

# RSAA DIGEST

(Romantic Studies Association of  
Australasia)

March-April 2014

(Volume 1, Issue 2)



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## RSAA NEWS

RSAA is (still) on FACEBOOK!



A reminder that you can keep your finger on the pulse by joining the RSAA Facebook page, which is updated every week.

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

## CALLS FOR PAPERS

### 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:

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## 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<sup>?</sup>-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).



## GOTHIC SPACES: BOUNDARIES, MERGENCE, LIMINALITIES

The Gothic Association of New Zealand and Australia (GANZA) welcomes proposals for its biennial conference, to be held at Novotel Darling Harbour, Sydney, on 21-22 January 2015.

Recent developments in Gothic Studies have highlighted the importance of 'space'. Here, 'space' is not only an abstract locus of meaning, but is also a loaded term that incorporates the interconnecting dimensions of cultural, geographical, and textual studies. As matters of spirituality and location, style and representation, chaos and order intersect, the Gothic continues to be moulded and re-moulded in relation to ever-changing understandings of both division and fusion. As such, the Gothic refuses to occupy a single space, and, as it interweaves and merges with multiple disciplines, readings, and interpretations, it also puts on new masks that change and mutate over time, societies, and cultures. The Gothic inhabits a space that is as liminal as it is demarcated, ambiguous as it is defined.

The aim of this conference is to revise, revisit, and question the meaning and impact of 'Gothic spaces' not only in aesthetic terms, but also in relation to their physical, psychological, and cultural scopes.

The conference will be interdisciplinary and multidisciplinary in nature. Topics may include, but are not limited to:

- ✧ Gothic genres
- ✧ Liminal identities
- ✧ Hybridity and transgression
- ✧ Gender boundaries and definitions
- ✧ Gothic Bodies
- ✧ Post/in/un-humanity
- ✧ Narratives of ab/normality
- ✧ Gothic geographies
- ✧ 'Gothic tourism'

- ✧ Haunted spaces
- ✧ In/between spaces
- ✧ Digital Gothic: reality/virtuality
- ✧ Public/private nightmares
- ✧ Dead/alive dichotomies
- ✧ Sanity and insanity
- ✧ Food and consumption
- ✧ Gothic writing: canon and innovation
- ✧ Gothic visuals and styles
- ✧ Urban/rural spaces
- ✧ Gothic forms (literature, film, poetry, comics etc.)
- ✧ Theories of the Gothic

Proposals for panels are also welcome. Abstracts (250 words max) for 20 minute papers should be emailed to the attention of the conference organisers at: [conference@ganza.co.nz](mailto:conference@ganza.co.nz).

Abstracts should include your name, affiliation, e-mail address, and the title of your proposed paper. The deadline for submissions is 30 June 2014.



### JAMES HOGG AND HIS WORLD

Victoria College, University of Toronto  
(April 9 – 12, 2015)

The James Hogg Society welcomes paper proposals for its upcoming conference on James Hogg and His World, to be held at Alumni Hall, Victoria College, University of Toronto from April 9-12, 2015. Abstracts for 20-minute papers should be submitted to Sharon Alker and Holly Faith Nelson at [alkersr@whitman.edu](mailto:alkersr@whitman.edu) and [holly.nelson@twu.ca](mailto:holly.nelson@twu.ca) respectively by September 15th, 2014.

The conference title is meant to be understood broadly and covers a wide range of potential topics connected to the lives and/or works of Hogg and his contemporaries as situated in the world of late seventeenth- and early eighteenth-century Britain or as transmitted across the globe from the mid-eighteenth century to the present day.



Papers might, for example:

- ✧ examine the literary representation of various spaces (from micro to macro) in Hogg's world: for example, the farm, Ettrick, the Borders, Edinburgh, Scotland, or empire;
- ✧ explore the place of Hogg and/or his contemporaries in the literary circles of Edinburgh and London, or in the literary marketplace of the Americas;
- ✧ address features of late eighteenth- and early nineteenth-century culture that significantly impacted the world and works of Hogg and/or his contemporaries;
- ✧ consider the ways by which Hogg and/or his contemporaries introduced and engaged with local, regional, or global concerns in their works;
- ✧ deconstruct the notion of a single "world" in which Hogg and/or his contemporaries wrote to reveal the rich diversity of mental and/or material texts that intersect or collide in their works;
- ✧ reflect on how Hogg and/or his contemporaries made use of earlier literary paradigms and practices by adapting them to their own world;
- ✧ discuss how the texts of later writers engaged with and adapted the work of Hogg to make sense of or 'interpret' their own world.

