

RSAA DIGEST

(Romantic Studies Association of
Australasia)

July-August 2014

(Volume 1, Issue 4)

O say can you see ~~through~~ by the dawn's early light
what so proudly we hail'd at the
to lose cross stripes & bright stars thro'
O'er the ramparts we watch'd, were
And the rocket's red glare, the
gave proof through the night thro'
O say does that star-spangled banner
O'er the land of the free & the home of the brave?

On the shore dimly seen through the mists of the deep,
where the foe's haughty host in dread silence reposes,
what is that which the breeze, o'er the towering steep,
as it fitfully blows, half conceals, half discloses?

Now it catches the gleam of the morning's first beam,
In full glory reflected now shines in the stream,
'Tis the star-spangled banner — O long may it wave
O'er the land of the free & the home of the brave!

And where is that band who so vauntingly swore,
That the havoc of war & the battle's confusion
A home & a Country should leave us no more?
— ~~Their blood~~
Their blood has wash'd out their foul footsteps' pollution.

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RSAA NEWS

RSAA – SPREADING THE WORD!

You may have noticed that next Australian winter will be a busy one for Romanticists. Not only do we have our own **RSAA biennial conference on Re-reading Romanticism** in Melbourne (23-25 July 2015), but **BARS** will be holding their next conference in Cardiff (16-19 July 2015) on **Romantic Imprints**, and **NASSR** will follow suit a few weeks afterwards in Winnipeg (13-16 August 2015) with a conference on **Romanticism and Rights**. Calls for papers and further details can be found at these URL addresses:

<http://nassr2015.wordpress.com/>

<http://www.romtext.org.uk/bars-2015-cfp/>

We think it would be an ideal opportunity for RSAA members to become more active in spreading the word about our Association and the wonderful work being done in this corner of the world. To that end, we're hoping to send a contingent of RSAA members to both conferences next year and would like to hear from those of you planning to travel to Cardiff and/or Winnipeg. The organisers of the NASSR conference have contacted us recently and are particularly keen to host an RSAA representative panel.

If you are planning on going to either of these events, please send Angela Dunstan (RSAA Secretary, angela.dunstan@sydney.edu.au) an email to let us know. And if you have some idea of what you're likely to be presenting on – a title, perhaps, or even an abstract ready to go? – then by all means send them through as well. Hopefully we can use this information to devise a plan to ensure RSAA's presence is felt at both conferences.

Best wishes,
Will Christie & Eric Parisot

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), Deirdre Coleman (colemamd@unimelb.edu.au), or Claire Knowles (c.knowles@latrobe.edu.au).



ROMANTIC IMPRINTS

16th-19th July 2015

British Association for Romantic Studies (BARS)
Cardiff University, Wales

Proposals are invited for the 2015 British Association for Romantic Studies international conference which will be held at Cardiff University, Wales (UK) on 16–19 July 2015. The theme of the interdisciplinary conference is *Romantic Imprints*, broadly understood to include the various literary, cultural, historical and political manifestations of Romantic print culture across Europe, the Americas and the rest of the world. Our focus will fall on the ways in which the culture of the period was conscious of itself as functioning within and through, or as opposed to, the medium of print. The conference location in the Welsh capital provides a special opportunity to foreground the Welsh inflections of Romanticism within the remit of the conference's wider theme. The two-hundredth anniversary of Waterloo also brings with it the chance of



thinking about how Waterloo was represented within and beyond print.

The confirmed keynote speakers for “Romantic Imprints” will be John Barrell (Queen Mary, London), James Chandler (Chicago), Claire Connolly (Cork), Peter Garside (Edinburgh) and Devoney Looser (Arizona State).

Deadline for open-call and themed panels: 13 October 2014.

Deadline for all other submissions: 31 January 2015.

All proposals should include your name, academic affiliation (if any), preferred email address and a biography of 100 words. Please send proposals and direct enquiries to the BARS 2015 conference organisers, Anthony Mandal and Jane Moore (Cardiff University) at BARS2015@cardiff.ac.uk.

For further details, see:

<http://www.romtext.org.uk/bars-2015-cfp/>



ROMANTICISM AND RIGHTS

13th-16th August 2015

North American Society for the Study of
Romanticism (NASSR)

Universities of Manitoba and Winnipeg, Canada

We invite submissions for NASSR 2015 in Winnipeg, Manitoba. The theme of the conference is Romanticism and Rights, broadly construed to include:

- ✧ Human Rights (racial, indigenous, economic; right to freedom and autonomy; slavery)
- ✧ Animal Rights; Natural Rights, Nature’s rights (the environment)
- ✧ Sexual Rights (alternative genders, women’s rights, procreative rights)

- ✧ Author or Authorial Rights (intellectual property, copyright)
- ✧ State/Sovereign Rights
- ✧ Children’s Rights
- ✧ Right to be heard; Freedom of Speech
- ✧ The Right to Philosophy/Thinking
- ✧ Rights and Wrongs
- ✧ The Right to Die
- ✧ What is left of Rights?

