



*"At length did cross an Albatross,  
Thorough the fog it came. . ."*

# RSAA DIGEST

(Romantic Studies Association of Australasia)

January - February 2016

(Volume 3, Issue 1)

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## RSAA NEWS

### RSAA MEMBERSHIP

Don't forget that it's time to renew your annual RSAA membership for 2016. Your ongoing support is vital to our efforts to promote Romantic studies at high school, undergraduate, and postgraduate levels, as well as to facilitate and promote the wonderful research being conducted in Romantic studies in this part of the world.

Membership fees are as follows:

Full Membership AUD\$50

Postgraduate/Unwaged Membership AUD\$30

For further information and to subscribe via our secure online payment system, please visit:

<http://rsaa.net.au/pages/membership.php>



### NEW RSAA WEBSITE!

The beginning of 2016 brings with it a new beginning (of sorts)... we are delighted to announce that RSAA's newly-refurbished website is now up and running. It features details of upcoming and past RSAA conferences and events, information on membership, a listing of current members, an *RSAA Digest* archive, a page of useful links to other societies and websites, and a page on the Romantic heritage of RSAA's new emblem - the Wandering Albatross!

Please visit, at [rsaa.net.au](http://rsaa.net.au).



## 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](mailto:nikki.hessel@vuw.ac.nz); [i.horrocks@massey.ac.nz](mailto:i.horrocks@massey.ac.nz)).

Postgraduate and early career researchers are also invited to participate in a pre-conference workshop at the National Library of New Zealand on 15 February 2017. The workshop will be a chance to connect with fellow researchers and to learn about research and opportunities in our field.

For more details see the advance notice in the following pages, and visit the conference website:

<https://rsaa2017.wordpress.com/home/>



### HSC STUDY DAY 2016: ANOTHER SMASHING SUCCESS!

On Saturday 13 February, 125 students and teachers attended the annual Study Day on Romanticism at the University of Sydney. This event, inaugurated in 2011, caters for students undertaking the elective 'Romanticism' in the Year 12 English Extension 1 course, as part of the NSW Higher School Certificate. This elective requires students to "explore and evaluate texts from and relating to the Romantic period that express the transformative ideas, perspectives and ways of thinking that emerged during the late 18th and early 19th centuries." The choice of texts available for study include a selection of poems by Wordsworth and Coleridge; Wollstonecraft's 'A



Vindication of the Rights of Woman'; Mary Shelley's 'Frankenstein'; and Campion's 'Bright Star'.

Sessions were conducted by **Professor Will Christie** (ANU), **Associate Professor Jackie Manuel** (USYD) and **Dr Don Carter** (UTS) and included presentations on Wordsworth, Coleridge, Wollstonecraft and 'Bright Star'. The day also explored the nature and scope of the term 'Romanticism', relevant aspects of the the social, cultural and historical contexts and HSC requirements for the elective. We saw the largest number of delegates attend since its inception, reflecting a growing interest in Romanticism from teachers and students and a readiness to engage with the ideas, literature and challenges associated with the study of the late 18th and early 19th centuries.

Don Carter  
Secondary Schools Representative



The future of RSAA perhaps?  
Delegates at our HSC Study Day 2016



## 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 and the opening call for papers, please check the conference website: <https://rsaa2017.wordpress.com/home/>



## 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](mailto: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](http://www.wordsworthconferences.org.uk/3.html). For updates, you can also follow our blog, at: <http://wcf-summer.blogspot.co.uk/>.



## KEATS IN LONDON; KEATS OUT OF TOWN

Third Bicentennial John Keats Conference  
20-22 May, 2016  
Keats House, Hampstead, London

Keats was a true ‘Cockney’, born within earshot of Bow Bells, and like William Blake he had a Londoner’s knowledge of the streets, lanes and



alleys north and south of the River Thames. As a poet Keats wrote at Southwark, Cheapside, Hampstead, and further afield at Margate, Bedhampton, the Isle of Wight, Teignmouth, Oxford, on Mull and at Iona, and amid the Scottish Highlands.

Our conference theme 'Keats in London; Keats out of Town' proposes explorations of Keats's life and creativity at all of these locations and more.

Twenty-minute papers are now invited on all aspects of 'Keats in London; Keats out of Town'—in his poetry, letters, manuscripts, life, and posthumous reputation (myths and memoirs; biographies; critical reception; creative afterlives and legacies – poetry, painting, imagined lives). Papers on 'Keats in London; Keats out of Town' will also be welcomed in relation to his circle of friends, including (but not limited to) Fanny Brawne, Charles Brown, Lord Byron, Charles Cowden Clarke, William Hazlitt, John and Leigh Hunt, Isabella Jones, the Ollier brothers, John Hamilton Reynolds, Joseph Severn, Percy and Mary Shelley, and John Taylor the publisher.

For obvious reasons, all papers should have a significant Keats dimension.

Lectures and papers will be presented in the spacious Nightingale Room adjacent to Keats House. We anticipate leisurely walks to explore the Keatsian locality, Hampstead Heath, and Leigh Hunt's Vale of Health. For further information about Keats House, please visit <http://is.gd/UpnG6p>.

Please submit 200 word paper proposals to [keatsconference2016@gmail.com](mailto:keatsconference2016@gmail.com). Deadline for paper proposals is **15 March 2016**.

