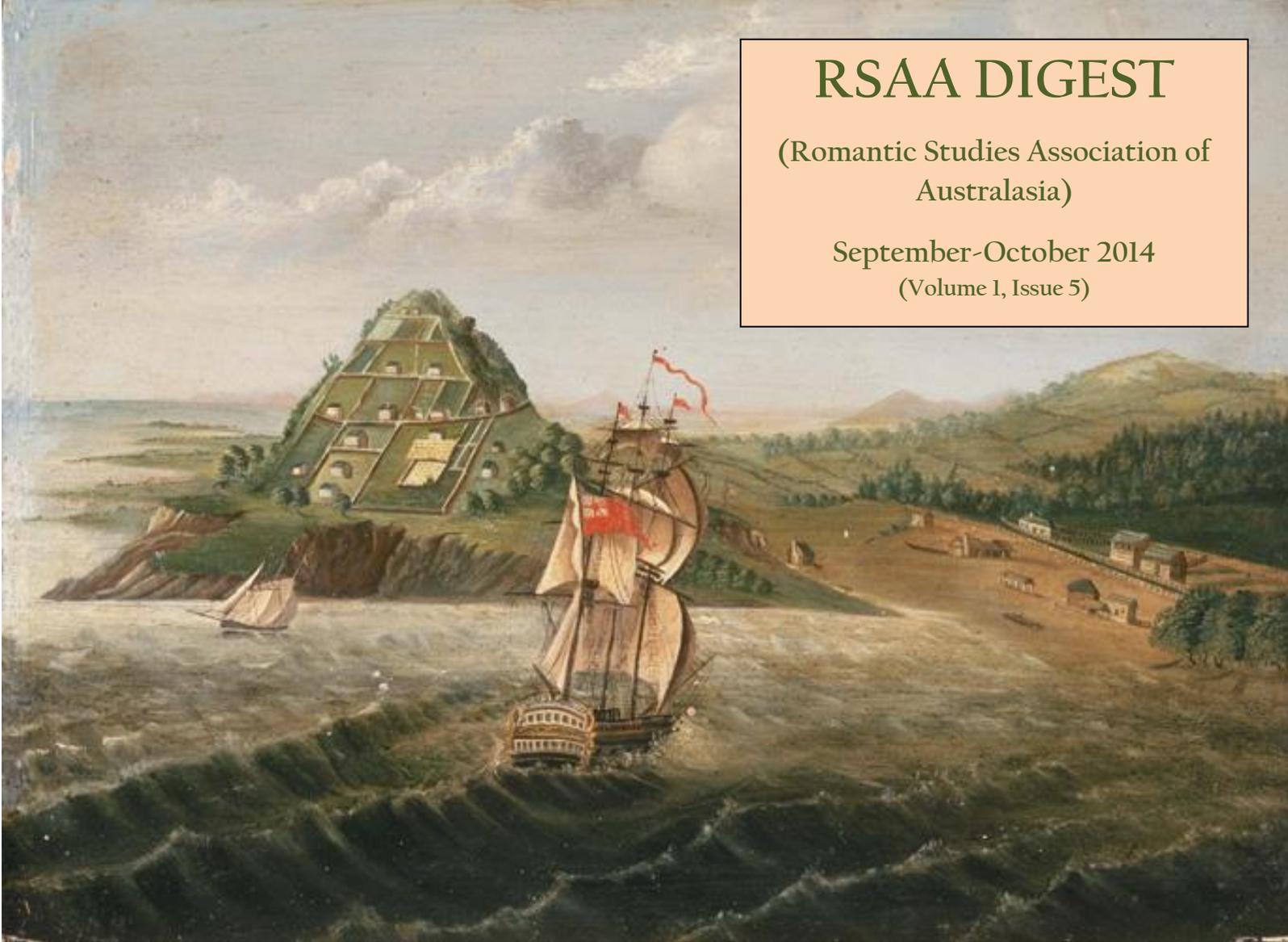


RSAA DIGEST

(Romantic Studies Association of
Australasia)

September-October 2014
(Volume 1, Issue 5)



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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.

Deadline for proposals: A 250 word abstract, accompanied by a brief CV, must be submitted before **1 March 2015**. Proposals for panels are welcome and should be submitted direct to the conference organizers before **1 February 2015**.

Symposium on 'Forests':

Re-reading Romanticism' will immediately follow a one-day symposium on 'Forests', to be organized by Dr Grace Moore for the Centre for the History of Emotions at the University of Melbourne. (<http://www.historyofemotions.org.au/about-the-centre/where-we-are/che-melbourne.aspx>).

For further enquiries, please contact Peter Otto (peterjo@unimelb.edu.au), Deirdre Coleman (colemand@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) and Michelle Faubert (University of Manitoba) at nassr15@umanitoba.ca.

For further information, see:
<http://nassr2015.wordpress.com/cfp/>



SOCIAL NETWORKS, 1450-1850

16th-17th July 2015
University of Sheffield

The term 'social network' has become a prominent part of modern day discourse, and in recent years there has been rapid growth in the field of social network studies. Yet a world in which individuals are connected to one another in multifarious ways—spanning time, place, institutional affiliation, and other social boundaries—is not just a modern phenomenon. In the early modern period, neighbourhoods, villages, cities and continents were criss-crossed with relationships and ties of obligation, through which passed friendship, as well as animosity; money, ideas, information, material goods, and more. The concepts and methodologies of social network analysis, together with new digital technologies, provide the tools to uncover the nature of these communities in the past.

At stake is the very nature of society: how did people connect to one another, to what ends, and with what results? These are questions with relevance to disciplines across the humanities and social sciences. As such, this conference brings together historically minded scholars with an interest in social networks from a range of perspectives and disciplinary backgrounds.

Proposals for 20-minute papers or panels of three speakers are welcome from a wide chronological and geographical reach, exploring social network concepts, methodologies and findings.

For individual paper proposals, please submit a title and 200-word abstract, along with contact details, by **31 January 2015**. For panel proposals, please include a title and 200-word abstract for each paper and contact details for one speaker on the panel. Contact: kate.davison@sheffield.ac.uk.



BRITISH SOCIETY FOR LITERATURE AND SCIENCE

Tenth annual society conference
16-18 April 2015
University of Liverpool

The tenth annual conference of the British Society for Literature and Science will take place at the University of Liverpool, on 16-18 April 2015. Keynote talks will be given by Professor Keith Barnham (Imperial College London), Dr Patricia Fara (University of Cambridge), and Dr Claire Preston (Queen Mary University of London).

