past & Future Generations in Mary Herberts’s <i>The Adventures of Proteus</i> ” Sara L. Maurer (University of Notre Dame) “Rewriting the Village: Repetition and Attention in Hannah More and Mary Mitford” Elizabeth TeVault (George Washington University) “Sins of the Father: Prevented Futures and Repeating Pasts in Elizabeth Gaskell’s ‘The Old Nurse’s Tale’”
6G INCUBATOR, HYDE HALL	OWNING IT: 18TH-CENTURY TRANSACTIONS & POSSESSIONS Moderator: Anne Wallace (University of North Carolina at Greensboro) Janna Chance (Union University): “‘Papa, May I Be a Martyr?’: Charlotte Elizabeth Tonna and the Female Martyrs of the English Reformation” Anne Fertig (University of North Carolina at Chapel Hill) “‘Obligingly Offered’: Obligation, Transaction, and Feminine Agency in <i>Evelina</i> and <i>Belinda</i> ” Elizabeth Shand (University of North Carolina at Chapel Hill) “‘The Little Philosophy I Am Mistress of’: Passions and Knowledge in Eliza Haywood’s Early Fictions”
6H G010, GENOME SCIENCE	DIGITAL PALEOGRAPHY: A BEGINNER’S WORKSHOP ON TEXT ENCODING AND MS LETTERS Moderators: Elisa Beshero-Bondar (University of Pittsburgh at Greensburg), Lisa M. Wilson (SUNY Potsdam), and Kellie Donovan-Condron (Babson College)
12:00-1:30	Lunch (on your own)

Friday, Session 7, 1:30-3:00

1:30-3:00	Session 7: Concurrent Panels
7A HILL BALLROOM NORTH, CAROLINA INN	<p>BEYOND SISTERHOOD: DOROTHY WORDSWORTH & THE ROMANTIC TRADITION Moderator: Talia Vestri Croan (Boston University)</p> <p>Amanda Ricks Smith (Brigham Young University) “Meteorological Time in Dorothy Wordsworth’s <i>Rydal Journal</i>”</p> <p>Sarah Flatt (University of South Carolina) “Dorothy Wordsworth and <i>Lyrical Ballads</i>: A Journal’s Lasting Impact on Romantic Literature”</p> <p>Mary Ellen Bellanca (University of South Carolina Sumter) “The Amanuensis is the Message: Isabella Fenwick, Auto/biography, and Dorothy Wordsworth’s Nineteenth-Century Reception”</p>
7B HILL BALLROOM CENTRAL, CAROLINA INN	<p>TWO BECOME ONE: THE TROUBLES OF LAW AND LOVE Moderator: Kathryn Lane (Northwestern Oklahoma State University)</p> <p>Marissa Bolin (University of York) “‘The Fatal Chain of Evidence’: Mary Elizabeth Braddon’s Presentation of Circumstantial Evidence and the Debate for Bigamy Law Reform”</p> <p>Julian Whitney (Emory University) “Empathy, Persuasion, and Legal Critique in the Courtrooms of <i>Maria</i> and <i>Mary Barton</i>”</p> <p>Katie Peel (University of North Carolina at Wilmington) “Generational Shifts: The Changing Landscape for Literary Representations of Kept Mistresses”</p>
7C HILL BALLROOM SOUTH, CAROLINA INN	<p>RAISING THE NEXT FEMINIST GENERATION: WOMEN IN ISOLATION AND COMMUNITY Moderator: Anita Turlington (University of North Georgia)</p> <p>Bonnie J. Robinson (University of North Georgia) “Orinda’s Daughters: Performing Valor; Redeeming Virtue”</p> <p>Karen Dodson (University of North Georgia) “Raising the New Woman in George Fleming’s ‘For Better, For Worse’”</p> <p>Anita Turlington (University of North Georgia) “Stifling the Woman’s Voice: Subversive Male Mentors in Ella Hepworth Dixon’s <i>Story of a Modern Woman</i> and Mabel E. Wotton’s ‘The Fifth Edition’”</p>

