



## RSAA DIGEST

(Romantic Studies Association of  
Australasia)

July - August 2015

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### CONTENTS

RSAA NEWS...	1
CALLS FOR PAPERS...	2
EVENTS...	16
RECENT PUBLICATIONS...	16

## RSAA NEWS

### A MESSAGE FROM OUR NEW RSAA PRESIDENT!

Tēnā koutou, tēnā koutou, tēnā koutou katoa

Warm greetings to you all

I'm delighted and grateful to be the RSAA President for the next two years. The recent RSAA Conference at the University of Melbourne reminded me that the study of Global Romanticism is alive and well in Australasia. The conference, a wonderful occasion of intellectual sociability, is in itself already a justification for the existence of the RSAA, but I hope that we can promote the study of Romanticism in all its beauty and diversity across the globe.

This is the moment to mark your calendars for the 2017 RSAA Conference, to be held at Wellington, New Zealand, 16-18 February 2017. The theme is 'Transporting Romanticism: Mediation and Mobility' and the conference will be co-hosted by Massey University and Victoria University of Wellington. The organisers are Dr Nikki Hessel (VUW) and Dr Ingrid Horrocks (Massey), who welcome your enquiries ([nikki.hessel@vuw.ac.nz](mailto:nikki.hessel@vuw.ac.nz); [i.horrocks@massey.ac.nz](mailto:i.horrocks@massey.ac.nz)). Wellington, New Zealand, is, as Lonely Planet tells us, a small city with a big reputation. Make sure to book a few extra days to make the most of your stay in this vibrant, stimulating capital by the sea.

I would like to thank the outgoing Office Bearers and the Executive Committee: Will Christie (P), Deirdre Coleman (VP), Angie Dunstan (S-T), Elias Greig (PG).

In addition, a very special thank you to the members of the Executive Committee who are willing to stay on in their current, crucial, vital roles: Eric Parisot (Communications Officer), Don Carter (Secondary School Liaison Officer), Tom

McLean (International Liaison Officer), Li Ou (International Liaison, Asia) and Gillian Russell (Executive).

And a big welcome to the new members on the Executive Committee: Nikki Hessel (VP), Amelia Dale (Secretary and Treasurer), Meredith McCullough (PG), Peter Otto (Executive), Will Christie (ex officio, as immediate past president).

The first priority is to have a membership email list which is as exhaustive as possible. That will enable us to get members' feedback on the update of the website, which is in need of an overhaul. So please respond with an update of your details to the email which will come your way, and send ideas and suggestions for the website to Eric Parisot ([eric.parisot@flinders.edu.au](mailto:eric.parisot@flinders.edu.au)).

My principal aim as incoming president is to 'broadcast' Australasian Romanticism to the world, and the internet and social media are giving us many opportunities and ways of doing this. As a Dutch-speaking Belgian with an American education I have been living and working in New Zealand for twenty-five years, and I love being part of an international community of Romantic scholars. We want to make sure to establish connections with the many Romantic network organizations around the world. Finally, I would like to extend our membership beyond the academic world, aiming for a global membership which invites and includes anyone who has an interest in Romantic studies. In an era of increased 'professionalization', with all its ageist and discriminating connotations, I would like to think that there is life and interest for Romanticism beyond academia as well.

I am also very aware that most of us are all very busy academics and that we are not in a position to create 'extra' work for ourselves with our full teaching, research and administrative loads. Instead, I suggest that we collect and disseminate what we are doing already under the banner of our



vibrant organization. The more informed we are about each others' work, the more chances and opportunities we can take and create for new developments. Please let us know how we can do this most efficiently. I welcome your thoughts and ideas.

I am greatly looking forward to working with you all,  
Nga mihi nui koutou

Heidi Thomson  
[heidi.thomson@vuw.ac.nz](mailto:heidi.thomson@vuw.ac.nz)  
Victoria University of Wellington  
Te Whare Wananga o te Upoko o te Ika a Maui  
Aotearoa – New Zealand  
<http://www.victoria.ac.nz/seftms/about/staff/heidi-thomson>



## MEMBERSHIP DETAILS

The information RSAA has about its members' interests and research activity is several years old. We're gathering updated information for the RSAA website, so the site can become a productive place to publicise your research and make meaningful connections with other members. To this end, we would appreciate it if you filled in the form emailed with this digest, and sent it to [amelia.dale@sydney.edu.au](mailto:amelia.dale@sydney.edu.au). If you would prefer your email not to appear on the RSAA website, please specify this in the form.