For a tentative schedule of the conference, including information on plenary speakers, recitals, and excursions, click the following link: <http://jameshoggblog.blogspot.ca/>.



## 'IDEAS AND ENLIGHTENMENT' THE LONG EIGHTEENTH CENTURY (DOWN UNDER)

David Nichol Smith Seminar in Eighteenth-  
Century Studies XV  
10-13 December 2014  
The University of Sydney

The Sydney Intellectual History Network and 'Putting Periodisation to Use' Research Group at the University of Sydney invite you to the Fifteenth David Nichol Smith Seminar (DNS), with the theme 'Ideas and Enlightenment'. Inaugurated and supported by the National Library of Australia, the DNS conference is the leading forum for eighteenth-century studies in Australasia. It brings together scholars from across the region and internationally who work on the long eighteenth century (1688-1815) in a range of disciplines, including history, literature, art and architectural history, philosophy, the history of science, musicology, anthropology, archaeology and studies of material culture.

We welcome proposals for papers or panels on the following topics, although please note that the conference organisers are open to proposals for subjects that fall outside of these broad themes:

- ✧ Making Ideas Visible
- ✧ Biography and the History of Individual Life
- ✧ Economic Ideas in Social and Political Contexts
- ✧ Global Sensibilities
- ✧ National Identity and Cosmopolitanism
- ✧ Antiquaries and Alternative Versions of the Classical Tradition
- ✧ Periodisation and the question of Period Styles
- ✧ 'Enlightenment' and the Pacific
- ✧ Spectacle, Sociability and Pleasure
- ✧ Genres of Enlightenment
- ✧ Science, Technology and Medicine



- ✧ Borders and Empire
- ✧ Historiography of the Enlightenment
- ✧ Post-Enlightenment trajectories in art and literature

We welcome proposals for 20-minute papers. Proposals consist of a 250-word abstract and 2-page CV, sent via email as a pdf attachment to [sihn.dns@sydney.edu.au](mailto:sihn.dns@sydney.edu.au).

Deadline for submissions: 15 June 2014.

Further details are at:

<http://sydney.edu.au/intellectual-history/news-events/dns-conference-2014.shtml>

DNS XV Organizing Committee: Dr Jennifer Ferng, Prof Mark Ledbury, Prof Jennifer Milam and Dr Nicola Parsons.



## MATERIAL CULTURES/MATERIAL WORLDS

36th Annual Conference of the  
Nineteenth Century Studies Association  
March 26-28, 2015 – Boston, MA

We seek papers that investigate elements of the material world belonging to the long nineteenth century. Topics may include collecting, possession(s), things and thing theories, realism, hoarding, bric a brac, souvenirs, collecting folklore and songs, Atlantic trade, colonial objects, commodity fetishism, animals as things (taxidermy, zoos, taxonomies), people as things (slavery, human zoos, relics, death masks), cabinets of curiosity, closets, antiquities, museum displays, theatrical stages and sets, lectures, books and manuscripts as object, the materiality of texts, art materials, food, fraudulent items or the luxury trade. We invite alternative interpretations of the theme as well.

Please email 250-word abstracts for 20-minute papers along with one-page CVs to the program chairs by September 30, 2014 to [ncsaboston2015@gmail.com](mailto:ncsaboston2015@gmail.com). Paper abstracts should include author's name, institutional affiliation, and paper title in the heading. We welcome panel proposals with three panelists and a moderator or alternative formats with pre-circulated papers and discussion.

Please note that submission of a proposal constitutes a commitment to attend the conference if the proposal is accepted. All proposals received will be acknowledged, and presenters will be notified in November 2014.

