

# RSAA DIGEST

(Romantic Studies Association  
of Australasia)

Jan-Feb 2014  
(Volume 1, Issue 1)

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## RSAA NEWS

### RENEW YOUR MEMBERSHIP TODAY!

Now that Eric has enhanced our collective identity, I'd like to take the opportunity to remind members of the need to renew their subscriptions. It's not something we've pressed too heavily in the past because our biennial conferences have kept the Association solvent, but it is time we were more scrupulous about ensuring that all our members were contributing to the greater good.

Membership can be purchased on our website via a secure online payment system.

<http://membership.rsaa.net.au/>

All the best,  
Will Christie



### RSAA is on FACEBOOK!



As well as this bimonthly digest, you can keep up to date with news and research via the RSAA Facebook page. The group page will be updated regularly, but it also allows members to post items of interest, which might include:

- ✧ CFPs;
- ✧ news from other relevant societies;
- ✧ upcoming events;
- ✧ articles of interest;
- ✧ career opportunities;
- ✧ new publications; and,
- ✧ research questions.

To join, search for "RSAA (Romantic Studies Association of Australasia)" in Facebook, request to join the group, and I'll add you as a member as quickly as I can.

Eric Parisot



### RSAA EXECUTIVE COMMITTEE

The following office bearers and executive committee were elected at the Biennial General Meeting held at the University of Sydney on Friday 5 July 2013.

*President:*

Prof. Will Christie (University of Sydney)  
[william.christie@sydney.edu.au](mailto:william.christie@sydney.edu.au)

*Vice President:*

Prof. Deirdre Coleman (University of Melbourne)  
[colemand@unimelb.edu.au](mailto:colemand@unimelb.edu.au)

*Secretary and Treasurer:*

Dr Angie Dunstan (University of Sydney)  
[angela.dunstan@sydney.edu.au](mailto:angela.dunstan@sydney.edu.au)

*Communications Officer:*

Dr Eric Parisot (University of Queensland)  
[e.parisot@uq.edu.au](mailto:e.parisot@uq.edu.au)

*International Liaison Officer (NZ):*

Dr Tom McLean (University of Otago)  
[thomas.mclean@otago.ac.nz](mailto:thomas.mclean@otago.ac.nz)

*International Liaison Officer (Asia):*

A/Prof. Li Ou (Chinese University of Hong Kong)  
[liou@cuhk.edu.hk](mailto:liou@cuhk.edu.hk)

*Secondary Schools Representative:*

Dr Don Carter (NSW Board of Studies)  
[don.carter@bos.nsw.edu.au](mailto:don.carter@bos.nsw.edu.au)

*Postgraduate Representative:*

Elias Greig (University of Sydney)  
[elias.greig@sydney.edu.au](mailto:elias.greig@sydney.edu.au)



*Elected members:*

Prof. Simon Haines (Chinese University of Hong Kong)

[simon.haines@cuhk.edu.hk](mailto:simon.haines@cuhk.edu.hk)

Prof. Gillian Russell (Australian National University)

[Gillian.Russell@anu.edu.au](mailto:Gillian.Russell@anu.edu.au)

## CALLS FOR PAPERS

### FAN CULTURE OF JANE AUSTEN

Gabrielle Malcolm is editing a new collection of essays, articles, and interviews all relating to the fan culture of Jane Austen. The call for submissions can be found at:

<http://gabymalcolm.wordpress.com/>

The publication date is planned for April 2015, with Intellect Books (UK).



### NEW HORIZONS: REASSESSING WOMEN'S TRAVEL WRITING, 1660-1900

Chawton House Library,  
Hampshire, UK  
10-12th July, 2014

This three-day conference at Chawton House Library, organised in conjunction with Nottingham Trent University's Centre for Travel Writing Studies, invites proposals for papers on all aspects of women's travel writing before 1900. However, it is especially concerned to interrogate the assumed exclusion of women travel writers from contemporary networks of knowledge production and intellectual authority. To this end, we especially welcome papers that explore:

- ✧ the extent to which female-authored travelogues were intended and received as contributions to knowledge;
- ✧ the forms of knowledge and cultural commentary articulated in women's travel writing;
- ✧ the genre's role in the intellectual development of both women writers and women readers (in relation, for example, to language acquisition and other appropriately 'feminine' attributes);
- ✧ the participation of women travellers in wider intellectual communities and networks;
- ✧ the part played by women travellers and travel writers in the emergence of disciplines like geography, sociology and botany.