Proposals for papers on these and related topics (as well as those that consider these rubrics as terms under consideration or as focuses of critique) are particularly welcome, but we also look forward to considering general session and paper proposals that represent the best current work on any aspect of Romantic-era literature and culture.

Deadline for proposing an open-call special session: November 1, 2014.

Deadline for all other submissions (paper proposals, complete panels, submissions to open-call special sessions): January 17, 2015.

Please send all proposals, including those to be considered by the leaders of special sessions, a brief CV, and direct questions to the NASSR 2015 conference organizers, Peter Melville (University of Winnipeg, p.melville@uwinnipeg.ca) and Michelle Faubert (University of Manitoba, michelle.faubert@umanitoba.ca).

For further information, see:

<http://nassr2015.wordpress.com/cfp/>



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) or Bonnie Latimer (bonnie.latimer@plymouth.ac.uk), by **Friday 17th October**.



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 and 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 250th 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 even in his own life and in the history of the editing of Shakespeare. This conference will invite perspectives from Shakespeareans 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) 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. 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).



OPENING MARKET, TRADE AND COMMERCE IN THE EIGHTEENTH CENTURY

14th International Congress for Eighteenth-Century
Studies

July 26-31, 2015

Erasmus University Rotterdam, The Netherlands

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 for panels and round-table sessions are now closed, but the call remains open for individual papers or poster presentations (until **12 January, 2015**). 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.



"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.



THE EUROPEAN SALON: NINETEENTH-CENTURY SALONMUSIK

An International Bilingual Conference
2–4 October 2015,
National University of Ireland, Maynooth

We invite abstracts for individual 20-minute papers by both academic scholars and performers in either English or German; for themed panel sessions (comprising three individual papers); and for roundtable sessions (up to six people, each presenting a position paper, followed by a discussion). In view of the role of musical practice in the salon, we especially welcome proposals for lecture recitals and other performative forms of presentation.

Abstracts of c300 words, along with a short biography of no more than 150 words and an outline of the technology needed for the presentation, should be sent in a word-compatible format by **Friday, 6 February 2015** to 19thcenturysalon@nuim.ie. Successful applicants will be notified by mid-March 2015. For further information, see:

www.maynoothuniversity.ie/news-events/international-bilingual-conference

THE VICTORIANS AND MEMORY

3–5 February 2015

Australasian Victorian Studies Association
University of Auckland, New Zealand

From Tennyson's 'In memoriam A.H.H' to Freud's theory of repressed memory, the discourse of memory abounds in the literature and culture of the Victorian period. Meanwhile the cultural legacy of the era has been remembered in very different ways. In 1918 Ezra Pound claimed that 'the odour of Victoriana is so unpleasant... that we are content to leave the past where we find it'—but in the contemporary world, the memory of the period has been re-energised and continues to capture our imagination.

Twenty-minute papers related to the conference theme are invited from scholars in any discipline. Topics may include (but are not restricted to):

- ✧ Victorians' memories of earlier periods – in their literature, art, architecture, history;
- ✧ Memory in biography and autobiography;
- ✧ Memory and forgetting;
- ✧ The political deployment of memory;
- ✧ The poetry of memory and memorialisation;
- ✧ Memories of war;
- ✧ Neo-Victorian fiction and memory;
- ✧ The anxiety of influence

Abstracts of up to 300 words should be sent to AVSA2015@auckland.ac.nz by **Monday 6 October**.



REGIONAL GOTHIC

A collection edited by William Hughes and Ruth Heholt

With the referendum for Scottish Independence scheduled for September 2014 and the Cornish having recently been granted minority status,



questions about the dis-unity of the 'United' Kingdom are prominent in the contemporary debate regarding nationalism and regional identity. Regional Gothic will explore these fractures and the darker imaginings that come from the regions of Britain.