Graduate students whose proposals are accepted may, at that point, submit complete papers in competition for a travel grant to help cover transportation and lodging expenses. Scholars who live outside the North American continent, whose proposals have been accepted, may submit a full paper to be considered for the International Scholar Travel Grant (see NCSA website for additional requirements: [www.ncsaweb.net](http://www.ncsaweb.net)).



## THE VOICE AND HISTORIES OF EMOTION: 1500-1800

29th September to 1st October  
Department of Performance Studies,  
The University of Sydney

The Centre for the History of Emotions (CHE) Performance Programme explores how emotions were performed and experienced within their historical contexts. The voice is a principal instrument of human communication and expression and as such, a crucial site of our investigation. Spoken, thundered, squeaked, screamed, coughed, solo or in chorus, on stage or in the street, the voice invites critical



consideration as the circumstances and circulations of its performance as captured in archival, textual, imagistic traces are varied and variable. This collaboratory affords the opportunity to interrogate research methodologies available; question what research evidence of the 'voice' in history comprises – its validation processes and the problems it presents – and explore new theoretical and methodological approaches to 'voice' and the histories of emotion in which it operates. Though voice is a broad category embracing physiological and phenomenological concerns, this collaboratory proposes four main rubrics:

#### **Skill and the Natural Voice:**

Skilled delivery is a significant component of musical and rhetorical performance through history, and yet ideas of naturalism are pervasive in vocal discourses. This rubric considers training programmes, manuals, exercises and the pedagogy or entrainment of the voice. It asks what attributes of voice were valued and developed and for what purposes or audiences as well as how conventions of naturalness were sought and produced in early modern Europe.

#### **Material Histories of the Voice:**

The site of performance and its cultural context informs vocal performance. This rubric invites consideration of the embodied and situated voice asking how voice and emotion have been shaped by architecture, acoustics, physiology and gesture.

#### **Harmonies and Disharmonies:**

What and where are the spaces between voices, between sounds and between voices and sounds (including musical instruments accompanying and/or emulating voices)? What happens in the cracks, breaks, and dissonances? And where does voice begin and end?

#### **Audiencing: the generative work of listening to and interpreting the voice:**

To address any of the collaboratory's questions we must problematize our own listening now as a historically delimiting factor. The evidence of our senses makes 'truth claims' that can seem compelling and even transhistorical. How might specific historical receptions of the voice be recuperated? Might the critical history of sense perception or 'historical phenomenology' be useful or necessary critical paths to take?

#### **Proposals:**

Participants are encouraged to collaborate in performance workshops, discussion forums as well as present more traditional papers in order to develop better insight into how to repopulate history with the oral/aural/gestural textures and complexities of voice as emotional communication. We are accepting proposals for workshops (90 mins), discussion panels (90 mins) or single paper presentations (20 mins). Written proposals must not exceed 400 words and include the following: Name of author(s), affiliation(s), names of other participants (e.g., performers), format of presentation (workshop, papers etc.), title, aims, context, method, technical requirements (i.e. performance space etc.). Note that in the case of workshops, we shall encourage delegate participation from the floor, but if actors, singers, instrumentalists are required, these need to be included as part of the author/presenter team and rehearsed appropriately in advance of the event. Working groups will be established in line with the overarching rubrics of the collaboratory- you may wish to indicate which you feel your work particularly responds to or builds on in your proposal, however, all participants will have the opportunity to explore all frameworks.

Proposals are to be submitted by Monday 12<sup>th</sup> May.

#### **Keynotes:**

Prof Will West (Northwestern University) and Dr Richard Wistreich (Royal Northern College of Music).



Postgraduate and ECR travel grants are also available. For more information on these and the collaborative, see:

<http://www.historyofemotions.org.au/events/the-voice-and-histories-of-emotion-1500-1800.aspx>



## RIOTS, REBELLIONS AND REVOLUTIONS

BSECS 44th Annual Conference  
6th – 8th January 2015

St Hugh's College, Oxford, United Kingdom

The annual meeting of the British Society for Eighteenth-Century Studies is Europe's largest and most prestigious annual conference dealing with all aspects of the history, culture and literature of the long eighteenth century.

