

# RSAA DIGEST

(Romantic Studies Association of  
Australasia)

May-June 2014

(Volume 1, Issue 3)



## CONTENTS

RSAA NEWS...	1
CALLS FOR PAPERS...	2
UPCOMING EVENTS...	12
CAREER OPPORTUNITIES...	13
RECENT PUBLICATIONS...	13

## RSAA NEWS

### RSAA's 2015 BIENNIAL – DATES ANNOUNCED!

*The Romantic Studies Association of Australasia  
(RSAA) presents its third biennial conference*

‘RE-READING ROMANTICISM:  
IMAGINATION, EMOTION, NATURE, and  
THINGS’

The conference will be hosted by the University of Melbourne, 23-25 July, 2015. For more details, see the call for papers on the next page.



### RSAA is (still) on FACEBOOK!



Here's another 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



## KEATS-SHELLEY JOURNAL BIBLIOGRAPHY for 2013

Dear RSAA Members,

As the *Keats-Shelley Journal* bibliographer, I'd like to request that you send me citations for your recent publications as I prepare the "Annual Bibliography for 2013."

As I'm sure most of you remember, the *KSJ* bibliography catalogues scholarship associated with British Romanticism, with special emphasis on (but not limited to) Keats, P. Shelley, M. Shelley, Byron, Hunt, and Hazlitt. If you published relevant items in 2013 and want to make sure they're included this year, please e-mail the citations to me at [ksjbiblio@troy.edu](mailto:ksjbiblio@troy.edu).

Appropriate materials include:

- ◇ Books
- ◇ chapters/essays in books (please include page numbers)
- ◇ book reviews
- ◇ articles in journals
- ◇ editions of Romantic-era literature
- ◇ editions of Romantic-era historical documents
- ◇ bibliographies
- ◇ dissertations

Thanks, in advance, for your assistance.

Ben P. Robertson

Bibliographer, *Keats-Shelley Journal*



## COLERIDGE'S FATHER, by J.C.C. MAYS

The Friends of Coleridge warmly invite you to purchase a work of remarkable scholarship.

*Coleridge's Father* had its origins at the beginning of Jim Mays' working life. A professional career intervened, which included editing STC's poems and plays for the *Collected Coleridge*, but on the verge of retirement he revisited his early enthusiasm and, after some years' further research, much of it in the Devon county archives, completed the book. It is a substantial recovery of a man who might otherwise only be remembered as a comic footnote in the life of his famous son. His intellectual achievements foreshadow those of STC, and far from being an absent-minded cleric in the Parson Adams mould, he was highly motivated and skilfully self-directed, achieving a degree of worldly success unknown to the earlier generations of his family. In discovering who John Coleridge really was, Jim Mays has also shone a new light on the historically important but neglected Devon philomaths, amateur and professional alike, some of whom fostered the young John Coleridge's career. And as a consequence of investigating JC's family roots, he has also revealed the lives and travails of the Devon poor in their sometimes tragic detail.

This is the work of a scholar dedicated to the ideals and processes of scholarship. The full text and the critical apparatus will be printed in a single volume, and a CD provided with a PDF of the whole work, for word searches. The Friends of Coleridge are delighted to promote a unique contribution to our knowledge of Coleridge, his father, and the world from which they both came.

Cost: £109.50 inc p&p. For further information, see:

<http://www.friendsofcoleridge.com/coleridges-father-by-j-m-mays>

## CALLS FOR PAPERS

### RE-READING ROMANTICISM: IMAGINATION, EMOTION, NATURE AND THINGS

The Romantic Studies Association of Australasia (RSAA) presents its third biennial conference, to be hosted by the University of Melbourne, 23-25 July, 2015.

