



RSAA DIGEST

(Romantic Studies Association of
Australasia)

May - June 2015
(Volume 2, Issue 3)

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RSAA NEWS

CALLS FOR PAPERS

RSAA'S BIENNIAL CONFERENCE IS ALMOST HERE!

Gathering like Blake's Ireful Sinners (although much more congenially, I'm sure), great minds will soon converge in Melbourne for RSAA's 3rd Biennial Conference (Thursday 23-Saturday 25 July). A draft program, promising a host of exciting papers and panels from scholars around the world, is now available at:

<http://conference.rsaa.net.au/media/RSAA-program-2015.pdf>

For further details as the date approaches, keep an eye on the conference website:

<http://conference.rsaa.net.au/>



John Raphael Smith, *Spectators at a Print Shop in St. Paul's Yard* (1774). British Museum, London.

RETAIL REALMS:

SHOPS, SHOPPERS AND SHOPPING IN EIGHTEENTH-CENTURY BRITAIN, C.1680-1830

22-23 October 2015

York Hilton Hotel and Fairfax House

Fairfax House Symposium in Georgian Studies
2015

The eighteenth century was a transformative age for shops and shopping in Britain. Between the late seventeenth and the early nineteenth centuries far-reaching changes took place in the ways people shopped, the things they bought, the shops themselves and the ways in which they were run, and the systems of distribution and marketing which made possible the shopping experience.

For an increasing portion of Georgian 'polite society', shopping, from being primarily a matter of obtaining the necessities of life, became a pleasurable leisure activity in its own right, associated with sociability, sensory experience, the fashioning of selfhood and the expression of individual and collective identities. Many historians who have explored the social and cultural dynamics of shopping in the eighteenth century have argued that this period saw a 'consumer revolution'.

Theorisations of eighteenth-century consumerism, however, tend to overlook or disregard the materiality and spatiality of the shopping experience: the Georgian retail realm was not just a social or economic process but a place, located in shops, showrooms, markets and high streets, and extending into the assembly rooms and drawing rooms, and indeed the bedrooms and dressing rooms, of polite society. From the packaging of



goods and the display of signs and labels, print advertising and the design of shops, to the increasing prominence of shops in towns and cities and the refashioning of the urban environment around the shopping experience, the retail realm was an increasingly important factor in the physical reshaping of eighteenth-century British life.

This symposium, the third Fairfax House Symposium in Georgian Studies, aims to bring together interested parties from curatorial, conservation, academic and other backgrounds with an interest in the history of shops and shopping to explore the nature and significance of the retail realm in the long eighteenth century. The symposium, which is taking place over two days, will be organised around five broad themes:

- ✧ A consumer revolution? The development and transformation of the retail realm in the long eighteenth century.
- ✧ Shopping outside the shop. Publicity, marketing, the retail realm interacting with the urban, rural and domestic realms.
- ✧ Shopping inside the shop. The design, layout and furnishing of shops, the display of goods, the management of the shopping experience.
- ✧ The shopper's realm. Shopping as a fashionable/leisure pursuit and a social activity, the sensory/haptic dimensions of shopping.
- ✧ The retailer's realm. How retailers perceived shopping and shoppers, new retail arenas and models, the materiality of the retail business.

Proposals are invited for symposium contributions not exceeding 20 minutes in length addressing one or more of the themes identified above.

Please send outlines of around 200 words, accompanied by a brief one-paragraph biography, to fairfaxhousesymposium@gmail.com by **Friday 31 July 2015**. Any queries about the symposium should be sent to the same email address.

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*?



- ✧ 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/>



MARILYN BUTLER AND THE WAR OF IDEAS

11-12 December 2015

A commemorative conference at Chawton House Library

Keynote Speakers:

Professor Jim Chandler (University of Chicago) and Professor Heather Glen (University of Cambridge)

Professor Marilyn Butler (1937-2014), leading scholar of English literature, and latterly Rector of Exeter College, University of Oxford, was the author of paradigm-shifting books and articles, and a patron of Chawton House Library, which will host this conference in her honour. Butler's research set up new directions in literary criticism of the late eighteenth and early nineteenth centuries, and her editions of women writers enabled subsequent generations of scholars to access these important texts in newly fruitful ways. Marilyn Butler's important work on Maria Edgeworth – biographical, critical, editorial – seeded new scholarship in the field of Irish romanticism.