Friday, Session 7, 1:30-3:00 & Rare Books Exhibit

7D ALUMNI ROOM, CAROLINA INN	REGENERATION AND REINVENTION OF BIOGRAPHY II: LETITIA ELIZABETH LANDON, ELIZABETH BARRETT BROWNING, & EDITH SIMCOX Moderator: Constance Fulmer (Pepperdine University) Katherine Montwieler (University of North Carolina, Wilmington) “Letitia Elizabeth Landon: Whose Poetess?” Elizabeth Way (Wake Forest University) “‘Stuck through with a Pin and Beautifully Preserved’: Curating the Life of Elizabeth Barrett Browning” Constance Fulmer (Pepperdine University) “Irony upon Irony: The Persistence of Gordon Haight’s Perceptions of Edith Simcox”
7E SEMINAR ROOM, HYDE HALL	ROUNDTABLE: BRITISH WOMEN WRITERS AS MODELS FOR 21ST-CENTURY ACTIVISM Moderator: Paula Feldman (University of South Carolina) Participants: Janna Chance (Union University) Amy Kahrman Huseby (University of Wisconsin, Madison) Lesa Scholl (University of Queensland) Celeste McMaster (Charleston Southern University) Kathleen Béres Rogers (The College of Charleston)
7F UNIVERSITY ROOM, HYDE HALL	PROFESSIONALIZATION WORKSHOP: LANDING YOUR FIRST ARTICLE IN AN ACADEMIC JOURNAL Moderator: Kimberly J. Stern (University of North Carolina at Chapel Hill)
2:30-4:30	“RECORDS OF WOMAN”: A SPECIAL RARE BOOKS EXHIBITION FOR THE 2017 BRITISH WOMEN WRITERS CONFERENCE LOUIS ROUND WILSON LIBRARY, GRAND READING ROOM Remarks by Paula Feldman (University of South Carolina) at 4:00pm Curated by Rachael Isom & Kelli Holt (University of North Carolina at Chapel Hill)

Friday, Roundtables & Rare Books Exhibit, 3:30-5:00

3:00-3:30	Afternoon Break, Colonnade, Carolina Inn
3:30-5:00	Session 8: Concurrent Roundtables
8A HILL BALLROOM NORTH, CAROLINA INN	WOMEN'S TRANSNATIONALITY AND LITERARY FORMS Moderator: Linda K. Hughes (Texas Christian University) Participants: Beverly Taylor (University of North Carolina at Chapel Hill) Marjorie Stone (Dalhousie University) Deirdre d'Albertis (Bard College) James Diedrick (Agnes Scott College) Heidi Hakimi-Hood (Texas Christian University)
8B HILL BALLROOM CENTRAL, CAROLINA INN	DIGITAL GENERATIONS OF 18TH- & 19TH-CENTURY BRITISH WOMEN WRITERS Moderator: Kirstyn Leuner (Dartmouth College) Participants: Elisa Beshero-Bondar (University of Pittsburgh at Greensburg) Grant Glass (University of North Carolina at Chapel Hill)
8C HILL BALLROOM SOUTH, CAROLINA INN	REVISITING THE MARRIAGE PLOT Moderator: Kathy Psomiades (Duke University) Participants: Melissa Adams-Campbell (Northern Illinois University), Nora Gilbert (University of North Texas) Anna Maria Jones (University of Central Florida) Kristin Mahoney (Western Washington University) Marissa Bolin (University of York)
8D CLUB ROOM, CAROLINA INN	SYMPATHY AND THE 'QUEER' BODY Moderator: Melissa Shields Jenkins (Wake Forest University) Participants: Jill Ehnenn (Appalachian State University) Derek Bedenbaugh (University of South Carolina, Columbia) Lisa Hager (University of Wisconsin, Waukesha) Claudia Klaver (Syracuse University, read by Melissa Shields Jenkins)
8E INCUBATOR, HYDE HALL	PRINT CULTURE AND THE POETESS Moderator: Casie LeGette (University of Georgia) Participants: Tricia Lootens (University of Georgia) Wendy S. Williams (Texas Christian University) Renee Buesking (University of Georgia) Sarah Storti (University of Virginia)
8F SEMINAR ROOM, HYDE HALL	HARRIET MARTINEAU IN THE 21ST CENTURY: WHAT NEXT? Moderator: Deborah Logan (Western Kentucky University) Participants: Lesa Scholl (University of Queensland) Michael Hill (University at Albany SUNY) Kristen Pond (Baylor University)

