



RSAA DIGEST

(Romantic Studies Association of
Australasia)

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ANZSECS:
A NEWLY-FORMED SOCIETY
FOR EIGHTEENTH-CENTURY
STUDIES

The newly-formed Australian and New Zealand Society for Eighteenth-Century Studies (ANZSECS) exists to promote the study of the culture and history of the long eighteenth century within Australia and New Zealand. The Society encourages research in eighteenth-century studies on a broad interdisciplinary basis—its members work in fields including art history, history, literature, philosophy, bibliography, and the history and philosophy of science. It is an affiliate of ISECS, the International Congress for Eighteenth-Century Studies.

Established in December 2014, the Society draws on a distinguished history of eighteenth-century scholarship in Australia and New Zealand. It advances the exchange of information and ideas among researchers engaged in eighteenth-century studies through various activities and events, including the 3 to 4 yearly David Nichol Smith Seminar.

For more information about the Society, membership and related events, please visit their website: <http://anzsecs.com/>



Meyer Howard “Mike” Abrams was an esteemed critic and teacher at Cornell University who helped shape the modern literary canon as founding editor of the *Norton Anthology of English Literature*, and exerted a profound influence on the field of Romantic studies.

While at Cornell in the 1950s, Abrams was asked by publisher WW Norton to lead a team of editors compiling excerpts of vital English works. The first edition of the *Norton Anthology* came out in 1962 and was an immediate success. Abrams stayed on through seven editions, into his 80s, as the book became required reading for millions of university students worldwide.

But for Romanticists, Abrams may well be remembered for changing the course of the field with his exposition of Romantic poetic theory, *The Mirror and the Lamp* (1953), which was recently ranked number 25 on The Modern Library’s list of the greatest English-language non-fiction books of the 20th century. His immense contribution to Romantic and literary studies also includes *The Milk of Paradise* (1970), *Natural Supernaturalism* (1971), and the still widely-used *Glossary of Literary Terms* (1957; 9th ed. 2009).

Abrams died on April 21, in Ithaca, New York, at the age of 102.



CALLS FOR PAPERS

ROMANTICISM AND THE ARTS

13-15 November 2015

An affiliated session of the Keats-Shelley Association of America at the South Atlantic Modern Language Association Conference in Durham, North Carolina, USA.

This panel seeks papers related to second-generation Romantic-era British writers and/or their literary circles, so proposals addressing the works of John Keats, Percy and Mary Shelley, Lord Byron, Leigh Hunt, and William Hazlitt will receive priority. Proposals that engage with the conference theme (“In Concert: Literature and the Other Arts”) are especially welcome. Subjects to be considered might include (but are not limited to) Romantic literature in relation to music, concerts, songs, painting, engravings, caricatures, drawings, panoramas, book arts, calligraphy, dance, theatre, opera, architecture, sculpture, china, pottery, ceramics, textiles, and, in later contexts, electronic art, film, and photography. Please send a 250-word abstract, bio or CV (one page only), and audio-visual requests to Ben P. Robertson (bprobertson@troy.edu) by **15 May 2015**.



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



ANNIVERSARY CULTURE II:
1815 AND 1915 - FROM WATERLOO TO
GALLIPOLI

21 November 2015

University of Leicester

A War and Representation Network Conference

Keynote Speakers:

Prof Simon Bainbridge (University of Lancaster),
and Prof Jane Chapman (University of Lincoln).

Proposals are invited for the second in a series of conferences to mark the centenary years of the First World War and their intersections with other anniversaries. Focusing on the memorialization of 1815 and 1915 in poetry, the novel, non-fiction and the visual arts, this conference will offer the chance to reconsider the representation of the key events of those years in both the years between and the years since.

Topics might include:

- ✧ How was the memory of Waterloo expressed in discourse about war in 1915, and what are the differences between 'official' discourse and popular representations?
- ✧ How was Waterloo remembered in materials including school books, reportage, song, drama and cinema? How are shifts in Anglo-French and Anglo-German relations accommodated in fictional, journalistic and historical accounts of these years?
- ✧ How are the events of these years commemorated in different national and cultural contexts?
- ✧ How were depictions of Waterloo by romantic authors including Byron, Wordsworth and Scott received, and what was their influence?
- ✧ What echoes of war can be discerned in the landmark novels of 1915: Virginia Woolf's *The Voyage Out*, DH Lawrence's *The Rainbow* and Ford Madox Ford's *The Good Soldier*?