The BSLS invites proposals for twenty-minute papers, or panels of three papers, on any subjects within the field of literature and science. In addition, 'flash talks' of up to 7 minutes on any topic are invited for a special plenary session. Other formats are also welcomed, but please email your suggestion to the organisers (via bsls2015@liverpool.ac.uk) for consideration, well in advance of the submission deadline.

This year the organisers would particularly welcome proposals addressing the themes of light, optics, vision and colour, and proposals for papers, panels or roundtables on engaging the public with literature and science research. However, the BSLS remains committed to supporting and showcasing work on all aspects of literature – including comparative literature and European and world literatures – and science, medicine and technology.

Proposals of no more than 250 words, together with the name and institutional affiliation of the speaker, and a biographical note of around 50 words, should be sent in the body of messages (not in attachments) to bsls2015@liverpool.ac.uk. Proposals for panels should include a separate proposal and biographical note for each paper. The closing date for submissions is **Friday 5 December 2014**.



The conference fee will be waived for two graduate students in exchange for written reports on the conference, to be published in the BSLS Newsletter. If you are interested in being selected for one of these awards, please mention this when sending in your proposal. To qualify you will need to be registered for a postgraduate degree at the time of the conference.

Membership: conference delegates will need to register as members of the BSLS (annual membership: £25 waged/£10 unwaged). It will be possible to join the BSLS when registering for the conference online.

For further information and updates about the conference, please contact Greg Lynall (bsls2015@liverpool.ac.uk). A conference website will be available in due course.



JOHN KEATS: POET-PHYSICIAN

A bicentenary conference at Guy's Hospital
1-3 May 2015

The Keats Foundation is delighted to announce that its second John Keats Bicentenary Conference will be held at Guy's Hospital, Southwark, London, from Friday 1 May to Sunday 3 May 2015, marking two hundred years since Keats enrolled as a student at the Hospital. The Conference is organised by the Keats Foundation (U.K. Registered Charity 1147589), and follows a successful first bicentenary conference at Keats House, Hampstead. The 2015 Conference themes embrace all aspects of Keats's medical-poetic career: his writings during the Guy's Hospital years; the poet-physician and physician-poet; war, disease, medicine and Keats's poetry; his hospital training and the medical context; Keats's social circles at Guy's, fellow poets, biography, and critical reception. The Conference will include lectures, papers, a visit to the Old Operating

Theatre at Guy's Hospital, a tour of Keats's Southwark, and a reception at the George Inn on the Borough Road – London's last surviving coaching inn, and surely known to Keats while at Guy's.

Confirmed speakers include Jenny Uglow, Druin Burch, Jeffrey Cox, Damian Walford Davies, R. S. White., and guest of honour, Stuart Curran (author of *Poetic Form and British Romanticism*).

'John Keats: Poet-Physician' will keep the registration fee as low as is practically possible. We leave accommodation choices and costs to participants, in the belief that this will be welcome for offering maximum flexibility for all attending. Travel arrangements are likewise a matter for those coming to London. The Call for Papers will be published soon, in early Autumn 2014, to allow delegates as much time as possible for arrangements to be made.

For all enquiries:

Nicholas Roe (nhr@st-andrews.ac.uk)

Richard Marggraf Turley (rcm@aber.ac.uk)

Sarah Wootton (s.e.wootton@durham.ac.uk)



JAMES GILLRAY@200: CARICATURIST WITHOUT A CONSCIENCE?

The Ashmolean Museum, Oxford
28 March 2015

James Gillray's reputation in the two centuries since his death has been as varied and layered as his prints. Trained at the Royal Academy, he failed at reproductive printmaking, yet became, according to the late-eighteenth-century Weimar journal *London und Paris*, one of the greatest European artists of the era. Napoleon, from his exile on St Helena, allegedly remarked that Gillray's prints did more to



run him out of power than all the armies of Europe. In England, patriots had hired him to propagandize against the French and touted him as a great national voice, but he was an unreliable gun-for-hire. At a large public banquet, during the heat of anti-Revolutionary war fever, he even raised a toast to his fellow artist, the regicide, Jacques-Louis David. Gillray produced a highly individual, highly schooled, and often outlandish body of work with no clear moral compass that undermines the legend of the caricaturist as the voice and heart of the people, so that the late Richard Godfrey described him as a caricaturist without a conscience. Following 2001 and 2004 retrospectives in London and New York, and fuelled by scholarship of a new generation of thinkers, our era's Gillray is just now coming into focus.

To commemorate the 200th anniversary of Gillray's death, and in conjunction with the Ashmolean Museum's exhibition, *Love Bites: Caricatures of James Gillray (26 March-21 June 2015)*, based on New College's outstanding collection, we are organising a one-day conference at the Ashmolean Museum to hear and see the latest Gillray scholarship.

We seek proposals for papers that address any aspect of Gillray's work or that consider artistic duty or purposeful negligence of duty in the period around 1800. Comparative, formal, contextual, and theoretical approaches to Gillray and our theme are all welcome.

Proposals should be a maximum of 200 words and be accompanied by a short biographical statement.

Organised by Todd Porterfield, Université de Montréal; Martin Myrone, Tate Britain; and Michael Burden, New College, Oxford; with Ersy Contogouris, Université de Montréal.

All enquiries should be addressed initially to the New College Dean's Secretary, Jacqui Julier

(jacqui.julier@new.ox.ac.uk), to whom all abstracts should be submitted by **15 November 2014**.

The programme will be announced on 21 November 2014.



THE ARTS AND FEELING IN NINETEENTH-CENTURY LITERATURE AND CULTURE

Centre for Nineteenth-Century Studies,
Birkbeck College, University of London
16-18 July 2015

Keynote Speakers: Professor Caroline Arscott (Courtauld Institute of Art, London); Professor Tim Barringer (Yale University); Meaghan Clarke (University of Sussex); Professor Kate Flint (University of Southern California); Professor Michael Hatt (University of Warwick); Professor Jonah Siegel (Rutgers); Alison Smith (Tate Britain).

This conference will explore the ways in which nineteenth-century authors, artists, sculptors, musicians and composers imagined and represented emotion and how writers and critics conceptualised the emotional aspects of aesthetic response. How did Victorian artists represent feeling and how were these feelings aestheticised? What rhetorical strategies did Victorian writers use to figure aesthetic response? What expressive codes and conventions were familiar to the Victorians? Which nineteenth-century scientific developments affected artistic production and what impact did these have on affective reactions?