We invite proposals for papers and sessions dealing with any aspect of the long eighteenth century, not only in Britain, but also throughout Europe, North America, and the wider world. Proposals are invited for fully comprised panels of three papers, for roundtable sessions of up to five speakers, for individual papers of twenty minutes duration, and for 'alternative format' sessions of your devising.

Proposals on all and any eighteenth-century topics are very welcome.

Our plenary speakers at the conference will be addressing the topic of '**Riots, Rebellions and Revolutions**' and proposals are also invited which address any aspect of this theme.

Abstracts for 20-minute papers, roundtables, or special sessions will be due by 20 October, 2014.

For more information, see [www.bsecs.org.au](http://www.bsecs.org.au).



## THE 'EXOTIC' BODY IN 19TH-CENTURY BRITISH DRAMA

25-26 September 2014

Faculty of English Language and Literature,  
University of Oxford

Confirmed speakers:

Professor Ross Forman (Warwick), Dr Peter Yeandle (Manchester), Dr Hazel Waters (Institute of Race Relations, London).

Increasing attention has been paid in recent years to the representation of the Other on the 19th-century British stage, with key studies such as *Acts of Supremacy: The British Empire and the Stage, 1790-1930* (Bratton et al. 1991), *The Orient on the Victorian Stage* (Ziter 2003), *Bodies in Dissent: Spectacular Performances of Race and Freedom, 1850-1910* (Brooks 2006), *Racism on the Victorian Stage: Representation of Slavery and the Black Character* (Waters 2007), *Nineteenth-Century Theatre and the Imperial Encounter* (Gould 2011), *China and the Victorian Imagination: Empires Entwined* (Forman 2013). Building on these, the conference aims at exploring the concept, politics, and aesthetic features of the 'exotic' body on stage, be it the actual body of the actor/actress as s/he performs in genres such as the 'Oriental' extravaganza, or the fictional, 'picturesque' bodies they bring on stage. A term that in itself needs interrogation, the 'exotic' will therefore be discussed addressing the visual features that characterize the construction and representation of the Other in 19th-century British drama, as well as the material conditions, and techniques that accompany the 'exotic' on stage on the cultural and political background of imperial Britain.

One of the dissemination activities for the two-year project 'The Representation of the "Exotic" Body in 19th-century English Drama' (REBED), funded under the 2011 Marie Curie Intra-European Fellowships scheme, the conference also hopes to



function as a site for discussing the state of the art on the 'exotic' in the theatrical cultures of both Romantic and Victorian Britain; contributions on ongoing research and/or recently completed projects are therefore particularly encouraged. Although attention will be paid mostly to the non-European Other, papers addressing a European 'exotic' are also welcome.

Possible topics include the following:

Definitions of 'exotic':

- ✧ Is the non-European Other on stage really 'exotic'?
- ✧ Are any genres more 'exotic' (or more liable to convey 'exotic' stereotypes) than others?
- ✧ Do different dramatis personæ and/or settings convey different degrees of 'otherness'?
- ✧ Can the British on stage be 'exotic', and, if so, to what extent?
- ✧ Is the spectacular on stage itself 'exotic'?

Staging the 'exotic' body:

- ✧ How are costumes, make-up, scenery, movements employed to construct the 'exotic'?
- ✧ Are any visual features more recurrent than others?
- ✧ To what extent is the visual representation of the 'exotic' body historically accurate?
- ✧ How does music contribute to the staging of the Other?
- ✧ Who embodies the 'exotic'? Is the acting career informed by bringing the Other on stage?
- ✧ Are any experiences abroad relevant to how managers staged the Other in Britain?
- ✧ In what ways were representations of the 'exotic' body informed by venues?
- ✧ The Other on the London stage and the provinces

Cultural and political backgrounds:

- ✧ To what extent did audiences' expectations affect theatrical representations of the Other?
- ✧ In what ways do class, gender, race inform the acting and managing of 'exotic' pieces?