Re-reading is a key practice for the humanities: it is one of the most important ways in which, on the one hand, the past is made available to the present and, on the other hand, 'new' sign systems are forged. More broadly, re-reading (understood as the bivalent process sketched above) is a powerful mode of Romantic creativity and, in this guise, one of the chief ways in which modernity discovers and realises 'various possibilities of order on the basis of an increasing freedom and a growing distance vis-à-vis an established reality' (Luhmann, *Art as a Social System*). William Blake's re-reading of Swedenborgian and Moravian discourses, for example, produces a sign-system (a poetic/analytic discourse) that to a surprising degree draws apart from its sources, while remaining independent of conventional semiotic repertoires existing at the time. Although the sources are different, much the same might be said of Mary Wollstonecraft, Charlotte Smith, Ann Radcliffe, Mary Robinson, William Wordsworth, and outside Britain, Olympe de Gouges, Germaine de Staël, Novalis, and many others. Romanticism itself has been the site of numerous re-readings, in which the same bivalent process can be observed; and Romanticism in its various guises continues to be re-read by important strands of contemporary culture. Most prominently, Romantic re-readings of earlier notions of imagination, passion, perception, nature, and things, exert a profound influence on, even as they are being re-read by, contemporary thought.



Equally powerful forms of re-reading occur when European Romanticism crosses cultures and is read in China, India, Japan, and so on, and this is evident in the work of Rabindranath Tagore and Kenzaburo Oe, amongst many others. Seen in this light, re-reading converges with contemporary discourses of imagination, innovation, and creativity, whether deployed for politically conservative or progressive ends. Given its importance, it is surprising that so little attention is given to re-reading (as distinct from, say, intertextuality or the study of influence) and that so few accounts of re-reading engage with the bivalent process sketched above. It is our hope that 'Re-reading Romanticism' will begin to redress this balance, by providing an opportunity to explore this topic and its significance for the Humanities today.

The work of Marilyn Butler will be one of the foci of our discussions. Butler's strong re-reading of Romanticism has shaped the field we inhabit today, and this conference is intended to honour her memory.

Topics may include:

- ✧ literary and/or cultural theories or histories of re-reading;
- ✧ re-reading in theory;
- ✧ the politics of re-reading;
- ✧ Romanticism, re-reading, and the new;
- ✧ re-reading Romantic texts in China, India, or Japan;
- ✧ non-European readings of Romanticism;
- ✧ re-reading English Romanticism in Europe (and vice versa);
- ✧ Romanticism in Ireland, Scotland, or Wales;
- ✧ re-reading Romanticism in Australia;
- ✧ romantic re-readings of things, animals, or nature;
- ✧ re-reading Romantic bodies, sexualities, or genders;
- ✧ Romantic/gothic re-readings of religion, history, or the passions;

- ✧ re-reading, Romanticism, and the Humanities;
- ✧ contemporary re-readings of Romantic texts;
- ✧ re-reading Romantic canonicity;
- ✧ Marilyn Butler, history, and the study of Romanticism.

Scholars interested in proposing 20-minute papers, or full panels of three speakers and a chair, should submit abstracts of between 250 and 300 words and a 150-word bio by **28 November 2014** through the RSAA's website: <http://rsaa.net.au/>.

For further enquiries, please contact Peter Otto ([peterjo@unimelb.edu.au](mailto:peterjo@unimelb.edu.au)), Deirdre Coleman ([colemand@unimelb.edu.au](mailto:colemand@unimelb.edu.au)), or Claire Knowles ([c.knowles@latrobe.edu.au](mailto:c.knowles@latrobe.edu.au)).



## COLLECTING TEXTS AND MANUSCRIPTS, 1660-1860

16th-17th April 2015

Plymouth University, in conjunction with  
The Cottonian Collection at Plymouth City  
Museum & Gallery

This conference will examine the collection of books, texts, manuscripts, letters, and other literary artefacts from the Restoration to the high Victorian period. The organisers invite papers on any aspect of the practices of literary collection and conservation, including collectors' networks, public and private holdings, and libraries. We also welcome papers relating to the literature of collection and conservation, and to the written aspects of interdisciplinary collections. The conference is timed to mark the centenary of the nationally designated Cottonian Collection's gifting to the city of Plymouth in 1915.



Amongst other topics, papers might concern:

- ✧ 'Public' and private collections, including libraries
- ✧ Elite and popular collections; regional and metropolitan collections
- ✧ Readerships and access to print and MS collections
- ✧ Networks and mechanisms of collecting
- ✧ The politics of literary collecting
- ✧ The roles of printers, publishers, booksellers, auctioneers and catalogues
- ✧ The dispersal and selling of print and MS collections
- ✧ 'Posterity', legacy, and the motives for creation of literary collections
- ✧ The generic composition of different book collections
- ✧ School, collegiate, university, institutional and specialist libraries and collections
- ✧ Management and digitisation of book and MS collections in the twenty-first century

Please submit abstracts of 300 words to the conference organisers, Annika Bautz ([annika.bautz@plymouth.ac.uk](mailto:annika.bautz@plymouth.ac.uk)) or Bonnie Latimer ([bonnie.latimer@plymouth.ac.uk](mailto:bonnie.latimer@plymouth.ac.uk)), by **Friday 17th October**.