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>



- ✧ What did the soldiers of 1915 learn from their forebears?
- ✧ What is the legacy of the war poetry of 1915?

Please submit proposals of not more than 250 words for papers of 20 minutes (or for panels of 3 x 20 minute papers) with a 50 word speaker biography to warnet@leicester.ac.uk by **6 July 2015**.



RETHINKING CULTURAL MEMORY (1700-1850)

4-5 December 2015

University of Copenhagen, Denmark

The Nordic Association for Romantic Studies (NARS) is pleased to announce the call for papers for the international conference 'Rethinking Cultural Memory 1700-1850'.

The period 1700-1850 saw the birth of the modern nation state and of the concept of national/regional identities based on ethnicity, language, cultural memory, and literary heritage. The romantic and post-romantic era in Europe was a watershed when a neglected vernacular heritage was processed from one medium to another. Poetry, novels, and painting were created on the basis of old manuscript or oral traditions. At the same time, historical and antiquarian scholarship began to place new emphasis on the idea of vernacular traditions. In what sense was the collecting of ancient tradition an 'invention' conceived from within a romantic paradigm? How does it affect understandings of national traditions today?

We seek to engage with a wide range of approaches and therefore invite proposals from disciplines including (but not limited to) literary and art history, antiquarianism, museology, theatre, and cultural history.

Possible topics include:

- ✧ Visual arts and the culture of memory
- ✧ Romantic artists and their construction of national 'memory'. What were the exchanges? What were the competitions?
- ✧ Analyses of Europe's bibliographic networks (personal correspondence, international booksellers, smuggled books, translations, adaptations etc.).
- ✧ The dissemination of interest in the past across European borders. What constituted the cultural transfers?
- ✧ Intermediality between cultural fields, various media, or intellectual and artistic expressions
- ✧ The regional context of using the past to construct ideas of community (as a challenge to the 'national').
- ✧ The remediation of medieval manuscripts in new literary, historical, pictorial, and theatrical works,
- ✧ The revival of folkish forms – ballads, folklore, songs, mythology.
- ✧ The grey area between genuine historical reconstruction and forgery.

Proposal ideas that extend beyond these thematic areas are also welcome.

We are inviting proposals for paper presentations (20 minutes), panels, workshops/interactive sessions. The conference will be in English.

Please send (by **1 July 2015**):

1. Paper title and abstract/proposal for either individual paper (max. 300 words) or panel (max. 500 words)
2. Brief vita or biography (max. one page)
3. Complete personal information: name, department, academic affiliation (if any), and email address. Proposals should be addressed to rethinkingculturalmemory@hum.ku.dk.

Further information can be found at our website, <http://rethinkingculturalmemory.ku.dk/>



SILENCE IN THE ARCHIVES:
CENSORSHIP AND SUPPRESSION IN
WOMEN'S LIFE WRITING IN THE LONG
NINETEENTH CENTURY

7 November 2015
University of Oxford

Keynote Speakers:

Janet Todd (Cambridge) & Karen West (Keele)

Scholars increasingly look to women's own life writing in the nineteenth century as a way of reconstructing both their lived experiences and their inner lives. While diaries, journals, letters, and memoirs offer a window into the past, paradoxically it is often the absences in the archives that provide the most insight into women's lives in the period. Torn out pages and scratched out sentences are simultaneously frustrating and intriguing for scholars, offering hints and clues to the unspeakable and the unacceptable. Women's life writing from the nineteenth century is thus intrinsically tied up with censorship: both by the self and others. Some beliefs, thoughts and ideas may have been too inflammatory to commit to paper in the first place – representative of inadmissible ambitions or transgressive desires. Some women later destroyed their papers, belatedly conforming to constraints of gender, class and propriety. Others were edited by family members, erasing evidence contrary to a public persona or prevalent norms. This conference will bring together researchers from across a range of disciplines in the humanities to explore the extent and the significance of omissions in women's life writing, and question what silences in the archives can tell us about what it meant to be a woman in the nineteenth century.