All Best,  
Amelia Dale  
(Secretary & Treasurer)



## CALLS FOR PAPERS

### TRANSPORTING ROMANTICISM: MEDIATION AND MOBILITY

RSAA Biennial Conference, 16-18 February 2017  
Wellington, New Zealand  
Co-hosted by Massey University and Victoria  
University of Wellington

Conference Organisers:

Dr Nikki Hessel ([nikki.hessel@vuw.ac.nz](mailto:nikki.hessel@vuw.ac.nz)) and  
Dr Ingrid Horrocks ([i.horrocks@massey.ac.nz](mailto:i.horrocks@massey.ac.nz))

Tentative keynote speaker: Celeste Langan  
(Berkeley)

In the last decades of Humanities scholarship, mobility and mediation have become increasingly central, as scholars emphasise boundary-crossing rather than differentiation, movement rather than stasis, and such ideas as the porosity of individuals and communities, and a world connected in unforeseen and complex ways by the circulation of global traffic. Movements of people, objects, information, genres, and feelings, both within intimate spaces and over vast distances, have come to seem increasingly important, becoming central to work of scholars such as Celeste Langan, Alan Bewell, Mary Favret, Adela Pinch, Miranda Burgess and many others. The Romantic era provides a particularly apt site for these critical discussions because it marks the period in which a shift occurred toward thinking in terms of mobility that would become associated with modernity. Mediation contributes to the idea of mobility by suggesting liminal states, border-crossings, and negotiations, but has also been used in the work of Kevis Goodman and others to suggest the way in which Romantic literature is shaped both by the medium in which it is consumed, and by the tangential texts, disciplines, and discourses which it rubs up against. This conference aims to move between mediation and



mobility, to suggest the ways in which “transport” might be understood as a range of places, motions, emotions, experiences, and reconfigurations.

We welcome proposals from scholars across the Humanities that address ideas related to mediation and mobility in Romantic contexts.

Possible topics might include:

- ✧ movement and being moved
- ✧ mobile texts, objects and bodies
- ✧ mobile emotions/ mediated emotions
- ✧ mobile genres/mobile readers
- ✧ global mobilities
- ✧ gendered mobilities/mobile genders
- ✧ Transpacific mobilities
- ✧ travelling natures
- ✧ transported readers/transported writers
- ✧ emotional transport
- ✧ mediating beyond the centre and the periphery
- ✧ translation as mediation
- ✧ mediated reading
- ✧ mediating and remediating Romanticism
- ✧ mass mobilization in the Romantic era
- ✧ mobilization of Romantic texts
- ✧ mobile methods

For further details, watch this space.



## NATURAL AND UNNATURAL HISTORIES

Interdisciplinary Nineteenth-Century Studies  
Conference 2016,  
10-13 March 2016  
Asheville, NC

Hosted by the Appalachian State University

The conference theme invites interdisciplinary considerations of nineteenth-century histories and natures, including investigations of the following questions. How do natures, environments, or

ecologies interact with histories at different scales—the local, the national, the transnational, or the planetary? What role does the nineteenth century play in the recent idea of an Anthropocene era? How might nineteenth-century natural histories help us to rethink historicism in the present?

Historicism achieved its full flowering in the nineteenth century, when the historical methods of inquiry envisioned by figures such as Vico, Herder, and von Ranke were taken up and transformed in philosophy, philology, art criticism, hermeneutics, , the human sciences, and, of course, history itself. By 1831, John Stuart Mill was already declaring historicism the dominant idea of the age. Taking human activity as their central subject, some nineteenth-century historicisms extended Hegel's distinction between historical processes governed by thought and non-historical processes governed by nature. At the same time, scientists like Lyell and Darwin radically challenged nineteenth-century understandings of history by arguing that nature itself is historical. Powered by fossil fuels, industrialization began to prove this point by profoundly altering global ecologies at a previously unimaginable scale. We seek papers that investigate nineteenth-century histories and natures. How do natures, environments, or ecologies interact with histories at different scales—the local, the national, the transnational, or the planetary? What role does the nineteenth century play in the recent idea of an Anthropocene era? How might nineteenth-century natural histories help us to rethink historicism in the present? What are the risks and promises of presentist approaches to the nineteenth century?