The conference will consider the historically specific ways in which feeling is discussed in aesthetic discourse. It will also, however, encourage reflection about the limits of an historicist approach for understanding the emotions at play in nineteenth-century aesthetic response and the



possibility of alternative methodologies for understanding the relation between feeling and the arts.

Proposals of up to 400 words should be sent to Dr Vicky Mills at artsandfeeling@gmail.com by **9 January 2015**. Please also attach a brief biographical note. Proposals for panels of three papers are also welcome, and should be accompanied by a brief (one-page) panel justification.



WAR, REVOLUTION AND THE ROMANTIC ERA IN SOUTH WEST ENGLAND

University of West England
28 February 2015

In 2015, the Bristol Festival of Ideas will launch a year-long celebration of the city's historic association with British Romanticism, c. 1780-1820. Bristol was home to the young Robert Lovell, Samuel Taylor Coleridge and Robert Southey; Coleridge and Wordsworth's *Lyrical Ballads* was first published there by Joseph Cottle in 1798 and the city provided a lively platform not only for literary experimentation but for a new, idealistic and youthful democratic politics. Coleridge delivered a series of radical public lectures at Bristol in 1795 and launched an opposition newspaper, *The Watchman* in 1796. Meanwhile, he and Southey were both mixing in rational scientific and literary circles with Thomas Beddoes, Tom Wedgwood and Humphrey Davy where the experimental Pneumatic Institute in Hotwells brought medicine, science and Romanticism together in a new and creative confluence.

The French Revolution and the Revolutionary and Napoleonic wars that followed in its wake (1789-1815) sharply divided British public opinion and

provoked a war of ideas that produced new readings of citizenship, nationalism, patriotism, civil rights, property, history, philosophy and nature itself. Hannah More's Sunday School initiatives in the region grew indirectly from these developments and Mary Shelley's brief South Western residence was formative on the production of *Frankenstein*. Coleridge relocated to Nether Stowey and the Wordsworths to Alfoxden where the Somerset landscape helped further to define and inspire the Romantic movement. This conference locates Romanticism and the environment that produced it within a broad regional framework and explores in greater detail the association between Romantic culture and the impact of world war and revolution in the South West during the 1790s. It compliments both the Festival of Ideas programme and the accompanying M Shed exhibition, *Moved by Conflict*, which explores related regional themes for the later world war of 1914-18.

We invite 300 word proposals for 20 minute papers, or panels of three papers, addressing any of the above themes from a South Western perspective (Bristol, Somerset, Wiltshire, Dorset, Gloucestershire, Devon & Cornwall) in a broadly Romantic timeframe (c.1780-1820). We welcome proposals either directly addressing Romantic culture or the contextual social, economic and political history of the period. Possible themes may include:

- ✧ Writers and writing
- ✧ Social class, poverty and privilege
- ✧ Charity, welfare, education and the poor
- ✧ Painting, caricature and propaganda
- ✧ Renewed interest in South Western antiquity and pre-history
- ✧ Picturesque travel
- ✧ Radical/Loyalist argument and debate
- ✧ Naturalism, medicine and science
- ✧ Moral economy
- ✧ Propaganda and war
- ✧ Revivals in religious faith and millenarianism



- ✧ The armed forces, the Volunteers and home defence
- ✧ Anti-slavery and abolitionism in the 1790s
- ✧ Romanticism and human nature
- ✧ Enclosure, estate management and 'improvement'.

General enquiries should be sent to Steve Poole (steve.poole@uwe.ac.uk). Proposals for papers and panels should be sent by word attachment to rhc@uwe.ac.uk by **Friday 5 December 2014**.



THE MATERIALITY OF WRITING

Contributions are invited for a volume to be edited by Eve Rosenhaft and Helga Müllneritsch and published under the imprint of the Eighteenth-Century Worlds Research Centre at the University of Liverpool.

Recent research in a range of fields – 'literary life', 'the little tools of knowledge', practices of state-making and bureaucracy, the documentation of personal identity, the uses of the pen in private and domestic contexts such as letter-writing, the shapings of domestic space and material culture, to name a few – have sparked interest in the act (or labour) of writing as an everyday practice that involves very particular interactions between mind, body, place and technology. This volume will bring together new research that allows us to reflect on how a 'material' approach to the uses of the pen might help us to understand the processes through which meaning and modernity were constructed in the long 18th century.

Themes might include:

- ✧ technologies of writing – pens, ink, paper, furniture
- ✧ personal and informal manuscript forms in everyday life – Stammbücher, commonplace books, marginalia, letters, diaries, account books

- ✧ penmanship, handwriting, graphology – the aesthetics and politics of legibility and indexicality
- ✧ signatures as ways of establishing identity, expressing individuality and witnessing
- ✧ occupational diseases of writers, clerical workers and scribes
- ✧ public manuscript genres and the persistence of manuscript reproduction in an age of print
- ✧ learning and teaching writing skills
- ✧ moving writing: the aesthetic and emotional significance of the postal service
- ✧ Who may and may not write? - the literate slave and other issues of power

We invite proposals for articles of about 8000 words (in English). Case studies from all disciplines and national contexts, and covering any period within the long 18th century (ca. 1650 to 1850) are welcome. For further information, or to submit an abstract, please contact Helga Müllneritsch (helgamue@liv.ac.uk). Proposals should be submitted by **1 January 2015**.



JOURNEYS TO AUTHORITY: TRAVEL WRITING AND THE RISE OF THE WOMAN OF THE LETTERS

A special issue of *Women's Writing*

The late eighteenth century saw the emergence of the woman travel writer. Prior to this, travel writing was a prestigious and important 'knowledge genre' from which women were largely excluded (although of course many women produced private, unpublished accounts of travels in letters and journals). In the wake, however, of Lady Mary Wortley Montagu's acclaimed *Turkish Embassy Letters* (1763), women began to publish travel accounts in ever-increasing numbers. By the 1840s, indeed, the travelogue had arguably become a staple



form for a new generation of ‘women of letters’ such as Harriet Martineau and Anna Jameson, and women continued to publish extensively in the genre throughout the Victorian period.