## WOMEN & NINETEENTH-CENTURY LITERATURE

Friday 23 January, 2015

Alexander Turnbull Library, Wellington

Plenary Speaker: Professor Diane Long Hoeveler  
(Marquette University)

This one-day conference will explore the theme of women and nineteenth-century literature from a range of disciplinary perspectives.

Topics for papers might include:

- ✧ New approaches to canonical women writers (Austen, Mary Shelley, the Brontës, Gaskell, and many others)
- ✧ Women and the Gothic in nineteenth-century writing
- ✧ Nineteenth-century New Zealand women's writing (Māori, Pākehā and tauwiwi)
- ✧ Women and genre in nineteenth-century writing
- ✧ The depiction of women in nineteenth-century writing
- ✧ Nineteenth-century women readers
- ✧ Nineteenth-century women writers and their connections to earlier or later periods
- ✧ New archives and sources for nineteenth-century writing and their connection to women

Please send abstracts of 250 words to [Nikki.Hessell@vuw.ac.nz](mailto:Nikki.Hessell@vuw.ac.nz) by **31 August 2014**. Please include a short bio note with your abstract.



## 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/>.



## JOHNSON AND SHAKESPEARE

A conference to mark the 250<sup>th</sup> anniversary of the publication of Samuel Johnson's *The Plays of William Shakespeare*  
7-9 August 2015  
Pembroke College, Oxford

The publication of Johnson's edition of Shakespeare on 10 October 1765 was an important event in his own life and in the history of the editing of Shakespeare. This conference will invite perspectives from Shakespearians and Johnsonians, and explore the interplay of sameness and difference, restoration and innovation, in Johnson's work. It will reassess Johnson's achievement as a critic and textual editor by revisiting established contexts and developing new ones.

The plenary speakers will be Jenny Davidson (Columbia), Joseph Roach (Yale), and Henry Woudhuysen (Lincoln College, Oxford).

Panels currently planned include the following:

- ✧ Johnson and eighteenth-century Shakespeare
- ✧ Johnson and Shakespeare's language
- ✧ Johnson and eighteenth-century editing
- ✧ Johnson and Shakespeare criticism
- ✧ Johnson and theatricality
- ✧ Shakespeare's women and Johnson
- ✧ Johnson's Shakespeare in print
- ✧ Afterlives: the legacy of Johnson's edition
- ✧ Johnson and Shakespeare's endings
- ✧ Johnson, Shakespeare and the sense of history

We welcome proposals for panels and individual papers. Proposals should provide a 250-word abstract for each paper and brief bibliographies of the participant(s), and should be sent to James McLaverty ([j.mclaverty@keele.ac.uk](mailto:j.mclaverty@keele.ac.uk)) by **30 November 2014**.



## 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)).



## OPENING MARKET, TRADE AND COMMERCE IN THE EIGHTEENTH CENTURY

14<sup>th</sup> International Congress for Eighteenth-Century  
Studies

July 26-31, 2015

Erasmus University Rotterdam

The Congress of the International Society for Eighteenth-Century Studies (ISECS) is the world's largest meeting of specialists on all aspects of the eighteenth century, and takes place every four years. Recent ISECS conferences have been held in Dublin (1999), Los Angeles (2003), Montpellier (2007) and Graz (2011). The 14th ISECS Congress will be organized in Rotterdam, the Netherlands, from 26 to 31 July 2015. It is organized by the Dutch-Belgian Society of Eighteenth-Century Studies (DBSECS) and is hosted by the Erasmus University Rotterdam on Campus Woudestein. We can welcome more than one thousand participants.

The theme of the 14th ISECS Congress is Opening Markets: Trade and Commerce in the Eighteenth Century. The program will include theme-related keynote lectures and sessions, as well as panels and round tables on all topics related to the long eighteenth century (1670-1830). The conference will also facilitate poster presentations. We are looking forward to inspiring lectures, debates and presentations on the conference theme and on all issues regarding the Age of Enlightenment and Sensibility.



