



RSAA DIGEST

(Romantic Studies Association of
Australasia)

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RSAA 2017: WELLINGTON

Don't forget 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 **Nikki Hessel** (VUW) and **Ingrid Horrocks** (Massey), who welcome your enquiries (nikki.hessel@vuw.ac.nz; i.horrocks@massey.ac.nz).

For more details see the advance notice in the following pages, and visit the new conference website: <https://rsaa2017.wordpress.com/home/>



RSAA WEBSITE UNDER CONSTRUCTION

The RSAA website (rsaa.net.au) is currently undergoing a major renovation, and will be up and running again in the New Year. If this causes any inconvenience, or if you'd like to offer suggestions for new ways the website can service our needs, then please email **Eric Parisot** (eric.parisot@flinders.edu.au).



MEMBERSHIP DETAILS

A reminder that we're gathering updated membership 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** (amelia.dale@sydney.edu.au). If you would prefer your email not to appear on the RSAA website, please specify this in the form.



ARC SUCCESS!

Congratulations to **Prof. Clara Tuite** and **Prof. Gillian Russell**, who - with Prof. James Epstein from Vanderbilt University - were recently awarded an Australian Research Council (ARC) Discovery Grant for their transnational study of Regency culture. Their project summary reads:

"This project aims to produce an interdisciplinary and transnational history of Regency culture, focusing on how Regency culture connected Ireland, Britain and Australia. It seeks to explore the relationship between the Regency and Romanticism in ways that advance the innovative approach for which Australian Romantic studies is internationally renowned. Exploring intersections between people, print media, sociable practices, architecture and visual representations, the project aims to provide a revisionary account of Regency Romanticism as a movement of contradictory energies and innovations, and as an initiatory model of global modernity that anticipates features of the mediated culture of fashion, sociality and spectatorship of today."

Great way to fly the flag for RSAA!



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 Hessell (nikki.hessell@vuw.ac.nz) and
Dr Ingrid Horrocks (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 and the opening call for papers, please check the conference website:
<https://rsaa2017.wordpress.com/home/>



SUMMER OF 1816: CREATIVITY AND TURMOIL

24-27 June, 2016
University of Sheffield

‘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/>



NASSR 2016: ROMANTICISM AND ITS DISCONTENTS

11-14 August 2016

University of California, Berkeley

The 24th Annual Conference of the North American Society for the Study of Romanticism (NASSR) will take place on the campus of the University of California, Berkeley, on August 11-14, 2016. Our conference is entitled “Romanticism and its Discontents.”

We invite consideration of any aspect of discontent with and within Romanticism, a field we construe in broad, international terms. Participants might address the misfit between a concept and a practice; explore writers’ representations of disaffection, their resistance to contemporary norms (aesthetic, political, economic, social, or cultural), or their desire to reassert those norms; discuss the deficiencies of “Romanticism” as an ideological or historical category or “discontent” as an affect intrinsic to Romanticism; reflect on the current state of academic scholarship. Or—if you are dissatisfied



with these formulations—we invite you to construe Romanticism’s discontents in any way that seems compelling.

We are now accepting proposals. The final deadline for all submissions is **February 1, 2016**.

For further conference details, including how to submit a proposal, see the conference website: <https://nassrberkeley2016.wordpress.com/>



STUDIES IN GOTHIC FICTION

We are seeking submissions of articles that deal with any aspect of Gothic studies and Gothic fiction, including (but not limited to) literature, film, television, other media, and the arts.

We will consider articles between 6000-8000 words. Articles should include a 200-word abstract and a list of keywords. These two elements should be placed below the article’s title and before the beginning of the body of the text. All articles should follow the MLA citation style guidelines. In order to ensure an anonymous peer-review process, please do not include the author’s name in the document you are submitting.

Articles can be submitted for consideration to Dr. Enrique Ajuria Ibarra at enrique.ajuria@udlap.mx.

Issue 5.1 will be published in mid-2016.



WALES AND SCOTLAND IN EUROPEAN TRAVEL WRITING

16 April, 2016

National Library of Wales, Aberystwyth

A one-day conference jointly organized by two AHRC-funded projects: “European Travellers to

Wales 1750–2010” and “Curious Travellers: Thomas Pennant and the Welsh and Scottish Tour 1760-1820,” looking at perceptions of Wales and Scotland in a century’s worth of travel-writing from Continental Europe. What attracted travellers from France, Germany, Switzerland, and the Low Countries to venture beyond the attractive bustle of London to the Celtic peripheries? How aware are writers of the cultural differences within the United Kingdom? What sources and literary influences inspire them, and shape their experience?

We are particularly interested in exploring European translations of (or borrowings from) the trail-blazing works of Thomas Pennant (author of numerous Tours in Scotland and Wales 1769–1778) and William Gilpin (*Observations on the River Wye* 1782), and others. How are these key works mediated in different European languages, and do they colour Continental experiences of Wales and Scotland, as they undoubtedly did for British travellers? Pennant himself travelled on the Continent in 1765, and formed important links with some of the foremost members of the scientific community: to what extent did these networks help to spread knowledge of his work across Europe?

Potential topics could also include: Translating travel texts / Literary tourism: Gray, Ossian, Herder, Scott / Continental Celtic connections and prehistoric landscapes (particularly post-Renan and Arnold) / The aesthetics of landscape / picturesque – parallels with Alps / Scientific tours, natural history or geology – European networks and influences.

Please send your proposal (c.300 words) for a 20-minute paper to Angharad Elias a.elias@cymru.ac.uk by **30 November 2015**.



ROMANTIC VOICE, 1760-1840

The Early Career and Postgraduate Conference
for the British Association for Romantic Studies
22-23 June, 2016
University of Oxford

Although the meditative insights of the “Great Romantic Lyric” have often been considered to be the voice of Romanticism, this conference will also explore and uncover different types of voices in Romantic literature, ranging from the loud chatter emanating from coteries and coffee-houses, to the marginalised voices of the disabled and dispossessed. It will understand ‘voice’ from a variety of perspectives: as the sound of communication; as the oral and written word; as a mode that anticipates an audience, even if only that of an internal listener; as the fashioning of the self, and the forming of communal identities; as a tool for disseminating knowledge and political opinions publicly and privately. We invite proposals for themed panels, as well as proposals for the traditional individual twenty-minute paper. Applicants might reflect on some of the following areas, though we also encourage you to interpret the theme more widely:

- ✧ The self-constructed image of the poet as Bard
- ✧ The lyric form
- ✧ Dissenting voices
- ✧ The rise of the periodical press
- ✧ Voicing national and regional identities
- ✧ Disjunctions between the oral, written, and published word
- ✧ The politics of conversation and debate
- ✧ Forums of exchange – from intimate and close-knit communities to literary salons and public institutions
- ✧ Literary inheritance – the interplay between first- and second-generation Romantics, the impact of eighteenth-century voices on Romanticism, and the afterlife of Romantic thought

- ✧ Non-linguistic modes of communication, and their relation to aesthetics, sensibility, morality, and politics
- ✧ Reform debates and the relationship between literary and political representation
- ✧ Narrative voice

As well as the plenaries and panels, we aim to include seminars led by early career scholars on some of the following: political dissent, poetics, letter-writing, the periodical press, scientific voices. We also anticipate that delegates will have a rare opportunity to see some Romantic manuscripts from the Bodleian Library.