This was a development welcomed by some contemporaries, decried by others. Chauvinist commentators saw women’s increasing incursion into this intellectually significant genre as devaluing the form. Where travel writing had traditionally offered useful knowledge and substantive contributions to contemporary debate across a range of disciplines, the female-authored travelogue, it was alleged, necessarily took the genre in a more lightweight, literary direction, offering only trivial or dilettante observations. Modern scholarship has often unwittingly endorsed this attitude, assuming that women in the eighteenth and nineteenth centuries were excluded from contemporary networks of scholarship and knowledge production, and accordingly identifying many female-authored travelogues as principally exercises in the sentimental and picturesque. As Megan Norcia has recently written, ‘women simply have not been written into the history of geographic travel, and when they do appear, it is as genteel travellers rather than geographers’; and the same tendency can be observed in many other disciplines and discourses, including anthropology, sociology, political economy and natural history.

For a Special Issue of Women’s Writing on women’s travel writing before 1900, we seek articles which explore the rise of the woman travel writer and interrogate the assumption that she was excluded from contemporary networks of knowledge production and intellectual authority.

Topics might include (but are not limited to):

- ✧ the extent to which female-authored travelogues were intended and received as contributions to knowledge and scholarship;
- ✧ the forms of knowledge and cultural commentary articulated in women’s travel

writing, and the forms of authority which could accrue to women through these texts;

- ✧ the participation of women travellers in wider intellectual communities and networks;
- ✧ the part played by women travellers and travel writers in the emergence of disciplines like geography, sociology, botany, art history, literary criticism and political economy.

Articles (of 5-7,000 words) should be submitted to Carl Thompson (carl.thompson@ntu.ac.uk) by **May 1st 2015**. Any queries or initial expressions of interest should also be directed to Carl. Articles must be written in English, although we welcome contributions relating to non-Anglophone travel writing.



IMPASSIONED BRITAIN: FAMILIAL AND DIVINE DEPICTIONS OF FEELING (1707-1907)

University of Liverpool
15-17 July 2015

Speakers include: Joanne Bailey (Oxford Brookes University); Simon Carter (Saint Paul’s Cathedral, London); Heather Ellis (Liverpool Hope University); Susan Matthews (University of Roehampton); Frederick Ross (Art Renewal Center, New Jersey).

Bringing together historians, curators, literary critics, and creators of the largest online museum on the internet (ARC), this conference will explore familial and divine feelings in art, history, and literature. With reference to modern psychological and philosophical accounts of emotions, we invite scholars to discuss relevant topics. Contributors are invited to focus on and analyze historical renderings of affective vocabulary (emotion, feeling, sensation, sensibility, passion, affection, enthusiasm) with an emphasis on interpretative in/dependence



or interchangeability. We aim to investigate particular works of art, historical records, and literary documents, promoting a return to excellence, connection, and distinction between the visual and verbal arts, demonstrating familial and divine relations to human communication and behaviour. The conference invites discussions of “impassioned Britain” not so much as a geographically bounded area of creativity and production, but rather as a historical currency of ideas exported and imported, collected and exhibited, inside and out of the country. In the light of increasing interdisciplinary exploration of emotions in the past decade, we look for corresponding ideas across several disciplines emerging through investigations of communicative teaching, originality, and influence of ideas by non-British history and art territories, the Celtic revival, otherness in British art and literature, adaptations of British literary creations, artworks, and so forth.

Poetic portraiture and historical iconography shape the major direction of our debates in this conference. Analytic takes on parallel and analogous works of emotive and metaphoric language are welcome. There are numerous examples whose thematic and structural comparisons, with specific reference to the philosophy of mind and art, stimulate a better understanding of affective boundaries. We are looking for works across genres, e.g. affective spectrum and the formation of adult feeling surging through Maria Edgeworth’s and Richard Lovell Edgeworth’s *Practical Education* (1798) compared with affective depictions in *The Parent’s Assistant* (1796). Contributors may compare writers, painters, and sculptors, who tell similar/different emotional tales by means of a variety of media and creative models, e.g. familial representative art in *God’s Acre* by Thomas Faed (1826-1900) compared with *God’s Acre* by Emily Osborn (1834-1913). What emotional parallels do we find in these works and in Blanche Baughan’s “*God’s Acre*”? Beyond these and similar examples, how is “impassioned Britain”

viewed in contemporary reading of the Enlightenment and the Romantic age?

Historical sources such as family memoirs, letter-writing conventions and epistolary manuscripts, family paintings and divine portraiture communicate both geography and genre of emotional manifestation. The conference seeks not only historical but also cultural sources of sentimental portraiture and familial correspondence, e.g. songs, iconic sculptures and funerary, medical treatise, and commonplace books. Presentations should engage with representation of “impassioned Britain” in text, context, and correspondence by demonstrating how such illustrations connected individuals – with one another or/and with the Divine – or left them isolated.

Abstracts of 250 words are invited for individual presentations of 20-25 minutes. Organizers will consider panels, readings, and performance proposals. Abstract deadline: **25 December 2014**. Email your proposal to painpara@liv.ac.uk at the University of Liverpool. For more information see http://melancholyandpain.liv.ac.uk/?page_id=394 or follow us on twitter @Embodiments.



ROMANTIC SUSTAINABILITY: ENDURANCE IN THE NATURAL WORLD, 1780-1830

Chapter proposals are invited for an edited volume on sustainability and the environment in British Romantic literature, tentatively titled *Romantic Sustainability: Endurance and the Natural World, 1780-1830*. Potential topics include, but are not limited to, sustainability and environment in relation to the following:

- ✧ Creativity
- ✧ Environmental disasters, real or fictional



- ✧ Pedagogy
- ✧ Service-based learning
- ✧ Activism
- ✧ Progress and preservation
- ✧ Ethics
- ✧ Nature
- ✧ Animals
- ✧ The Romantic canon
- ✧ Transnational/transatlantic connections
- ✧ Technology
- ✧ The supernatural

Proposals may address works by traditional canonical figures, but chapters on a broader range of authors are encouraged as well.

The general editor of the *Ecocritical Theory and Practice* series, published by Lexington Books (an imprint of the Rowman and Littlefield Publishing Group), has expressed interest in this project. Once contributors are determined, a book proposal that includes chapter abstracts will be submitted to the general editor for review.

Please send 250-word abstracts and brief CV electronically to Ben P. Robertson (bprobertson@troy.edu) by **1 November 2014**.

Completed chapters (original, not previously published) of about 7000 words, including notes and bibliographical information, will be due **1 May 2015**.



PORTRAITURE AS INTERACTION: THE SPACES AND INTERFACES OF THE BRITISH PORTRAIT

A symposium jointly organized by the Yale Center for British Art, the Paul Mellon Centre for Studies in British Art, and the Huntington.