- ✧ To what extent did scientific and anthropological accounts inform theatrical portraits of the Other?
- ✧ Were illustrations of (European and/or) non-European countries informed by theatre?
- ✧ In what ways have political narratives influenced (or been influenced by) the 'exotic' on stage?
- ✧ Has the legal frame for the theatre influenced the staging of the Other?
- ✧ Visual points of contact between popular entertainment and theatrical representations of the Other

The travelling 'exotic':

- ✧ How do texts such as *Arabian Nights*, *Uncle Tom's Cabin*, or *Mazeppa* 'travel' between dramatic and non-dramatic genres?
- ✧ Survival of a Romantic 'exotic' in the Victorian staging of the Other;
- ✧ Is *Othello* on the Romantic and Victorian stage 'exotic'?
- ✧ How do translations/adaptations from other languages contribute to the construction of the Other on the British stage?
- ✧ Has the theatrical representation of the 'exotic' in Britain had an impact on non-British stages?

The legacy of 19th-century 'exotic' body:

- ✧ Contemporary plays or performances addressing the Other on the 19th-century British stage (e.g. Lolita Chakrabarti's *Red Velvet*)
- ✧ The 'exotic' body on the British stage in a diachronic perspective
- ✧ The non-European Other in the 20th- and 21st-century Christmas pantomime

Abstracts of no more than 300 words and a short bio should be sent to [rebedconference@gmail.com](mailto:rebedconference@gmail.com) by 25 May 2014. Speakers whose abstracts have been accepted will be notified by 15 June.



PALGRAVE STUDIES IN LITERATURE,  
SCIENCE AND MEDICINE

Edited by Sharon Ruston, Alice Jenkins, and  
Catherine Belling

Palgrave Studies in Literature, Science and Medicine is an exciting new series that focuses on one of the most vibrant and interdisciplinary areas in literary studies: the intersection of literature, science and medicine. Comprised of academic monographs, essay collections, and Palgrave Pivot books, the series will emphasize a historical approach to its subjects, in conjunction with a range of other theoretical approaches. The series will cover all aspects of this rich and varied field and is open to new and emerging topics as well as established ones.

For information about submitting a proposal, please contact:

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ENVIRONMENT AND ENGLISH  
ROMANTIC WRITING

This announcement is a call for chapter proposals for a collection on representations of the environment in English Romantic writing. Proposals are 600 w plus a bibliography, due by August 15 2014. Chapters will be 6000 words, due by January 15 2015. Please email [lfitzsimmons@csudh.edu](mailto:lfitzsimmons@csudh.edu) with initial statement of interest.

Lorna Fitzsimmons is Associate Professor and Coordinator of the Humanities Program at California State University Dominguez Hills in

Los Angeles. She is the editor or co-editor of ten books, including *Identities in Early Modern English Writing* (Brepols, forthcoming).



ROMANTIC SUSTAINABILITY

An affiliated session of the Keats-Shelley Association of America at the South Atlantic Modern Language Association Conference in Atlanta, Georgia, USA (7-9 Nov. 2014).

This panel seeks papers related to second-generation Romantic-era British writers and/or their literary circles, so proposals addressing the works of John Keats, Percy and Mary Shelley, Lord Byron, Leigh Hunt, and William Hazlitt will receive priority. Proposals that engage with the conference theme ("Sustainability and the Humanities") or any aspect of Romantic sustainability are especially welcome. Please send a 250-word abstract, one-page bio, and audio-visual requests to Ben P. Robertson, Troy University, ([bprobertson@troy.edu](mailto:bprobertson@troy.edu)) by 15 May 2014.



NORDEN/THE NORTH:  
ANGLO-NORDIC EXCHANGES,  
1700-1850

28-30 November 2014

St Mary's University, Strawberry Hill

Historiographies of British culture in the eighteenth century and Romantic period have tended to look south and east for influences, following a pathway of exchange encoded in terms like 'Augustan', 'neo-Classical', 'Oriental', and 'Romantic', or else west to the Atlantic world and the Americas. Historiographies of Nordic culture during the same period have, for their part, tended to represent moments like the Danish 'Golden Age'



or the Swedish 'Age of Freedom' as driven by interiority, as flowerings of national identity – political and cultural alike – prompted by a diminishing international presence following the Great Northern War and the Revolutionary and Napoleonic Wars. This conference seeks to complement such historiographies by interrogating the thriving and, until now, comparatively neglected axis of cultural exchange which existed between Britain and 'the North' during the eighteenth and early nineteenth centuries.