Please send abstracts of up to 750 words for themed three-person panels, including details of all proposed speakers, and 250 words for individual papers to: romanticvoices@gmail.com. The deadline for abstracts is **December 20th**.



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, WWII, 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

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.



AUTHORSHIP AND APPROPRIATION

8-9 April, 2016
University of Dundee

To celebrate the publication of *The Afterlives of Eighteenth-Century Fiction*, edited by Daniel Cook and Nicholas Seager (Cambridge University Press, 2015), we invite proposals for 20-minute papers that address the theory and practice of the adaptation and appropriation of literary texts in any period. Topics might include but are not restricted to:

- ✧ The theory or practice of editing, collaboration, or “secondary” authorship;
- ✧ Translation, allusion, imitation and other forms of textual appropriation;
- ✧ The creative exchange between poetry, drama, non-fiction and the novel;
- ✧ Filmic, theatrical, operatic, musical or visual adaptations of literary texts;



- ✧ The publication of texts in collected works, anthologies, abridgements, magazines or other print and digital fora;
- ✧ Counterfeits, forgeries, plagiarisms or other unacknowledged alterations;
- ✧ Continuations, extensions, parodies or pastiches of literary texts;
- ✧ The presence or impact of appropriative texts in a pedagogical context.

Abstracts of no more than 250 words should be emailed to Daniel Cook (d.p.cook@dundee.ac.uk) before **15 December 2015**. We welcome pre-fabricated panels of no more than three speakers, sponsored roundtables involving no more than five speakers, or alternative formats. Competitive travel bursaries will be available for postgraduates/early career scholars based in the UK or Ireland.



THE LONDON STAGE AND THE NINETEENTH-CENTURY WORLD

14-16 April, 2016
New College, Oxford

'Plurality' might be the most accurate description of the London stage in the nineteenth century: plurality of genre, of style, of theatre buildings. There were new dramatic forms, new technological advances, and new styles of management, not to mention new audiences and ways of attending the theatre.

We welcome contributions on all aspects and forms of drama and theatrical practice, from plays and operas to pantomime and puppetry. Subjects might include: theatrical resources, including collections; the constitution and history of theatrical genres; publishing and circulation; stage biography; music and musicians; scenography and spectacle; and theatrical spaces of all kinds. The 'London stage'

should be interpreted as inclusively as possible, and we particularly seek papers on such topics as criticism, dance, the staging of the exotic, music hall entertainments, and international influences on London theatre. The meeting will provide an opportunity to take stock of the range of research currently being undertaken in the field as well as a chance to consider the place of London in the broader theatrical and political world.

All sessions will be held at New College, Oxford, with a keynote address by Daniel O'Quinn (University of Guelph) at the Bodleian Library's new Weston Research Library. The conference is timed to lead up to the Bodleian Library's exhibition 'Staging History', which will be held in the new Weston Research Library in October 2016.

Those wishing to give formal 20-minute papers should submit an abstract of no more than 200 words, and a biography of 100 words. However, we also encourage submissions for discussion panels, and are keen to receive proposals for other formats. The panel for paper selection will be Michael Burden, Jim Davis, Jonathan Hicks, David Francis Taylor, and Susan Valladares.

All proposal are due by midnight on **11 December 2015**, and should be submitted to Jacqui Julier: Jacqui.julier@new.ox.ac.uk.

Inquiries to the organisers: Michael Burden michael.burden@new.ox.ac.uk or Jonathan Hicks jonathan.1.hicks@kcl.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. Please contact the Managing Editor at amy.dunagin@yale.edu with any questions.



“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
james.r.gregory@plymouth.ac.uk
daniel.grey@plymouth.ac.uk
kim.stevenson@plymouth.ac.uk



BEYOND FRANKENSTEIN’S SHADOW: MARY SHELLEY’S WORKS AND THEIR EUROPEAN RECEPTION

29 April 2016

Université de Lorraine, Nancy

"It has become a cliché of writing on Frankenstein to note the dissimilarity between the novel and its eponymous but diverse cultural reproductions." Fred Botting, *Making Monstruous: Frankenstein, Criticism, Theory* (1991)

Mary Shelley’s 1818 novel *Frankenstein* is at the origin of a modern myth that has been fuelled by diverse cultural reproduction. This has generated a long-lasting metonymy in which Shelley has been viewed mainly or exclusively as ‘the author of Frankenstein’. And while the last twenty years have witnessed a flowering in the study of Shelley’s work, there is still a need to approach ‘the inclusive Mary Shelley’ (Nora Crook).

Mary Shelley’s novels explore a number of complex themes, such as the choice of political liberty over love, or republicanism over tyranny (*Valperga*); the extinction of humanity and the impossibility of an ideal political system (*The Last Man*, *The Fortunes of Perkin Warbeck*); the failure of the Byronic hero with respect to love and family relationships (*Lodore*); as well as incest and paternal tyranny (*Mathilda*, *Falkner*). Her fiction offers interesting challenges to the critic not least because of her narrators’ polyphonic, interweaving voices.

This conference intends to bring together scholars interested in an overall reassessment of Mary Shelley’s work and its European reception. With a view to retracing the process of transmission, recreation and translation that have marked the past 200 years, contributions focusing on the role played by different media in the reception of her work - dramatic or cinematic adaptations, illustrations of her writings, biographical studies - are particularly welcome.

This conference invites contributions on any aspect of Mary Shelley’s fictional, historical, critical and autobiographical work and its European reception will be considered. These may include:

- ✧ Reading Mary Shelley in the light of contemporary critical practices
- ✧ Mary Shelley’s critical reception today
- ✧ Theatrical and/or film adaptations of her work
- ✧ Visual illustrations in/of her writings
- ✧ The Frankenstein myth
- ✧ Editing the Mary Shelley canon
- ✧ Mary Shelley’s role as Percy Bysshe Shelley’s editor
- ✧ Echoes and interrelationships between Mary and Percy Bysshe Shelley’s works
- ✧ Approaches to translating Mary Shelley
- ✧ Mary Shelley’s European reception
- ✧ The influence of Mary Shelley on the European novel



The organizers invite proposals of no more than 300 words for 30-minute presentations on any aspect of Mary Shelley's works and their European reception.