The Huntington, San Marino, California
December 11–12, 2015

This symposium has been inspired by the important collections of British portraits at the Huntington Art Gallery and the Yale Center for British Art, and by an upsurge of scholarly interest in the interactive nature of portraiture—both in its intrinsic character and as a curatorial construct.

Portraiture implies an interaction between the sitter and the spectator. It often rehearses an interaction between two or more protagonists and regularly focuses on the interaction between the person(s) represented and his, her, or their surroundings. Portraits—of husbands and wives, sisters and brothers, friends, and colleagues—are often depicted by artists and arranged by curators so as to interact with each other in meaningful ways. As they are created, and once they are completed, portraits (and the figures they represent) interact with their settings: with the studio, the exhibition space, the domestic interior, the public building or square; and with the objects, people, and spaces found in those settings. The same portrait, or portraits of the same sitter, can also find themselves interacting with each other across different media—paint, print, sculpture, and more.

Furthermore, curators are continually thinking about the ways in which the portraits they display—and the individuals these pictures portray—will relate with each other across and around a gallery. The Thornton Portrait Gallery at the Huntington and the galleries at the Yale Center for British Art exemplify portraiture's continuing



forms of interaction: implied and actual, pictorial and physical, and formal and figural.

This two-day international symposium will use the rich collections at the Center and the Huntington Art Gallery and the different concepts of interaction outlined above as points of departure and return, in order to open up new approaches to the history and workings of British portraiture up to the present. Participants will be encouraged to offer original and innovative readings of individual portraits, groups of portraits, portrait galleries, and portraiture as a genre. Talks that respond explicitly to works in the collections of the Huntington and the Center are particularly encouraged.

We invite proposals for thirty-five to forty-minute papers on this theme from scholars working in any discipline. Cross-disciplinary and comparative studies are particularly welcome.

Please e-mail abstracts of no more than three hundred words, along with a short CV, to ycba.research@yale.edu. The deadline for proposals is **November 7, 2014**.

Travel and accommodations will be provided for speakers arriving from outside the Los Angeles area, and meals will be provided for all.



MILITARY MASCULINITIES IN THE LONG NINETEENTH CENTURY

20-21 May 2015
University of Hull

Keynotes: Dr Holly Furneaux and Prof Joanne Bailey.

To commemorate the bicentenary of the Battle of Waterloo and the lasting impact of the Napoleonic Wars upon the history of militarism, submissions are welcomed for 'Military Masculinities in the Long Nineteenth Century', an interdisciplinary

conference held at the University of Hull on the 20th and 21st May 2015. We welcome papers from scholars across the humanities on the topic of nineteenth-century 'military' manliness. The conference will encompass a range of themes relating to notions of gender, war and empire, exploring the ways in which nineteenth-century society responded and reacted to ideas of militarism and mobilised manhood.

Topics might include (but are certainly not limited to):

- ✧ The Napoleonic Wars.
- ✧ Victorian war and empire.
- ✧ Hero worship.
- ✧ Military fashion.
- ✧ Returning soldiers.
- ✧ Soldiers and families (military fathers, husbands and sons).
- ✧ Military hierarchies.
- ✧ Men and nursing.
- ✧ The revival of chivalry and past manly archetypes.
- ✧ Military masculinity in art and music.
- ✧ Artistic masculinity during wartime.
- ✧ Violent, criminal masculinity.
- ✧ Emotion, trauma and the nervous body.
- ✧ Physicality and sport.
- ✧ Homosociality.

Please send an abstract of 250-300 words for a paper of 20 minutes to either Anna Maria Barry or Emma Butcher (anna_maria_barry@hotmail.com & erbutcher@gmail.com) by **5 January 2015**.

For further information (programme, registration) please keep checking the conference webpage: <http://www2.hull.ac.uk/.../news-a.../military-masculinities.aspx>



BYRON AND THE MEDITERRANEAN WORLD

10th International Student Byron Conference,
The Messolonghi Byron Society
22-27 May 2015
Messolonghi Byron Research Centre, Greece

The Messolonghi Byron Research Centre welcomes proposals for 20-minute papers that might centre on Byron as a traveller in the Mediterranean world and/or as a poet writing about the Mediterranean world in on various aspects of the Mediterranean world in Byron's time. Studies of Byronic texts whose bicentennials will occur in 2015 would also be highly appropriate. Presenters at the conference will span all academic levels from undergraduates through graduate students, postdoctoral fellows, and faculty members.

Along with academic sessions and keynote lectures by Professor Caroline Franklin and Professor Naji Oueijin, the conference will include a diverse array of cultural activities to celebrate the 10 years if its existence, such as a round-table discussion featuring alumni of the first International Student Byron Conference and various excursions. The conference fee of €550 for double and €650 for single accommodation will include 5 nights' lodging at the Theoxenia Hotel (B/B), registration, all activities, and many meals.

Proposals should be sent by email to Prof Peter Graham (pegraham@vt.edu), Dr Maria Schoina (schoina@enl.auth.gr), and Mrs. Rodanthi Rosa Florou, President of the International Byron Research Centre (byronlib@teimes.gr) by **January 30, 2015**. For further information, see the Society's webpage: <http://www.messolonghibyronsociety.gr>.



VOICES AND BOOKS, 1500-1800

16-18 July 2015
Newcastle University and City Library, Newcastle

Keynote Speakers: Heidi Brayman Hackel (University of California, Riverside); Anne Karpf (London Metropolitan University); Christopher Marsh (Queen's University, Belfast) with The Carnival Band; Perry Mills, Director of Edward's Boys (King Edward VI School, Stratford-upon-Avon).

Although it is often acknowledged that early modern books were routinely read aloud we know relatively little about this. Oral reading is not embedded as an assumption in existing scholarship. On the contrary, over the last two decades it is the studious and usually silent reader, pen in hand, who has been placed centre stage. This conference invites contributions that explore the kind of evidence and research methods that might help us to recover this lost history; that think about how reading/singing aloud relates to other kinds of orality; that recover the civic and/or social life of the performed book in early modern culture; and reflect on how the performance of the scripted word might inform our reading of early modern writing today. We also welcome papers that think through what it might mean to make 'voice' central to our textual practice.