Registration will open on 20 March 2016. Registration fees are likely to be in the region of £90 at the full price for existing Keats Foundation supporters and £140 for non-Supporters.

For postgraduates and unwaged, we will offer a concessionary rate likely to be in the region of £40 for existing Keats Foundation Supporters and £90 for non-Supporters. Lunches and dinners will be improvised at local pubs and restaurants, and are not covered by the conference fee. Overnight accommodation during the conference is wholly at the discretion of participants.

Payments can be made via PayPal (incl. £3.00 administration charge), or by sterling cheque only made out to 'Keats Foundation', and mailed to John Keats Conference, School of English, University of St Andrews, KY16 9AR Scotland UK.

Full details about how to become a Keats Foundation supporter now can be found at <http://keatsfoundation.com/support/>.



## DISABLED GOTHIC BODIES

Special Issue of *Studies in Gothic Fiction*

Guest Editor: Alan Gregory

The Gothic is a mode that displays a sustained cultural fascination with the disabled body. As David Punter notes, 'the history of ... dealings with the disabled body runs throughout the history of the Gothic, a history of invasion and resistance, of the enemy within, of bodies torn and tormented or else rendered miraculously, or sometimes catastrophically, whole' (2000: 40). Despite the Gothic's prolonged exploration of corporeal deviations from perceived cultural norms, however, Martha Stoddard Holmes suggests that the scholastic intersections between Disability Studies and Gothic Studies have been largely neglected. Proposals are invited for a special issue of *Studies in Gothic Fiction* concerned with Gothic representations of the physically disabled body. This issue of the journal will make a valuable contribution in addressing the lack of sustained



critical explorations of physical disability as a motif in Gothic fiction, film and television. It will also examine how the Gothic's uncomfortable conflation of disability and monstrosity creates binary oppositions between spectacles and seclusions of physical difference, and the creation and cure of corporeal disability. In order to diversify from Ruth Bienstock Anolik's edited collection, *Demons of the Body and Mind* (2010), the scope of the issue will not extend to Gothic representations of psychological and intellectual disabilities.

Topics which may be explored by contributors could include, but are not limited to:

- ✧ Amputation
- ✧ Birth Defects
- ✧ Body Horror Coded as Disability
- ✧ Celebrations of Physical Difference
- ✧ Conjoined Siblings
- ✧ Disabilities as Exceptionalities
- ✧ (Dis)Empowerments of the Disabled Body
- ✧ Extraordinary Bodies
- ✧ (Im)Mobility
- ✧ Monstrous Bodies
- ✧ Phantom Limbs
- ✧ Prostheses
- ✧ Ritual Disfigurement
- ✧ Scientific/Technological Creations/Cures of Disability
- ✧ Spectacular Bodies
- ✧ The Wounded Storyteller

Proposals of approximately 500 words, complete with a 50 word bio-note, should be submitted to Dr. Alan Gregory at [a.gregory5@lancaster.ac.uk](mailto:a.gregory5@lancaster.ac.uk) by Monday **30th May 2016**. Contributors can expect to be selected and notified by Friday 17th June 2016. (Full drafts of the selected articles will be due on Friday 4th November 2016).



## GENDER CARTOGRAPHIES: HISTORIES, TEXTS & CULTURES IN THE LONG EIGHTEENTH CENTURY, 1660-1830

6<sup>th</sup> Conference of the Aphra Behn in Europe  
Society

5-7 October 2016

University of Huelva, Spain

Plenary speakers:

Prof. Sarah Prescott (Aberystwyth University)

Dr. Gillian Wright (University of Birmingham)

The Aphra Behn Europe Society invites submissions of papers for its biennial conference, "Gender Cartographies: Histories, Texts & Cultures in the Long Eighteenth Century, 1660-1830", to be held at the University of Huelva, Spain, from 5-7 October 2016. This conference encourages interdisciplinary approaches to the fields of historical writing and historiography, textual studies, and the analysis of culture(s) with especial emphasis on women's writing of the long eighteenth century.

Topics might include, but are not limited to, the following:

- ✧ Imaginary or geographical spaces in the long eighteenth century
- ✧ Women and the material: intersectionalities of text and object
- ✧ Aphra Behn: her production and literary influence
- ✧ Genre theory, gender, and the canon in the long eighteenth century
- ✧ The culture of sensibility: gender inscriptions in the long eighteenth century
- ✧ Representing the exotic
- ✧ Spaces of intimacy: diaries, letters, memoirs
- ✧ Bodies and sexualities in history, politics and fiction
- ✧ The long eighteenth century now: traces of the past in contemporary literature and culture



- ✧ Women's journeys: travel narratives and histories of travel
- ✧ Dramatic theory and practice: women as playwrights and critics
- ✧ Performing gender on stage
- ✧ Poetics in the long eighteenth century
- ✧ Gendered approach to language and linguistics: dictionaries, encyclopaedias and translations

We welcome proposals for papers (20 minutes) and roundtable discussions (60 minutes). Contributors must submit the following information: full paper title; a 200-word abstract; technical requirements for the presentation; full name; postal address; institutional affiliation.

Proposals must be sent as an email attachment (.doc; .docx; .rtf) before **1 May 2016** to: [aphrabejn2016@gmail.com](mailto:aphrabejn2016@gmail.com).