Proposals, together with a short biographical statement and institutional affiliation, should be sent to antonella.braida-laplace@univ-lorraine.fr by **15 December 2015**.



THE LOST ROMANTICS

11-14 May, 2017

University of Vechta, Germany

There have been various attempts to subject the period of Romanticism to a substantial re-mapping: the result being an extension of the traditional canon of the big six (male) Romantic poets and a (re-)discovery of numerous authors, male and female, hitherto considered to be irretrievably lost.

Apart from these unknown Romantics mushrooming in anthologies, the Vechta conference will focus on names that both the 19th-century readership and the canonical poets were familiar with and that for inexplicable reasons have fallen into oblivion. Biographies such as Richard Holmes's two-volume book on *Coleridge, Early Visions* (1989) and *Dark Reflections* (1998), underline that Coleridge was well-acquainted with and often inspired by poets such as Samuel Palmer, Samuel Rogers and Charles Lamb, three writers who are nowadays only known to a small circle of connoisseurs and who are remembered as being tangential to the careers of other Romantics. It was Byron who was not reluctant to praise Rogers's poem *The Pleasures of Memory* (1792) and to point out that there was "not a vulgar line in the poem." Accusing Wordsworth of gross vulgarity, Byron was always waiting for Rogers to

be restored as a modern Apollo to the vacant throne of poetry. Among the questions that this conference will address is that of what happened to these poets, what caused them to be relegated to the footnotes of literary histories and what made them so important to the canonical writers.

The conference will also deal with well-known writers and poets who, in the eyes of modern criticism, are now reduced to just one major work. Mary Shelley's novel *Frankenstein* (1818) has found its way on to many university reading lists, but her novels such as *Valperga*, *Mathilda*, *Lodore* or *Falkner* are still Romantic *terrae incognitae* that have not been sufficiently explored. Even her travelogue *Rambles through Germany and Italy*, which was published in the same year as Dickens's widely read *Pictures from Italy* (1844), is waiting to be retrieved from the margins of literature. The same is true of writers such as Matthew Gregory Lewis, who is only remembered for his sensational novel *The Monk*, but whose dramatic works *The Castle Spectre*, *The Bravo of Venice* or *Adelgitha* are completely forgotten and scarcely worth a fleeting reference in recent studies on Romantic drama. This list could be indefinitely extended and should certainly comprise authors such as John Polidori, Robert Southey or Leigh Hunt, the last of which was partially restored to memory by Nicholas Roe's eminent biography *Fiery Mind* (2005). But the question of what made one of their works eclipse their entire *œuvre* has so far not been answered satisfactorily.

The conference invites papers dealing with, but not restricted to

- ✧ almost completely forgotten Romantic writers
- ✧ the "neglected geniuses" (Byron on Rogers) who were widely acclaimed and inexplicably fell into disrepute later (Samuel Rogers, Samuel Palmer, George Crabbe, John Hamilton Reynolds, Walter Savage Landor etc.)



✧ Romantic 'one-hit wonders': Matthew Gregory Lewis, John Polidori, Mary Shelley etc.

Confirmed keynote speakers are: Duncan Wu (Georgetown), Ian Duncan (University of California, Berkeley), Michael O'Neill (Durham), Fiona Stafford (Somerville College, Oxford), Tom Mole (Edinburgh), Fred Burwick (University of California Los Angeles) and Christoph Bode (LM University of Munich).

300-word abstracts should be sent to the convenor of the conference, Prof. Norbert Lennartz (norbert.lennartz@uni-vechta.de) by **31 January 2016**.



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 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.



BICENTENNIAL ESSAYS ON JANE
AUSTEN'S AFTERLIVES

Special issue of *Women's Writing*

This special issue of *Women's Writing* is concerned with the changing approaches to Jane Austen and her texts over the past 200 years. The issue will reflect on the cultural reach and reimaginings of Austen in view of the bicentennial celebrations of her published novels. The editors invite articles on all aspects of Austen's national and international reputation, on her critical reception, on creative appropriations of her texts, on aspects of Austen's afterlives in popular culture, in visual media, in ephemeral publications, in abridgements, stage and film versions. Together, these essays will shed new light on some of the complex reception processes and legacies of this enduringly popular author.

Topics may include, but are not limited to:

- ✧ Adaptations and appropriations
- ✧ Aspects of Austen's afterlives (critical, popular, creative, digital)
- ✧ National and/or international reputation
- ✧ Austen's reception in the nineteenth, twentieth- and twenty-first century

Please submit abstracts of about 300 words by **31st January 2016** for consideration to the editors: Dr Annika Bautz (annika.bautz@plymouth.ac.uk) and Dr Sarah Wootton (s.e.wootton@durham.ac.uk). Complete articles will be due by 30th November 2016.



THE OAK AND THE ACORNS:
RECOVERING THE HIDDEN CARLYLE

July 6–8, 2016

The Oxford Research Centre in the Humanities
(TORCH), University of Oxford

Several generations read the works of Thomas Carlyle with surprise, awe, inspiration, fervor, excitement, and occasionally anger—and they went on to shape the rest of the 19th century and much of the 20th century with the words and prophecies of Carlyle embedded in their politics, philosophy, art, literature, history, and ideals for a better world.

Some of these impacts would have pleased Carlyle; others would have greatly surprised him, and a few, perhaps, would have dismayed him. But for good and ill, Carlyle left an impact that in some ways is hard to see because it is so deeply pervasive.

This conference aims to retrieve that hidden Carlyle, and to recognize how he served, and continues to serve, as a bedrock of far-ranging ideals for several generations of readers and admirers. For this conference, the organisers invite proposals that explore the rich diversity of where Carlyle lies hidden in the vision and hopes of eminent Victorians, Edwardians, and Modernists throughout England, Scotland, Ireland, Europe, and across the ocean in America and beyond. Because Jane Welsh Carlyle had a similar effect on the readers of her letters, both in her lifetime and afterwards, proposals are also invited that address her continuing influence as well.

The organisers especially welcome papers that delineate how the reception of Carlyle's works shaped critical movements in politics, art, historiography, literature, including (among many):

- ✧ Socialism
- ✧ Communism
- ✧ Muscular Christianity
- ✧ The Gospel of Work
- ✧ Pre-Raphaelite Art



- ✧ The New Biography
- ✧ Modernism
- ✧ Young Ireland/Irish Nationalism
- ✧ Transcendentalism

The organisers also welcome papers that explore individual figures from the nineteenth and twentieth centuries and their relation to the writings of Thomas and Jane Welsh Carlyle.