Friday, Evening

5:00–5:30	Coffee Break, Colonnade, Carolina Inn
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5:30–7:00	<p>“VICTORIAN POEMS, FLOWERS, BOOKS, AND READERS: GRACE UNDER PRESSURE” KEYNOTE ADDRESS, HILL BALLROOM CAROLINA INN</p> <p>Introduced by Jeanne Moskal (University of North Carolina at Chapel Hill) Andrew Stauffer (University of Virginia)</p>
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7:00–8:00	COCKTAIL HOUR & FRIDAYS ON THE FRONT PORCH WITH BLUEGRASS MUSIC CAROLINA INN BAR AND ANNE HILL COURTYARD, CAROLINA INN (CASH BAR)
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8:00–10:00	<p>BANQUET (INCLUDED IN YOUR REGISTRATION) ANNE HILL COURTYARD, CAROLINA INN</p> <p><i>(weather permitting—in case of inclement weather, the Banquet will take place in the Hill Ballroom)</i></p>
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9:00	<p>CAMPUS TOUR AT DUSK</p> <p>Meet Jane S. Gabin at Carolina Inn Main Entrance <i>(weather permitting)</i></p>
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Saturday, Session 9, 8:30-10:00

7:00-8:30	Breakfast (included in your registration), Colonnade, Carolina Inn
7:30-11:00	Registration and Publisher Tables, Colonnade, Carolina Inn
8:30-10:00	Session 9: Concurrent Panels
9A HILL BALLROOM NORTH, CAROLINA INN	<p>ENGENDERING A NEW WORLD: NATION, EMPIRE, COMMUNITY Moderator: Kaari Newman (University of St. Thomas)</p> <p>Geraldine Friedman (Purdue University) “Generating the Independent Nation: The National Body and the Slave’s Body in Graham’s <i>Brazilian Journal</i>”</p> <p>Jeanne Moskal (University of North Carolina at Chapel Hill) “Kate Marsden, David Livingstone, and Missionary Generations”</p> <p>Carolyn Davis (University of Texas at Austin) “Susanna Rowson and the Noble Savage: Subjugating the New World through Transatlantic Friendship Narratives”</p>
9B HILL BALLROOM CENTRAL, CAROLINA INN	<p>REPORTS ON PETS & PEOPLE: MEMORIALIZING ACROSS GENERATIONS Moderator: Jana Zevnik (University of Texas at Austin)</p> <p>Valerie Stevens (University of Kentucky) “Kitsch Kittens and Dedications to Dogs: Animal Biography and Multigenerational Survival”</p> <p>Dilara Cirit (University of Texas at Austin) “Mourning Generations: <i>The Autobiography of Margaret Oliphant</i> as Modern Elegy”</p> <p>Sharon Cogdill (St. Cloud State University) “Reporting on the Age as It Ends: The Prolific Journalism of Lady Violet Greville”</p>
9C HILL BALLROOM SOUTH, CAROLINA INN	<p>NEW WOMEN REVAMPING OLD TRADITIONS Moderator: Anita Turlington (University of North Georgia)</p> <p>Emily Madsen (University of Alaska at Anchorage) “Angels in Charcoal: Mary Cholmondeley’s <i>Red Pottage</i> and Female Creative Power”</p> <p>Casey Cothran (Winthrop University) “‘They Were Her True Sisters’: Mona Caird, <i>The Wing of Azrael</i>, and the Alternative Heroic Tradition of the Female Suicide”</p> <p>Lesley Goodman (Albright College) “‘What a thorough Woman You Are, Mother’: New Women and Old Mothers”</p>