Please send proposals to Carl Thompson ([carl.thompson@ntu.ac.uk](mailto:carl.thompson@ntu.ac.uk)) by the deadline of March 1st 2014. For any other queries, or to register for the event, please contact either Carl or Gillian Dow, Director of Research at Chawton House Library ([g.dow@soton.ac.uk](mailto:g.dow@soton.ac.uk)).



### THE EIGHTEENTH-CENTURY BIRD IN LITERATURE (1660-1830)

A great deal of scholarly effort has been made over the years to gather together, analyze, and anthologize eighteenth-century bird poetry, paintings, and other material cultures that describe and represent birds in this period. Very few publications, however, have attempted to bring together the wide range of different approaches that scholars have adopted. This new edited collection, *The Eighteenth-Century Bird in Literature (1660-1830)*, accordingly aims to further extend the discussion of the eighteenth-century bird and bring incisive, new critical approaches to the topic of birds and the representations of birds in eighteenth-century literature and cultural life. The editors are



particularly interested in ways in which a deeper understanding of the bird in eighteenth-century cultural life shapes our twenty-first century notions of birds, our behaviours towards birds, and towards the environments that birds inhabit.

Chapters may include (but are not limited to) engagement with additional perspectives on eighteenth-century birds. These are just a few suggested topics:

- ✧ The eighteenth-century bird in the visual arts of the period
- ✧ Natural Histories and the eighteenth-century bird
- ✧ Print cultures and the eighteenth-century bird
- ✧ Animal Welfare and Animal Rights discourses around eighteenth-century birds
- ✧ Figurative Birds
- ✧ The Languages of eighteenth-century birds
- ✧ The Exotic, the Local and the eighteenth-century bird
- ✧ The eighteenth-century bird as Pet
- ✧ Ecocriticism and the eighteenth-century bird
- ✧ Science, culture, and the eighteenth-century bird
- ✧ Animal Studies and the eighteenth-century bird
- ✧ Co-evolutions: The eighteenth-century bird and other animals (human and non-human)
- ✧ Eighteenth-century bird habitats, land-use transformations, and cultures
- ✧ Migrations, diasporas and the eighteenth-century bird

We ask that anyone interested in contributing to this volume submit a one page CV (including previous publications) and an abstract of no more than 500 words by July 1, 2014 in docx or pdf format.

Please send abstracts and direct any questions to the volume editors:

Anne Milne ([anne.milne@utoronto.ca](mailto:anne.milne@utoronto.ca))

Brycchan Carey ([brycchan@brycchancarey.com](mailto:brycchan@brycchancarey.com))

Sayre Greenfield ([sng6@pitt.edu](mailto:sng6@pitt.edu)).

## THE PROSAIC IMAGINARY: NOVELS AND THE EVERYDAY, 1750-2000

July 1-4, 2014

University of Sydney

<http://novelnetwork.org/>

The conference will open up the nuances of the term 'prosaic' by exploring the privileged relationship between the novel genre and multiple and complex categories of the 'everyday'. Building on John Plotz's notion of the novel as exemplary 'portable property', the conference will address the relationship between novel-reading as everyday activity and the novel's prosaic subject matter, whether this is conceived as material object, cultural practice, or speech act.

Proposals (200 words) for 20 minute papers or for 3 paper panel sessions should be sent to Vanessa Smith ([vanessa.smith@sydney.edu.au](mailto:vanessa.smith@sydney.edu.au)) by March 31 2014.



## LITERARY LONDON 2014: AGES OF LONDON

23-25 July 2014, Institute of English Studies,  
Senate House, University of London

Proposals are invited for papers, comprised panels, and roundtable sessions, which consider any period or genre of literature about, set in, inspired by, or alluding to central and suburban London and its environs, from the city's roots in pre-Roman times to its imagined futures. While the main focus of the conference will be on literary texts, we actively encourage interdisciplinary contributions relating film, architecture, geography, theories of urban space, etc., to literary representations of London. Papers from postgraduate students are particularly welcome for consideration.