Online registration is now open for individual papers or poster presentations, panels and roundtable sessions. For more information, see:

<http://isecs2015.wordpress.com/>



## 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).



## PICTURING THE EIGHTEENTH- CENTURY NOVEL THROUGH TIME: ILLUSTRATION, INTERMEDIALITY AND ADAPTATION

Special Issue of *Journal for Eighteenth-Century Studies* (2016)

Guest editors: Christina Ionescu and Ann Lewis

'Have you noticed that no book ever gets well illustrated once it becomes a classic?', asked in passing Aubrey Beardsley when faced with the challenge of illustrating *Les Liaisons Dangereuses* in the Art Nouveau era. Yet visually intriguing and conceptually intricate illustrations of eighteenth-century classics are abundantly present at key moments in the history of the book (Romanticism, the fin-de-siècle, the interwar period, amongst others). Defoe's *Robinson Crusoe*, Swift's *Gulliver's Travels*, Voltaire's *Candide*, Rousseau's *La Nouvelle Héloïse*, Goethe's *Werther* and Bernardin's *Paul et Virginie* are just some examples of canonical texts that have inspired artists not only through time but also across national boundaries and different media. Such texts have produced visual corpora that are as vast as they are diverse. The timeless fascination with *Paul et Virginie*, for example, has resulted not only in illustrative series that steadily accompanied the text in its various incarnations as a book, but also in drawings, prints, sculptures, caricatures, tapestries, ceramics, clocks, etc., which circulated and were displayed independently of the text. Artistic transpositions and intermedial engagements with eighteenth-century bestsellers range from these visually static, yet geographically mobile forms of expression, to dynamic, performative adaptations such as films, operas and plays.

In spite of the increasing availability of digital images, critical approaches still tend to privilege the authorially sanctioned series (such as Gravelot's engravings for Rousseau's bestselling novel, commissioned and designed with the writer's direct



involvement), or ‘intervisual paradigms’ (patterns of iconographic representation considered independently of their text of origin). Moreover, theatrical or cinematic adaptations of eighteenth-century novels are seldom considered in relation to other forms of visual crossover, such as book illustration and decorative objects, though they all a priori rely on similar processes of visualising and adapting the text. The comparative analysis of different series of illustrations and of other forms of artistic representation of the same novel through time and space, however, allows us to explore the complexity of adaptation, to understand the visual representation inspired by text as an intermedial product and cultural phenomenon, and perhaps to grasp the fascination that the eighteenth century continues to exert upon us.

We invite submissions of papers that address any of the following questions through interdisciplinary and cross-cultural approaches:

- ✧ How does the illustration of an eighteenth-century novel through time respond to new techniques and to changing views of the function of illustration itself? How do successive generations of artists shape the reception of an eighteenth-century novel at different moments in time?
- ✧ How do illustrated translations of eighteenth-century classics reflect the geographical, linguistic and cultural displacement of the original text?
- ✧ How does the gradual shift from the poorly paid artisan to the internationally known artist affect the illustration of an eighteenth-century classic?
- ✧ How do publishers operating from lucrative centres of book production (Amsterdam, Brussels, The Hague, London, Paris, etc.) respond to the specific expectations of their subscribers or readerships in regard to illustration?

- ✧ How do artists, publishers and/or stage directors facilitate or negotiate verbal/visual crossover? What is their respective involvement in this process?
- ✧ How do individual artists re-view an eighteenth-century text when they illustrate it again for a different publisher or edition?
- ✧ How does the phenomenon of extra-illustration exemplify a unique rapport of visual closeness between the collector and text? How is the reading process impacted by the insertion within a single volume of parallel illustrations of the same scenes, which were executed at different moments in time?
- ✧ How do objects inspired by eighteenth-century novels become cultural artefacts and exist independently of the text? How are they integrated in home décor, private collections or museum space? And what impact do they have as things commissioned, inherited, or collected?
- ✧ How is visual representation transposed from one medium to another (for example, from book illustration to film adaptation)? What are the similarities and differences in the ways in which the text is visually adapted for each medium of expression?