The conveners welcome 20-minute papers on topics including, but not limited to:

- ✧ Motives, practices and implications of censored life writing
- ✧ Self-censorship or destruction by women of their own papers
- ✧ Gender and sexuality encoded in private writing
- ✧ Adaptations of private correspondence, collaborative documents and political writing
- ✧ Acts of posthumous suppression or revision by families or literary executors
- ✧ Resurfacing or rediscovery of previously lost or unknown life writing
- ✧ Interpretation of archival silence in the age of the digital archive
- ✧ Research strategies for approaching, reading and interpreting gaps in life writing

300-word proposals, along with a short biography, should be sent to Lyndsey Jenkins and Alexis Wolf at silenceinthearchives2015@gmail.com by **5th June 2015**.



VISUAL PRINT CULTURE IN EUROPE
1500-1850:
TECHNIQUES, GENRES, IMAGERY AND
MARKETS IN A COMPARATIVE
PERSPECTIVE

5-6 December 2015
Palazzo Pesaro Papafava, Venice, Italy
Hosted by the University of Warwick

Under Napoleon's Empire we find London acting as a hub for printing caricatures of Napoleon in a range of languages, and with a number of distinctive styles. The above print, *Die Universalmonarchie*, for example, claims to have been published by Boydell & Co. in London in 1815, but the Boydells were based at Cheapside, not – as the print states – at Pall Mall (once the location of



the late Josiah Boydell's famous Shakespeare Gallery). The publication information would seem to be spurious and the British Museum suggests that it was likely published in Paris. Is this print, then, German, French, or even possibly English? Who exactly is its market? How far is its imagery tailored to a particular "national" audience and in what ways might it be distinctively comprehensible to such an audience? Besides London, what other European hubs were important, at what moments and why?

Visual Print Culture in Europe 1500-1850 aims to draw together scholars with a range of disciplinary skills to discuss the methods, representational forms, and distribution of and audience for visual print media in Europe between 1500 and 1850. Its seeks to de-nationalize the study of visual print culture, and to explore the extent to which interactions between engravers and printers, artists and consumers in Europe, and a range of common representational practices produced a genuinely European visual print culture – with local modulations, but nonetheless with a common core.

Papers can draw on a range of disciplinary backgrounds in exploring the exchange of techniques and processes, the analysis of imagery, and the identification of markets, and in analysing the conditions under which particular generic forms crossed or failed to cross national boundaries. Although the emphasis is on European visual print culture, the impact of that culture on, and its interaction with, the wider world is also of interest.

The conference language will be English.

The Conference will be held at the University of Warwick's Palazzo and conference centre in Venice, in December 5-6, 2015.

The Conference organisers, acting under the European History Research Centre are:

- ✧ Mark Philp, History, EHRC Director, Warwick mark.philp@warwick.ac.uk
- ✧ Kate Astbury, French Studies, Warwick

- ✧ Mark Knights, History, Warwick
- ✧ David Taylor, English, Warwick

Proposals for papers should be submitted to t.smith.2@warwick.ac.uk by **June 1st 2015** but please feel free to contact Mark Philp in advance with any queries.

The conference may be able to provide some financial assistance to those whose home institutions are unable to support their attendance, especially postgraduate students.



USES OF "RELIGION" IN NINETEENTH-CENTURY STUDIES

16-19 March, 2016

Armstrong Browning Library, Baylor University

In 2016 the Armstrong Browning Library at Baylor University is hosting a special conference on "Uses of 'Religion' in 19th C. Studies." Work on the invention and history of the category "religion" by historians, anthropologists, sociologists, political philosophers, theologians, and scholars of religious studies has begun to influence scholarship on nineteenth-century literature and culture. Literary scholars of the nineteenth century have thereby increasingly recognized that the modern category of "religion" is a uniquely Western construction generated and reinvented in mutually constitutive dialogue with "the secular" and forms of secularism, and never in neutral ways—being, for example, deeply entangled with the formation of state power, imperial expansion, and discriminatory portrayals of non-Europeans. Within the last five years, scholars such as Michael Warner, Craig Calhoun, Mark Juergensmeyer, Jonathan VanAntwerpen, and Philip Gorski have edited important interdisciplinary collections on the religious, the secular and secularism, their historical