The British regions, 'imagined communities' with fragile and threatened identities and boundaries, carry their own dark sides and repressions. The Gothic preoccupation with borders, invasion, contamination and degeneration imbricates quite naturally with the different and shifting meanings that arise from writings from – and about – the scattered margins of British identity. Locality affects the Gothic and Regional Gothic seeks to explore these specificities. Gothic fictions of the regions may originate from within those territories or be imagined from elsewhere. Yet, whether coming from the inside or the outside, conceptions of the regional can powerfully inform ideas of identity and belonging. And, as Ian Duncan has pointed out, whilst this may sometimes be a positive thing, regionalism can also 'register a wholesale disintegration of the categories of home, origin, community, belonging'.

We are seeking abstracts for chapters that address the concept of regions and the Gothic. Submissions are welcomed that address the historic specificities of regional difference and Gothic traditions, as well as inter-disciplinary studies and contemporary imaginings of the regions and the Gothic.

Topics may include (but are not bound by):

- ✧ Welsh/Scottish/Irish Gothic
- ✧ Nationalism
- ✧ Cornish or Northern Gothic
- ✧ Peripheralism
- ✧ Gothic of the Islands
- ✧ Dark Tourism
- ✧ Queer identities in the regions
- ✧ Urban Gothic

- ✧ Ethnicity and the regions
- ✧ Village Gothic
- ✧ Gender and regionalism
- ✧ Suburban Gothic

Please send 300 word abstracts by **1st December 2014** to William Hughes and Ruth Heholt: w.hughes@bathspa.ac.uk
ruth.heholt@falmouth.ac.uk.

Completed essays of approximately 6000 words will be required by September 2015.



ROMANTICISM AND THE FUTURE

24-25 October 2014

House of Arts and Letter, Cyprus

Papers are invited for an international conference on the concept of the future and speculative representations of the future in Anglophone and European Romantic literature, philosophy and art, but also on the legacy of Romanticism since the nineteenth century, on its continuing relevance in contemporary literary, artistic and theoretical production. Poetry and prose about the future as hope and promise for a better world in the early days of the French Revolution appeared in France, the UK and across Europe. Eventually, as censorship tightened in the monarchical and imperial states, and disappointment spread across Europe and elsewhere in the world in the aftermath of the reign of Terror and the pseudo-emancipatory Napoleonic wars, these early hopes and enthusiasm ceded to more complex and ambivalent feelings, thoughts and imaginings of the future, including cynical disbelief, general skepticism or even apocalypse.

Suggested topics (amongst others):

- ✧ Concepts of time and narrative experiments in temporality



- ✧ The future and the futuristic in Anglophone and European Romanticism
- ✧ The future of Romantic genres, discourses, modes, motifs and topoi
- ✧ The aesthetic imperative and aesthetic revolution
- ✧ Hope, utopianism and radical change
- ✧ Suicide, violence, war, end of the world narratives
- ✧ Reactions, refutations and revisions of Enlightenment ideals and ideas
- ✧ Environmental awareness and critique of technocratic capitalism
- ✧ Nationalism, anti-Imperialism, violence and revolution
- ✧ The discourse of rights, emancipation and independence
- ✧ Institutions of knowledge, sociality and cosmopolitanism
- ✧ European literature, comparative literary studies

Abstracts of approximately 200 words and a short bio (50-100 words) should be sent to the conference convenor, Dr. Evy Varsamopoulou (evyvarsa@ucy.ac.cy) by **21 September 2014**. A selection of papers may be published.



GOTHIC MIGRATIONS

28 July-1 August 2015

International Gothic Association

Simon Fraser University, Vancouver, Canada

Since its inception, Gothic has been associated with mobility. The gothic has always involved translation, adaptation, travel, diaspora, migration and their variations in the lost son or daughter, the absent father, the escaped slave or criminal, the disappeared family member, the alien, underground networks, cross border movements

of cults, banditti, terrorist and other conspiratorial webs. These themes have engaged gothic works and their criticism for some time and their significance is growing in a new global economy of the gothic. As a result, the areas of gothic study have become increasingly wide ranging and now contest any singular root and any singular route of such migration. Under the theme of roots we consider the patterns of place and stability, cultural centres, home, mother or father country, belonging, neighbourhood, any ancient locus, developed systems of privilege and aristocracy, or stable gender, sexual norm, or class patterns. We also include under roots, their underlying negations in the *unheimlich*, the underprivileged, the criminal, the decentred, the escaped, the alien, the other, rejected sexualities, or the hybrid. Under the theme of migrations, we consider the diasporic energies of the gothic, the migratory traces of vampires, wanderers, ghosts, demons, revenants, zombies, other supernatural tourists, phantasmal terrorists and gothic escapees of all kinds. The conference will thus focus on the international circulation of literary, filmic, dramatic and digital Gothic, and the establishment of new and old Gothic traditions across the globe that are in search of, or have found, new homes.