Proposals of no more than 500 words, along with short CV, should be sent by **January 5, 2016** to:

Marylu Hill (Villanova University, marylu.hill@villanova.edu) and Paul E. Kerry (Oxford/BYU, paul.kerry@ccc.ox.ac.uk).



THE NOVEL, THE PERIODICAL PRESS,
AND THE GLOBAL CIRCULATION OF
TEXTS, 1789-1945

16-17 February, 2016
University of Warwick

This workshop attends to the recent explosion of interest, within literary studies and related fields, in the periodical press. It follows on from two earlier workshops held at Warwick, “Print Culture and Gender in the British Empire” (2014) and “Networks of Media and Print in the Age of Imperialism” (2015).

Since its rise and consolidation in the eighteenth and nineteenth centuries, the novel has never recognized any frontiers. Instead, it has challenged what constitutes a polity or nation and what is internal or foreign to these boundaries. Evidence of this porousness can be found in the intersections, the mutual appropriations and cross-fertilization that have always characterized the genre—as hybrid, mixed, mimetic, and cosmopolitan. This workshop begins from the premise that the periodical press played a key part

in these exchanges. We invite participants working on different geopolitical contexts to come together to consider how the novel and print culture have interacted. How was the novel—despite its association with the European bourgeoisie and capitalism—able to travel and prosper in other environments, in part because of the global growth of the periodical press? How did fiction circulate across geographic and linguistic boundaries? In what ways was the relationship between fiction and the periodical press dynamic and mutually constitutive? How did new technologies—such as the telegraph, the railroad, and the steamship—erase and/or reinstall the boundaries that the periodical press and the novel sought to transcend?

We invite papers addressing topics such as:

- ✧ The novel with and without frontiers
- ✧ Serialisation
- ✧ Responses to the novel and to fiction in the periodical press, including reviews, letters, and other literature
- ✧ The periodical press and the growth of literary criticism
- ✧ Women’s (and men’s) magazines and the novel
- ✧ The circulation of the European and North American novel in Latin America, Asia, and Africa
- ✧ The novel and advertising in the press
- ✧ Local and translocal print and fiction cultures
- ✧ Tensions—productive or otherwise—between metropolitan fiction and non-metropolitan fiction, “at home,” in empire, and beyond.
- ✧ The translation and transculturation of novels and fiction in the global press
- ✧ “Greater Britain,” the novel, and the periodical press
- ✧ The shipping and transport of novels and the press
- ✧ Booksellers, bookshops, and the marketing of fiction
- ✧ Law, censorship, and the circulation of fiction



- ✧ Colonial editions; colonial libraries/imperial club libraries
- ✧ Technology, print culture, and fiction

Please send an abstract of up to 500 words and a brief biographical note (100-150 words) to: Dr Ross G. Forman (R.G.Forman@warwick.ac.uk) and/or Dr Tara Puri (T.Puri@warwick.ac.uk).

Deadline for abstracts: **30 November 2015**. Decisions will be announced in early December. For further information, see: <https://novelwithoutfrontiers.wordpress.com/>



BURNEY AND POPULAR ENTERTAINMENTS: THE BUSINESS OF PLEASURE IN LATE-GEORGIAN BRITAIN

Burney Society Conference 2016
4-6 July 2016

St Chad's College, Durham University

Frances Burney grew up at the centre of a vibrant metropolitan cultural scene, and was part of a network of musicians, writers, actors and artists whose careers depended on a culture of consumption, both imaginative and material. This was the world she evoked in her novels, plays and journals and this conference builds on the movement in Burney scholarship toward greater contextualisation of her work. The conference centres around entertainment, with the conference programme itself featuring a range of entertainments, including an excursion to a site of local interest, and the world premiere of Burney's play *Love and Fashion*, which will be performed by Durham Student Theatre. The conference's keynote address will be given by Harriet Guest, Professor Emerita of Eighteenth-Century Literature at the University of York.

Papers should address the work of Burney and/or members of her circle, with potential topics including (but not limited to):

- ✧ Burney and the Theatre
- ✧ Public Spaces (such as Parks, Gardens, Assembly Rooms, the Seaside)
- ✧ Private Entertainments
- ✧ Commercial Entertainments
- ✧ Shopping/Consumer Culture/Fashion
- ✧ Tourism
- ✧ The Promenade
- ✧ Curiosity/Spectacle

Abstract of no more than 250 words should be sent as an email attachment in MS Word document format to Francesca Saggini (fsaggini@unitus.it) and burneysocietyuk@gmail.com. You should also include a 250 word biographical statement. Please use your surname as the document title. The abstract should be sent in the following format: (1) Title (2) Presenter(s) (3) Institutional affiliation (4) Email (5) Abstract (6) Biography.

The deadline for receipt of all proposals is **January 31, 2016**. We will attempt to notify all correspondents before February 28 regarding the status of their submission.

A small number of travel bursaries will be available for postgraduate students presenting at the

conference. Applications are invited from research students registered on a programme of postgraduate study on the date of the conference. Please indicate at time of submission if you wish to be considered for one of these, stating your affiliation and level of study, and include a brief statement of how attendance at the conference would be of benefit to your research project.



MAKING A SCENE – BRITISH WOMEN WRITERS CONFERENCE

24th Annual Meeting of the British Women
Writers Conference
2-5 June 2016
University of Georgia

Guest speakers:

Ros Ballaster (Mansfield College, Oxford)
Meredith Martin (Princeton University)
Gillian Russell (University of Melbourne)

The theme of the 24th annual meeting of the British Women Writers Conference is “Making a Scene,” and we’re excited to welcome papers that play with the elasticity of this phrase vis-à-vis eighteenth- and nineteenth-century writings by women. From the sublime panoramas of ‘Beachy Head’ and the scandalous rehearsals of *Lover’s Vows* in *Mansfield Park* to the landscapes of Helen Huntingdon and the ekphrastic poems of Michael Field, eighteenth- and nineteenth-century literature by British women writers frequently makes a scene as it considers landscape, theatrical performance and the creation or representation of visual art. Additionally, actresses themselves enrich women’s writing of the period; the works and life writings of Charlotte Charke and Fanny Kemble remind us that actresses formed a vital part of the canon of eighteenth- and nineteenth-century women writers.

But “making a scene” is also a breach of social decorum; it runs the risk, as Haywood’s *Fantomina* learns despite her calculated use of disguise, of revealing the desire underneath a too ostentatious flirtation. Or it shatters protocol by suggesting the vehemence of any passion. For political radicals also make scenes in British literature, and Barrett Browning’s “Runaway Slave” delivers a powerful one at Pilgrim’s Point. Barrett Browning reminds us that making a scene is often a radical, transgressive act, particularly for an eighteenth- or nineteenth-century woman, whose need to be

witnessed, heard, or even seen defies the social and political architecture that tries to silence her.

