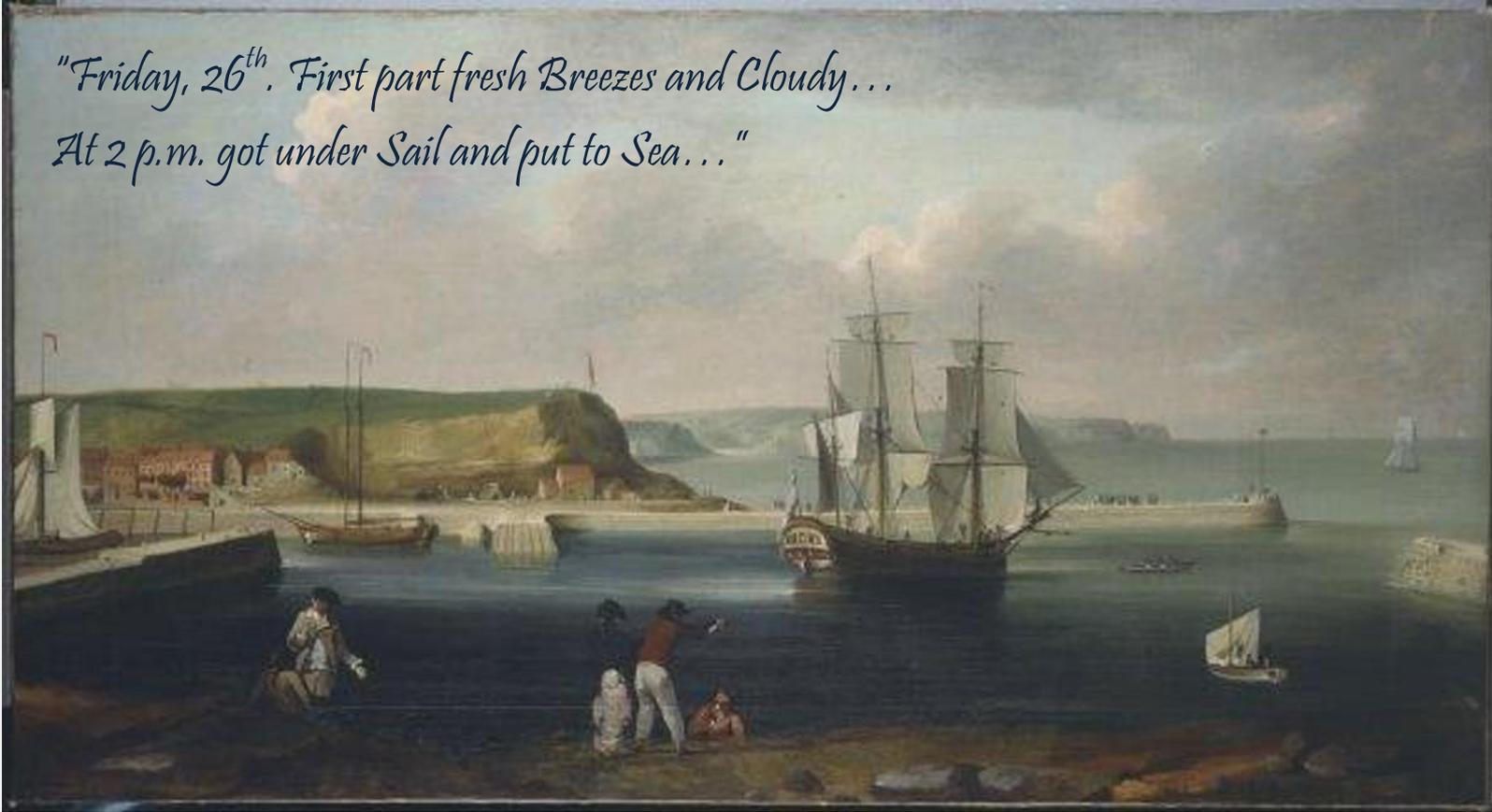


"Friday, 26th. First part fresh Breezes and Cloudy...

At 2 p.m. got under Sail and put to Sea..."



RSAA DIGEST

(Romantic Studies Association of Australasia)

March - April 2016

(Volume 3, Issue 2)

RSAA NEWS...	1
CALLS FOR PAPERS...	1
EVENTS...	11
CAREER OPPORTUNITIES...	13
RECENT PUBLICATIONS...	15

RSAA NEWS

RSAA 2017: CFP NOW OPEN

The call for papers for the 2017 RSAA Conference, to be held at Wellington, New Zealand, 16-18 February 2017, is now open!

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; nikki.hessel@vuw.ac.nz) and **Ingrid Horrocks** (Massey; i.horrocks@massey.ac.nz), who welcome your enquiries.

