BWWC 2016 PRELIMINARY SCHEDULE

WEDNESDAY, JUNE 1

3:00 – 5:00: REGISTRATION TABLE OPEN

THURSDAY, JUNE 2

8:00 – 5:00: REGISTRATION TABLE OPEN
8:00 – 5:00: BOOKSELLER EXHIBIT: THE SCHOLAR’S CHOICE
10:00 – 3:00: BOOKSELLER EXHIBIT: AVID BOOKS, Athens, GA

8:00 – 9:15: Welcome Reception/Breakfast

Session 1: 9:30 – 10:45

Panel A: Scene-Stealers: Gothic Boundaries and Transgressions
Moderator: Lynn M. Linder
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
1. Laura Eldridge, The Graduate Center CUNY, “The Bores and the Bore: Non-Cathartic Boredom and Scene-Making in Jane Austen”
3. Sarina Gruver Moore, Grove City College, “Cultivating Tranquility: Or, How to Not Make a Scene in an Austen Novel”

Panel C: Designing Scenes: Renegotiations of Space, Time, and Gender in Nineteenth-Century Literature
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 Lit in Dacre’s Zofloya”

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”
2. Heather Braun, University of Akron, “Staging the Androgynous Doppelganger: Mary
E. Coleridge and the Spectral Double

3. Kimberley 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

Session 3: 1:30 – 2:45

Panel A: Anna Laetitia 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 B: 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 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 Pedersen, Point Loma Nazarene University, “Jane Eyre and the Doctrine of Universal Salvation”
2. Lesa Scholl, University of Queensland, “The Value of Restraint: Christina Rossetti’s Interrogation of the Anglo-Catholic Doctrine of Reserve”
3. Erin Goss, Clemson University, “The Spectacular Erasure of Joanna Southcott”

Panel B: Opposing Expectations: Scenes of Subversion in Jane Austen
Moderator: Sarina Gruver Moore
1. Anita DeRouen, Millsaps College, “Pushing Change from the Margins: Dido Belle, Fanny Price, and Adopting an Oppositional Gaze”
2. JH Roberts, University of Georgia, “Mrs. Norris: Sorceress”
3. Ashley Elizabeth Christensen, Florida State University, “Jane Austen Adaptation: A Conundrum of Two Genres”

Panel C: Re-staging Masculinity after the Restoration
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 Douokopoulou, Auburn University, “Frankenstein Gone Wild: Student Adaptations”

4:45: PLENARY LECTURE by Gillian Russell: “Women Writing Private Theatricals, 1750-2004”
6:30: RECEPTION
FRIDAY, JUNE 3

8:00 – 5:00: REGISTRATION TABLE OPEN
8:00 – 5:00: BOOKSELLER EXHIBIT: THE SCHOLAR’S CHOICE
10:00 – 3:00: BOOKSELLER EXHIBIT: AVID BOOKS, Athens, GA

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. Stanbeck, 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
1. Andrew Forrester, Southern Methodist University, “Calypso Among her Nymphs:
Panel B: “Ob-seen” Femininities: Masculine and Immodest Women of the 18th and 19th Century

Moderator: Michael Behrens
2. Jessica Mercado, University of Illinois, “Redeeming a Freke: Gender and Indecent Behavior in Belinda”
3. Michael Behrens, Emporia State University, “Obscene Masculinity: The Aging Woman in Mary Collyer's Felicia to Charlotte”

Panel C: Making a Spectacle of Literary Form

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”

Panel D: Scene and Scene Again

Moderator: Donelle Ruwe
1. Donelle Ruwe, Northern Arizona University, “Gardener's 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”

11:15: KEYNOTE LECTURE by ROS BALLASTER: “Making a scene about aesthetics: passing judgment in feminist literary history”

LUNCH ON YOUR OWN
Panel A: Transgressive Science, Empirical Women
Moderator: Jayda Coons
1. Laura E. Thomason, Middle Georgia State University, “Fantomina the Scientist”
2. Nicole Keller Day, Northeastern University, "Performing the Astronomer: Caroline Herschel Sets the Scene"
3. Joshua Wade, University of Georgia, "‘I Beheld the Accomplishment of my Toils’: The Radical Failure of the Masculine Birth Narrative in Mary Shelley's Frankenstein"

Panel B: Dear Reader, I Texted Him: Digital Pedagogy, Student Engagement, and Eighteenth and Nineteenth-Century British Women Writers
Moderator: Lisa Hager
2. Caitlin L. Kelly, Georgia Tech, “Talking Back to Jane Austen: Digital Pedagogy in the First-Year Classroom”
3. Lisa Hager, University of Wisconsin-Waukesha, “Visual Bibliographies and Victorian Legal Evidence: Pinterest and Putting Mary Elizabeth Braddon's Lady Audley on Trial”