We invite papers and panel proposals that consider any facet of this theme, particularly those in relation to writing scenes, scenes of the mind, landscapes, political demonstrations, courtroom outbursts, and performance more generally.

For more information visit our conference website: <https://bwwc2016.wordpress.com/>. The deadline for proposals is **5 January, 2016**. Inquiries may be addressed to bwwc2016@gmail.com.



COLERIDGE SUMMER CONFERENCE

1-5 August 2016
Bristol

Guest speakers:

Jeffrey Cox, Peter Manning, Margaret Russett

The Coleridge Summer Conference meets again next year in a new venue, the verdant quadrangles of Wills Hall, in the green downs above Bristol. The Hall’s garden grounds, croquet lawn and tennis courts will be available for all participants, and there will be perambulations and bibulations in the beautiful walled gardens, yew avenue and romantic grotto of Goldney Hall. The Pneumatic Institution is at hand, as is the Avon gorge and Leigh Woods, where STC and Southey walked and discussed pantisocracy.

We aim for a wide range of papers on the literature of Coleridge’s circle in Bristol and beyond, as well as on Coleridge himself. Abstracts are welcomed on Coleridge, the Coleridge Circle, and Romantic Writing and Culture more generally. Papers on the themes of Romantic Bristol and the West Country are particularly welcome.



Transport: there are flights from North America to Bristol airport (1 stop). Wills Hall is a short taxi ride from the airport and from Bristol Temple Meads station; it can be reached on foot from the local station, Clifton Down.

Price: approx. £480 including accommodation and meals.

Deadline for submission of abstracts, which should be no longer than 250 words, and should include the proposer's name, affiliation and email, is **20th December 2015**. Decisions will be made by 31st December 2015.

Bursaries (full and partial) will be available for postgraduates and unwaged scholars. Please state on your abstract if you would like to be considered for a bursary.

Send to: kerri.andrews@strath.ac.uk.



EIGHTEENTH-CENTURY IRELAND SOCIETY ANNUAL CONFERENCE

10-11 June 2016

National University of Ireland, Galway

Proposals are invited for twenty-minute papers (in English or Irish) on any aspect of eighteenth-century Ireland, including its history, literature, language, and culture. There is no specific conference theme but proposals for papers and panels on the following topics will be particularly welcome: eighteenth-century culture in the west of Ireland; Roderick O'Flaherty and eighteenth-century manuscript and print culture; and Sarah Butler's *Irish Tales* (1716), Jacobitism and history.

Proposals should be submitted by e-mail to Lesa Ní Mhunghaile (lesa.nimhunghaile@oegaillimh.ie) or Rebecca Barr (rebecca.barr@nuigalway.ie) before **Friday 4 March 2016**. Proposals should include: name, institutional affiliation, paper title,

and a 250-word abstract. Prospective speakers will be notified of a decision by Monday 21 March 2016.

We particularly welcome proposals from postgraduate students and there are a limited number of bursaries available for attendance at the conference. In order to be considered for a bursary, students should include with their proposal a statement of how attendance at the conference will help further their academic career and a CV including the name and contact details of a referee.

Queries should be addressed to the conference organisers, Dr Lesa Ní Mhunghaile: and Rebecca Barr (email addresses above).



THE 45TH WORDSWORTH SUMMER CONFERENCE

8-18 August 2016

Rydal Hall, Cumbria

We invite proposals for twenty-minute papers on all aspects of William Wordsworth, his contemporaries and the Romantic period. Papers that identify a bicentenary theme, 1815–2015, will be welcomed. 250 word proposals for papers of no more than 2750 words, together with a brief autobiographical paragraph, unformatted, should occupy no more than 2 sides of A4. Please do include your name, institution and e-mail address on the abstract. Please do not send it as a PDF, as proposals will be copied into a composite file. Proposals should be e-mailed by **15 April 2015** to: proposal.wsc@gmail.com.

Format and Costs: The conference is in two parts of 4 full days each, with a changeover day on Saturday 8 August. Because the conference has a unique culture of conversation and participation, those wishing to present a paper usually register



for the whole conference, and must register for at least one full part. The resident registration fee, which includes up to seven excursions, offers exceptional value at £250 for ten days (£175 for five days). Full Board at Rydal Hall Diocesan Conference Centre is available at prices ranging from £600 to £900 (for ten nights), and at Rydal Hall Youth Centre from £450. Non-resident rates are £320 for one part, £560 throughout, including refreshments, lunch, dinner and excursions. There is also a day rate of £80 per day.

For further information, please see our website: www.wordsworthconferences.org.uk/3.html. For updates, you can also follow our blog, at: <http://wcf-summer.blogspot.co.uk/>.



THE BODY AND PSEUDOSCIENCE IN THE LONG NINETEENTH CENTURY

18 June 2016

Newcastle University (UK)

‘Sciences we now retrospectively regard as heterodox or marginal cannot be considered unambiguously to have held that status at a time when no clear orthodoxy existed that could confer that status upon them’ (Alison Winter, 1997). The nineteenth century witnessed the drive to consolidate discrete scientific disciplines, many of which were concerned with the body. Attempts were made to clarify the boundaries between the ‘scientific’ and the ‘pseudoscientific’, between ‘insiders’ and ‘outsiders’. This conference asks what became lost in separating the orthodox from the heterodox. What happened to the systems of knowledge and practice relating to the body that were marginalised as ‘pseudoscience’? Was knowledge and insight into the human condition lost in the process? Or is it immortalised within the literature of ‘pseudoscience’?

This interdisciplinary conference considers how different discourses of the body were imagined and articulated across a range of visual and verbal texts (including journalism, fiction, popular science writing, illustration) in order to evaluate how ‘pseudoscience’ contributed both to understandings of the body and what it is to be human and to the formation of those disciplines now deemed orthodox.

Suggested topics include, but are not limited to:

- ✧ Acting on the body – the body as a site of experimentation and scientific contestation
- ✧ Pseudoscience and the gendered body
- ✧ The entranced body as the conduit for knowledge of the self
- ✧ The ‘scientifically’ prescribed body – an attempt to rationalise the irrational?
- ✧ ‘Pseudoscience’ and the speculative nature of ‘science’
- ✧ Scientific disciplines – a move towards self-authentication and professionalization or a loss of universal truth?
- ✧ Pseudoscience and abnormality
- ✧ Visual interpretations of the ‘pseudoscientific’
- ✧ Victorian periodicals / popular science journals and ‘pseudoscience’ of the body
- ✧ Reading the body – fiction immortalising the pseudoscientific
- ✧ The attraction of the ‘pseudoscientific’ for C19 poets and novelists
- ✧ Visual interpretations of the ‘pseudoscientific’

Please submit a 250 to 300 word abstract, together with a brief biography, by **31 January 2016** to p.beesley@ncl.ac.uk.



