The 24th Annual Conference of the British Women Writers Association

Making A Scene

Hosted by The University of Georgia

BWWC 2016 British Women Writers Conference

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:

The English Department of UGA
The UGA at Oxford Program
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We would also like to thank the scholars who created our Special Collections Exhibit:

Holly Gallagher
Maria Chappell
Renee Buesking
Danielle Gilman

Anne DeVine
Katherine Stein

Our very deep thanks to our Faculty Advisors:

Roxanne Eberle
Casie LeGette
Tricia Lootens

Chloe Wigston Smith
Beth Tobin

BWWC 2016 Steering Committee:

Courtney Hoffman, Chair
Holly Gallagher
Alyssa Leavell

Holly Fling
Ben Hudson
Henna Messina

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

WEDNESDAY, JUNE 1

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

THURSDAY, JUNE 2

8:00 – 5:00: REGISTRATION TABLE OPEN
BOOKSELLER EXHIBIT: THE SCHOLAR’S CHOICE
Georgian Hallway

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
Moderator: Lynn M. Linder
Athena 1
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”

Panel B: Hot and Cold: Conflicting Emotions in the Romantic Novel
Moderator: Emily M. Tuttle
Athena 2
A/V
1. Laura Eldridge, The Graduate Center, CUNY, “The Bores and the Bore: Non-Cathartic Boredom and Scene-Making in Jane Austen”
3. Sarina Gruer 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  
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”  

Panel D: Victorian Scene-Building  
Moderator: Richard Menke  
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”  

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  
Moderator: Nicole Reynolds  
1. Dan Mills, University of Georgia, “Margaret Cavendish’s Authorial Self-Presentation”  
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  
Moderator: Nicole Lobdell  
1. Ashley Cross, Manhattan College, “Public Kisses: Mary Robinson, Charlotte Dacre, and the Ephemeral Kiss Poem”  
3. McKinley Murphy, Purdue University, “Female Liberty and Libertinism: Sadism, Female Sexual Desire, and the Tradition of Anti-Catholic Literature in Dacre’s Zofioya”

Panel C: Sublimity and Androgyny: Female Monstrosity Across the Nineteenth Century  
Moderator: Jennifer Sorensen  
1. Brennan Saddler, Kansas State University, “Travelling Towards a Collaborative Sublime in Mary Shelley’s Frankenstein”  
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  
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
Moderator: William McCarthy
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
Moderator: Katherine L. Carlson
1. Katherine L. Carlson, Lee University, “Some Sort of Masterpiece: L’Écriture Enfantine in Daisy Ashford’s The Young Visitors”
2. Seth Spencer, University of South Florida, “Accomplished, Notable, and Moral Educations: A Jumble of Georgian Pedagogies in Mansfield Park”
3. Amanda Himes, John Brown University, “Staging Hospitality in the Classroom”

Panel D: Envisioning Empire: Colonial Scenes in the Nineteenth Century
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
Moderator: Meaghan B. Cronin
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
Moderator: Sarina Gruber 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
Moderator: Danny Sexton
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
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”
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
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”

Panel B: Trials of the Flesh: Disability and Care
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
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”

Session 6: 9:30 – 10:45

Panel A: Playing Games in Life and Fiction
Moderator: Aaron Santesso
Athena 2 A/V
1. Andrew Forrester, Southern Methodist University, “Calypso Among her Nymphs: Agency, Archery, and Performance in Deronda”
2. Ghislaine McDayer, Bucknell University, “Setting the Scene: Flirtation and Eighteenth-Century Courtship Games”

Panel B: “Ob-seen” Femininities: Masculine and Immodest Women of the 18th and 19th Century
Moderator: Michael Behrens
Athena 1
1. Carrie Dickson, Wichita State University, “Obscene Women and Sexless Femininity in Vernon Lee’s Miss Brown”
2. Jessica Mercado, University of Illinois, “Re 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
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
Moderator: Donelle Ruwe
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
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”


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

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


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”

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

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”


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”
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
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”

Panel D: Seducing the Reader: Courtesans in the Long Eighteenth Century  
Athena 3

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”

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  
Georgian Hallway

8:00 – 5:00: REGISTRATION TABLE OPEN
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
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
1. Elizabeth Shand, University of North Carolina, “Romanticism vs Realism in Tenant: The Failings of a Singular Perspective”
2. Elizabeth Steere, Southwestern Community College, “Barbara’s History: Jane Eyre Meets Melodrama”
Panel C: Writing Nationalities, Writing Irelands
Moderator: Angela Runciman
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
Moderator: Gretchen Frank
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
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
Moderator: Calinda Shely
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
Moderator: Ben Hudson
1. Derek Bedenbaugh, University of South Carolina, “‘Passing the love of women’: Disability and Homoerotic Expression in John Halifax, Gentleman”
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
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 The Cambridge Companion to Women’s Writing
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. Lindsey 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
Moderator: Magdalena Nerio
1. Meechel 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
Moderator: Valerie Stevens
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”
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
Moderator: Sarah MacDonald
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”

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
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
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”

Panel C: Women of the World: Writing beyond Britain
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”

LUNCH ON YOUR OWN
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

Panel Moderator: Bryn Gravitt

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

Panel Moderator: Constance Fulmer

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"


Panel B: Radical Scenes, Romantic Writing

Athena 1

Panel Moderator: Casie LeGette

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

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"


5:00: PLENARY LECTURE

Sponsored by The Willson Center for the Humanities

Susan Brown & Kathryn Holland

University of Guelph & 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 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 the moments of transition 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 & mentors
  - Ascendants & descendants
- Inter/generational boundaries
- Generational conflict

- Growing Pains
  - Theories of change & the passing of time
  - Obsolescence of cultural practices & social structures
  - New technologies & new techniques
  - Repower, reframe, reframe, reframe

- Seasons
  - Weddings, honeymoons, anniversaries
  - Political & economic phases
  - Geological time, astronomical time, relativity
  - Retrospection & the future

- Genres of generation
  - Nurturing, maintenance, disintegration
  - Critical & feminist phenomenology

- Women’s writing as a category of analysis
  - Scholarship as pedagogy
  - Interdisciplinary
  - Literature
  - Eighteenth-Century Life
  - Cedric D. Rezandy, editor
  - The journal addresses all aspects of European and world culture during the long eighteenth century, 1660–1815.
  - It encourages diverse methodologies—from close reading to cultural studies.
  - Subscribe
  - Three issues annually
  - Individuals: $27
  - Students: $13
  - dukeupress.edu/eci

The Carlyle Letters ONLINE
A Victorian Cultural Reference

The letters of Thomas and Jane Welsh Carlyle detail the art, ideas, events, and rich everyday realities of the Victorian period. This invaluable resource is freely available all through The Carlyle Letters Online.

Features of the collection include:
- over 12,000 letters to over 600 recipients, among them Robert Browning, Charles Dickens, George Eliot, Ralph Waldo Emerson, and John Stuart Mill
- browsing by recipient, date, or a comprehensive list of topics, and advanced search
- personalized web folders for managing research

carlyleletters.org
Directions to the Russell Special Collections Libraries:

- Exit the main entrance of the Holiday Inn
- Turn left on S. Hull St. and walk 0.2 miles
- Cross S. Hull St. and the Library will be to your right