In this fortieth anniversary year of the first publication of Butler's *Jane Austen and the War of Ideas* (1975), we invite papers that both commemorate her scholarship, and move discussion forward in the twenty-first century. We welcome papers on any aspect of work inspired by Professor Butler's contribution, although participants may wish to concentrate on one of the three following topics:

- ✧ The War of Ideas;
- ✧ Romanticism: Rebels and Reactionaries in England, Ireland, Scotland and Wales
- ✧ Beyond Recovery? Editing Women and Writing Lives

The conference is supported by the British Association for Romantic Studies and Cambridge University Press, and will see the launch of *Mapping Mythologies: Countercurrents in Eighteenth-Century British Poetry and Cultural History*, a book brought to completion by Heather Glen from a manuscript that Marilyn left in near-complete form, and published by CUP in 2015.

Confirmed speakers include: Isobel Armstrong, Ros Ballaster, Linda Bree, Stephen Bygrave, Emma Clery, Claire Connolly, Josie Dixon, Anne Janowitz, Jacqueline Labbe, Nigel Leask, Susan Manly, Jo McDonagh, Jon Mee, Jane Moore, Mark Philp, Michael Rossington, Gillian Russell, Janet Todd.

Please send abstracts of 200-500 words to Sandy White: sw17@soton.ac.uk. Proposals can be for 20-minute papers, or for entire panels of 3 speakers. The deadline for receipt of proposals is **1st August 2015**.



DIFFICULT WOMEN IN THE LONG EIGHTEENTH CENTURY, 1680–1830

28 November 2015
University of York

The long eighteenth century witnessed an age of social and political revolution which profoundly affected the way in which women occupied and contributed to the public sphere.

This interdisciplinary conference looks at representations and conceptions of 'difficult women' from 1680 to 1830. The term 'difficult women' encapsulates many different female experiences and lifestyles. From religiously non-conformist women to women bearing arms, a plethora of 'difficult women' find representation within the British Empire. This conference welcomes abstracts and/or proposals for panels on any topic relating to



'Difficult Women' throughout the long eighteenth century.

Topics can include, but are not limited to:

- ✧ Dissenting Women – Preaching and teaching women, women writing theological texts, Methodist, Quaker, or Moravian women
- ✧ The Politically Engaged – Women involved in revolution (Glorious, American, French), female campaigners, authors of political pamphlets, female protestors, women assisting politicians
- ✧ Sexually Non-Conformist Women – Lesbianism, cross-dressers, spinsters, prostitutes, promiscuous women
- ✧ Women of the Pen – Female philosophers, published authors, bluestockings and similar intellectual circles
- ✧ Armed, Dangerous, and Criminal – Murderesses, warriors, thieves, female prisoners, representations of armed women
- ✧ Women in Art – Representations of women in satirical prints, portraiture, depictions of the female body, female artists
- ✧ Theatrical Women – Travesty roles, gender-bending roles, breeches parts and various forms of theatrical dress, women working in theatre
- ✧ Sporting Women – Female cricketers, hunters, horse riders, boxers
- ✧ Women of the Larger British Empire – Black women, women of ethnic minorities, women of conquered territories as a form of 'other'
- ✧ Women and Medicine – Hysteria, Melancholia and Femininity, Depictions of Childbirth, Love's Madness, the female body, female medical practitioners, midwives

Please send abstracts or panel proposals (of no more than 500 words) by **July 1st 2015**, to: difficultwomenconference@gmail.com. Panel proposals should include the full name, affiliation, and email addresses of all participants.