constructions, and their (troubled) applications to European and global contexts. Comparable interdisciplinary discussions are still needed in nineteenth-century studies, in particular between scholars of nineteenth-century literature and scholars from other disciplines. This conference is designed to address the need.

The Armstrong Browning Library (ABL) is a world-renowned research center and rare-collections library devoted to the study of nineteenth-century literature and culture, located on the campus of Baylor University in Waco, Texas. In keeping with the ABL's holdings and areas of scholarly focus, proposals on nineteenth-century authors and texts in some way linked to Europe and North America will be given priority, though the committee is open to proposals on all subjects related to the conference theme. Furthermore, although this conference will critically interrogate Western conceptions of "religion," it does not promote, and indeed aspires to resist, confining attention to "Western" forms of religious belief and practice. The conference will highlight literature, but scholars of every discipline interested in reconsidering uses of "religion" in nineteenth-century studies are strongly encouraged to submit proposals for papers.

Proposals might address, but are not limited to, the following broad topics:

- ✧ The causes and consequences—literary, socio-economic, theological, political—of the dominantly epistemological view of religion in nineteenth-century Western societies
- ✧ Constructions of the secular and forms of secularism vis-à-vis religion through literary texts, and how disciplines other than literary studies might approach this subject
- ✧ Constructions of the category "literature" vis-à-vis religion and forms of secularism through literary texts, and how disciplines other than literary studies might approach this subject

- ✧ Renderings of religion and religious experience in nineteenth-century poetry and poetics—in discussions of poetics and prosody; in the practice of verse; in the construction of the category "poetry"; or in related debates about the "poetics" of worship, devotion, and church architecture
- ✧ Formation of religion and religious experience through the interaction of nineteenth-century music, visual art, literature, and other arts, both secular and sacred
- ✧ The degree to which the categories of religion and religions are specific to the history of Western Christianity, and the (mis)representations that result when nineteenth-century Western writers apply them to geographically diverse beliefs, rituals, and practices
- ✧ Relationships among imperialism, orientalism, constructions of race, the comparative study of religion, and representation of religion in nineteenth-century literature
- ✧ Representations of religion in scholarship on nineteenth-century literature and culture, and how this scholarship is itself historically conditioned and in need of critique
- ✧ How religion is defined and experienced as a result of the rapid growth of print culture, mass media, mass communications, and new communications technologies
- ✧ How constructions of religion and narratives of secularization are entangled with portrayals of class and class tensions, particularly as these are mediated through literature
- ✧ Gendered constructions of religion, religious experience, the secular, and secularism in nineteenth-century literature and culture
- ✧ Deployments of religion as a category in representations of science and scientific authority in nineteenth-century literary texts

Proposals should be for paper presentations of 20-25 minutes. Fifteen will be selected for the



conference. Two of these fifteen spaces will be reserved for PhD candidates or those who have received their PhD within the last three years. All fifteen invited participants will receive generous travel funding (up to \$1,250 for participants outside of North America; up to \$750 for participants within North America but outside the U.S.; up to \$400 for participants within the U.S.); coverage of all conference meals; and fully funded lodging in apartments near the Armstrong Browning Library (ABL).

Participants will present their papers at the ABL in sessions open to the public, and all speakers will be expected to attend every session. The ABL will also coordinate sessions with rare materials specialized to participants' interests. The long-term hope is to revise papers from this conference for an edited collection on "The Uses of 'Religion' in Nineteenth-Century Studies."

A 300-500 word proposal, and a one-page CV with primary publications and research achievements, should be emailed to ablconferences@baylor.edu.

Deadline for Proposals: **Friday, September 18, 2015.**

Further details are available on the ABL's website (<http://www.browninglibrary.org>). Any queries should be sent to the lead organizer, Joshua King, at ablconferences@baylor.edu.