While papers on all areas of literary London are welcomed, the conference theme in 2014 is 'Ages of London'. Topics that might be addressed are:

- ✧ London life writing: diaries, auto/biographies, memoirs
- ✧ Institutionalised memory: museums, memorials, heritage – and their discontents
- ✧ Life stages: youth, adulthood and old age in the capital
- ✧ Intergenerational relations: education, inheritance, conflict
- ✧ Historical and neohistorical fiction
- ✧ Archaeological, historiographical and mythical accounts of London and its locales
- ✧ Time travel and futurological visions
- ✧ Growth and decline; dereliction and regeneration
- ✧ Technological, economic and demographic change
- ✧ Rethinking literary, historical and architectural periodization

Please submit all proposals for 20-minute papers, comprised panels, and roundtable sessions through the Literary London Society website (<http://www.literarylondon.org/conference/cfp.html>).

Deadline for submissions extended to 31 March 2014. For further information please contact Dr Martin Dines at [m.dines@kingston.ac.uk](mailto:m.dines@kingston.ac.uk).



## CHARLES DIBDIN AND HIS WORLD

University of Notre Dame London Centre  
1 Suffolk Street, London, England  
28-29 November 2014

2014 marks the 200th anniversary of the death of Charles Dibdin (1745-1814), perhaps the most versatile and talented actor, musician, playwright,

and songwriter of the 18th and 19th centuries. Across his career Dibdin played the organ at St Bride's in Fleet Street, collaborated with Isaac Bickerstaff on comic operas, acted at Drury Lane, Covent Garden and numerous other theatres throughout Britain, was director of music at Ranelagh Gardens, performed in blackface as Mungo in his opera *The Padlock*, translated French opera, opened his own theatre (twice), went to debtor's prison, toured the country with a one man show, opened a publishing warehouse, wrote novels, memoirs, and a history of the English stage, published three music text books, and composed several thousand songs.

In addition, Dibdin's sea songs were central to establishing the Royal Navy as the mainstay of British patriotism, in spite of mutiny, sedition, and the press-gang, playing a significant role in uniting a fractious nation after the upheavals of the 1790s. Charles' private endeavours were also prolific. Family members included his daughter Ann Dibdin Dacre, a talented artist who provided illustrations for Dibdin's *Memoirs*. His affair with the actress and dancer Harriet Pitt (1748?-1814) resulted in a daughter, and two sons: Charles Isaac Mungo Dibdin (1768-1833), who staged spectacular mock-sea battles in his aquatic theatre at Sadler's Wells; and Thomas Dibdin (1771-1841), opera librettist, poet, composer and author of numerous theatre-pieces including *Harlequin and Humpo*, between them continuing their father's legacy into the nineteenth century.

Such diverse careers touch on almost all aspects of musical and theatrical culture in the late Georgian period, and demand a truly interdisciplinary approach. The premise of this conference is that understanding the life and work of the Dibdin family necessitates a re-examination of the wider world of performance and literary culture of which they were so integral a part. To this end we invite proposals for papers in any discipline on any aspect of the life and work of Charles Dibdin and his family, or that illuminate the world of this



subversive, patriotic, irascible, and glorious anarchic writer and performer.

The conference will be in a workshop format consisting of a series of roundtable discussions of pre-circulated papers. Dinner, accommodation, and a performance of Dibdin's songs will be provided for all participants. Papers will be circulated by 14 November 2014. These will form the basis of a collection of essays placing Dibdin in his world, providing new ways to conceive of the relationships between legitimate and illegitimate theatre, elite and popular entertainment, and provincial and metropolitan performance.

Abstracts (max 500 words) for 3-5,000 word papers should be sent with a short biography to [Dibdin200@gmail.com](mailto:Dibdin200@gmail.com) by 26 May 2014. For more information please contact the organisers, Drs Oskar Cox Jensen (King's College London), David Kennerley (Oxford) and Ian Newman (Notre Dame) at [Dibdin200@gmail.com](mailto:Dibdin200@gmail.com).



## GENDER AND JOURNALISM: WOMEN AND/IN THE NEWS IN THE NINETEENTH CENTURY

Special Issue: *Nineteenth-Century Gender Studies*

The recent surge in scholarly interest in the nineteenth-century periodical press, hand in hand with ambitious digitization projects allowing us ever-expanding access to primary materials, has increased our ability to analyze and discuss the dynamic parameters of women's involvement with the industry. As the nineteenth century dawned, women reporters were rarities, although celebrity journalists such as the poet and novelist Mary Robinson found a home in the daily press. In the second half of the century, an increasing number of women found employment in the press often limited to the more or less cozy corners of journalism, particularly women's pages, fashion

and society columns, and the children's corners of weekly and monthly periodicals. By century's end, a fully-fledged women's political press had emerged, and papers like the *Women's Penny Paper/Woman's Journal* devoted extensive space to reporting news of women's advances. Despite their long-persisting exclusion from the 'masculine' domain of news reporting (and limits on the social acceptability of their news reading), women had also been making, breaking, and shaping the news throughout the nineteenth century.