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.**



GOETHE SYMPOSIUM: MARKING THE 50TH ANNIVERSARY OF THE DALLAS GOETHE CENTRE

22-23 April 2016
University of Dallas, Texas

As a part of the yearlong celebrations marking its 50th anniversary the Dallas Goethe Centre is soliciting papers for its Goethe symposium in April 2016. Scholarly contributions on aspects of



Goethe's life, work, and impact are welcome. Depending on submissions the symposium will consist of multiple thematically grouped panels to take place over the course of a two-day symposium at the University of Dallas. The Dallas Goethe Centre plans to publish the proceedings of the conference along with a short history of the Centre and its involvement with German Culture in the North Texas region.

Topics may include but are not limited to:

- ✧ Goethe's works: Faust, Werther, Wilhelm Meister, individual poems, dramas, the Italian journey, etc
- ✧ Goethe and literature: World Literature, the Bildungsroman, the ballade, classicism vs. romanticism, the eternal feminine, *Sturm und Drang*, *edle Einfalt und stille Größe*, etc.
- ✧ Goethe's relationships with contemporaries: Schiller, Bettina von Armin, Charlotte von Stein, Madam de Stael, Napoleon, other poets, artists and intellectuals, etc.
- ✧ Goethe and science: theory of colour, geology, mineralogy, botany, optics, etc.
- ✧ Goethe and the Germans
- ✧ Goethe and philosophy, politics, religion
- ✧ Goethe and Women
- ✧ Goethe and Jews
- ✧ Goethe and Texas
- ✧ Goethe reception in other countries
- ✧ Goethe's impact on other authors: Thomas Mann, Kafka, Nietzsche, Brecht, etc.
- ✧ Goethe and pop-culture
- ✧ Goethe and film
- ✧ Goethe in imperial Germany, WWI, WW II, BRD, GDR, and post-unification
- ✧ Goethe and music and the visual arts
- ✧ Goethe and the Middle and Far East
- ✧ Goethe and Weimar
- ✧ Goethe and the city (Frankfurt, Weimar, Rome, Strasburg, Venice, Naples, etc.)
- ✧ Goethe's life and biography: *Dichtung und Wahrheit*

- ✧ Goethe today
- ✧ Goethe and the Goethe Institute
- ✧ Goethe and the idea of *Bildung*

Presentations should be between 15-20 minutes each with the possibility of publishing a longer version of each paper. Please send a 250-400 word abstract outlining the talk/article and a short current CV to: Prof Jacob-Ivan Eidt, Associate Professor of German and Chair of Modern Languages and Literatures, University of Dallas at: jieidt@udallas.edu

Accepted proposals should be completed and submitted in advance of the symposium by **January 15th 2016**. For questions about the symposium, accommodations in the Dallas Fort Worth area, or about the Dallas Goethe Centre please contact Dr Barbara Berthold (Executive Director) at: bberthold@dallasgoethecenter.org

About the Centre:

The Dallas Goethe Centre is an institution dedicated to fostering German language and culture in North Texas. Founded in 1965, it serves the community by developing an appreciation and understanding of German art, drama, music, language, literature, and history, and cultivates mutual understanding between the people of German speaking countries and those of the United States of America.



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**.



SUMMER OF 1816: CREATIVITY AND TURMOIL

24-27 June, 2016
University of Sheffield

Keynote speakers:

Professor Jerrold E. Hogle (Arizona)
Professor Michael O'Neill (Durham)
Professor Jane Stabler (St Andrews)

'The Summer of 1816: Creativity and Turmoil' will be held at the University of Sheffield in June 2016. 'The year without a summer', as 1816 was known, was the year in which Percy Bysshe

Shelley, Mary Godwin (later Shelley), Lord Byron, John Polidori and Claire Claremont came together, for the first time, in Geneva. To commemorate the 200th anniversary of this extraordinary summer, the University of Sheffield will celebrate first and foremost the extraordinary meeting of this circle of Romantic authors, as well as the broader creative contexts of 1816.

There will also be pre-conference event (lasting all day) where each keynote speaker will offer a masterclass focused on their internationally renowned skills as editors and researchers. Though aimed specifically at doctoral candidates and early career researchers, all delegates are welcome to join us.