We invite proposals (in English) that address the relationship between orality and literacy in any genre in print or manuscript in any European language. The genres might be literary, religious, musical, medical, scientific, or educational. We encourage proposals that recover diverse communities and readers/hearers. We also welcome papers that consider problems of evidence: e.g. manuscript marginalia; print paratexts; visual representations; as well as non-material evidence (voice; gesture). We will be particularly pleased to receive suggestions for presentations that include



practical illustrations, performances or demonstrations.

Topics might include, but are not restricted to:

- ✧ The sound of print
- ✧ The physiology of voicing
- ✧ Singing and speaking
- ✧ Rhetoric: voice and gesture
- ✧ Performance and emotions
- ✧ Communities of hearers
- ✧ Acoustic reconstructions
- ✧ Children's reading / reading to children

200-word abstracts for 20-minute papers from individuals and panels (3 speakers) are to be sent to voicesandbooks15001800@gmail.com. The deadline for abstracts is **Friday 16th January 2015**.

There will be a small number of travel bursaries for postgraduate and early career researchers. If you are interested in applying for support please contact Helen.Stark@ncl.ac.uk. Deadline: May 1st 2015.

For more information on the AHRC Network Voices and Books 1500-1800, co-led by Professor Jennifer Richards (Newcastle) and Professor Richard Wistreich (RCM London), please visit our website:

<https://research.ncl.ac.uk/voicesandbooks/>

The Voices & Books Network is supported by The AHRC, Newcastle University, the Royal College of Music, London and NEMO, The National Early Music Association.



NARRATIVES OF ROMANTICISM

16th International Conference of the German Society for English Romanticism (GER)

8-11 October, 2015

Center for Narrative Research
University of Wuppertal

The 16th international conference of the Gesellschaft für englische Romantik (GER) will be hosted by the English department and the Center for Narrative Research of the University of Wuppertal, October 8-11, 2015.

Plenary Speakers: Claire Connolly (University College Cork), David Duff (University of Aberdeen), Saree Makdisi (UCLA), Michael O'Neill (Durham University)

The theme of the conference is "Narratives of Romanticism". During the last two or three decades, the two key terms "narrative" and "Romanticism" have undergone major re-definitions. It seems quite a long time since the lyric dominated the "Period Formerly Known as Romanticism" as the Romantic mode and since narrative fiction had to be (re-)discovered as a major genre which significantly contributed to shape various major discourses between 1770 and 1830. Recent publications, while inevitably participating in the construction of new canons, continue to explore Romantic-era fiction and confirm the ongoing topicality of research projects that explore Romantic narrative genres in their various relevant contexts.

'Narrativity' and 'narration' are equally productive concepts, which are, of course, fruitfully applied across the genres. They invite us to discuss poetry, drama and non-fictional prose as well as fiction and enable us to discover ever new aspects of English Romanticism. The analytical concepts of 'narrativity' and 'narration' are no longer the exclusive territory of (post-)structuralist narratologists. They have travelled widely across the disciplines – from philosophy to sociology, from psychoanalytical trauma theory to the theory of history, from cultural studies to political theory and neuroscience.

Topics could include, but are not limited to:

- ✧ Narrativity across genre boundaries: narrative poetry, drama, fiction and prose



AFTER PRINT: MANUSCRIPTS IN THE EIGHTEENTH CENTURY

24 April 2015

University of California, Santa Barbara
University of Wuppertal

Co-sponsored by the Mellon Fellowship in Critical Bibliography at Rare Book School and the UCSB Early Modern Center.

This one-day conference at UCSB will bring together junior and senior scholars to explore the continued vitality of manuscript publication and circulation in the eighteenth century. Scholars now often take for granted that the eighteenth century constituted an established 'print culture', whether that culture was inherent in the technology or forged by its users. By the age of Addison and Pope, this narrative contends, the spread of print and lapse of licensing had rendered superfluous a manuscript world of scurrilous libels, courtly poetry, and weekly newsletters. But a growing body of research is arguing for the ongoing importance of manuscript production and publication into the Romantic period, and for a critical stance that questions the solidity of the print-manuscript binary. In texts from diaries and journals to notes, letters, sheet music, scientific observations, and hybrid multimedia documents, scholars are turning their attention to the manuscript traditions and innovations that were also central to eighteenth-century literature. And they are drawing connections to our own moment of protracted media shift, focusing on aggregative, iterative steps rather than a single 'revolution'.

After Print will join this exciting subfield by exploring a range of manuscript practices in the long eighteenth century. Margaret Ezell, distinguished professor of English and Sara and John Lindsay Chair of Liberal Arts at Texas A&M University—whose works *Social Authorship and the Advent of Print* (1999) and *The Patriarch's Wife*:

- ✧ Narrativity and oral tradition
- ✧ Romantic epistemologies and innovative narrative strategies (e.g. narrative embedding, metanarrativity, multiperspectivity)
- ✧ Narrative coherence and fragmentation
- ✧ Romantic ontologies and narration
- ✧ Romantic narratives and cognition
- ✧ Romantic narratives and affect
- ✧ Narratives and/of Romantic bodies
- ✧ Romantic theories of narrative and narration
- ✧ Narrative constructions of 'Romanticisms'
- ✧ Setting Romantic narratives and narratives of Romanticism in space and time (historical fictions, narrating literary histories, regional and global Romanticism)
- ✧ Romantic narratives and identity, memory and/or community
- ✧ Public and private narratives of Romanticism
- ✧ Narrative institutions and institutionalising narration

Please send in an abstract of no more than 500 words, accompanied by a short biographical sketch. The deadline for proposals is **January 10, 2015**. You will be notified within three weeks.

As usual, the conference will be held in English throughout. Note: By special agreement, members of NASSR, BARS, JAER, and NARS do not have to become members of the German Society for English Romanticism to take part in this conference – they only pay the regular conference fee of €40 (€10 for students).

Detailed information about accommodation, travel, registration, a ride in the Emperor's Car of Wuppertal's famous suspension railway as well as a provisional conference programme will be provided on our website: www.romanticism2015.uni-wuppertal.de. Please send your abstracts to the local organizers Prof. Dr. Sandra Heinen and Prof. Dr. Katharina Rennhak: romanticism2015@uni-wuppertal.de



Literary Evidence and the History of the Family (1987) have been foundational to the field—will deliver the keynote lecture on Friday evening. Proposals are solicited for papers on any aspect of eighteenth-century studies related to the theme; in particular, proposals are welcomed from junior scholars (graduate students, postdocs, and untenured faculty) for a special panel on new methods. Limited travel support for junior scholars may be available. Please send paper proposals by **December 15** to Rachael Scarborough King (Asst. Prof. of English, UCSB), rking@english.ucsb.edu.