Barbara Onslow's *Women of the Press in the Nineteenth Century* (2000) offered a significant early guide to the breadth of nineteenth-century women's involvement with the periodical industry, and re-introduced many once-feted but long-forgotten names. Subsequent studies have delved into the riches and many facets of that involvement; for example, Alexis Easley's recent *Literary Celebrity* (2013) analyses the gendering of authorship and fame in the second half of the nineteenth century. This special issue of *Nineteenth-Century Gender Studies* will concentrate on women as contributors to, consumers of, and subjects of the multi-faceted construction of news and news reporting across the nineteenth century. We wish to preserve a focus on news production, as distinct from women's more general involvement in magazine writing and the creation of miscellanies, but we welcome broad interpretations on 'news production'.

Please send articles of 5-8,000 words (including a 150-word bio) to both the guest editors, by April 7, 2014, confining all identifying information to a coversheet. Please also adhere to MLA style, and use endnotes rather than footnotes.

Contact:

Dr F. Elizabeth Gray, Massey University  
([F.E.Gray@massey.ac.nz](mailto:F.E.Gray@massey.ac.nz))

Dr Nikki Hessell, Victoria University of Wellington  
([Nikki.Hessell@vuw.ac.nz](mailto:Nikki.Hessell@vuw.ac.nz))



## UPCOMING EVENTS

### READING COMMUNITIES AND THE CIRCULATION OF PRINT:

AUSTRALIA, CHINA, AND BRITAIN IN THE 19TH  
CENTURY

April 22-24 2014

Centre for China in the World/Research School of  
the Humanities and the Arts, ANU Conference

This is a free public conference on the production,  
circulation and consumption of printed material in  
Australia, China, and Britain in the long  
nineteenth century.

For further information, visit the website:

[http://ciw.anu.edu.au/events/2014/readingconfer-  
ence/](http://ciw.anu.edu.au/events/2014/readingconference/)

Contact: [Sharon.Strange@anu.edu.au](mailto:Sharon.Strange@anu.edu.au)

## CAREER OPPORTUNITIES

### THE PATRICIA FLEMING VISITING FELLOWSHIP IN BIBLIOGRAPHY AND BOOK HISTORY

The Faculty of Information at the University of  
Toronto is pleased to offer the Patricia Fleming  
Visiting Fellowship in Bibliography and Book  
History, to be awarded to a scholar outside the  
University of Toronto who works in the field of  
bibliographical studies or book history, for  
research to be conducted during 2014-15.

For more information, see:

[http://www.ischool.utoronto.ca/patricia-fleming-  
visiting-fellowship-bibliography-and-book-history](http://www.ischool.utoronto.ca/patricia-fleming-visiting-fellowship-bibliography-and-book-history)

## RECENT PUBLICATIONS

Here is a sample of what our members have been  
up to lately:

- ✧ **Amelia Dale, Rev. of *Realism and Space in the Novel, 1795-1869: Imagined Geographies*, by Rosa Mucignat. *BARS Bulletin and Review* 42 (June 2013).**
- ✧ **Nathan Garvey, "The Convict Voice and British Print Culture: The Case of 'Mellish's Book of Botany Bay,'" *Australian Historical Studies* 44.3 (2013): 423-37.**
- ✧ **Tom McLean & Shef Rogers (eds.), *In Her Hand: Letters of Romantic-Era British Women Writers in New Zealand Collections*. Department of English, University of Otago, 2013.**

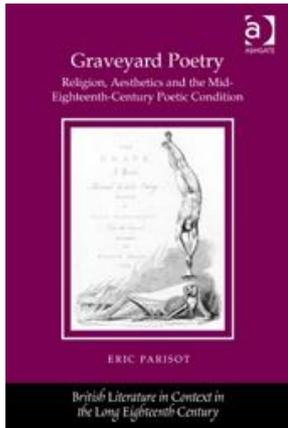
This volume presents more than fifty previously unpublished letters written by Anna Barbauld, Hannah More, Joanna Baillie, Jane Porter, Lady Morgan, Amelia Opie, Lady Byron, Felicia Hemans, Anna Jameson and Maria Jane Jewsbury, which have been hidden away in public library collections in New Zealand. What makes this publication distinctive is that the authors of this book are not professional academics but rather eleven University of Otago English honours students. Each chapter offers a short biography, transcriptions of the new letters and a discussion of their significance, culminating in the perfect introduction to a group of remarkable and rediscovered British women writers.