## MATERIAL FICTIONS

Special Issue of *Eighteenth-Century Studies*  
 Guest Editors: Eugenia Zuroski Jenkins and  
 Michael Yonan

*ECF* invites manuscripts exploring material cultures of the long eighteenth century and the fictions crafted in and through objects, built environments, and other material entities. How did eighteenth-century things tell stories? How did the design of objects engender particular narratives, whether personal, political, or social? Did things collaborate with texts to generate broader fictions, or did they posit counter-fictions to written literature? What kinds of methodologies might we cultivate to 'read' eighteenth-century material culture, and what insight might such readings yield? Conversely, what might the material thing's resistance to being 'read' tell us about the methods of

interpretation and analysis we bring to the eighteenth century? This special issue will be an opportunity to explore the intersections between literary and cultural studies, art history, anthropology, and other fields. It is an opportunity to ask what the eighteenth century specifically can bring to the larger interdisciplinary project of material culture studies.

Deadline for manuscripts: **15 July 2017**

Manuscripts: 6,000–8,000 words, French or English.

Publication of this special issue is proposed for the autumn of 2018.



## MIGRATION AND MODERNITY: THE STATE OF BEING STATELESS, 1650–1850

We invite contributions for an essay collection on exile, migration, and statelessness in the “middle modern” period (1650–1850), a time when the consolidation of the nation-state made more visible the movement—sometimes voluntary and sometimes forced—of peoples across and within political and geographical borders.

Essays might focus on:

- ✧ historical populations or individuals who experienced migration or exile
- ✧ literary and artistic representations of migrants and exiles
- ✧ migrations associated with colonialism, the slave trade, and the removal of indigenous peoples in the Americas and Indies
- ✧ figures of exile and images of wandering from traveling gypsies and
- ✧ itinerant laborers to hermits and vagabonds.



By providing a history of statelessness, exile, and migration from the mid-seventeenth to the mid-nineteenth century, the collection will address a series of questions that continue to inform debates surrounding the geographic movement of populations and individuals today. Under what circumstances were migration and exile understood as opportunities for intercultural exchange or transculturation, and in what conditions were they depicted as states of terminal loss? What did it mean to be stateless in an age before the emergence of participatory democracy? How might attending to the motif of exile ask us to revise established narratives of the rise of the modern nation-state or the emergence of globalization?

Please send a one-page abstract for an essay of 5,000 to 7,000 words, along with a 2-3 page academic CV, to JoEllen DeLucia ([deluc1jm@cmich.edu](mailto:deluc1jm@cmich.edu)) and Juliet Shields ([js37@uw.edu](mailto:js37@uw.edu)) by **May 15, 2016**. Completed essays will be due by May 15, 2017 for a projected publication date of 2018. Queries about potential topics are welcome.



## JOURNAL FOR EIGHTEENTH-CENTURY STUDIES

The *Journal for Eighteenth-Century Studies* (JECS) publishes one special issue per year and we are currently inviting proposals for our winter 2018 issue.

Please send a proposal to [journal@bsecs.org](mailto:journal@bsecs.org) by **10 April 2016**. This should include a title, a rationale, a list of contributors and article titles, and if possible abstracts. There should also be information about practicalities, such as word limits, timescales and the number of illustrations. We particularly welcome proposals that reflect the interdisciplinary nature of the journal.

For further information, please contact the editor Matthew McCormack at the above email address.



## HORACE WALPOLE

Special Issue of *Image [E&] Narrative*

Guest Editors: Jakub Lipski & Kazimierz Wielki

*Image [E&] Narrative* is seeking papers for a special tercentenary issue devoted to the work of Horace Walpole (1717-1797). Articles covering all aspects of Walpole's literary career are welcome, though preference will be given to those focusing on the correspondences between word and image.

Possible topics may include:

- ✧ narrative functions of images in Walpole's work
- ✧ Gothic imagery in *The Castle of Otranto* and *The Mysterious Mother*
- ✧ art commentaries in Walpole's correspondence, journals and Anecdotes
- ✧ narratives and catalogues of Houghton Hall and Strawberry Hill
- ✧ book design at the Strawberry Hill Press
- ✧ illustrations of Walpole's work

Prospective contributors are invited to send in 300-word abstracts of papers by **June 1, 2016**. Preliminary selection will be made by the end of June, 2016. Complete essays of about 5000 words should be submitted by February 1, 2017. Final selection, following double-blind peer review, will be made by the end of June, 2017. The issue will be published in September 2017, in the month of Horace Walpole's birth.

Questions, expressions of interest and article proposals should be addressed to [j.lipski@ukw.edu.pl](mailto:j.lipski@ukw.edu.pl).

*Image [E&] Narrative* is a peer-reviewed e-journal on visual narratology and word and image studies in the broadest sense of the term. It does not focus



on a narrowly defined corpus or theoretical framework, but questions the mutual shaping of literary and visual cultures. The journal is indexed in ERIH, DOAJ and MLA.

For more information on the journal's aims and scope, as well as the author guidelines, see: <http://www.imageandnarrative.be>.



## HUMAN KIND: TRANSFORMING IDENTITY IN BRITISH AND AUSTRALIAN PORTRAITS, 1700-1914

8-11 September 2016

University of Melbourne and National Gallery of  
Victoria, Melbourne, Australia

Keynote speakers:

- ✧ Professor Mark Hallett (Director of Studies, Paul Mellon Centre for Studies in British Art)
- ✧ Dr Martin Myrone (Lead Curator Pre-1800, Tate Gallery)
- ✧ Dr Kate Retford (Senior Lecturer, Department of History of Art, Birkbeck University of London)

Papers are invited that focus on British or Australian portraits between 1700 and 1914, which can be interpreted as separate fields or as overlapping or comparative studies. The portraits may be in any public or private collection worldwide, but in particular in the National Gallery of Victoria. They may be in any medium, including painting, print, drawing, sculpture and photography.