Papers and panels could consider, but are by no means limited to the following headings:

- ✧ How does the Gothic migrate?
- ✧ How might we speak of a global Gothic when one considers the logistics of time and travel?
- ✧ Generic routes/roots of the Gothic: novel to play, poetry to novel, novel to digital game, novel to film, etc
- ✧ Gothic Time and Time-travel
- ✧ Trans-continental routes of the Gothic
- ✧ Migratory routes of vampires, zombies, and Gothic wanderers more generally
- ✧ The worldly *unheimlich*
- ✧ Routes with no destination
- ✧ Circuits of gothic exchange



- ✧ Invasive Gothic
- ✧ Reverse Colonisations
- ✧ Supernatural Currencies
- ✧ Home and Away
- ✧ Gothic Cultural Machines
- ✧ Global Gothic Crime
- ✧ Tropical Gothic/Temperate Gothic
- ✧ World Literary Gothic
- ✧ Drugs, Machines, and Global Vampires
- ✧ Gothic tourism
- ✧ Lines of flight
- ✧ Gothic Cultural Trauma
- ✧ Networked Gothic and digital diasporas
- ✧ Gothic maps and itineraries
- ✧ Global Gothic, nationalism and cultural imperialism
- ✧ Gothic Wars

The deadline for abstract submission is **31 January 2015**. For further information, see:

<http://code.sfu.ca/iga2015.html>



BETWEEN GENIUSES AND BRAIN-SUCKERS: PROBLEMATIC PROFESSIONALISM IN EIGHTEENTH-CENTURY AUTHORSHIP

A special issue of *Authorship*, edited by Sören Hammerschmidt

This special issue seeks to explore the evolution of authorship across the long eighteenth century. The gradual development of a remunerative literary marketplace – driven by an expanding, economically viable periodical press as well as by authors' greater abilities to leverage new copyright regimes – led to a process of professionalization that was fundamentally at odds with the traditional ideal of leisured authorship. The eighteenth-century economic realities of professional writers shaped competing

conceptions of literary authorship. The stereotypes of the suffering Grub Street hack and of the Romantic genius represent two extremes, but situated and often alternating between these poles, a host of options presented themselves to those who would earn their living by writing.

Some of the topics which "Between Geniuses and Brain-Suckers: Problematic Professionalism in Eighteenth-century Authorship" aims to investigate include, but are not limited to:

- ✧ Authorship and the eighteenth-century marketplace; authors and patrons; authors in networks; authorship and intellectual property.
- ✧ Eighteenth-century authorship across and within diverse languages, literatures, and geographical locations: colonial, transatlantic, transnational, translated, polyglot.
- ✧ Niche authors: dramatists, memoirist(e)s, novelists, poets, journalists, critics, satirists; authors as entertainers, public intellectuals, moralists.
- ✧ Gender and eighteenth-century authorship: interrogating putative "feminine" and "masculine" models of writing, self-fashioning, and getting published.
- ✧ The growth of the professional author in the eighteenth century: the hack and the pamphleteer; the gentle author; the anonymous author; rogue and radical authors.
- ✧ The impact of the new periodical press on (self-) constructions of authors and authorship.

Please send inquiries, expressions of interest, and submissions to the editors at:

authorshipjournal@gmail.com.

Finished submissions will be due **30 October 2014**, and will be double-blind peer reviewed in accordance with journal policy; the issue itself will be published in the spring of 2015. For author guidelines, see:

www.authorship.ugent.be/about/submissions#authorGuidelines.



UPCOMING EVENTS

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; 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.

<http://www.artmuseum.uq.edu.au/content/five-centuries-of-melancholia>



TERROR AND WONDER: THE GOTHIC IMAGINATION

3 October 2014 to 20 January 2015

The British Library

Two hundred rare objects trace 250 years of the Gothic tradition, exploring our enduring fascination with the mysterious, the terrifying and the macabre.

From Mary Shelley and Bram Stoker to Stanley Kubrick and Alexander McQueen, via posters, books, film and even a vampire-slaying kit, experience the dark shadow the Gothic imagination has cast across film, art, music, fashion, architecture and our daily lives.

Beginning with Horace Walpole's *The Castle of Otranto*, Gothic literature challenged the moral certainties of the 18th century. By exploring the dark romance of the medieval past with its castles and abbeys, its wild landscapes and fascination with the supernatural, Gothic writers placed imagination firmly at the heart of their work - and our culture.