*In Her Hand* is available from the Department of English for NZ\$22 plus shipping:

[http://www.otago.ac.nz/englishlinguistics/en-  
glish/pub/index.html](http://www.otago.ac.nz/englishlinguistics/english/pub/index.html)



- ✧ Li Ou, 'Synge's "rich intensity" and its affinity with Keats', *Irish Studies Review* 21.4 (2013): 444-460.  
<http://www.tandfonline.com/eprint/yscEfjDh7bXXW4AfwBSF/full>
- ✧ Eric Parisot, *Graveyard Poetry: Religion, Aesthetics and the Mid-Eighteenth-Century Poetic Condition*. Farnham, Surrey; Burlington, VT: Ashgate, 2013.



While immensely popular in the eighteenth century, current critical wisdom regards graveyard poetry as a short-lived fad with little lasting merit. In the first book-length study of this important poetic mode, Eric Parisot suggests, to the contrary, that graveyard poetry is closely connected to the mid-century aesthetic revision of poetics. Graveyard poetry's contribution to this paradigm shift, Parisot argues, stems from changing religious practices and their increasing reliance on printed material to facilitate private devotion by way of affective and subjective response. Coupling this perspective with graveyard poetry's obsessive preoccupation with death and salvation makes visible its importance as an articulation or negotiation between contemporary religious concerns and emerging aesthetics of poetic practice. Parisot reads the poetry of Robert Blair, Edward Young and Thomas Gray, among others, as a series of

poetic experiments that attempt to accommodate changing religious and reading practices and translate religious concerns into parallel reconsiderations of poetic authority, agency, death and afterlife. Making use of an impressive body of religious treatises, sermons and verse that ground his study in a precise historical moment, Parisot shows graveyard poetry's strong ties to seventeenth-century devotional texts, and most importantly, its influential role in the development of late eighteenth-century sentimentalism and Romanticism.

- ✧ Ben P. Robertson, *Elizabeth Inchbald's Reputation: A Publishing and Reception History*. London: Pickering & Chatto, 2013.



As an author who lived during a historical period in which women writers were considered, at best, frivolous or, at worst, immoral, Inchbald worked carefully to mould her own reputation in conservative, dignified terms. As a practicing Catholic living in an intolerant atmosphere of Anglican anxiety over challenges to the official church and government, she had even more incentive to present a public image that was eminently moral and that – at least ostensibly – supported established, conservative codes of conduct. In reality, however, Inchbald seems to have held



liberal views and is easily aligned to more radical writers such as William Godwin.

Through an examination of her complete works and public response to them, Robertson gauges the extent of Inchbald's reputation as the dignified 'Mrs Inchbald', as well as providing a clear sense of what it meant to be a female Romantic writer. In recent decades, the prose and dramatic writings of women like Inchbald have generated considerable scholarly interest, both in their own right and for their connection with other important Romantic figures. This project aims to expand the scope of that scholarly inquiry.

✧ **R. S. White, 'Emotional Landscapes: Romantic Travels in Scotland', *The Keats-Shelley Review*, 27/2 (September 2013): 76-90.**

## SOMETHING TO CONTRIBUTE?

If you'd like to include an item in the next newsletter—a call for papers, or news of upcoming events, opportunities, recent publications, or anything else you think relevant—please email your contribution to Eric Parisot ([e.parisot@uq.edu.au](mailto:e.parisot@uq.edu.au)).

For inclusion in the March-April issue, please email your contribution by April 30.



*Front cover image:*

George Stubbs, *Kongouro from New Holland* (1772)  
National Maritime Museum, Greenwich, UK

For recent news related to this iconic painting, see:

<http://www.abc.net.au/news/2013-11-07/uk-national-gallery-australia-stubbs-cook-oil-paintings-dingo/5075580>

*This edition of the RSAA Digest was compiled by:*  
Eric Parisot  
RSAA Communications Officer