Please send an abstract of 500 words to [a.lewis@bbk.ac.uk](mailto:a.lewis@bbk.ac.uk) and [cionescu@mta.ca](mailto:cionescu@mta.ca) by **1 August 2014**. The deadline for submission of completed articles will be June 2015 (approximately 8000 words). Articles may be in French or English. As is usual for peer-reviewed journals, all final decisions concerning the acceptance of articles for this special issue will be made by the *JECS* editorial board. We also intend to host a workshop around the collection at the BSECS annual conference in January 2016.



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:

Ben Doyle ([ben.doyle@plaggrave.com](mailto:ben.doyle@plaggrave.com))

Catherine Belling ([c-belling@northwestern.edu](mailto:c-belling@northwestern.edu))

Sharon Ruston ([s.ruston@lancaster.ac.uk](mailto:s.ruston@lancaster.ac.uk))

Brigitte Shull ([brigitte.shull@palgrave-usa.com](mailto:brigitte.shull@palgrave-usa.com))

Alice Jenkins ([alice.jenkins@glasgow.ac.uk](mailto:alice.jenkins@glasgow.ac.uk))



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 600w 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).



“PRE-CRITICAL” READERS AND  
READING: THE BIBLE IN THE  
EIGHTEENTH AND NINETEENTH  
CENTURY

Special Issue of *Relegere* (2016)

Guest editor: Jonathan Downing

Intellectual developments in the eighteenth and nineteenth century have often been identified as the starting points for modern, “critical” study of the Bible. This period saw increased attention to the historical reliability of biblical accounts, source and text-critical questions, and reflections on the viability of typological exegesis. In his influential study of biblical interpretation (*The Eclipse of Biblical Narrative: A Study of Eighteenth and Nineteenth Century Hermeneutics*), Hans Frei draws a distinction between “critical” readers and “pre-critical” readers. The latter, Frei argues, are marked by a tendency to accept the “biblical narrative” as the normative framework for understanding their own place in the world, a narrative whose credibility was being eroded by contemporary academic critics. That is, the “pre-critical” reader is one who finds themselves inscribed somewhere between Genesis and Revelation; between the Bible's beginning and the Bible's end. It is a reader whose interpretative credentials were most affected by cultural and intellectual shifts which emphasised the need to read the Bible like other ancient documents.

This special edition of *Relegere* invites papers which focus on eighteenth and nineteenth-century readers of the Bible, but we particularly wish to draw renewed attention to these so-called “pre-critical”



readers and readings. We especially welcome articles which address the following topics and questions:

- ✧ the utility of terms such as “critical” and “pre-critical” in reception history and the broader study of religion.
- ✧ readings and receptions of the biblical text in eighteenth- and nineteenth-century intellectual, religious and political culture.
- ✧ how did advances in “critical” biblical study affect “pre-critical” readers and readings?
- ✧ were traditional hermeneutical approaches diminished or bolstered by interactions with new interpretative questions and methods? Did “critical” readers of the Bible *create* new “pre-critical” respondents?
- ✧ evaluations of how eighteenth-and nineteenth-century hermeneutic and exegetical questions have (or have not) set the agenda in modern biblical studies.
- ✧ the survival of “pre-critical” reading strategies in the modern era.

We welcome submissions of articles between 5000 and 7000 words by **30 April 2015**. Papers will be selected for publication after a blind peer-review process. All authors must adhere strictly to the Chicago Manual of Style guidelines (with footnotes, including full references on the first mention of sources; author, short title, page nos. thereafter). For full information, see: <https://relegere.org/relegere/about/submissions#authorGuidelines>

If you wish to contribute a paper, please send an abstract of 200-300 words to guest editor Jonathan Downing ([jonathan.downing@trinity.ox.ac.uk](mailto:jonathan.downing@trinity.ox.ac.uk)).



## BYRON AND ITALY

4-5 December 2014

The Byron Centre, University of Manchester

The Byron Centre at the University of Manchester, in collaboration with the Centro Interuniversitario per lo Studio del Romanticismo at the University of Parma, invited paper proposals for an interdisciplinary conference on the topic of ‘Byron and Italy.’

Papers are welcome from any disciplinary perspective that opens up new approaches to, or offer new insights into, any aspect of the conference theme. Please email abstracts of 250 words maximum to The Byron Centre’s Director, Dr Alan Rawes ([alan.rawes@manchester.ac.uk](mailto:alan.rawes@manchester.ac.uk)), by **1 September 2014**.