TEMPORAL DISCOMBOBULATIONS: TIME AND THE EXPERIENCE OF THE GOTHIC

22-24 August 2016
University of Surrey

Our experience of the Gothic is one founded in time. Whether it is of a past that will not or cannot die, multiple presents that can never be resolved, or infinite futures that can never be realised it speaks of a temporal excess that refuses to be contained.

Time is one of the fundamental concepts by which we relate to ourselves, others, and the spaces we inhabit. It is at once both an endless, infinite concept and a finite resource, constantly slipping away and being renewed. The Gothic then embodies something of this contradictory nature within the experience of time, manifesting the uncanny unease at its heart. This gives form to a temporal sensory overload: of the moment that is too full, excessive and unable to hold all the differing and contradictory amounts of time it contains. It is the time of the spectre, the dream, the vision, and the infinite.

As a genre and an ideology, the Gothic is inherently drawn to temporalities with expressions through ruin and decay, extravagance and excess. As the expressionist artist James Ensor articulates, the ruin is a site in which deviant behaviours arise and become eroticised in a “contemporary gothic aesthetic.” This conceptualises the gothic moment as one one which is eroticised not as an entirely sexual experience but as one of heightened sensational and sensory excess.

This conference then aims to explore the nature of this temporal sensory excess which sees local time disrupted and discombobulated by vast swathes of historical time, parallel worlds or sublime or infinite futures. We invite 20-minute papers on all

aspects of Gothic time in art. Suggested topics and themes include (but are not limited to):

- ✧ Temporality in classical Gothic texts
- ✧ Ruinophilia
- ✧ Explorations of ruin and decay in the arts
- ✧ Spectres of the past or future
- ✧ Time and decay in the Gothic
- ✧ Temporal ruptures, such as regression, progression, displacement or echoes
- ✧ Gothic spaces that function outside or beyond time
- ✧ Parallel universes, ruptured time and relativity
- ✧ Temporal excess that “real” time cannot contain
- ✧ Traumatic time, temporal wounds and repairing time
- ✧ Timelessness and immortality
- ✧ Fundamentalism as regression
- ✧ Medievalism in the Twenty-first century
- ✧ The “found manuscript” and constructing authenticity through notions of the past and/or future
- ✧ The return of the past and eternal recurrence
- ✧ The temporal gravity of Destiny and/or fate

The conference organisers welcome the submission of proposals for short workshops, practitioner-based activities, performances, and pre-formed panels. We particularly welcome short film screenings; photographic essays; installations; interactive talks and alternative presentation styles that encourage engagement.

Please send paper proposals of 300-500 words, along with a short bio to gothictime@mail.com no later than **4th March 2016**.

For further details see our conference website: <https://temporaldiscombobulations.wordpress.com/>



SECRET/S & SURVEILLANCE

Canadian Society for Eighteenth-Century Studies
26-30 October 2016
Kingston, Ontario

The annual meeting of the Canadian Society for Eighteenth-Century Studies invites panel and paper submissions for its annual conference, to be held in Kingston, Ontario, 26-30 October 2016. This conference will be co-hosted by colleagues from Queen's University and the Royal Military College of Canada. The conference theme is "Secret/s & Surveillance." Plenary speakers will include Christophe Cave (Université Grenoble-Alpes) and Lisa Freeman (University of Illinois, Chicago).

Proposals for panels and papers might consider the following themes, though this is not an exhaustive list: treason; suspicion; espionage; voyeurism; surveys & surveying; informants & surveillance networks; secret code; private conduct & self-surveillance; anonymity & pseudonymity; ___ & ____s, or 'types' of secrecy; costume, disguise & cross dressing; masquerade; secret identity; passing; observation of religion; military intelligence; scandal; secret societies; spectatorship; audience; secret histories; secrets of the natural world; clandestinity & censorship.

Papers in either French or English are welcome. Please send panel proposals by **1 February 2016**; paper proposals by **30 March 2016** to email CSECS2016@queensu.ca.



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](https://twitter.com/JRLGothic), and visit the website:

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



BAWDY BODIES: SATIRES OF UNRULY WOMEN

25 September 2015 to 26 February 2016

Lewis Walpole Library

Characterized by comically grotesque figures performing lewd and vulgar actions, bawdy humor provided a poignant vehicle to target a variety of political and social issues in 18th-century Britain. A new exhibition at the Lewis Walpole Library (LWL) explores the use of this humorous but derisive strategy toward the regulation of female behavior.

Titled “Bawdy Bodies: Satires of Unruly Women,” the show features satirical images of women from a range of subject categories including the royal family, aging members of fashionable society, political activists, and medical wonders. Co-curated by Cynthia Roman, curator of prints, drawings, and paintings at the Lewis Walpole Library, and Hope Saska, curator of collections and exhibitions at the University of Colorado Art Museum, the exhibit is on view through Feb. 26 at the LWL, located at 154 Main St., Farmington, 06032.

The works in the exhibition represent a sampling of the thousands of satiric prints depicting women that were created in the late 18th century. As the majority of these works demonstrate, the satires and caricatures mobilized against women are loath to celebrate their newly gained visibility in Georgian society. Women who dared transgress or test the boundaries of propriety that circumscribed their gender were ridiculed harshly, and many reputations were slandered. This is a sharp contrast to the experience of their male counterparts, high-profile men (including politicians, writers, aristocrats, and performers) who competed for the spotlight and proudly collected satiric images of themselves and their peers. For those women unlucky enough to be targeted by the satirist’s barbs, the experience could be disastrous, as they

had few resources to fight back or correct the damaging imagery that could eclipse their carefully constructed reputations.

For information on exhibition hours, or to arrange for a guided visit, visit the website: <https://www.library.yale.edu/walpole/programs/exhibitions.html>.



RESEARCH BAZAAR 2016

1-3 February, 2016

University of Melbourne

The Research Bazaar (also known as ResBaz) is a (free-of-charge) 3-day intensive conference where researchers come together to up-skill in ‘next generation digital research tools and skills’.

ResBaz welcomes Romantic scholars to discuss Romanticism and the digital humanities. It might be relevant for you, especially if you are using maps, working with networks (perhaps networks of letters, or publishing networks?), or if you’re interested in programs that read large amounts of text.