Please upload your proposal via the conference website ([incs2016.appstate.edu/proposals](http://incs2016.appstate.edu/proposals)) by **November 2, 2015**. For individual papers, send 250-word proposals; for panels, send individual



proposals plus a 250-word panel description. Please include a one-page CV with your name, affiliation, and email address. Proposals that are interdisciplinary in method or panels that involve multiple disciplines are especially welcome.

For more information, contact Jill Ehnenn at: [incs@appstate.edu](mailto:incs@appstate.edu).



## WOMEN AND THE CANON

22-23 January 2016

Christ Church, University of Oxford

This conference seeks to problematize received notions of canonicity, and therefore of artistic and intellectual authority, by approaching them through their relationship to gender. The *Oxford English Dictionary* defines the canon as 'the list of works considered to be permanently established as being of the highest quality'. We are seeking to hold an interdisciplinary debate in which 'work' includes all forms of artistic and intellectual endeavour. We invite proposals for 20-minute papers on any aspect of this topic. Submissions from postgraduate and early career researchers are warmly encouraged. Papers may address, but are in no way limited to, the following sub-topics:

- ✧ Why and how were some women canonized rather than others? (e.g: Sappho, Christine de Pisan)
- ✧ What was the relationship of their work with that of their male contemporaries?
- ✧ The creation of an alternative canon: is there a 'female canon' (e.g: undergraduate electives on 'Women Writers')? And how does it interact with the 'dominant' canon?
- ✧ What are the institutions (educational, legal or other) that uphold the canon? To what degree are they inclusive/exclusive? (e.g: accessibility of fine arts schools to women historically)

- ✧ Have some female creators or thinkers escaped our attention because they were not expressing themselves in an officially recognized medium? (e.g: was the Bayeux Tapestry woven by women?)
- ✧ Is the canon created by men for men?
- ✧ How does the question of gender, canonicity and structures of inclusion and exclusion intersect with issues of race, nationality, class, disability, and/or sexuality and the canon? Which authors from demographics conventionally excluded from the canon (for instance, black women, colonized women, poor women, disabled women, queer women) have begun to feature in alternative canons, and why? (How) do these alternative canons articulate an emancipatory feminism?
- ✧ Canons of femininity: is there an accepted definition of what is considered feminine or womanly?
- ✧ The idea of negative femininity, as in the joining together of negative dialectics and feminism (e.g. work by Drucilla Cornell and Seyla Benhabib)
- ✧ Women as audience, critics, editors or assistants to male thinkers or creators: what is the boundary between passivity and agency? (e.g: Simone de Beauvoir's relationship with Sartre's work; the new documentary film *Written* by Mrs Bach; art collectors the Cone sisters)

Confirmed keynote speakers:

Dr Elena Lombardi, (Medieval and Modern Languages, University of Oxford)

Prof Suzanne Aspden (Music, University of Oxford)

Please send an abstract of 250 words with a brief biography by **15th September** to: [womencanonconference@gmail.com](mailto:womencanonconference@gmail.com)

The organisers: Adele Bardazzi, David Bowe, Natalya Din-Kariuki, Julia Hartley.



## 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](mailto: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](mailto:ablconferences@baylor.edu).



## EAST AND WEST: THE BROAD EXPANSE OF THE EIGHTEENTH CENTURY

42nd Annual Meeting of the Southeastern  
American Society for Eighteenth-Century Studies  
February 25-27, 2016  
Savannah, GA

The 42nd Annual Meeting of SEASECS will take place in historic Savannah. Our theme is "East and West: The Broad Expanse of the Eighteenth Century," but we welcome all panels and papers covering the long eighteenth century. Our plenary speakers include Dr. Keehong Kim, Professor of Art History at the Savannah College of Art and Design and former Senior Curator at the Korean National Museum, and Thomas D. Wilson, AICP, author of *The Oglethorpe Plan: Enlightenment Design in Savannah and Beyond*. Events will include a reception at the beautiful Federal style Isaiah Davenport House Museum.



Please send proposals for panels and papers to Keith Pacholl at [kpacholl@westga.edu](mailto:kpacholl@westga.edu). Proposals for individual papers or completed panels are due by **November 1, 2015**. All presenters must be active members of SEASECS at the time of the conference. Annual membership begins with the conference, and presenters can join or renew membership when registering for the conference. For further detail, see the conference website: [seasecs.net/meeting\\_2016.html](http://seasecs.net/meeting_2016.html).