MOCKING BIRD TECHNOLOGIES: THE POETICS OF PARROTING, MIMICRY, AND OTHER STARLING TROPES

Editors: Melanie Holm (mdholm@iup.edu) &
Chris GoGwilt (gogwilt@fordham.edu)

This CFP may be of interest to those working on the lyric, autonoma, or ornithology.

We invite essays (of no more than 9,500 words) that address any aspect of "mocking bird technologies," with a special emphasis on tracking the elusive history and poetics of the "starling" trope within a global and comparative context.

Because of their natural ability to imitate and improvise upon the songs and sounds of others, starlings exemplify the powers, problems, and pleasures of mimesis. The mimicry of starlings, like that of parrots and mynah birds, raises many questions about the techniques of art, artifice, and paralinguistic performance within a comparative literary and cultural perspective. How do starling tropes orient classical texts from Dante to Shakespeare, Sterne to Austen, Mozart to Messiaen? How does the mimicry of European starlings compare to that of parrots, mynahs, and other imitative birds? How does it reorient colonial and postcolonial locations of culture, mimicry, and the (post)human? How do starlings and parrots, caged or uncaged, track the global positioning of cultures and languages? Some possible topics for essays include:

- ◆ the poetic function of starlings, parrots, or mocking birds in individual works from any historical moment or linguistic tradition.
- ◆ mechanical birds and other imitative automatons
- ◆ starling and other technologies in music
- ◆ the starling as a figure for migratory patterns
- ◆ the starling, parrot, and/or mocking bird and the technologies of exoticism
- ◆ scientific taxonomies and representations
- ◆ birds and print technologies

Please send inquiries, proposals, or papers to the editors, Melanie Holm (mdholm@iup.edu) & Chris GoGwilt (gogwilt@fordham.edu). We are looking to receive completed essays by **August 1, 2015.**



THE DARWINS RECONSIDERED:
EVOLUTION, WRITING &
INHERITANCE IN THE WORKS OF
ERASMUS AND CHARLES DARWIN

4 September, 2015
University of Roehampton

Keynote Speakers:

Professor David Amigoni (Keele University)
Professor Tim Fulford (De Montford University)

Plenary Speaker:

Dr John Holmes (Reading University)

When the 28-year-old Charles Darwin first opened his 'evolutionary' notebook in 1837, he deployed the title of his grandfather Erasmus Darwin's medical treatise, *Zoonomia* (1794-6). By then, Erasmus—poet, doctor, inventor, leading light of the Birmingham Lunar Society—had drifted into comparative obscurity; best remembered as the eccentric genius whose work *The Loves of the Plants* (1789) had been notoriously parodied as *The Loves of the Triangles*.

Erasmus was never forgotten by his more famous grandson, however, and throughout Charles's career, Erasmus's writing and thinking acted as both catalyst and antagonist to Charles's burgeoning evolutionary ideas, on such subjects as heredity, variation and sexual selection. Forty-two years later, Erasmus was also the subject of Charles's own venture into non-scientific writing—a biography of his illustrious grandfather.

In the first academic conference to formally consider the imaginative and scientific relationship between these two remarkable speculative thinkers, we ask, in what ways did Erasmus's life and works facilitate and anticipate Charles's ideas, and how did Charles mobilise the stated and unstated affinities with Erasmus to enrich his own thinking?

We invite papers of 20 minutes that consider the two writers in the following broad subject areas:

- ✧ Poetry, aesthetics, and writing style
- ✧ scientific families & heredity
- ✧ evolution
- ✧ styles of observation
- ✧ humour and excess
- ✧ pleasure
- ✧ biography
- ✧ the relation between arts and sciences
- ✧ the natural world
- ✧ variation and diversification
- ✧ geology
- ✧ family life
- ✧ experimentation
- ✧ scientific method
- ✧ public and private sphere

Please send an abstract of no more than 300 words, accompanied by a short biography, to the conference organisers, Prof Martin Priestman (M.Priestman@roehampton.ac.uk) & Dr Louise Lee (Louise.Lee@roehampton.ac.uk) by **1 June, 2015**.