Saturday, Session 9, 8:30-10:00

9D CHANCELLOR EAST CAROLINA INN	WHO'S SPEAKING, PLEASE? UNUSUAL FOCALIZATIONS AND PROBLEMATIC NARRATORS Moderator: Melissa Schaub (University of North Carolina at Pembroke) Kristen Pond (Baylor University) "Listening to Legacies: Narrative Point of View and the Control of Distance in Ellen Wood's <i>East Lynne</i> " Jacob Romanow (Rutgers University) "Narrative Discretion and the Provincial Novel: Rethinking Oliphant's Narrator" April Munroe (University of North Carolina at Chapel Hill) "Let Us Hope the Author Thinks of Her Childhood': Confronting the Authorial 'I' in the Stephen Family Juvenilia"
9E CHANCELLOR WEST, CAROLINA INN	SEEING GREEN: 19TH-CENTURY VISUAL CULTURE Moderator: Kathryn Webb-DeStefano (University of Virginia) Lindsay Wells (University of Wisconsin, Madison) "'You See With My Eyes': Maria La Touche, Her Daughter Rose, and John Ruskin's <i>Proserpina</i> " Robyn Miller (Auburn University) "Written by Pen or Pin: Needlework and Idealized Domesticity" Ann Garascia (University of California, Riverside) "'Impressions of the Plants Themselves': Anna Atkins' Photographs of British Algae and Generations of 'Green' Archival Preservation"
9F INCUBATOR, HYDE HALL	PROFESSIONALIZATION WORKSHOP: NAVIGATING THE ACADEMIC JOB MARKET WITH SUCCESSFUL APPLICATION MATERIALS & INTERVIEW PREPARATION Moderator: Matthew Taylor (University of North Carolina at Chapel Hill)
10:00-10:30	Morning Break, Colonnade, Carolina Inn

Saturday, Session 10, 10:30-12:00

10:30-12:00	Session 10: Concurrent Panels
10A HILL BALLROOM NORTH, CAROLINA INN	<p>MOMMY ISSUES: MOTHERS IN THE 18TH CENTURY Moderator: Casey Sloan (University of Texas at Austin)</p> <p>Henna Messina (University of Georgia) “Familial Generations in Elizabeth Inchbald’s <i>A Simple Story</i> (1791) and Susan Ferrier’s <i>Marriage</i> (1818)”</p> <p>Seohyon Jung (Tufts University) “Manipulative Mothers and Interrupted Reproductions in Maria Edgeworth’s <i>The Absentee</i>”</p> <p>Andrea Coldwell (Coker College) “Regenerating Roles: Lady Hannah Casamajor East’s <i>Diary #2</i> and the Domestic Ends of Journaling”</p>
10B HILL BALLROOM CENTRAL, CAROLINA INN	<p>GOOD WAYS TO DIE: WOMEN WRITING DEATH AND INHERITANCE Moderator: Lisa M. Wilson (SUNY Potsdam)</p> <p>Vicky Cheng (Syracuse University) “‘The Martyrdom of Love and Life Endured’: Female Genius and Productive Death in Marie Corelli’s <i>The Murder of Delicia</i>”</p> <p>Carol MacKay (University of Texas at Austin) “Generative Interaction: Anne Thackeray Ritchie’s Dynamic Rewriting of Familial Relations”</p> <p>Charlotte Taylor-Suppe (King’s College London) “‘You Must Go on Bearing Children’: Eugenics, Inheritance, and Maternal Literary Legacy in Virginia Woolf’s <i>Orlando</i> and <i>A Room of One’s Own</i>”</p>
10C HILL BALLROOM SOUTH, CAROLINA INN	<p>FABRICATING NEW WOMAN TEXTS Moderator: James Diedrick (Agnes Scott College))</p> <p>Irene Rieger (Bluefield College) “‘The Tailor-Made Girl’ in the New Woman Novels of Eliza Humphreys, George Moore, and Ella Hepworth Dixon”</p> <p>Kathryn Webb-DeStefano (University of Virginia) “Keynotes and Discords: The Lost Women of The Bodley Head”</p> <p>Margaret E. Barfield & Constance Fulmer (Pepperdine University) “Reflections on Our Work on Edith Simcox”</p>