The conference aims to be both informed and provocative and to provide a robust forum for new and contemporary perspectives. These will include:

- ✧ how portraits shape social values and invent new possibilities for defining 'human kind'

- ✧ the importance of place and provenance in the interpretation of portraits
- ✧ how portraits form a bridge of self-interpretation between Britain and colonial society
- ✧ the bonding role of portraits, their exchange as gifts, as agents in friendship and social cohesion, as testament to empathy and kinship
- ✧ the interaction of portraits with other art forms and cultural media, including theatre, literature and music, photography and film
- ✧ the role of portraits as records of social exclusion, isolation and displacement
- ✧ issues of authorship, attribution, restoration and the multiplication and copying of portraits

Please email enquiries, and abstracts of no more than 250 words and a short CV, to [portrait-conference@unimelb.edu.au](mailto:portrait-conference@unimelb.edu.au). The deadline for proposals is Friday **18 March, 2016**.

The Paul Mellon Centre for Studies in British Art has provided funding for graduate bursaries. For further information and to keep up-to-date, please visit the conference website: <http://culture-communication.unimelb.edu.au/human-kind-international-conference>.



## BURNEY AND POLITICS

The Burney Society (North America)  
20-21 October 2016  
Washington DC

Possessing what Margaret Anne Doody has called "a deeply political imagination," Frances Burney displays a keen interest in the political in her writings. Her perspective was shaped by her society as well as by her time at court and her marriage to a French émigré general. With a nod to our host city, the conference organizers invite proposals for papers, panels, or roundtables that



discuss any topic related to representations or explorations of the political in Burney's novels, plays, letters, and journals, or in her own experiences.

Possible papers could explore, among other topics:

- ✧ Court politics
- ✧ Gender politics
- ✧ The politics of marriage
- ✧ The politics of publishing
- ✧ French Revolutionary politics
- ✧ Class politics
- ✧ Family politics
- ✧ Burney's tragedies

Please send one-page proposals for papers and panels to Catherine Keohane at [keohanec@mail.montclair.edu](mailto:keohanec@mail.montclair.edu) by **May 31, 2016**. Please mention any audio/visual requirements in your proposal, explaining why they are essential to your presentation. (Note that it may not be possible to provide such services.) Submissions from graduate students are especially welcome. Participants will be notified by July 15, 2016.

The Burney Society's conference will begin on Thursday, 20 October, at Trinity Washington University, 125 Michigan Ave NE, Washington, DC 20017, and will include three meals. The conference will resume on Friday morning, 21 October, at the JW Marriott Washington Hotel, 1331 Pennsylvania Avenue NW Washington D.C. 20004, before the official opening of the Jane Austen Society of North America AGM that afternoon. It is not necessary to be a member of the Burney Society to submit a proposal, but presenters at the Conference must be members. For more information about the Burney Society and membership, please visit: <http://burneycentre.mcgill.ca/burneysociety.html>



## TRANSATLANTICISM'S INFLUENCE ON BRITISH LITERARY STUDY

Special Issue of *Symbiosis: A Journal of  
Transatlantic Literary and Cultural Relations*

Guest Editors: Stephanie Palmer & Erin Atchison

Transatlanticism is often credited with enriching, and sometimes even correcting, the study of American literature. By de-emphasising the nation and its perceived coherence and uncovering crosscurrents from the British Isles, Europe, and Africa, transatlanticism seems the opposite of American exceptionalism. How, though, has transatlanticism enriched or challenged the study of British literature? The journal *Symbiosis* invites articles of 5,000 to 7,000 words for a special issue on this topic, to appear in April 2017. Articles may, for example, analyse new authors, texts, genres, readings, or movements highlighted by the transatlantic context; study the influence of American writing on British writing; study how an encounter with American peoples gives shape to British literary styles or forms; analyse the cultural transmission of American discourses in the British Isles; disentangle (or entangle) the impact on ideas of Englishness of postcolonialism, Irish and Scottish studies, and transatlanticism; assess strategies for teaching transatlanticism; or discuss how the transatlantic puts pressure on period or genre designations within British literary study (like 'Romantic' or 'Victorian'). Regardless of the focus, articles should articulate the ramifications of transatlanticism for future studies of British literature. Submissions should be prepared (initially) to any recognised humanities style sheet, and addressed or sent as email attachments to both the guest editors by **July 1st 2016**.