We invite panel proposals and proposals for individual papers that will explore the literary, biographical, scientific, Gothic and historical readings of the Villa Diodati group, but we also encourage papers that focus on other authors working in 1816. While there is no exclusive requirement as to topics, we welcome papers on any of the following:

- ✧ The representation of 1816 in poetry and prose
- ✧ 'A devout but nearly silent listener': Interactions between artists
- ✧ Artistic methods of world creation
- ✧ Gothic AND/OR Romantic?
- ✧ Commemorating the anniversary of Austen's *Emma* or other publications
- ✧ Monstrosity
- ✧ Philosophies or representations of creation or creativity
- ✧ 'In creating live': writing the self or life
- ✧ Place in literature
- ✧ 'Large codes of fraud and woe': the politics of poetry and prose
- ✧ History and histories
- ✧ 'I have not loved the world': the ethics of self and text



❖ ‘Still and solemn power’: representations of power

This list offers some starting points for presentations and is not intended in any way to limit possible topics and themes for paper presentation. We also welcome suggestions for panels for the conference. Please send 200-word proposals as an email attached document to 1816conference@sheffield.ac.uk by **15th January 2016**. Please ensure that your proposal is headed with your paper title, your name, institutional affiliation, and an e-mail contact address.

For more information, updates on the conference, help with finding accommodation and registration instructions, visit our website:

<https://1816conference.wordpress.com/>



James Whale's *The Bride of Frankenstein* (1935) famously depicts that famous meeting at Villa Diodati between P. B. Shelley (played by Douglas Walton, left), Mary Shelley (Elsa Lanchester, middle) and Lord Byron (Gavin Gordon, right).

SCIENCE AND THE ARTS SINCE 1750

A new series from Ashgate
Series editor: Barbara Larson

This series of monographs and edited volumes explores the arts—painting and sculpture, drama, dance, architecture, design, photography, popular culture materials—as they intersect with emergent scientific theories, agendas, and technologies, from any geographical area from 1750 to now. It welcomes studies on the aesthetic conditioning of scientists as well as those that explore the influence of technologies, medicine, and science on visual culture either in a specific cultural or social context or through webs of influence that cross national, political, or imperial boundaries. Projects additionally might address philosophies of mind, brain, and body that changed the way visibility and aesthetic theory were understood or how new theories can be used to reinterpret the past. For more information on how to submit a book proposal to the series, please contact Margaret Michniewicz, at mmichniewicz@ashgate.com.

Barbara Larson is Professor of Art History at the University of West Florida.



EVENTS

WILLIAM WORDSWORTH: POETRY, PEOPLE, PLACE

A MOOC hosted by Lancaster University
From 7 September 2015

This free online course will explore the great poetry of William Wordsworth, with an emphasis on his writing process and the inspirational landscape of the Lake District. This course is presented in association with the Wordsworth Trust, Grasmere.

The course has been filmed at Dove Cottage, Grasmere, where Wordsworth lived from 1799 to 1808. There, he produced much of his greatest work, including “I wandered lonely as a Cloud” (perhaps better known as “Daffodils”) and *The Prelude* (his autobiographical masterpiece).

You will study how Wordsworth created and revised these poems and Lyrical Ballads, drawing on the magnificent collection of manuscripts held by the Wordsworth Trust in the museum next to his home.

Through readings and discussions focusing on Grasmere and the landscape of the Lake District, the course will explore why this location was so important for Wordsworth.

Contributors to the course will include Jeff Cowton, the Curator of the Wordsworth Trust, and Professor Sally Bushell, one of the world’s leading scholars of Wordsworth’s writing process, who is based at Lancaster University on the doorstep of the Lake District.

For a trailer, and further details, see:

<https://www.futurelearn.com/courses/william-wordsworth/details>

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



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).

- ✧ **Nikki Hessel**, "Antipodean Auburns: 'The Deserted Village' and the Colonized World," *Modern Philology* 112.4 (2015): 643-660.

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 31 August.



Front cover image:

Detail from William Blake's "The Stygian Lake, with the Ireful Sinners fighting," from his illustrations for *The Divine Comedy* (1824-1827); National Gallery of Victoria (NGV), Melbourne.

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