BYRON AND THE REGENCY

3-4 December, 2015
Bath Royal Literary and Scientific Institution

Jointly Organized by the University of Manchester, the Centro Interuniversitario per lo Studio del Romanticismo (University of Parma) and Bath Royal Literary and Scientific Institution

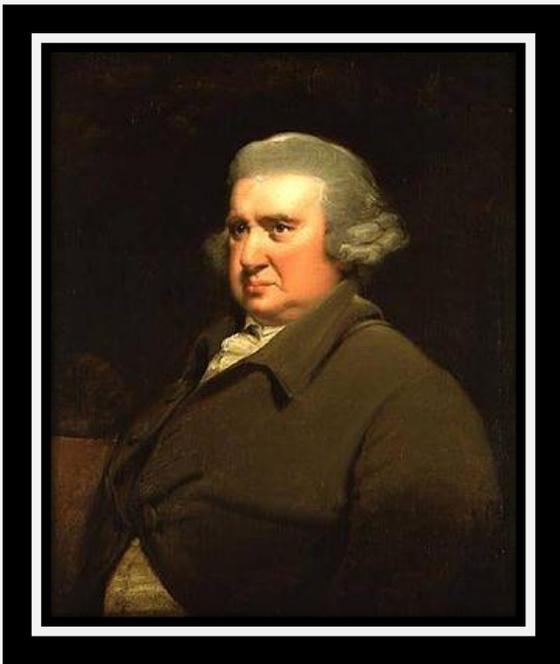
Papers are welcome from any disciplinary perspective that opens up new approaches to, or offers new insights into, any aspect of the conference theme, including, for example:

- ✧ Byron and Regency Politics
- ✧ Byron and 'Regency' Poetry/Prose



- ✧ Byron and Salons
- ✧ Byron and Celebrity
- ✧ Byron and Regency Hedonism
- ✧ Byron and the 'Society of the Spectacle'
- ✧ Byron and Spa Towns
- ✧ Byron and the Regency Stage
- ✧ Byron and Regency Sexual Mores
- ✧ Byron and the Napoleonic Wars
- ✧ Byron and Royalty/Aristocracy
- ✧ Byron and Dandyism
- ✧ Byron and Fashion
- ✧ Byron and London's Clubland
- ✧ Byron and Regency Periodicals
- ✧ Byron and Neo-Regency Fiction

Please email abstracts of 250 words jointly to Alan Rawes (alan.rawes@manchester.ac.uk) and Diego Saglia (diego.saglia@unipr.it) by **15 September 2015**.



Joseph Wright of Derby, *Erasmus Darwin* (1792-93). Private Collection.

EVENTS

JOSHUA REYNOLDS: EXPERIMENTS IN PAINT

12 March-7 June 2015
The Wallace Collection, London

Joshua Reynolds is widely regarded as one of the greatest portraitists of the 18th century. Celebrated for capturing the leading figures and glitterati of his day, he also helped establish a distinctive British school of painting. However, Reynolds's reputation as an 'establishment' artist masks his unquenchable thirst for innovation and his experimental approach to the practice and materials of painting.

This exhibition offers a snapshot of Joshua Reynolds's creative process, and reveals discoveries made during a four-year research project into the outstanding collection of his works at the Wallace Collection. We have selected not only significant portraits but lesser known 'fancy pictures' and a rare history painting, all of which will be shown side by side. Among the works on display will be famous pictures such as Nelly O'Brien, Mrs Abington as Miss Prue and Reynolds's own Self Portrait Shading the Eyes.

By focusing on the themes of experimentation and innovation, we trace Reynolds's working practice in two ways: on the material level, through his use of pigments and media; and on a conceptual level, through his development of composition and narrative. What emerges is a vision of Reynolds as a pioneering painter, highly original in his approaches to pictorial composition. This drive to innovation is exemplified in his ambitious allusions to the great masters of the past, such as Titian and Rembrandt and his obsessive tendency to rework and revise his images as he painted.