## ANIMATING THE EIGHTEENTH-CENTURY COUNTRY HOUSE

5-6 March 2015

Organised by the Paul Mellon Centre, the national Gallery and Birkbeck, University of London

When we visit a Georgian country house, wander through its interiors, and stop to look across a rope at a particular arrangement of pictures and furniture, it is common to experience the sense we are looking at a snapshot of the past, a frozen moment of time. This impression of the country house as a static, unchanging environment belies a crucial aspect of such properties: the fact that, during the eighteenth century itself, they were continually in flux and being fashioned and experienced anew. Recent research encourages us to think afresh about such issues. Sources such as diaries, letters, inventories, catalogues and account books show country-house objects being inherited, gifted, purchased, removed and relocated, and provide evidence that the spaces in which such



objects were located were subject to constant development and reconceptualization. Accordingly, this conference will focus on the Georgian country house as an environment that was always evolving, and that was animated by the interaction between objects and people.

This conference will look at the ways in which objects, when placed on display within a particular space – a room, a corridor, a garden - entered into different kinds of dialogue with the contents, decoration and associations of that environment, all of which were subject to change and adaptation. It will also explore the ways in which the evolving spaces of the country house, and the forms of display found within them, were experienced – by those who lived in the house, by those who visited as tourists or invited guests, and by those who engaged vicariously through the process of ‘armchair travel’, reading guidebooks and other contemporary accounts.

This two-day event, which will include a half-day visit to a local property, aims to bring together scholars from a variety of fields with the objective of animating the eighteenth-century country house. Proposals for contributions are welcomed from art historians and historians working on all aspects of the eighteenth-century country house, including architecture, painting, sculpture, the decorative arts and garden history.

We particularly welcome proposals for papers exploring the following topics:

- ✧ Acquisition: the purchase, commissioning, inheritance, gifting of works of art, furniture, books and other materials.
- ✧ Display: picture hangs; room arrangements and decorative schemes; the organisation of art collections within and between different properties owned by the same family; garden design and layout.
- ✧ The country house as lived environment: the lived experience of the country house as a

family home; as a site of hospitality; as a space in which artists may have worked.

- ✧ The country house as tourist destination: country house tourism; visitor experience; the multifarious literature related to country houses, including guidebooks, regional guidebooks, and periodical articles.

Abstracts for 25 minute conference papers should be no longer than 300 words in length, and should be accompanied by a short biography (of no more than 100 words) detailing any work or recent publications of particular relevance.

Please send abstracts and biographies by **Monday 14 July** to:

Amelia Smith ([amelia.smith@ng-london.org.uk](mailto:amelia.smith@ng-london.org.uk)),  
The National Gallery/Birkbeck, University of London



## FASHION, FUNCTION AND ORNAMENT – ACCESSORISING THE LONG EIGHTEENTH CENTURY

19 September 2014

York Hilton Hotel and Fairfax House

In fashion the term ‘accessory’ covers a wide range of items such as gloves, sashes, reticules, spectacles, watches, parasols, and potentially many other articles. Accessories can be seen as marginal to the nature of fashion, but historically they have played a key role in shaping the character of men’s and women’s fashions, combining ornament and function and giving scope for the expression of individual and collective identities. The era from the late Stuart to the early Victorian period saw the accessory achieve new prominence as a fashion statement, an expression of wealth, status and taste, and a desirable object of consumption, possession and display.



## UPCOMING EVENTS

### THE VIOLENCE OF AFFECTION IN *PRIDE AND PREJUDICE*

A public seminar by Prof. Harriet Guest (York), proudly presented by the Griffith Centre for Cultural Research, The Enlightenment & Romanticism Research Network and the ARC Centre of Excellence for the History of Emotions (Europe 1100-1800).

Mr Collins protests the strength of his affection for Elizabeth Bennet in Austen's novel in terms that seem to expose the incongruity of his language and feelings. This lecture explores the competition between different languages of emotion in the novel in the context of the emphasis on the need for the successful social expression of feeling in the period. Is Collins an inadequate suitor, or is he just lost for words in an age when the relation between interiority and articulation is increasingly difficult?

When: Wednesday July 16, 2014 (5pm to 8pm)

Where: Ship Inn Function Room, Sidon Street, Southbank (Level 2, access via the Griffith University Graduate Centre).