HAUNTED EUROPE: CONTINENTAL  
CONNECTIONS IN ENGLISH-  
LANGUAGE GOTHIC WRITING, FILM  
AND NEW MEDIA

9-10 June, 2016

Leiden University, The Netherlands

Keynote speakers:

- ✧ Professor Robert Miles (University of Victoria)
- ✧ Professor Roger Luckhurst (Birkbeck – University of London)
- ✧ Professor Tanya Krzywinska (Falmouth University)
- ✧ Lesley Megahey (director of the BBC film *Schalken, the Painter*)

The Leiden Research Institute for the Arts in Society (LUCAS) invites proposals for papers that address continental connections in English-Language Gothic Writing, Film and New Media. The aim of the conference is to explore the representation and function of continental European cultures, peoples and nations in English-Language Gothic culture from the 1790s to the present. While the first wave of British and Irish Gothic fictions developed and solidified the idea of continental Europe as a fitting setting for Gothic Romance, little sustained research has

been done so far on the ways in which the function and representation of the continent in English-language Gothic culture has developed and changed since the seminal first-wave fictions, and to what extent these developments and changes have had an impact on the formation of British and Irish but also Australian and American national, cultural and individual identities, for instance. The ongoing debate in British politics and society concerning the possibility of an EU referendum in 2017 seems to warrant a scholarly investigation concerning the reputation and representation of continental European culture in Gothic fiction. Such political realities underscore the topicality and relevance of the conference theme, and suggest that now is the right time to explore how, why and to what extent Gothic representations of continental Europe have played a part in the long, complex and often difficult (love/hate) relationship between Britain, Ireland and the European mainland, as well as the still often noted “special relationship” between Britain and the USA.

Paper topics can include, but are not limited to:

- ✧ Continental Europe as a socio-political ‘other’
- ✧ Continental magic v. Anglo-American Enlightenment
- ✧ Continental rationalism v. British and/or American Sensibility
- ✧ The revolutionary continent in English-Language Gothic texts
- ✧ The bohemian continent and the British artist
- ✧ Haunting the continent: Gothic Tourism
- ✧ Continental landscapes and the Gothic labyrinth
- ✧ Language barriers in Gothic story-telling
- ✧ Visualisations of and interactions with the Continent in British and American “New-Media” texts

Please send a 200-word abstract, including a working title and brief CV to [m.newton@hum.leidenuniv.nl](mailto:m.newton@hum.leidenuniv.nl).



Deadline for submission of abstracts: **1 November 2015.**

Notification of participation: 21 December 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](mailto: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](mailto: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 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](mailto:alan.rawes@manchester.ac.uk)) and Diego Saglia ([diego.saglia@unipr.it](mailto: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 200<sup>th</sup> 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](mailto:1816conference@sheffield.ac.uk) by **15<sup>th</sup> 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/>



## 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 visuality 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](mailto:mmichniewicz@ashgate.com).

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



## “A TIME OF JUDGEMENT”: THE OPERATION AND REPRESENTATION OF JUDGMENT IN NINETEENTH-CENTURY CULTURES

23-24 June 2016  
Plymouth University, UK

This international, interdisciplinary conference seeks to examine the role of 'judgement' in the nineteenth century, in both the Anglophone and European cultures. As a theme, related to but distinct from notions of justice, judgement has not attracted much attention from humanities scholars in contrast to the interest expressed in philosophy and psychology.

The nineteenth century saw judgement operating and developing in a multiplicity of ways: with national and international architectural and art competitions, and awards for design at universal



exhibitions, and the proliferation of a literary market that saw judgement (understood as discrimination and evaluation) exercised in popular and learned reviews. Scientific controversies also involved judgements.

The legal aspect of judgment is an obvious theme and can be explored from both legal history and literary perspectives, as well as through visual culture. The conference is also, however, interested in how non-legal acts of judgement were depicted, for example in Pre-Raphaelite and other artistic representations of the 'judgement of Paris', or Christian works such as Thomas Martin's 'Last Judgement'.

Keynote speakers are:

Professor David Amigoni (Keele University)

Professor Leslie J. Moran (Birkbeck College)

The conference seeks abstracts (deadline **30 November 2015**) on the following possible themes:

- ✧ Representation of judges and the judicial process.
- ✧ Representations of judgements.
- ✧ Critical judgement – judgement in aesthetics, passing judgement on literary and artistic works, or in science.
- ✧ Private vs. public judgement.
- ✧ Divine vs human judgement in the legal sphere and as a subject in theology.
- ✧ The judgement 'of history'.
- ✧ Judgements internationalised: universal exhibitions and world fairs
- ✧ The gendering of judgement – masculine and feminine judgement.