Stephanie Palmer (Nottingham Trent University, UK): [stephanie.palmer@ntu.ac.uk](mailto:stephanie.palmer@ntu.ac.uk)

Erin Atchison (University of Auckland): [erin.j.atchison@gmail.com](mailto:erin.j.atchison@gmail.com)



## ROMANTIC LEGACIES

18-19 November 2016

National Chengchi University (NCCU), Taipei,  
Taiwan

Keynote Speakers:

- ✧ Rachel Bowlby (Princeton / University College, London)
- ✧ Arthur Versluis (Michigan State)

In his seminal book *The Roots of Romanticism* (1999), Isaiah Berlin regards Romanticism as “the largest recent movement to transform the lives and the thoughts of the Western world.” Indeed, Romantic ideas and attitudes—embraced by Goethe, Hegel, Sade, de Staël, Rousseau, Baudelaire, Wollstonecraft, Wordsworth, Coleridge, Shelley, Beethoven, Schubert, Poe, Emerson, Thoreau, Dickinson, Turner, and Delacroix, to name but a few—not merely changed the course of history in the West in the late-eighteenth and nineteenth centuries but helped to fashion twentieth-century democracy, environmentalism, Surrealism, fascist nationalism, communist universalism, spiritualism, social liberalism, and so forth in the West as well as in the East. This two-day interdisciplinary conference aims to bring together academics from across the humanities and social sciences to explore the full spectrum of possible Romanticisms, the germination, maturation, and development of this heritage on both sides of the Atlantic and its afterlife in our global capitalist culture today.

We invite proposals for individual papers or collaborative panels from academics in the humanities and social sciences to reassess Romanticism and its legacies in different nations and disciplines. Possible topics may include, but are not limited to:

- ✧ Esotericism and Spiritualism
- ✧ Emotion and Neuroaesthetics

- ✧ Gothic, Romantic, and Uncanny
- ✧ Imagination, Memory, and Childhood
- ✧ Revolution and Anarchy
- ✧ Romantic Geographies and the Tourist Gaze
- ✧ Romantic Victorians
- ✧ Romanticism as Proto-modernism
- ✧ Romanticism and Abstract Expressionism
- ✧ Romanticism and Empire
- ✧ Romanticism and Its Afterlife in the Far East
- ✧ Romanticism and Realism
- ✧ Romanticism and the Environmental Humanities
- ✧ Romanticism and the Inhuman
- ✧ Romanticism and the Apocalypse
- ✧ Romanticism and the Everyday
- ✧ Romanticism and World Literature
- ✧ Romanticism and the Technological Sublime
- ✧ (Post)Romantic Psychiatry and Psychoanalysis
- ✧ (Post)Romanticism and Book History/Print Culture
- ✧ (Post)Romanticism and Celebrity Culture
- ✧ (Post)Romanticism and Gender Performance
- ✧ Sensibility and Social Reform
- ✧ Solitude and Sociability
- ✧ The Country and the City

Proposals of no more than 300 words should be sent by **15 May 2016** via EasyChair (<https://easychair.org/conferences/?conf=rl2016>) Should you have any questions or enquiries, please contact us at [earn.nccu@gmail.com](mailto:earn.nccu@gmail.com).

We intend to produce an edited volume from the conference with a major academic publisher and a special issue for *The Wenshan Review of Literature and Culture* ([www.wreview.org](http://www.wreview.org)). This conference is organised by the EARN (Enlightenment and Romanticism Network) in partnership with *The Wenshan Review* in the Department of English at NCCU.



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](mailto:lesa.nimhunghaile@oegaillimh.ie)) or Rebecca Barr ([rebecca.barr@nuigalway.ie](mailto: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).



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](mailto:gothictime@mail.com) no later than **4th March 2016**.

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



## ROMANTICISM, TEACHING AND WELLBEING

Special issue of the Romantic Circles Pedagogy Commons

During the past decade, the health of students on university campuses has become a major topic of concern, mediating everything from calls for graduate student medical insurance to debates about the effect of trigger warnings. At the same time, such fields as disability studies and the medical humanities have called into question normative notions of “health” and medicine’s authority over conceptions of physical and mental wellbeing.

What does the shift towards centering student wellbeing mean for pedagogies of Romanticism, an era when the effects of education and literature on health were examined with similar anxiety? What insights into ideas of health, illness, and disability might we gain by studying literature from an era before modern medicine had come to so fully extend its control over the lives of the body and the mind?

This special issue of the Romantic Circles Pedagogy Commons invites essays that consider how ideas of wellbeing, broadly defined, may shape the teaching of Romantic-era texts. Possible topics include, but are not limited to:

- ✧ Reading the Romantic discourse of “unhealthy” or “disabled” genres and authors
- ✧ Trigger warnings and teaching unsafe texts
- ✧ Teaching Romanticism through a Narrative Medical lens
- ✧ Teaching Romanticism through a disability studies lens
- ✧ The question of how, or whether, literature “heals”
- ✧ Teaching Romanticism to prospective medical professionals



- ✧ The Romantic (and post-Romantic) trope of the sickly scholar
- ✧ Romantic definitions of “health” (including non-medical or anti-medical formulations of “health”) and their relationship to pedagogy
- ✧ The place of therapy, or therapeutic readings, in the classroom
- ✧ Teaching Romanticism as a disabled or ill instructor
- ✧ Accounting for disability and illness in the classroom
- ✧ Teaching Romantic medicine and literature
- ✧ Self-care for students and faculty at different levels of the profession

Please send abstracts of 300 words and a brief bio to [brittany.pladek@marquette.edu](mailto:brittany.pladek@marquette.edu) and [emily.stanback@usm.edu](mailto:emily.stanback@usm.edu) by **March 21, 2016**. Final essays should be approximately 5,000 to 6,000 words, and will be due in November 2016.