Panel C: Excessive Feeling and Scenes of Sexuality in Eliza Haywood
Moderator: Celia Barnes
1. Brittany Barron, University of North Georgia, “The Dangers of Performance in Eliza Haywood's Fantomina”
2. Leah Edens, University of Sussex, “No Longer Merely Eve: Women in the Gardens of Eliza Haywood's Love in Excess”
3. Lesley Brooks, University of South Florida, “Stepping into Theater: The Creation of Alternative Realities in Haywood's Fantomina”

Panel D: Romantic Moralisms and Poetic Sensibility in Women’s Writing
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  
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  
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 C: Egalitarian Education: Composing Scenes of Women Learning  
Moderator: Hope Rogers  
4. Calinda Shely, University of New Mexico, “Scenes of Retreat as Schoolroom: Women's Education in Lodore and Falkner”  
5. Melissa Jenkins, Wake Forest University, “Staging Diversity in the Classroom: Rethinking the Canon of British Women Writers”  
6. Lauren Pinkerton, University of North Carolina, “Performance and Education in Woolf's The Voyage Out”

Panel D: State of the Academy Roundtable Discussion/Workshop  
Moderator: Casie LeGette

Session 9: 4:30 – 5:45

Panel A: Making a Scene in the Twentieth Century  
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 McDonald, Kent State University, “Radical Politics Transformed”
Panel B: Eliot’s Scenes of British Life: *Middlemarch* and *The Mill on the Floss*
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
Moderator: Beth Tobin
1. Chloe Flower, New York University, “Sewing a Scene: Elizabeth Parker’s Sampler”
2. Dashielle Horn, Lehigh University, “Spinning a Yarn: Women’s Text(ualities) in A Patchwork Screen for the Ladies”

Panel D: Seducing the Reader: Courtesans in the Long Eighteenth Century
Moderator: Renee Buesking
1. Angela Toscano, University of Iowa, “Performing the Bedtrick: Metonymy and Misrecognition in Haywood's *Love in Excess*”
2. Jessica McGivney, New York University, “‘Promise me there shall not be a scene': Strategies behind the Scenes of Harriette Wilson's *Memoirs*”
3. Yoojung Choi, Texas A&M University, “‘Labour of my Body’: Prostitution as Sexual Labor in *The London Jilt*”

7:00: PERFORMANCE/ACTIVITY (TBD)

SATURDAY, JUNE 4

8:00 – 5:00: REGISTRATION TABLE OPEN
8:00 – 3:00: BOOKSELLER EXHIBIT: THE SCHOLAR’S CHOICE
10:00 – 3:00: BOOKSELLER EXHIBIT: AVID BOOKS, Athens, GA

Session 10: 8:00 – 9:15
Panel A: Envisioning Nineteenth-Century Women  
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 Rosetti’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  
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: Danielle Gilman  
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
1. Carol MacKay, The University of Texas at Austin, “Life-writing: Expanding the Terrain”
2. Deborah Logan, Western Kentucky University, “‘To see what no mind can see for itself’: Harriet Martineau’s Triple-Decker Memoir”
3. Lindsy 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. **Meechal Hoffman, 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*”  
3. **Jana Zevnik, The University of Texas at Austin**, “‘Something in one's power’: Genderqueer Performativity in Charlotte Brontë's Letters and Works”  
4. **Valerie Stevens, University of Kentucky**, “*Agnes Grey* and the Violent Performance of Sympathy”

**Panel D:** ‘Run Mad, but Do Not Faint’: Performing Affect and Gender  
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*”  

**LUNCH ON YOUR OWN**

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

**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. Seohyoon 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”  

Panel C:  Women of the World: Writing beyond Britain  
Moderator: Angela Runciman  
1. Amber Shaw, Coe College, “Where we may have taken views slightly different let both be presented: Elizabeth Gaskell, Harriet Beecher Stowe, and the Italian Scene”  
2. Heather A. Zuber, The Graduate Center, CUNY, "Avoiding a Professional Scene: Narrative Withholding in *The Female Shipwright; or, Life and Extraordinary Adventures of Mary Lacy* (1773)"  
3. Mollie Barnes, University of South Carolina Beaufort, “My Mere Narration: Precarious Observation in Fanny Kemble’s *Journal of a Residence on a Georgian Plantation*”  

Panel D:  Writing the World Around Us: Scenes of Nature  
Moderator: Bryn Gravitt  
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  
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**

**Moderator:** Casie LeGette

1. **Jeremy Davidhelser**, **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*”


4. **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**

**Moderator:** Miranda Yaggi

5. **Richard Menke**, **University of Georgia**, “Multivolume Marriage”

6. **Shelley AJ Jones**, **University of South Carolina, Palmetto College**, “Periodical Performances: Mary Robinson and the *Morning Post*”


Panel D: **Academic Publishing/Networking Roundtable Discussion/Workshop**

5:00: **PLENARY LECTURE** by SUSAN BROWN and KATHRYN HOLLAND: “Making it together: feminist literary history on the digital scene”

6:30: **RECEPTION**

7:00: **BANQUET**