Exchanges between Britain and the Nordic World were many and varied during this period, and this conference will take an eclectic approach to their consideration. Contributions on respective influence in the social and political, economic and industrial, cultural and literary, and intellectual and scientific realms will be welcomed. Equally, 'the North' as an imagined space occupied a key place in the cultural history of the long eighteenth century, and papers are invited that consider how thinkers from the various parts of the British Isles and the Nordic regions (re)imagined their place in the world at this time.

This conference will assess each of these varying modes and genres of exchange with a view to reconsidering both the relationship between British eighteenth-century and Romantic-period culture and 'the North' and the relationship between Nordic romanticism and Britain, considered both as actual and imaginary spaces.

Potential topics for papers might include:

- ✧ British travellers to 'the North' and Nordic travellers to Britain
- ✧ Exploration of the Arctic and the hunt for the North-West passage
- ✧ The role of 'the North' in the Revolutionary and Napoleonic wars; exchange of political and social models
- ✧ Other 'Norths': Scotland, Newfoundland, Greenland, Ireland, Iceland.

- ✧ Representations of 'the North' or 'Northernness' across different genres and disciplines
- ✧ Thomas De Quincey's translation of Niels Klim and his essays on the Danish language
- ✧ The influence of Norse and other 'Northern' cultural forms on British Romantic writing
- ✧ The Danish 'golden age' and European Romanticism
- ✧ Scientific exchange, particularly in the life sciences and astronomy.
- ✧ Borrowed models of industrial, agricultural and social development.

Proposals of no more than 300 words for papers lasting 20 minutes should be sent to the [Samantha.Chant@smuc.ac.uk](mailto:Samantha.Chant@smuc.ac.uk) by 1 June 2014. Proposals for panels of three or four speakers will be particularly welcomed.

Further information can be found at:

<http://norden2014.wordpress.com/>

General queries should be addressed to the organisers: Cian Duffy ([cian.duffy@smuc.ac.uk](mailto:cian.duffy@smuc.ac.uk)), Peter Howell ([peter.howell@smuc.ac.uk](mailto:peter.howell@smuc.ac.uk)), and Robert Rix ([rjrix@hum.ku.dk](mailto:rjrix@hum.ku.dk)).



## UPCOMING EVENTS

### CLASSICAL CELTIC: WALES AND SCOTLAND IN A MEDITERRANEAN LIGHT

A day-conference jointly organized by the University of Wales Centre for Advanced Welsh and Celtic Studies and the National Museum of Wales, to be held at the Museum in Cardiff, Friday 19th September 2014.

This event is timed to overlap with a major international exhibition of paintings at NMW Cardiff by the artist Richard Wilson (1714-1782), and brings together a range of experts in different fields to explore the influence of Greece and Rome on travellers to Romantic-era Wales and Scotland. Reflecting the extraordinary layered nature of travel writing at this period, its openness to different kinds of discourse and forms of representation, we will be discussing textual/pictorial/antiquarian/scientific responses to Welsh and Scottish landscapes in the second half of the C18th. How far did writers and artists construct an opposition between Northern and Mediterranean cultures? And to what extent were their perceptions of the British past in British landscapes in fact influenced and informed by Classical models?

Speakers include Professor Robin Simon, Professor Harriet Guest, Professor Dafydd Moore, Oliver Fairclough, Dr Maureen McCue, Prof Prys Morgan, Dr Alison Ksiazkiewicz, Jacqueline Ansell and Dr Mary Constantine.