### JANE AUSTEN AND COMEDY

I am seeking contributions for an edited collection on Jane Austen and comedy. The collection aims to include essays that situate Austen’s comedy in relation to philosophical and/or theoretical considerations of humor and laughter, or to literary historical and/or historical considerations of comedy or satire. To that end, contributions could focus on Austen’s relation to comedy as a genre and form; Austen’s humor as considered through any number of historical, philosophical, or theoretical lenses; the role or function of laughter in reading Austen’s texts; and many other possible avenues. Essays on adaptations are also welcome, especially as they reflect on the historical and/or cultural specificity of comedy and laughter. Austen’s humor has frequently provoked powerful and opposing responses, leading her to be called by turns “one of the truest

humorists and keenest wits who ever handled the English language” (Dawson, 1905) as well as “malicious, nasty, and tasteless” (Halperin, 1986). This collection aims to reflect upon and perhaps even account for some of those responses.

The collection is being prepared for a university press that (pending external review) plans to publish it in time to mark the 200th anniversary of Austen’s death in 2017. I am happy to respond to any queries.

Please send proposals (350 words) for 6,000-8,000 word essays by **April 15, 2016** to Erin Goss at [egoss@clemsun.edu](mailto:egoss@clemsun.edu). Please also send a brief cv. Responses will be sent in May, and essays will be due by December 2016 in order to make a 2017 publication date possible.



### BYRON AND THE ROMANTIC WORLD

30 September 2016

Keele University & Edge Hill University

Keynote Speaker:

Sir J. Drummond Bone (University of Oxford)

Byron and the Romantic World is the latest collaborative postgraduate conference hosted by Keele University and Edge Hill University. The conference is an annual event which welcomes new scholars on Byron and Romanticism into the field with a friendly and convivial one-day event which is free to all delegates. We welcome papers from postgraduate students working on Byron, and Romanticism more broadly, as well as undergraduate students who are thinking about undertaking further study.

The conference is organised by postgraduate representatives of both Keele and Edge Hill; this year the conference will take place in the Old Library in Keele Hall, Keele University, on 30th



September 2016. Please send abstracts of up to 250 words to: [byronromanticworld@gmail.com](mailto:byronromanticworld@gmail.com).

The deadline for abstracts: **27th May 2016**. We aim to notify successful applicants by the end of June. Selected papers will be considered for a special issue of the Keele Humanities journal, *Under Construction@Keele*.

Organisers:

Julia Coole (Keele University)

Tara Neary (Edge Hill University)

Follow us on Twitter: [@byromantics](https://twitter.com/byromantics)

Facebook: [facebook.com/byromantics](https://www.facebook.com/byromantics)



BSECS POSTGRADUATE AND EARLY  
CAREER CONFERENCE:  
LIFECYCLES

30 June – 1 July 2016

Universitat Autònoma de Barcelona

Whilst proposals on all and any eighteenth-century topics are welcome, we particularly welcome proposals for papers that address any aspect of the theme 'Lifecycles' throughout the long eighteenth century and in any part of the world. We invite proposals for individual papers, for full panels of three papers, for roundtable sessions, and we welcome workshops and other innovative formats. Topics of interest may include (but are not limited to):

- ✧ Scientific Discovery
- ✧ The Passage of Time
- ✧ Education and Career
- ✧ Birth and Death
- ✧ Childhood literature
- ✧ Graveyard Poetry
- ✧ Religion and the Afterlife

BSECS welcomes proposals for panels, sessions and papers. The deadline for the submission of

proposals is **30th April 2016**. (Please note: proposal submission closes at 23:59 GMT on the deadline date.)

Enquiries regarding proposals should be directed to [postgrad@bsecs.org.uk](mailto:postgrad@bsecs.org.uk).

For further information about proposals, the conference and bursaries, please visit the conference website:

<https://www.bsecs.org.uk/conferences/postgraduate-early-career-conference/>



THE DARK SIDE OF ROMANTICISM

International Conference on Romanticism 2016

20-23 October 2016

The Colorado College, Colorado Springs

The 2016 International Conference on Romanticism will be sponsored by The Colorado College, in Colorado Springs, near the base of Pikes Peak. Conference panels will be held in the Antlers Hotel, which will also serve as the main hotel for participants. In keeping with the traditions of the ICR we are sponsoring a conference with international and interdisciplinary aims. In the spirit of Halloween, our topic is "The Dark Side of Romanticism." We view this topic in a broad context and will accept papers on a wide range of topics.

We view the conference theme, "The Dark Side of Romanticism," in a broad context. We welcome individual papers and proposals for completed panels with papers and participants. Please send 250 word proposals to: [ICR2016@ColoradoCollege.edu](mailto:ICR2016@ColoradoCollege.edu)

The International Conference on Romanticism was founded in 1991. The fundamental aim of ICR from its inception has been to pursue the study of Romanticism without favoring particular linguistic, national or political traditions, or



academic disciplines, either explicitly or implicitly. For more information, please visit the ICR website.

Conference attendees and participants must be current members of ICR. Please visit <http://icr.byu.edu/membership> to become a member or to renew your membership.