Please send a 300 word abstract, with a brief biography, to one of the conference co-ordinators:

[annika.bautz@plymouth.ac.uk](mailto:annika.bautz@plymouth.ac.uk)

[james.r.gregory@plymouth.ac.uk](mailto:james.r.gregory@plymouth.ac.uk)

[daniel.grey@plymouth.ac.uk](mailto:daniel.grey@plymouth.ac.uk)

[kim.stevenson@plymouth.ac.uk](mailto:kim.stevenson@plymouth.ac.uk)

## THE CITY IN THE LONG EIGHTEENTH CENTURY

Eighteenth-Century Studies, a cross-disciplinary journal committed to publishing the best of current writing on all aspects of eighteenth-century culture, is planning an upcoming special issue dedicated to the theme of the city in the long eighteenth century. Cities were outward-facing centers of connection, through networks of trade, communication, and political authority, but they were also inward-facing communities with distinctive cultures and social lives. With increased urbanization came increased theorization about the effects of city life and new methods of policing and control.

We invite submissions which reflect on topics related to these themes or on other ways in which contemporaries interpreted and understood the experiences of city life. Broadly speaking, how did societies in the long eighteenth-century physically and intellectually construct their cities and what were the consequences, real or perceived, of "the city"? What characteristics defined the eighteenth-century city, and to what extent might the eighteenth century be described as an urban one?

Submissions may originate in any of the disciplines and research methodologies encompassed by eighteenth-century studies, broadly construed (history, philosophy, literature, social sciences, and the arts); those which focus on the Caribbean, Latin America, Asia, or Oceania are especially encouraged. Submissions should be 7,000–9,000 words, including notes. The deadline for consideration for this issue is **January 15, 2016**.

Contact Info: Submissions may be sent to [ecs57@yale.edu](mailto:ecs57@yale.edu). Please contact the Managing Editor at [amy.dunagin@yale.edu](mailto:amy.dunagin@yale.edu) with any questions.



THE NEW AND THE NOVEL IN THE  
19TH CENTURY/  
NEW DIRECTIONS IN 19TH-CENTURY  
STUDIES

Nineteenth Century Studies Association  
April 13-16, 2016  
Lincoln, Nebraska

We invite papers and panels that investigate any aspect of the new and the novel in the long 19th century, including forms and genres (song cycles, photography, “loose baggy monsters”), fashions and roles (the dandy, crinoline, Berlin wool work), aesthetics (Pater, panoramas), the old made new (Graecophilia, dinosaurs), crimes and vices (serial murder, racial science), faiths (Mormons, Positivists), geographies (frontiers, the source of the Nile), models of heroism (Custer, Byron, F. Nightingale), times (railroad tables, the eight-hour-day), psychologies (phrenology, chiology, Freud), attractions (the Great Exhibition, sensation fiction, Yellowstone), and anxieties (Chartism, empire). Recent methods in 19th-century studies (digital humanist approaches and editing, “surface,” “suspicious,” and “deep” reading) are invited, as are theorizations of novelty itself or epistemologies of the new, and alternate, interdisciplinary, and trans-Atlantic interpretations of the theme.

Please email 250-word abstracts for 20-minute papers along with one-page CVs to the program chairs by **September 30, 2015**, to [ncsanebraska2016@gmail.com](mailto:ncsanebraska2016@gmail.com). Abstracts should include author’s name, institutional affiliation if any, and paper title. We welcome panel proposals with three panelists and a moderator, or alternative formats with pre-circulated papers and discussion.

Please note that submission of a proposal constitutes a commitment to attend the conference

if the proposal is accepted. All proposals will be acknowledged, and presenters will be notified in December 2015.

Graduate students whose proposals are accepted may submit complete papers in competition for a travel grant to help cover transportation and lodging. Scholars who live outside the North American continent, whose proposals have been accepted, may submit a full paper to be considered for the International Scholar Travel Grant.



FASHION AND HORROR

This is a call for proposals for chapters to comprise a potential new publication, which has had strong interest from Bloomsbury. Editors of this volume are Dr. Julia Petrov (Alberta College of Art and Design, Canada) and Dr. Gudrun D. Whitehead (University of Iceland).