Reynolds's portraits not only depicted the colourful society in which he lived, ranging from the actress Mrs Abington, the scandalous Kitty



Fisher and the 'social climber' Mrs Nesbitt, but were often the product of a collaborative relationship between artist and sitter. Reynolds explored the possibilities of performance and role play with the sitters, while at the same time drawing on their colourful biographies to 'personalise' their portraiture.

Spanning most of Reynolds's career, this exhibition demonstrates the sheer diversity of his artistic production and provides an eloquent and surprising insight into the creative processes of this remarkable and immensely prolific British artist.

<http://www.wallacecollection.org/collections/exhibition/114>



Joshua Reynolds, *Miss Susanna Gale* (1763-64).
National Gallery of Victoria, Melbourne.

BONAPARTE AND THE BRITISH: PRINTS AND PROPAGANDA IN THE AGE OF NAPOLEON

5 February-16 August 2015
The British Museum, London

2015 marks the 200th anniversary of the Battle of Waterloo – the final undoing of brilliant French general and emperor Napoleon Bonaparte (1769–1821). The exhibition will include works by British and French satirists who were inspired by political and military tensions to exploit a new visual language combining caricature and traditional satire with the vigorous narrative introduced by Hogarth earlier in the century.

The print trade had already made the work of contemporary British artists familiar across Europe. Continental collectors devoured the products of the London publishers, and artists across Europe were inspired by British satires.

This exhibition includes work by James Gillray, Thomas Rowlandson, Richard Newton and George Cruikshank, some of the most thoughtful and inventive artists of their day.

The range and depth of the British Museum's collection allows the satirical printmakers' approach to be compared with that of portraitists and others who tended to represent a more sober view of Napoleon.

The exhibition begins with portraits of the handsome young general from the mid-1790s and ends with a cast of his death mask and other memorabilia acquired by British admirers. Along the way, the prints will examine key moments in the British response to Napoleon – exultation at Nelson's triumph in the Battle of the Nile in 1798, celebration of the Peace of Amiens in 1802, fear of invasion in 1803, the death of Nelson at the Battle of Trafalgar in 1805, and Napoleon's triumph at Austerlitz, delight at his military defeats from 1812 onwards, culminating in his exile to Elba in 1814.



1815 sees triumphalism after Waterloo and final exile to St Helena, but some prints reflect an ambiguous view of the fallen emperor and doubts about the restoration of the French king Louis XVIII.

http://www.britishmuseum.org/whats_on/exhibitions/bonaparte_and_the_british.aspx



REMEMBERING WATERLOO:
END OF AN ERA AND BEGINNING OF A
MYTH

19 June 2015
Flinders University Library

Fought 100 years before WWI in Flanders' Fields, the Battle of Waterloo on 18 June 1815 marked the end of decades of a war in Europe and across the globe which had affected millions of people. The figure of Napoleon Bonaparte was the object of both fear and admiration, and his mystique, and the legendary status of the Battle that ended his career, continued long after the end of the battle and his exile to St Helena. Even in Australia the battle, and the wars that had preceded it, left its mark.

Free entry, no bookings required. Light refreshments will be available.

Time: 2-5pm

Location: Noel Stockdale Room

Enquiries: 08 8201 3069 or

special.collections@flinders.edu.au.

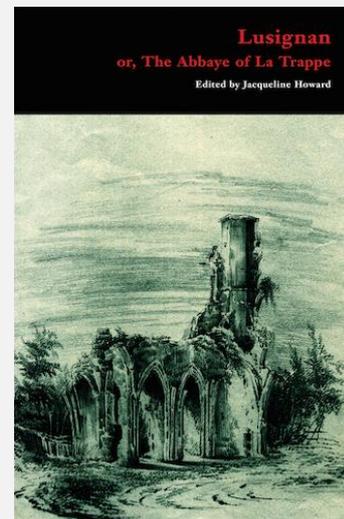


RECENT PUBLICATIONS

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 (eric.parisot@flinders.edu.au).

◇ **Deirdre Coleman**, "The global context." *The Cambridge Companion to Women's Writing in the Romantic Period*. Ed. Devoney Looser. Cambridge: Cambridge University Press, 2015. 129-44.