This year's plenary speakers will be:

- ✧ A/Prof. Michael Gamer (Pennsylvania)
- ✧ Prof. Devoney Looser (Arizona State)

Please address questions to the conference organizers:

Jared Richman:

([Jared.Richman@coloradocollege.edu](mailto:Jared.Richman@coloradocollege.edu))

William Davis:

([wdavis@coloradocollege.edu](mailto:wdavis@coloradocollege.edu))



## 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](mailto:CSECS2016@queensu.ca).



*Johann Friedrich Prince of Schwarzburg-Rudolstadt, plaque (c. 1780), Volkstedt Porcelain Factory (manufacturer). National Gallery of Victoria, Melbourne.*



## EVENTS

### ROMANTIC CLIMATES

Thursday 10 March 2016  
Woolley Building, University of Sydney

Keynote speaker:

**Nikki Hessell** (Victoria University Wellington)

The bicentenary of the 'Year without a Summer' is our vantage point from which to reconsider both how the people we call the Romantics responded to the climates of their day - whether political or meteorological - and what the climate for Romantic studies might look like in 2016 and beyond.

If you are interested in attending, please contact **Olivia Murphy** ([olivia.murphy@sydney.edu.au](mailto:olivia.murphy@sydney.edu.au)).

Program:

- ✧ Keynote: **Nikki Hessell** (Victoria University Wellington, NZ): "The most backward season that has ever been noticed": Keats outdoors in the spring of 1816
- ✧ **Elias Grieg** (Sydney): Cosy sublimity or death by exposure: Wordsworth and the tropics of Cumberland
- ✧ Jennifer Mensch (WSU): Climate of Fear: Science and Representation from Nogaret to Hoffmann
- ✧ Alexis Harley (LaTrobe): On the Naming of Clouds
- ✧ **Anne Collett** (Wollongong): "Earth glows no more divine": the climate of Enclosure in John Clare's "The Moors"
- ✧ Judith Barbour (Sydney): "a goldfish bowl": Orphic poets, waving and drowning in full view of the neighbours, Villa Diodati, Lac Léman, 1816
- ✧ **Olivia Murphy** (Sydney): Apocalypse not quite: Mary Shelley's *The Last Man* and the aftermath of 1816

- ✧ James Phillips (UNSW): John Ruskin on reading the weather signs
- ✧ Jennifer Crone (Sydney): Louise Glück's post-Romantic critique of the pathetic fallacy
- ✧ A.J. Carruthers (Sydney): Joan Retallack's *Procedural Ecologies*: "Romanticism" and conventional verse cultures



### THEATRE IN THE REGENCY ERA

29-31 July, 2016

Downing College, University of Cambridge

For all of its influence, the Regency period in Britain only technically lasted nine years, from 1811 to 1820, when King George III was declared unfit and his heir ruled by proxy as Prince Regent. But the man who became George IV exerted his influence for many more decades after his death in 1830, and his interest in theatre and the arts characterized the period. This is the era of an astonishing proliferation of new theatres, catering to a wider audience than ever before. New forms of entertainment appeared (equestrian, military, melodramatic), and theatrical amusements grew more diverse as managers, authors, and performers dealt with changes in contemporary taste and preoccupations, an increased awareness of social issues, and technological innovations, among other developments.

To reflect the interdisciplinary nature and commercial motivations of theatre in the Regency Era, this conference has invited papers by select scholars exploring the period's dance, music and drama from a range of historical and methodological perspectives. For further information, including a list of confirmed speakers, please see: [regencytheatre2016.com](http://regencytheatre2016.com).



## EIGHTEENTH-CENTURY PORCELAIN SCUPLTURE

27 February – December 2016  
National Gallery of Victoria (International),  
Melbourne

The NGV has particularly rich holdings of eighteenth-century porcelain sculpture, including a number of rare and important works by Continental and English factories. This is the first large-scale exhibition devoted to porcelain sculpture held at the NGV and features more than seventy works from the permanent collection.

Porcelain figures are often thought of today as merely 'decorative' objects, but in the eighteenth century these objects were admired as examples of the sculptor's art and many were created by some of the leading sculptors of the day. The subjects of these exquisite sculptures were often mythological and allegorical and played a part in the richly symbolic visual culture of the Baroque court, particularly in Central Europe. The visual language of theatre and dance also informed much of this production. Portraits and devotional images executed in porcelain tell us of the important status that the medium held in the taste of the times. These small-scale sculptural works were among the first objects to be made in the newly mastered porcelain material at Meissen in the 1710s and 1720s, taking inspiration from imported Asian votive sculptures. The European porcelain images reflected a Baroque taste for cabinet sculpture and small sculptural works, which were intended to be handled and appreciated at close quarters and often decorated festive banquets in royal courts. Ambitious large-scale sculptures were also executed in porcelain, testing the very limits of ceramic technology.

Entry is free. For more information see:  
<http://www.ngv.vic.gov.au/exhibition/eighteenth-century-porcelain-sculpture/>

## CAREER OPPORTUNITIES

### ARC CENTRE OF EXCELLENCE FOR THE HISTORY OF EMOTIONS (EUROPE 1100-1800) SCHOLARSHIPS

The Australian Research Council Centre of Excellence for the History of Emotions (CHE) offers a range of levels of financial, intellectual and network support for Postgraduate and Honours students. Students need to meet the conditions stipulated in the website below, and should note the obligations of recognition as a CHE-affiliated student. This is a competitive process.

CHE postgraduate students have received funding to attend and deliver papers at conferences, and to visit libraries, archives and partner institutions around the world. We promote postgraduate work on the CHE website, offering a rare online platform for research projects and providing our graduates with the visibility that is so crucial for early career academics.

We are now extending similar opportunities to Honours students, who will be listed on the CHE website, be invited to collaboratories and to other events at their node as a member of the Centre, and can apply for a bursary to attend one collaboratory a year at a different node, on a case by case basis.

