



Writing Materials: Women of Letters from Enlightenment to Modernity

Friday 30 November, 10.00–17.45

From salons to closets to quills, desks and inkwells, this conference explores the tools and environments of women's writing from the 18th to 21st centuries, taking as its inspiration the writer, entrepreneur and blue stocking Elizabeth Montagu (1718-1800).

This conference is the second part of a two-day event. Kings College London will be hosting the first day events on Thursday 29 November. Day One requires separate registration through Kings College. For full details please contact Kate Spiller k.spiller@swansea.ac.uk

DAY 2

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| 10.00 | Registration |
| 10.15 | Welcome and Introduction, Elizabeth Eger (Kings College, London) and Caroline Franklin (Swansea University) |
| 10.30 | Keynote:
<i>What is a Letter?</i>
Professor Peter Stallybrass, University of Pennsylvania |
| 11.30 | Refreshments |
| 11.45 | Women and Objects
<i>Mischmasch: Sophie von la Roche and the Life of the Writer's Desk</i>
Andrew Piper (McGill University)
<i>The Tales of Quill, Quire, and Page</i>
Christina Lupton (University of Warwick) |
| 12.45 | Lunch |
| 13.00–14.00 | HANDLING SESSION (registration required) Delegates are invited to the Metalwork section to view and handle a selection of writing accessories from the Museum collection. Led by Rachel Church, Curator in Metalwork. |
| 14.15 | Writing Materials – originals and copies
<i>Godwin's Copying Machine</i>
Pamela Clemit (University of Durham)
<i>'[E]minent hand-writers' and copying with the 'best pen': women's albums in the Wordsworth circle</i>
Samantha Matthews (University of Bristol) |

Copying Bodies (Sometimes Writing): Eighteenth-Century Automata and their Accomplishments

Juliette Kristensen (Kingston University)

15.30

Refreshments

15.45

Keynote

Paper Power: The Materiality of Men's Domestic Record-Keeping

Karen Harvey (University of Sheffield)

17.00–18.00

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Tickets £25, £20 Concessions, £10 students

[Book online](#) or call 020 7942 2211

In association with Kings College London, University of Swansea and the AHRC Montagu Letters Network and Supported by the Paul Mellon Centre for Studies in British Art.