◇ Anon., *Lusignan, or the Abbaye of La Trappe*. Ed. **Jacqueline Howard**. Richmond, VA: Valancourt, 2015.



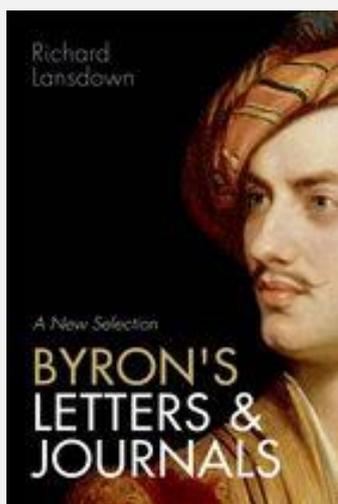
Ann Radcliffe (1764-1823) was the most popular and best-selling novelist of her time, earning a widespread readership and previously unheard-of sums of money for her Gothic novels *The Mysteries of Udolpho* (1794) and *The Italian* (1797). But after publishing *The Italian*, at the height of her powers, she disappeared from the literary scene and never published another novel. Or did she?



Lusignan; or, The Abbaye of La Trappe, issued anonymously in 1801 by the great purveyor of Gothic fiction, the Minerva Press, is the story of the ill-fated love between the virtuous Emily de Montalte and the handsome Lusignan, and it bears remarkable similarities in theme and style to Radcliffe's works. With a quintessentially Gothic plot that features all the trappings of the genre, including a haughty aristocrat, a scheming monk, lovers immured in dungeons and convents, and a subterranean chapel haunted by a horrible spectre, *Lusignan* will be of great interest to both scholars and fans of Gothic fiction alike, whether the book is in fact by Radcliffe or merely an unusually skilled imitator.

This first-ever republication of *Lusignan*, a novel so rare that it survives in only one known copy worldwide, includes the unabridged text of the original four-volume edition as well as a substantial new scholarly introduction and extensive annotations by Dr. Jacqueline Howard, who has previously argued in a published article that *Lusignan* could be the work of Radcliffe.

✧ **Richard Lansdowne** (ed.), *Byron's Letters and Journals: A New Selection*. Oxford: Oxford University Press, 2015.



No other English writer lived so remarkable an existence, from European fame to English infamy, notorious Italian exile, and a glorious death in the Greek War of Independence. Although Byron is chiefly known as a poet, his letters and journals are one of the glories of English prose. They also form one of the greatest literary autobiographies, standing comparison with Pepys' *Diary* and Boswell's *Journal*. This new selection, the only available selection of Byron's prose, is taken from the authoritative and unbowdlerized edition prepared by Leslie Marchand in the 1970s.

Byron's Letters and Journals not only provides the cream of his informal prose, it also amounts to a biography in Byron's own words.

The letters and journals are selected, introduced, and annotated to provide a running narrative of the life and career of this extraordinary man.

✧ **Peter Otto**, "Organizing the Passions: Minds, Bodies, Machines, and the Sexes in Blake and Swedenborg," *European Romantic Review* 26.3 (2015): 367-77.

✧ **Eric Parisot**, "Blair, Robert." *The Blackwell Encyclopaedia of British Literature, 1660-1789*. Eds. Gary Day and Jack Lynch. Oxford: Wiley-Blackwell, 2015. 127-29.

✧ **Heidi Thomson**, "Wordsworth's 'Song for the Wandering Jew' as a Poem for Coleridge," *Romanticism* 21.1 (2015): 37-47.



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 (eric.parisot@flinders.edu.au).

For inclusion in the next issue, please email by 30 June.



Front cover image:

Detail from a decorative screen depicting the Duchess of Richmond's Ball, held in Brussels on June 15, 1815. (Courtesy of Special Collections, Flinders University Library).

Flinders University Library will be hosting an afternoon of readings and music comemorating the 200th anniversary of the Battle of Waterloo, on Friday 19th June. For more information see page 12.

This edition of the RSAA Digest was compiled by:

Eric Parisot

RSAA Communications Officer