RSVP: to Penny Boys via email [uqche@uq.edu.au](mailto:uqche@uq.edu.au) for catering purposes.



### FIVE CENTURIES OF MELANCHOLIA

30 August to 30 November, 2014

The University of Queensland Art Museum

The year 2014 marks the 500th anniversary of Albrecht Dürer's engraving *Melencolia I* (1514). Taking its cue from the engraving, the exhibition explores five centuries of melancholy in art. From the Renaissance onward, melancholy has been invoked as a condition, perspective, and/or mood;

This symposium aims to bring together interested parties from curatorial, conservation, academic and other backgrounds with an interest in fashion, textiles, clothing and related topics to explore the nature and significance of accessories in the history of fashion from c.1660 to c.1840. Relevant topics to be addressed in contributions to the symposium may include (but would certainly not be limited to) the gender, class and identity dimensions of the accessory, collecting and collections cultures of consumerism and consumption, style, fashion and ornament, exoticism and the antique in accessory design and ornament, and the accessory in the visual and literary culture of the 'long eighteenth century'.

Proposals are invited for symposium contributions not exceeding 20 minutes in length. Please send outlines of c.200 words to:

[fairfaxhousesymposium@gmail.com](mailto:fairfaxhousesymposium@gmail.com)

by **Monday 28 July 2014**. Please direct any queries about the symposium to the same email address.



melancholy has inhabited figures, objects and landscapes. In addition to Dürer, the international artists include Francisco Goya, Giovanni Battista Piranesi, Rembrandt Harmensz van Rijn, Jusepe Ribera and Odilon Redon, along with contemporary Australian artists such as Rick Amor, Destiny Deacon, Tracey Moffatt and Imants Tillers. Artworks are drawn from national and state institutions, and regional, university and private collections.

The ARC Centre for the History of Emotions (Europe, 1100-1800) is pleased to partner with the UQ Art Museum to celebrate these works. The exhibition is curated by CHE Associate Investigator Dr Andrea Bubenik.



## CAREER OPPORTUNITIES

### ARC CENTRE OF EXCELLENCE FOR THE HISTORY OF EMOTIONS (EUROPE, 1100-1800) – ASSOCIATE INVESTIGATOR SCHEME

The Australian Research Council Centre of Excellence for the History of Emotions, Europe 1100 - 1800 (CHE), has a core goal to provide small grant support to scholars as Associate Investigators (AIs) conducting research that focuses on the study of emotions in Europe 1100-1800, or explores the extension of that history in subsequent periods in Australia. Topics should fit within our project areas: Meanings, Change, Performance and Shaping the Modern. Applicants from any relevant discipline are welcome. The call for applications for AIs for 2015 is now open.

For more information, see:

<http://www.historyofemotions.org.au/get-involved/associate-investigators.aspx>



## RECENT PUBLICATIONS

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

✧ **Ben P. Robertson (Gen. ed.), *The Travel Writings of John Moore*. 4 vols. London: Pickering & Chatto, 2014.**



John Moore (1729–1802) was a Scottish physician who travelled extensively and wrote immensely popular accounts of these travels. He records his encounters with Voltaire, Frederick the Great, Prince Charles Edward Stuart and the Pope, along with other notable figures, and gives a first-hand account of the September Massacres and the downfall of the French monarchy during the Revolution. His work brought him international fame. He became friends with Edmund Burke, Sir Joshua Reynolds and Robert Burns and won the admiration of Lord Byron and Maria Edgeworth. Later, Thomas Carlyle used Moore as a key source for his seminal work, *The French Revolution* (1837).

Despite his contemporary fame, Moore's travel writings have not been republished since 1820. This collection will be the first in almost two

centuries to present Moore's works to historians and literary scholars of the eighteenth century. *The Travel Writings of John Moore* will be of value to all scholars of the eighteenth century, especially those interested in travel writings and the French Revolution.

## SOMETHING TO CONTRIBUTE?

If you'd like to include an item in the next newsletter—a call for papers, or news of upcoming local events, opportunities, recent publications, a report from a recent conference, 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 31 August for inclusion in the July-August issue.



*Front cover image:*

Kitagawa Utamaro, "Travels Looking at Mt. Fuji" (ca. 1805-20), Brooklyn Museum.

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