Recently, academic attention has turned to exploring the links between popular culture and dress. Thematic approaches to sub-cultural dress have included Gothic: *Dark Glamour* (Steele and Park 2008), *Punk: Chaos to Couture* (Bolton et al 2013). The role of media in fashion dissemination and reception has been discussed in *Fashion in Film* (Munich 2011) and *Fashion in Popular Culture* (Hancock et al 2013). Furthermore, scholars have recently noted fashion’s obsession with subversion (*Alexander McQueen: Savage Beauty*; Bolton et al 2011), as well as the dark side of fashion production and consumption (*Fashion Victims*; Matthews David 2015).

At the same time, horror has gained a wider audience than ever before, moving from sub-culture into mainstream culture. No longer content with lurking in the shadows, vampires, zombies, ghouls, murderers, and mythical



creatures can now be found on the big screen and in bestselling books, mesmerizing audiences in old roles and new. Previously securely identified through mannerisms and dress, monsters and villains are now fully integrated into society, attending high-school, going to work and dressing according to the latest fashion, rather than the clothes they perished in. This is evident from teen horror going mainstream such as the Twilight book and film series, but also from multiple current TV shows, such as Z nation, iZombie, the Walking Dead, and more. Cult TV program The X-files is returning to the small screen and Bruce Campbell will sport his Evil Dead chainsaw once again, this time as a major television program, rather than in a film. These are only a few examples from many, demonstrating the recent surge in the horror genre, both as mainstream and independent productions. The proposed volume seeks to explore these recent trends in horror through one of their basic components, costume design.

To date, apart from a few articles and book chapters (e.g.: Tseelon 1998, Nakahara 2009), there has been no thorough investigation of fashion and horror. This edited volume, therefore, proposes to explore the links between the horror genre and dress in all its forms, from costume to fashionable clothing. Disciplinary approaches may include fashion studies, media studies, film, literature, folklore, costume design, sociology, popular culture studies, gender studies, material culture studies and others. The editors seek contributions from scholars at a wide variety of institutions from around the globe on topics such as:

#### 1. Fashion in horror:

Dress is an important element for developing narrative and characterization in both literary and film horror. Within this theme, chapters could explore:

- ✧ Costumes as expression of plot
- ✧ Costumes and character archetypes
- ✧ Costumes and villains: instant recognition of horror film-series villains from costume designs
- ✧ Costumes identifying sub-genres
- ✧ Costume style and production companies (such as Hammer Horror)
- ✧ How can costumes act as an emotional stimulus for audiences?
- ✧ Gender and horror: costume differences between male and female characters in horror
- ✧ Collecting horror film costume
- ✧ Horror cosplay
- ✧ From burial-dress to prom-dress: History of horror through costume design.

#### 2. Horror in fashion:

As fashion exists in a world of popular culture references, this theme seeks to explore the mutually-referential relationship between high-street/high-fashion designs and horror. Chapters might address:

- ✧ Designer clothing that references horror films or literature
- ✧ The influence of horror films on fashion
- ✧ How is horror communicated in fashion?
- ✧ How fashion has expanded horror? Has it given the horror movie genre a new set of references or a new audience?

What the proposal should include:

300-400 word chapter summary of no more than 8,000 words (including notes and references), including a chapter title and keywords, information on central argument/research question, a summary of main points, theoretical approach, and relevant sources.

Contact information, institutional affiliation, and biographies for authors and co-authors (please note corresponding author for collaborative chapters).



Please submit proposals to Dr. Petrov and Dr. Whitehead at [costumedhorror@gmail.com](mailto:costumedhorror@gmail.com), no later than on **Halloween, 31 October 2015**.

Authors will be informed about acceptance or rejection of their proposals no later than 30 November 2015. The entire book proposal will then be sent to Bloomsbury for a thorough review by international scholars.



## ROMANTICISM AND THE ANTHROPOCENE

28 May - 3 June 2016  
University of Calgary

Every year, the North American Society for the Study of Romanticism and the Association of Canadian College and University Teachers of English (ACCUTE) cooperate in the form of a series of joint sessions at ACCUTE's annual conference at the Congress of the Canadian Federation for the Humanities and Social Sciences (CFHSS). Congress brings together a wide variety of scholarly organizations for their annual conferences. Please join us at Congress for the 2016 joint NASSR/ACCUTE sessions. Congress 2016 will be held 28 May - 3 June 2016 at the University of Calgary.