Saturday, Session 10, 10:30-12:00 & Board Lunch

10D CHANCELLOR EAST CAROLINA INN	VICTORIAN ECHOES: MOTHERS AND HOMES IN THE 20TH CENTURY Moderator: April Munroe (University of North Carolina at Chapel Hill) Alexis Casey Williams (Middle Tennessee State University) “A ‘Darling Mamma’ and Her Devoted Son: The Displacement of Sexual Desire in May Sinclair’s <i>Mary Olivier: A Life</i> ” Jacqueline Sykes (Western Washington University) “‘The Groove of the Commonplace’: The Economics of Maternal Love in Higginson and Austen”
10E CHANCELLOR WEST, CAROLINA INN	THE FAMILIAL EMPIRE: PHEBE GIBBES AND DINAH CRAIK Moderator: Anne Wallace (University of North Carolina at Greensboro) Li Qi Peh (Columbia University) “The Non-Sentimental Sentimental Novel: A Reading of Phebe Gibbes’s <i>Hartly House, Calcutta</i> ” Alisha Walters (Pennsylvania State University) “Interracial Generations: Dinah Craik’s <i>The Half-Caste</i> and Intergeneration Mixture” Anne Wallace (University of North Carolina at Greensboro) “Shaking British Dust from their Feet: Regenerating the English Family in Dinah Mulock Craik’s <i>Hannah</i> ”
10F SEMINAR ROOM, HYDE HALL	FORGING ALLEGIANCES: HELLENISM AND MEDIEVALISM IN THE 18TH AND 19TH CENTURIES Moderator: Lesa Scholl (University of Queensland) L. J. Cooper (Duke University) “Reclaiming Rome: Felicia Hemans on Art and Empire in Classical Antiquity” Brian Cook (University of Mississippi) & Christopher Douglas (University of Alabama) “Eliza Haywood: Secret Medievalist?”
10G UNIVERSITY ROOM, HYDE HALL	PROFESSIONALIZATION WORKSHOP: REVISING THE DISSERTATION INTO THE BOOK Moderator: James Mulholland (North Carolina State University)
12:00-1:30	Lunch (on your own)
12:00-1:30	BWWA BOARD MEETING AND LUNCH, INCUBATOR, HYDE HALL

Saturday, Session 11: 3:15-4:45, Afternoon & Evening

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| 1:30-3:00 | <p>“THE SONG CYCLES OF CHARLOTTE SMITH’S <i>BEACHY HEAD</i>”
LECTURE & PERFORMANCE, JAMES AND SUSAN MOESER AUDITORIUM, HILL HALL
Lecture by Elizabeth Dolan (Lehigh University)
Performance by Amanda Jacobs (composer & piano)
& Shelley Waite (mezzo-soprano)</p> |
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| 3:15-4:45 | <p>Session 11: Concurrent Panels</p> |
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| 11A
UNIVERSITY
ROOM,
HYDE HALL | <p>SUPPORTING THE RESEARCH OF CONTINGENT FACULTY, PLENARY DISCUSSION
Moderators: Miranda Yaggi (Indiana University), Cynthia Current (University of North Carolina at Chapel Hill), Jenny Pyke (Wake Forest University)</p> |
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| 11B
INCUBATOR,
HYDE HALL | <p>TRANSGENDER 101: A CONVERSATION ABOUT BEST PRACTICES FOR
SUPPORTING TRANSGENDER FOLKS IN HIGHER EDUCATION & BEYOND,
WORKSHOP & DISCUSSION
Moderator: Lisa Hager (University of Wisconsin, Waukesha)</p> |
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| 5:15-6:45 | <p>“COLLABORATIVE ENERGIES, WOMEN WRITERS, AND AN UNPUBLISHED
MANUSCRIPT ON ELIZABETH BARRETT BROWNING’S HONEYMOON,”
KEYNOTE ADDRESS
HANES ART AUDITORIUM 121, HANES ART CENTER
Introduced by Laurie Langbauer (University of North Carolina at Chapel Hill)
Beverly Taylor (University of North Carolina at Chapel Hill) &
Marjorie Stone (Dalhousie University)</p> |
| <hr/> | |
| 7:00-8:00 | <p>BRITISH WOMEN WRITERS ASSOCIATION’S 25TH ANNIVERSARY CELEBRATION
JOHN LINDSAY MOREHEAD II LOUNGE AND GRAHAM MEMORIAL PATIO, GRAHAM
MEMORIAL
Champagne, Cupcakes, & Awards</p> |
| <hr/> | |
| 8:00 | <p>CONFERENCE ENDS & DINNER GROUPS IN CHAPEL HILL
(see conference website for restaurant information and sign-up;
reservations are for 8:30pm; mention “British Women Writers Conference”)</p> |

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ORGANIZATION:

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