BYRON AND THE BIBLE

1-2 May 2015
Newstead Abbey

Plenary speaker: Gavin Hopps (St Andrews)

Meeting on the premises of Newstead Abbey for the second time after the success of 'Byron at Home' last year, this conference continues the long-standing tradition of international May gatherings of Byronists in the UK.

Encouraging a wide variety of approaches, it seeks to explore the ways in which the Bible and Biblical topics are treated and reflected in Byron's texts, as well as finding new ways of discussing Byron's complex relationship to God, religion, faith, atheism/secularism, sectarian doctrine/belief, scriptural 'history' and many other subjects.

Papers may address, but are not limited to, the following topics:

- ◆ Byron and Catholicism;
- ◆ Byron and Calvinism;
- ◆ Byron and Judaism;
- ◆ Byron and Islam;
- ◆ Byron and the Old Testament;
- ◆ Byron and the New Testament;

- ◆ Byron and belief;
- ◆ Byron and Christ;
- ◆ Byron and individual Biblical characters;
- ◆ Byron and prophecy;
- ◆ Byron and faith;
- ◆ Byron and sacrifice;
- ◆ Byron and grace;
- ◆ Byron and spirituality;
- ◆ Byronic irreverence;
- ◆ Byron and religious tradition.

Please submit abstracts of no more than 300 words to Dr Mirka Horova at miraensis@yahoo.no by **15 January 2015**.

There will be a talk and dinner on the evening of Friday 1 May at the 281 Restaurant & Rooms hotel in Mansfield. The conference will take place on the Saturday 2 May, cca 10.00 - 5.00. More details at: http://www.internationalbyronsociety.org/images/stories/pdf_files/byron_and_the_bible_2015_cfp.pdf



HEBREW MELODIES: MUSIC AND THE BIBLE IN NINETEENTH-CENTURY EUROPE

25-26 June 2015
Kings College, London

The idea that nineteenth-century composers and performers drew inspiration from the Bible is uncontroversial. Yet insufficient attention has been paid to the relationship between the contemporary transformations in religion, music, history, archaeology and biblical scholarship in nineteenth-century Europe. While new historical sciences called into question the historicity of the Bible, controversies raged over the performance, publication and censorship of new and old musical forms. From oratorio to opera, from parlour song to



pantomime, and from hymn to broadside, nineteenth-century Europeans encountered elements of the biblical past in musical form. Music, both elite and popular, played an important role in the formation, regulation and contestation of religious and cultural identity and became a way of addressing questions of class, nation and race. At the same time, new intellectual formations, including the beginnings of ethnomusicology, were often underpinned by a sense of biblical and musical history. This conference will initiate an interdisciplinary discussion between scholars of music, cultural history, literature, theology and biblical scholarship, with the aim of revealing points of intersection and exchange between these disciplines and activities in the long nineteenth century.

Proposals are invited for papers on any issue related to the theme. Topics may include but are not limited to:

- ✧ Musicology and biblical criticism
- ✧ Hymns and sacred music
- ✧ Biblical opera and oratorio
- ✧ Music aesthetics and the sacred
- ✧ Psalms
- ✧ Education and worship
- ✧ Study of ancient music
- ✧ Poems, ballads and Lieder
- ✧ Religion and popular music
- ✧ Choirs and choral societies
- ✧ Religious music and the emotions
- ✧ Performers and performance spaces
- ✧ Biblical musicians/composers
(David, Solomon, Moses, Miriam &c.)

The conference will be in a workshop format and consist of a series of roundtable discussions of pre-circulated papers. Proposals (300 words max.) for 3,000-5,000 word papers should be sent to Brian Murray (bhm26@cam.ac.uk) and James Grande (james.grande@kcl.ac.uk) by **Friday 16 January 2015**. Participants will then be expected to submit a draft of their paper by **Monday 1 June 2015**.

This event is a collaboration between the ERC-funded research projects 'The Bible and Antiquity in Nineteenth-Century Culture' at the University of Cambridge and 'Music in London, 1800-1851' at King's College London.



RELATIONS

23rd Annual Meeting of the British Women
Writers Conference
25-27 June 2015

Hosted by The Graduate Center of the City
University of New York at The Heyman Center,
Columbia University

The British Women Writers Conference will engage the theme of "Relations" for its 23rd annual meeting to be held in New York City. The inspiration for this theme comes from Eve Kosofsky Sedgwick, who taught at the Graduate Center from 1998-2009, and whose investment in relations continues to inspire new ways of looking at the richness and variance of (dis)connection. Sedgwick's interdisciplinary approach informs our conference's investments. In this spirit, we invite papers—as well as panel proposals—that focus on possible interpretations of and approaches to relationality across a broad spectrum of topics, methods, and disciplines. We would welcome investigations of interaction, exchange, correlation, or conjunction. Alternately, treatments might focus on relationality as a political, historical, global, social, personal, critical or textual phenomenon.

For paper proposals, please send a 300-word abstract and a short bio (in a single attachment) to bwwc2015@gmail.com by **January 5th, 2015**. For full panel proposals, please compile all proposals, along with a brief rationale for the panel, into a single document. Papers and panels must address the theme and its application to British women's writing of the long 18th- or 19th-centuries.



For further information, please see: <https://britishwomenwriters2015.wordpress.com/all-for-papers/>



THE ENLIGHTENMENT AND RELIGION

We invite you to submit manuscripts (only monographs, please, not collections of essays by different authors) for a new series that the University of Delaware Press is publishing, *The Enlightenment and Religion*.

Many scholars conflate the Enlightenment with the eighteenth century, even though it is clear that Enlightenment values began in the seventeenth century or even earlier and extended well into the nineteenth century and perhaps are alive in our era. Others consider the Enlightenment to be a single, unified movement in philosophy, history, literature, the arts, and other academic disciplines, whereas the Enlightenment was manifested differently in different nations and cultural entities. Yet others think of the Enlightenment as being by definition opposed to religion, but in fact it was encouraged in many countries by religions, even national or state religions, many of which sought to separate Church and State. Another group of critics look upon the Enlightenment as being synonymous with the Age of Reason, thus ignoring cultural movements like sensibility and early Romanticism, which are the antipodes of reason.