This is a free event. To register your interest, please contact [mary-ann.constantine@cymru.ac.uk](mailto:mary-ann.constantine@cymru.ac.uk)



## ROMANTIC CONNECTIONS, TOKYO

For those lucky enough to be going, here's a link to the provisional timetable for the BARS /NASSR/GER/JAER supernumerary "Romantic Connections" conference, taking place at Tokyo University in June:

[www.romanticconnections2014.org/timetable.html](http://www.romanticconnections2014.org/timetable.html)

## CAREER OPPORTUNITIES

### UNIVERSITY OF QUEENSLAND POSTDOCTORAL FELLOWSHIPS 2015-17

The University of Queensland invites applications for a limited number of Postdoctoral Research Fellowships commencing in 2015, to be awarded to persons wishing to conduct full-time research at the University in any of its disciplines. In particular, the scheme aims to attract outstanding recent doctoral graduates to the University in areas of institutional research priority.

Applicants should contact the School or Centre that will potentially host the intended research before submitting completed applications on 19 May 2014.

For more information, see:

<http://www.uq.edu.au/research/research-management/uq-postdoctoral-research-fellowships>



UNIVERSITY OF QUEENSLAND  
POSTDOCTORAL FELLOWSHIPS FOR  
WOMEN 2015-17

The University of Queensland invites applications for a limited number of Postdoctoral Research Fellowships for Women commencing in 2015. The Fellowships are open to women with a PhD or equivalent qualification, whose academic careers have been interrupted, delayed or otherwise constrained by family or other responsibilities. This includes applicants who are precluded from applying for postdoctoral research fellowships in locations elsewhere. It is anticipated one Fellowship will be available for full-time research over a period of three years, while another will be available for half-time research over a period of three years. The research must be conducted at The University of Queensland in any of its disciplines.

Applicants should contact the School or Centre that will potentially host the intended research before submitting completed applications on 19 May 2014.

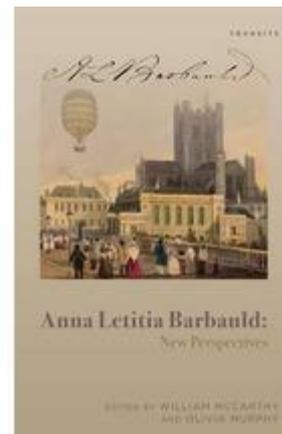
For more information, see:

<http://www.uq.edu.au/research/research-management/uq-postdoctoral-research-fellowships-for-women>

## RECENT PUBLICATIONS

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

- ✧ William Christie, "Res Theatralis *Histrionica: Acting Coleridge in the Lecture Theater,*" *Studies in Romanticism* 52.4 (2013): 485-509.
- ✧ Jocelyn Harris, "Anna Letitia Barbauld, Jane Austen's Unseen Interlocutor," *Anna Letitia Barbauld: New Perspectives*. Eds. William McCarthy and Olivia Murphy. Lewisburg: Bucknell UP, 2014. 237-57.
- ✧ William McCarthy & Olivia Murphy (eds.), *Anna Letitia Barbauld: New Perspectives*. Lewisburg: Bucknell UP, 2014.



*Anna Letitia Barbauld: New Perspectives* is the first collection of essays on poet and public intellectual Anna Letitia Barbauld (1743-1825). By international scholars of eighteenth-century and Romantic British literature, these new essays survey Barbauld's writing from early to late: her versatility as a stylist, her poetry, her books for children, her political writing, her performance as editor and reviewer. They explore themes of sociability, materiality, and affect in Barbauld's writing, and trace her



reception and influence. Rooted in enlightenment philosophy and ethics and dissenting religion, Barbauld's work exerted a huge impact on the generation of Wordsworth and Coleridge, and on education and ideas about childhood far into the nineteenth century. William McCarthy's introduction explores the importance of Barbauld's work today, and co-editor Olivia Murphy assesses the commentary on Barbauld that followed her rediscovery in the early 1990s. *Anna Letitia Barbauld: New Perspectives* is the indispensable introduction to Barbauld's work and current thinking about it.

✧ Eric Parisot, “Suicide Notes and Popular Sensibility in the Eighteenth-Century British Press,” *Eighteenth-Century Studies* 47.3 (2014): 277-91.

## 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)).

Please email your contribution by June 30 for inclusion in the May-June issue.



*Front cover image:*

John Webber, “Boats of the Friendly Islands,” from *Views in the South Seas* (1808).

For more on John Webber, see the Design and Art Australian Online:

<http://www.daa0.org.au/bio/john-webber/biography/>

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