For further details, please consult the website: <https://2016-02-01.resbaz.com/melbourne/>

If you have any questions, email RSAA’s Postgraduate Representative Meredith McCullough (m.mccullough@student.unimelb.edu.au).



CAREER OPPORTUNITIES

MA SCHOLARSHIPS IN BRITISH ROMANTICISM (UNIVERSITY OF OTAGO)

Applications are now being accepted for two Marsden-funded MA scholarships on the topic of British Romanticism. Candidates will write a thesis under the supervision of **Dr Thomas McLean** at the University of Otago. Scholarships are for one year, include fees and thesis costs up to NZ\$6750 for domestic students (New Zealand and Australian), and carry a stipend of NZ\$16,000.

Dr McLean's Marsden Fund project focuses on the Porter family: historical novelists Jane and Anna Maria Porter and their brother the artist and traveller Sir Robert Ker Porter. He especially welcomes projects that focus on any associated topic: the panorama; the historical novel; Romantic-era travel in the Caribbean, South America, Russia, or Persia; literary families and communities; the literary family as global network.

Interested students should write to Dr McLean (thomas.mclean@otago.ac.nz) with a brief introduction and a possible topic.

For more information see:

<http://www.otago.ac.nz/english-linguistics/english/otago176601.html>

For more about Dr McLean's research, see his staff webpage:

<http://www.otago.ac.nz/english-linguistics/staff/otago090426.html>



POSTGRADUATE SCHOLARSHIPS FOR JOHN THELWALL STUDIES (DALHOUSIE UNIVERSITY)

Funding is available for up to 4 graduate students (MA or PhD level) to join a team of scholars in the tightly-knit, dynamic and egalitarian Department of English at Dalhousie University in Halifax, Canada, in a project to raise the voice of Romantic-era radical John Thelwall, and connect it to communities that still struggle to realize the democratic rights and liberties for which he fought.

Working-class champion, orator, journalist, political theorist, poet, playwright, speech therapist, scientific materialist, John Thelwall devoted his life to the "voice of the people." A target of government "Gagging Acts," Thelwall was almost forgotten after his death, his papers scattered and his biography left incomplete. Now, Dr. Judith Thompson, a leader in the rapidly growing field of Thelwall Studies, is beginning a project to overcome the fragmented state of Thelwall's archive, and restore his legacy: "Raising Voices: The Legacy of Citizen John Thelwall."

While Thompson writes the first complete biography of Thelwall, her graduate students will be trained in editorial and archival methods, both traditional and digital, in order to develop their own independent MA and PhD projects on previously unpublished or inaccessible Thelwall works, with an aim to publish them on the project website:

Citizen Juan: Words and Work

<http://myweb.dal.ca/jthomps/Research/citjt.html>

An innovative feature of this project is its activist, community outreach component. Following Thelwallian values, in which arts and acts are equally important, all participants will forge links between their editorial, biographical and critical work, and communities, local or virtual, academic



or (especially) non-academic, which those works might mutually benefit.

One student will serve as the team technical coordinator who will help redesign and maintain the project website, and mentor students with their digital editorial projects. Preference will be given to a PhD applicant with experience in digital editing and web design, who wishes also to work on his or her own Thelwall project.

For more information, contact Judith Thompson: judith.thompson@dal.ca



DURHAM INTERNATIONAL FELLOWSHIPS

Durham University is delighted to announce its 2015/16 International Fellowship Scheme, designed to attract the most talented researchers in Europe and beyond, and to build international networks of scholars with a common passion for today's most important research challenges.

The Centre for Nineteenth-Century Studies invites expressions of interest from outstanding candidates who wish to apply for a prestigious Junior Research Fellowship or Senior Fellowship. Further information about the fellowship schemes can be found in the document attached and through the information below.

Additional information about CNCS can be found at www.durham.ac.uk/cncs. Those who wish to express interest in applying for this fellowship scheme should contact CNCS Director, Professor Bennett Zon: bennett.zon@durham.ac.uk.

Junior Fellowships

<https://www.dur.ac.uk/ias/diferens/junior/>

Application deadline: **4th December 2015**

Senior Fellowships

<https://www.dur.ac.uk/ias/diferens/senior/>

Application Deadline: **8th January 2016**

LEWIS WALPOLE LIBRARY

FELLOWSHIPS & TRAVEL GRANTS

The Lewis Walpole Library, a department of Yale University Library, invites applications to its 2016-17 fellowship program. Located in Farmington, Connecticut, the Library offers short-term residential fellowships and travel grants to support research in the Library's rich collections of eighteenth-century materials (mainly British), including important holdings of prints, drawings, manuscripts, rare books, and paintings. In addition, the Library offers a joint fellowship award with the Beinecke Rare Book and Manuscript Library to support up to eight weeks of research in both collections. Scholars pursuing postdoctoral or advanced research, as well as doctoral candidates at work on a dissertation, are encouraged to apply.

Recipients are expected to be in residence at the Library, to be free of other significant professional obligations during their stay, and to focus their research on the Lewis Walpole Library's collections. Fellows also have access to additional resources at Yale, including those in the Sterling Memorial Library, the Beinecke Rare Book and Manuscript Library, and the Yale Center for British Art. Residential fellowships include the cost of travel to and from Farmington, accommodation for four weeks in an eighteenth-century house on the Library's campus, and a per diem living allowance. Travel grants cover transportation costs to and from Farmington for research trips of shorter duration and include on-site accommodation.

Application details and requirements: www.library.yale.edu/walpole/research/fellowships.html

The deadline is **January 11, 2016**. Awards will be announced in March.



BEINECKE LIBRARY VISITING POSTDOCTORAL FELLOWSHIPS

The Beinecke Rare Book & Manuscript Library offers short-term fellowships to support visiting scholars pursuing post-doctoral or equivalent research in its collections. Students enrolled in degree programs are ineligible. The fellowships pay for travel to and from New Haven and a living allowance of \$4,000 per month, and are designed to provide access to the library for scholars who live outside the greater New Haven area. Granted for one month, fellowships must be taken up between October 1, 2016 and May 31, 2017. Recipients are expected to be in residence during the period of their award and are encouraged to participate in the activities of Yale University.

Application Deadline: **December 6, 2015.**

For further information, please see:

<http://beinecke.library.yale.edu/programs-events/fellowship-program/visiting-postdoctoral-scholar-fellowships>



AUSTRALIAN HISTORICAL ASSOCIATION PRIZES 2015-2016

The Australian Historical Association administers a portfolio of prizes, the majority of which are biennial and will be awarded at the 2016 AHA conference in Ballarat.