The Enlightenment, in the view of modern and contemporary scholars, can be seen as quintessentially concerned with the rigorous search for truth without regard to accepted beliefs or dogmatic pronouncements. All fields of study in the period are included in this endeavor: the arts and sciences, government, philosophy, music, painting, sculpture, architecture, mathematics, emerging sciences (physics, biology, chemistry,

archeology, anthropology, etc.), literature, virtually every discipline commonly taught today. Many of these fields were not yet named, and of course instruments used and newly-developed concepts were far from being what they are today. But the desire to investigate, learn, change minds and ways of thinking burned in the spirit of all the practitioners. Many of these disciplines began to touch on matters of religious dogmas and doctrines. In the eighteenth century the Grimm brothers' linguistic studies into the origins and development of the Germanic languages led to their discovery of folk legends in which different religious beliefs were expressed across central and northern Europe; this had a bearing on doctrinal tenets in the Christian world. Buffon proposed a world much older than the biblical account allowed: he thought that it would have taken what was then considered an impossibly long period of time—several million years—for creation to expand and change and grow; he eventually had to retract his conjectures, but there is no evidence that he ever changed his mind. In earlier times astronomers like Galileo and Copernicus challenged traditional biblical-based beliefs concerning issues like the Earth-centered universe. Even in literary studies a man like Cyrano de Bergerac had his characters discuss and explore the eternity of matter and the infinity of the physical universe in 1650. This is a very small sample of some of the break-out new ways of thinking based on observation. In the same period the Catholic apologist and brilliant mathematician Pascal realized that reason could not prove the existence of God and might even lead to atheism (“The eternal silence and the infinity of space frighten me”, as he wrote in one of his *Pensées*).

We propose, in this series, to explore the thought of serious writers of all disciplines who followed their research-based reasoning to where it would lead them, even if they found themselves questioning centuries of teachings and doctrinal beliefs. The meeting of religion and enlightenment



came at a crucial point in human history. Two or three hundred years ago, religions were often at the forefront of new ideas, opposed to tyrannies of all sorts, looking for new forms of government, seeking solutions to the eternal problem of warfare and violence, supporting what we today call civil rights, seeking fairness in taxation, trying to reconcile the discoveries of science with ancient beliefs. Traditional points of view as well as challenges to them are all part of the work of this series, which hopes to continue the dialog begun many centuries ago.

To view the members of the editorial board, see: <http://www2.lib.udel.edu/udpress/enlightenmentreligion.htm>



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**.



OPENING MARKETS: TRADE AND COMMERCE IN THE EIGHTEENTH CENTURY

14th International Congress for Eighteenth-Century
Studies

26-31 July, 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/>



“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.



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.



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 negotiations 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>



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/>



CAREER OPPORTUNITIES

LAWRENCE RUFF VISITING CHAIR IN EIGHTEENTH-CENTURY STUDIES

Department of English, University of Dayton

For information about the Department of English, visit:

<http://www.udayton.edu/artssciences/english/>

Applicants should submit a letter of application and CV with three references, and other materials, by **15 December 2014**. For more information please contact:

Dr Margaret M. Strain,
Search Committee Chair,
Department of English,
300 College Park, Dayton,
Ohio 45469--1520.

Email: mstrain1@udayton.edu



POSTDOCTORAL OPPORTUNITIES, UNIVERSITY OF OXFORD (2015-18)

Junior Research Fellowships (JRFs) are one of the central elements of humanities research in the collegiate university of Oxford, and have long provided invaluable opportunities for early career academics to undertake a post-doctoral research project. The Colleges of the University of Oxford invite applications for JRFs in the Humanities in the following areas:

- ◆ English
- ◆ Modern Languages
- ◆ Fine Art and Art History
- ◆ History
- ◆ Modern British History
- ◆ Music
- ◆ Philosophy

- ◆ Classics (including Ancient History)
- ◆ Theology
- ◆ Oriental Studies
- ◆ Classical Indology

For a full list of the Colleges offering Fellowships in each subject area, and links to the details and application procedures for each post, please see <http://torch.ox.ac.uk/jrfapplicationportal>.

These posts are primarily research posts. Some carry limited teaching duties, but they provide an exciting opportunity to concentrate on your research while developing your scholarly career beyond your doctoral study. JRFs are prestigious posts, and many holders of such Fellowships have gone on to successful careers at top universities.

You must be at an early stage of your academic career, and be ready to embark on an independent research project. A competitive remuneration package and associated benefits are available for each Fellowship. Candidates are normally expected to have submitted their doctoral thesis before taking up the post, but at the moment of application can be doctoral students.

Full details about each Fellowship and information on how to apply are available via <http://torch.ox.ac.uk/jrfapplicationportal>.



RECENT PUBLICATIONS

If you've published a book, a chapter, an article, a review, a piece of commentary, an online blog, or have had your work reviewed, then please share the news by emailing the relevant details to Eric Parisot (e.parisot@uq.edu.au).

- ✧ **Amelia Dale**, Rev. of *Romantic Women Reviewed, Parts 1-3*, edited by Ann R. Hawkins. *BARS Review* 44 (October 2014).
- ✧ Anne-Clare Michoux, Rev. of *Jane Austen the Reader: The Artist as Critic*, by **Olivia Murphy**. *BARS Review* 44 (October 2014).
- ✧ John Baker, Rev. of *Graveyard Poetry: Religion, Aesthetics and the Mid-Eighteenth-Century Poetic Condition*, by **Eric Parisot**. *Review of English Studies*, Advanced access published August 12, 2014, doi:10.1093/res/hgu073.
- ✧ **Ben P. Robertson**, Rev. of *Clandestine Marriage: Botany and Romantic Culture*, by Theresa M. Kelly, and *Ecology and the Literature of the British Left: the Red and the Green*, edited by John Rignall and H. Gustav Klaus with Valentine Cunnigham. *BARS Review* 44 (October 2014).



SOMETHING TO CONTRIBUTE?

If you'd like to include an item in the next newsletter—a call for papers, or news of local events, opportunities, 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 December for inclusion in the November-December issue.



Front cover image:

“Rangihoua pā and New Zealand's first mission station in the Bay of Islands,” artist unknown (ca. 1832). Rex Nan Kivell Collection, National Library of Australia.

December 2014 marks the bicentenary of Rev. Samuel Marsden's landing in New Zealand. An agent for the Anglican Church Missionary Society, he established New Zealand's first Christian mission station in the Bay of Islands.

This edition of the RSAA Digest was compiled by:

Eric Parisot

RSAA Communications Officer