### Romanticism and the Anthropocene

"The world is too much with us," writes Wordsworth, "late and soon / Getting and spending, we lay waste our / powers." These lines cast a long shadow throughout the Anthropocene, the name that scientists have given to describe our current geological epoch defined by the significant impact of humans on the geophysical and chemical processes of Earth. Anthropogenic signatures, mineral layers of man-made carbon sediment found in ice-core samples that date back to the

early Romantic period, tell us about the impact of human existence and industry; they also inscribe humanity within a geological archive. Suddenly, humans find themselves capable of being read – like fossils, bones, and rocks – as pages within the history of the earth. Human history collides with natural history.

With its origins in the 1790s, marked by the burning of fossil fuels, the Anthropocene is, in many ways, a Romantic problem. This panel seeks papers that consider what the Anthropocene means for Romanticism. What is its impact on Romantic historiography? How – if at all – does this new geological epoch recast our readings of Romanticism? How were Romantic writers engaged with anthropogenic processes? We will consider how Romantic literature (in the broadest sense) addresses climate change, environmental distress, and various eco-"endgames" (disasters, catastrophes, extinctions). Furthermore, this panel hopes to explore in what ways – and to what ends – current discussions of the Anthropocene are coloured by the rhetoric and aesthetics (cf. sublime) of Romanticism. What is the purchase (or peril) of a Romantically-inflected Anthropocene?

This session seeks papers broadly addressing any aspect of the collusion between Romanticism and the Anthropocene. Possible topics might include, but are not limited to:

- ✧ Environment, atmosphere, climate
- ✧ Major or minor climactic events ("the year without a summer")
- ✧ Scale, rate/speed, synchronicity, complexity
- ✧ Extinction, end of nature, ecological distress
- ✧ Populations and communities
- ✧ Agency (biotic and abiotic, human and otherwise)
- ✧ Anthropos
- ✧ Affects (melancholy, misanthropy, nostalgia, shame, joy, ecstasy)
- ✧ Aesthetics (sublime, beautiful, ugly, picturesque)



- ✧ Industrial developments, inventions, new technologies
- ✧ Disciplines and knowledge practices (stratigraphy, archaeology, geology)
- ✧ Revolutions (socio-political and geological)
- ✧ Romantic art and music
- ✧ Processes of change (composition, decomposition, recomposition)
- ✧ History and historiography
- ✧ Posthumanist ecocritical perspectives

Please send a 300-500-word proposal (with no identifying marks), a 100-word abstract, a 50-word bio, and a Proposal Submissions Information Sheet (available on the ACCUTE website) to Elizabeth Effinger ([eeffinge@gmail.com](mailto:eeffinge@gmail.com)) by **1 November 2015**.



**PRETERNATURAL ENVIRONMENTS:  
DREAMSCAPES, ALTERNATE  
REALITIES, LANDSCAPES OF DREAD**

Special issue of *Preternature* (issue 6.1)  
Deadline for submissions: **March 1, 2016**.

This special issue of *Preternature* seeks papers that examine elements and/or depictions of the preternatural in all sorts of environments. Scholars are increasingly drawing attention to the importance of spaces and their contexts, the stories we tell about them, and our interactions with them. This volume focuses on preternatural aspects of natural and unnatural environments such as dreamscapes, alternate worlds, and eerie landscapes.

Papers should investigate the connections between preternatural environments and literary, historical, anthropological, and artistic forms of

understanding. Topics might include, but are not limited to:

- ✧ Defining the “preternatural environment” / preternatural aspects of an environment.
- ✧ Superstition and spaces.
- ✧ Demonic domains.
- ✧ Artistic representations of preternatural environments across the ages.
- ✧ Aspects of the uncanny in various physical settings.
- ✧ The pathetic fallacy and narrative theory.
- ✧ “Unnatural” landscapes and environments.
- ✧ Bridging natural and preternatural spaces.
- ✧ Preternatural ecology and ecocriticism.
- ✧ Connections between material environments, literary narratives, and the preternatural.
- ✧ Eerie landscapes as characters or significant presences in literature, history, and culture.
- ✧ How preternatural environments inform human behaviour, or how behaviour informs preternatural environments.

*Preternature* welcomes a variety of approaches, including narrative theory, ecocriticism, and behavioral studies from any cultural, literary, artistic, or historical tradition and from any time period. We particularly encourage submissions dealing with non-Western contexts.