Applications for semester 1 enrolment close on **14 March 2016**. Applications for semester 2 enrolment close on **15 August 2016**.

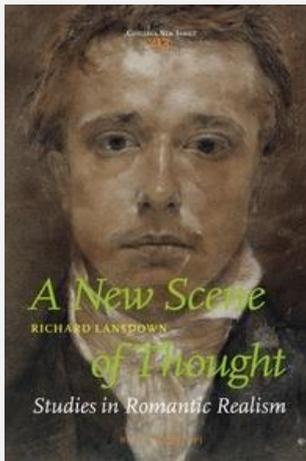
For further information, please visit:  
<http://www.historyofemotions.org.au/get-involved/future-students>.



## RECENT PUBLICATIONS

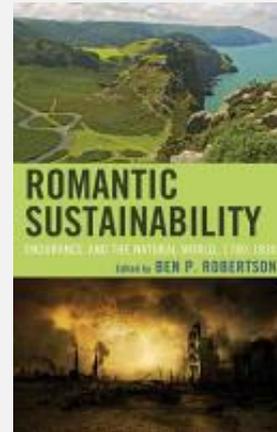
If you've published a book, a chapter, an article, a review, a piece of commentary, have had your work reviewed or your research featured in the media, then please share the news by emailing the relevant details to Eric Parisot ([eric.parisot@flinders.edu.au](mailto:eric.parisot@flinders.edu.au)).

- ✧ **William Christie**, "China in early Romantic periodicals," *European Romantic Review* 27.1 (2016): 25-38.
- ✧ **Deirdre Coleman**, Rev. of *An Empire of Air and Water: Uncolonizable Space in the British Imagination, 1750–1850* by Siobhan Carroll, *European Romantic Review* 27.1 (2016): 87-90.
- ✧ **Richard Landsdown**, *A new Scene of Thought: Studies in Romantic Realism*. Leiden; Boston: Brill / Rodopi, 2016.



Eighteenth-century literature is often associated with the birth of the realistic novel, just as the Romantic movement is often associated with intellectual idealism. This study asks its readers to reconsider and perhaps even to invert impressions like these. It re-examines English Romantic literature in the light of a profound shift of realistic understanding, going beyond the empirical representation of people and objects into new and bold explorations of moral psychology.

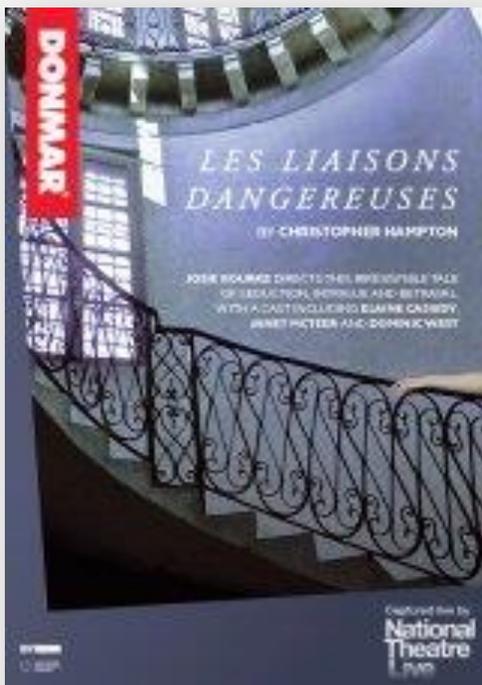
- ✧ **Neil Ramsay**, "Global War in the Romantic Era," rev. of *Romanticism in the Shadow of War: Literary Culture in the Napoleonic War Years* by Jeffrey N. Cox, *Byron's War: Romantic Rebellion, Greek Revolution* by Roderick Beaton, and *Watching War* by Jan Mieszkowski, *European Romantic Review* 27.1 (2016): 101-107.
- ✧ **Ben P. Robertson, ed.**, *Romantic Sustainability: Endurance and the Natural World, 1780-1830*. Lanham, MD: Lexington Books, 2016.



*Romantic Sustainability* is a collection of sixteen essays that examine the British Romantic era in ecocritical terms. Written by scholars from five continents, this international collection addresses the works of traditional Romantic writers such as John Keats, Percy Shelley, William Wordsworth, Lord Byron, and Samuel Coleridge but also delves into ecocritical topics related to authors added to the canon more recently, such as Elizabeth Inchbald and John Clare. The essays examine geological formations, clouds, and landscapes as well as the posthuman and the monstrous. The essays are grouped into rough categories that start with inspiration and the imagination before moving to the varied types of consumption associated with human interaction with the natural world. Subsequent essays in the volume focus on environmental destruction, monstrous creations, and



apocalypse. The common theme is sustainability, as each contributor examines Romantic ideas that intersect with ecocriticism and relates literary works to questions about race, gender, religion, and identity.



National Theatre Live brings the Donmar Warehouse's highly anticipated new production of Choderlos de Laclos' novel of sex, intrigue and betrayal, *Les Liaisons Dangereuses*, to cinemas.

Limited season from April 9.

## 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 30 April.



*Front cover image:*

A Wandering Albatross (*Diomedea exulans*) in flight. For more on RSAA's new emblem, see: <http://rsaa.net.au/pages/albatross.php>

The quotation is (of course) taken from Samuel Taylor Coleridge's "The Rime of the Ancient Mariner" (1798, 1828).

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