MAGAREY MEDAL FOR BIOGRAPHY

This biennial \$10,000 prize is kindly donated by Professor Emerita Susan Magarey, and is administered and judged by a panel established by the Australian Historical Association and the Association for the Study of Australian Literature. It is awarded to the female person who has published the work judged to be the best

biographical writing on an Australian subject in 2014 or 2015.

ALLAN MARTIN AWARD

The Allan Martin Award is a research fellowship to assist early career historians further their research in Australian history. The biennial award of up to \$4,000 will assist with the expenses of a research trip undertaken in Australia or overseas in support of a project in Australian history. Applicants are required to show how the research is essential to the completion of their project and how the findings will be published or otherwise made available to the public. It must be spent within two years.

KAY DANIELS AWARD

This Award is sponsored by members and associates of the Australian Historical Association, the University of Tasmania, and the Port Arthur Historic Site Management Authority. Consisting of a \$1,500 prize and citation, it recognises outstanding original research with a bearing on Australian convict history and heritage including in its international context, published in 2014 or 2015.

W.K. HANCOCK PRIZE

The W.K. Hancock Prize was instituted in 1987 by the Australian Historical Association to honour the contribution to the study and writing of history in Australia by Sir Keith Hancock. Offering a \$2,000 prize and citation, it is intended to give recognition and encouragement to an Australian scholar who has published a first scholarly book in any field of history in 2014 or 2015.

THE SERLE AWARD

The Serle Award is a biennial prize established through the generosity of Mrs Jessie Serle to honour the contribution to Australian history of her former husband, Dr Geoffrey Serle, for the best postgraduate thesis in Australian History awarded during the previous two years. The



\$2,500 biennial award may be used as a publication subsidy or to subsidise other costs associated with transforming the thesis into a book, such as the cost of carrying out extra research, funding permissions, copyright fees or illustrations: these examples are not exhaustive.

THE JILL ROE PRIZE

The Jill Roe Prize is an annual prize established by the AHA to honour the career of Professor Emerita Jill Roe, an eminent Australian historian who has made a very significant contribution to the writing, teaching and public communication of history in Australia and abroad. The Jill Roe Prize will be awarded annually for the best unpublished article-length work (5,000-8,000 words) of historical research in any area of historical enquiry, produced by a postgraduate student enrolled for a History degree at an Australian university.

SCHOLARSHIPS

National Archives of Australia/Australian Historical Association scholarships

NAA/AHA scholarships assist talented postgraduate scholars with the cost of copying records held in the Archives. Assistance with digital copying costs will provide access to material that might not otherwise be possible. Four scholarships worth \$650 each will be awarded annually.

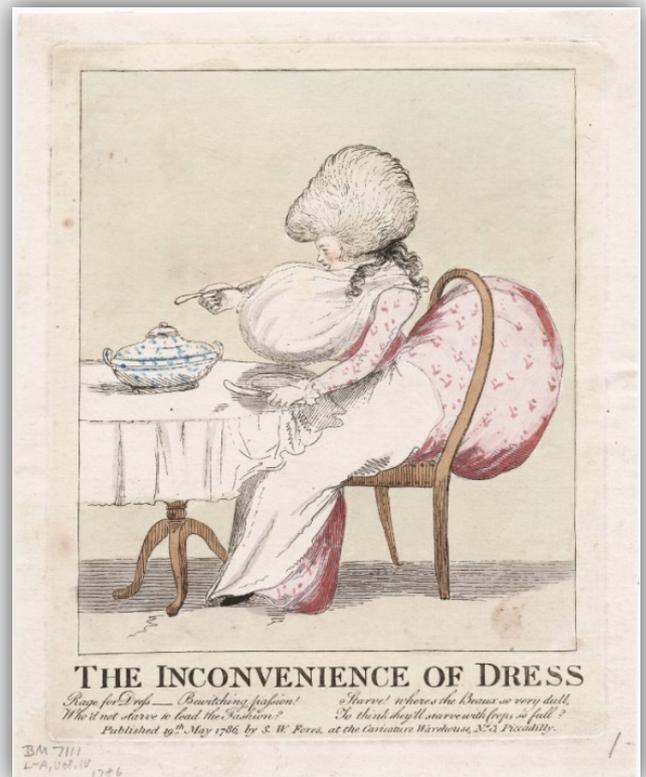
BURSARIES

AHA/Copyright Agency Travel and Writing Bursaries

This funding opportunity for postgraduate students and independent historians encourages and supports emerging historians who would otherwise be unable to attend the annual AHA conference. Ten bursaries, of \$700 each, will cover travel and accommodation for participants at the AHA conference at the Federation University Ballarat, 4–8 July 2016; the conference

registration fee will be waived for bursary recipients.

For further details see www.theaha.org.au.



Anonymous. *The Inconvenience of Dress*, 1786. The Lewis Walpole Library, Yale University.

The Lewis Walpole Library is currently hosting an exhibition, “Bawdy Bodies: Satires of Unruly Women” (page 20).



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).

- ✧ **Amelia Dale**, "Acting It as She Reads' Affective Impressions in *Polly Honeycombe*:" *Passions, Sympathy and Print Culture: Public Opinion and Emotional Authenticity in Eighteenth-Century Britain*. Eds. Heather Kerr, David Lemmings and Robert Phiddian. Series: Palgrave Studies in the History of Emotions. Basingstoke: Palgrave Macmillan, 2015. 165-82.
- ✧ **Elias Greig**, Rev. of *Five Long Winters: The Trials of British Romanticism*, by John Bugg, *Unusual Suspects*, by Kenneth R. Johnson, and *Material Culture and Sedition: 1688-1760*, by Murray Pittock. *BARS Review* 46 (2015).
- ✧ **Eric Parisot**, "Framing Suicidal Emotions in the English Popular Press, 1750-1780:" *Passions, Sympathy and Print Culture: Public Opinion and Emotional Authenticity in Eighteenth-Century Britain*. Eds. Heather Kerr, David Lemmings and Robert Phiddian. Series: Palgrave Studies in the History of Emotions. Basingstoke: Palgrave Macmillan, 2015. 183-202.

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 December.



Front cover image:

Self-portrait, David Wilkie (c.1804-5), National Galleries of Scotland.

Sir David Wilkie achieved international recognition for his highly original paintings of events and episodes from contemporary life. His skills as a narrator were evident in the facial expressions and poses of his characters, and in the informative detail he included. He was born in Fife on November 18, 1785, and began his formal artistic training at the Trustees' Academy in Edinburgh when he was fifteen. He then moved to London in 1805 and became a full member of the Royal Academy in 1811. He was appointed Painter to the King in 1830 and knighted in 1836.

This edition of the RSAA Digest was compiled by:

Eric Parisot

RSAA Communications Officer