Iconic works, such as handwritten drafts of Mary Shelley's *Frankenstein*, Bram Stoker's *Dracula*, the modern horrors of Clive Barker's *Hellraiser* and the popular *Twilight* series, highlight how contemporary fears have been addressed by generation after generation.

Terror and Wonder presents an intriguing glimpse of a fascinating and mysterious world. Experience 250 years of Gothic's dark shadow.

<http://www.bl.uk/whatson/exhibitions/gothic/>



WILLIAM BLAKE: APPRENTICE AND MASTER

4 December 2014 to 1 March 2015

Ashmolean Museum of Art and Architecture,
University of Oxford

This major exhibition focuses on the extraordinary life and work of William Blake (1757-1827), printmaker, painter and revolutionary poet of the prophetic books. It examines his formation as an artist, apprenticeship as an engraver, and his maturity during the 1790s when he was at the height of his powers as both an artist and revolutionary poet. We also explore his



influence on the young artist-printmakers who gathered around him in the last years of his life, including Samuel Palmer, George Richmond and Edward Calvert.

One of the most popular English artists, William Blake is still one of the least understood. His radical politics were reflected in his extraordinary technical innovations, especially in the field of printmaking and the illuminated book. This exhibition brings together more than 90 of Blake's most celebrated works and offers new insights into his remarkable originality and influence.

At a young age William Blake showed artistic promise and, at the age of 15, was apprenticed to James Basire, the official engraver to the Society of Antiquaries. Under Basire's tutelage, Blake was sent out to study London's gothic churches and, most particularly, the monuments and decorations in Westminster Abbey – an experience which was to prove formative for his later style and imagery. The first section of the exhibition looks at Blake's early work, exemplifying his already unorthodox approach.

After studying at the Antique School of the Royal Academy, Blake opened a print shop with his former apprentice colleague, James Parker, and from this point he began to associate with the leading writers and intellectuals of radical politics such as Mary Wollstonecraft and Thomas Paine, who gathered at the house of publisher, Joseph Johnson. Blake was soon producing prints of startling originality, which anticipate by nearly a century the monotypes made by artists such as Edgar Degas from the 1880s onwards. The exhibition examines Blake's technical innovations in the creation of his illuminated books, which brought a new sophistication to colour printing. Among the works on display are several of the most extraordinary illuminated books, including *The Marriage of Heaven and Hell*, and a complete set of the plates from *Europe: A Prophecy*, together with

some of the finest separate plates, among them *Nebuchadnezzar* and *Newton*.

Apprentice and Master will also look at Blake's later career when, encouraged by his friendship with the young artist, John Linnell, he developed an interest in the great artist-printmakers of the Renaissance such as Albrecht Dürer and Lucas van Leyden. It was Linnell who commissioned the last of Blake's great series of watercolours, the illustrations to the Book of Job and to Dante. It was these works, and above all the small woodcut illustrations to Virgil's Pastorals, which inspired the young artists Samuel Palmer, George Richmond, and Edward Calvert, known as the Ancients. During the last three years of his life, they visited Blake and his wife in their two-room flat off the Strand. This exhibition juxtaposes many of the works the Ancients would have seen on these visits, with their own early works. Among the most notable are Palmer's greatest creations, the six sepia drawings of 1825; and Calvert's exquisite woodcuts of the late 1820s.

William Blake: Apprentice and Master has been curated by Dr Michael Phillips, Centre for Eighteenth Century Studies, University of York; and Mr Colin Harrison, Senior Curator of European Art, Ashmolean Museum.

<http://www.ashmolean.org/exhibitions/williamblake/about/>



RECENT PUBLICATIONS

Looks like our members haven't been writing much lately! (Or perhaps we're being too coy about our successes?)

If you've published a book, a chapter, an article, a review, or even a pertinent column or blog online, please share the news by emailing the relevant details to Eric Parisot (e.parisot@uq.edu.au).



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).

Please email your contribution by 31 October for inclusion in the September-October issue.



Front cover image:

Francis Scott Key's original manuscript of "Star-Spangled Banner," Maryland Historical Society.

This month marks the bicentenary of Key's "Defence of Fort McHenry"—now known as "Star-Spangled Banner"—a lyric written after witnessing the bombardment of the fort by British ships in the Battle of Baltimore. In 1931, US Congress made the song the national anthem. Maryland continues to commemorate the successful defence of Baltimore on September 12, 1814 with a public holiday, Defenders Day.

This edition of the RSAA Digest was compiled by:

Eric Parisot

RSAA Communications Officer