Contributions should be 8,000 - 12,000 words, including all documentation and critical apparatus.

For more information, see:

[http://www.psupress.org/journals/jnls\\_submis-Preternature.html](http://www.psupress.org/journals/jnls_submis-Preternature.html) or submit directly at <https://www.editorialmanager.com/preternature/default.aspx>. (First-time users: click on “Register” in the menu at upper left.)

*Preternature* is published twice annually by the Pennsylvania State Press and is available through JSTOR and Project Muse.



## EVENTS

### DARKNESS AND LIGHT: EXPLORING THE GOTHIC

16 July to 20 December 2015  
The John Rylands Library, University of  
Manchester

Housed in the neo-Gothic grandeur of The John Rylands Library, “Darkness and Light” reveals how Gothic architecture and anatomy inspired and influenced a literary genre, and how the lasting legacy of Gothic can be found in art, films and subculture today.

From the fantastical to the macabre, this intriguing exhibition unearths Gothic treasures from the Library’s Special Collections to investigate subjects as varied as the role of women in the Gothic movement, advances in medical science and classic literature.

Amongst the fascinating items on display is Horace Walpole’s *The Castle of Otranto* (1764), the first Gothic novel. With a Gothic medieval castle, doomed love and restless spectres of the past, it sets the scene for the genre and sits alongside a whole host of Gothic bestsellers including *The Monk*, *Udolpho* and *Jekyll and Hyde*.

The exhibition also showcases artwork by students from the University of Salford and a gallery of photographic portraits of ‘Goths’, celebrating diversity and inviting visitors to explore what Gothic means to them.

Join the conversation at [#JRLGothic](#), and visit the website:

<http://www.library.manchester.ac.uk/rylands/whats-on/exhibitions/darkness-and-light/>



## RECENT PUBLICATIONS

If you’ve published a book, a chapter, an article, a review, a piece of commentary, have had your work reviewed or your research featured in the media, then please share the news by emailing the relevant details to Eric Parisot ([eric.parisot@flinders.edu.au](mailto:eric.parisot@flinders.edu.au)).

- ✧ **Amelia Dale**, Rev. of *Men of Feeling in Eighteenth-Century Literature: Touching Fiction* by Alex Wetmore. *Eighteenth-Century Studies* 48.2 (2015): 547-49.
- ✧ **Judith Johnson**, ‘William Howitt, Australia and the “Green Language”’, *Australian Literary Studies* 29.3 (2015): 36-47.
- ✧ **Peter Otto**, ‘Disoriented, Twice Removed from the Real, Racked by Passion in Walpole’s Protean Theatres of Sensation.’ ‘Georgian Theatre in an Information Age: Media, Performance, Sociability,’ eds. Daniel O’Quinn & **Gillian Russell**, special issue of *Eighteenth-Century Fiction* 27.3-4 (2015): 681-706.
- ✧ **Gillian Russell**, ‘Sarah Sophia Banks’s Private Theatricals: Ephemera, Sociability, and the Archiving of Fashionable Life.’ ‘Georgian Theatre in an Information Age: Media, Performance, Sociability,’ eds. Daniel O’Quinn & **Gillian Russell**, special issue of *Eighteenth-Century Fiction* 27.3-4 (2015): 535-55.
- ✧ **Heidi Thomson**, ‘A Perfect Storm: The Nature of Consciousness on Wordsworth’s Salisbury Plain.’ *English Studies* 96.5 (2015): 525-540.
- ✧ **Clara Tuite**, ‘Comedy, Too Fatal Emblem: Anne Damer and Occult Theatricality.’ ‘Georgian Theatre in an Information Age: Media, Performance, Sociability,’ eds. Daniel O’Quinn & **Gillian Russell**, special issue of *Eighteenth-Century Fiction* 27.3-4 (2015): 557-96.



## 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](mailto:eric.parisot@flinders.edu.au)).

For inclusion in the next issue, please email by 31 October.



Notice anything different on our Facebook page? Our new banner is a detail from JG Keulemans' illustration of the North Island Brown Kiwi, from *A History of the Birds of New Zealand* by Walter Buller (1872-73).

*Front cover image:*

Detail from George Stubbs' *A Lion Attacking a Horse* (1765); National Gallery of Victoria (NGV), Melbourne.

The NGV International are hosting an exhibition on "The Horse," until 8 November 2015.

*This edition of the RSAA Digest was compiled by:*

Eric Parisot

RSAA Communications Officer