Postgraduate students and early career researchers should also note that there are a number of bursaries available, thanks to the generosity of RSAA and the ARC Centre of Excellence for the History of Emotions (Europe 1100-1800).

For more details on the call for papers, bursaries, and anything else related to the conference, please visit the conference website:

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



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) and

Dr Ingrid Horrocks (i.horrocks@massey.ac.nz)

Keynote speakers:

A/Prof. Celeste Langan (Berkeley);

Prof. Gillian Russell (Melbourne).

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

Please submit abstracts of 250 words to rsaa2017submissions@gmail.com, along with a 100-word bio note, by **20 August 2016**. We will be making decisions on a rolling basis.

For further details, please check the conference website: <https://rsaa2017.wordpress.com/home/>



MEMORY AND COMMEMORATION

38th Annual Conference of the Nineteenth
Century Studies Association (NCSA)

February 2-4, 2017

Charleston, South Carolina

The NCSA program committee invites proposals on any aspect of “memory and commemoration” in the nineteenth century. From photographs and locks of hair to jubilee processions and civic monuments, nineteenth-century men and women sought to commemorate, preserve, and utilize personal and collective memories and histories. How did individuals remember loved ones, or their own histories? How did they celebrate corporate visions of the past, or dispute visions put forward by others? How were interpretations of the past used as tools of revolution, nation-building, imperialism, and other political activities? In what ways did new economies of tourism and consumerism support a culture of commemoration? How, too, have memories of the nineteenth-century past been contested by later generations? Topics might include civic commemorations, jubilees, holidays, public memorials, architectural changes, cemeteries, elegies, death rituals, photography, souvenirs, memoirs and autobiographies, or literary and artistic uses of the past. Papers may also analyze theoretical concepts of memory, invented traditions, and contested spaces, as well as interdisciplinary and alternate interpretations.

Send 250-word abstracts with 1-page CVs to ncsacharleston2017@gmail.com by **30 September, 2016**. Abstracts should include author’s name, institutional affiliation and paper title in the heading. We welcome panel proposals with three panellists and a moderator or alternative formats with pre-circulated papers and discussion. Please note that submission of a proposal constitutes a commitment to attend if accepted. Presenters will be notified in November



2016. Graduate students whose proposals have been accepted may submit completed papers to apply for a travel grant to help cover transportation and lodging expenses. Scholars who reside outside of North America and whose proposals have been accepted may submit a full paper to be considered for the International Scholar Travel Grant. For further information, see the NCSA website: <http://www.nscaweb.net>.



MUSIC AND POLITICS IN BRITAIN, 1780–1850

Third Bicentennial John Keats Conference
2–3 June, 2017
King’s College, London

Music was everywhere in early nineteenth-century British politics. Coronations, commemorations, marches, protests, dinners, toasts, rallies, riots, festivals, dances, fundraisers, workplaces, streets—all hummed to the sounds of music. It provided anthems for anointing and songs for sedition, rhythms for rituals and ballads for ballots, chants for charters and melodies for militaries. In all these spaces, media, and fora, radicals, reformers, loyalists, and conservatives all competed for the best tunes. And they did so because of their belief in music’s capacity to affect its listeners—to arouse joy and indignation, sadness and sympathy, merriment, mischief, and mirth—and its ability to bind participants together in new visions of community, nation, and identity.

Yet, for all its omnipresence, music often struggles to be heard in the dusty silence of the archive. Music’s evanescence and impermanence defies established, text-based methods of historical enquiry. Indeed, most historical analysis of music and political culture has focused exclusively on song lyrics. We need a much broader frame of

analysis to understand how music connects to the political. Music, text (if present), and the circumstances and social dynamics of performance, all combine to generate a range of meanings for those taking part—one person’s pleasant entertainment might be another’s call for revolution, and for some, both at once. This multiplicity of meanings projected by musical performance is at once challenging and beguiling, precisely for the ways in which it variously circumvents, contradicts, reinforces, or interweaves with the textual elements of political discourse. Bringing music to the centre of analysis has rich potential to offer fresh insight into political traditions, symbols, divisions, and struggles. An explicit aim of this conference is to facilitate this by promoting a deeper interdisciplinary exchange between historians, musicologists, and scholars of visual, literary, and theatrical culture.

To these ends, we invite proposals for papers from scholars in any discipline that address the role of music in political culture in late eighteenth- and nineteenth-century Britain. Chronological boundaries are flexibly conceived, and proposals for papers which address earlier and later periods but which overlap with 1780–1850 are welcome.

The conference will consist of a series of round-table discussions among all participants of pre-circulated papers. Papers will be circulated by 12 May, 2017. Once revised, these will form the basis of a collection of essays on the intersection of music and political culture in this period. The conference is supported by the ERC-funded project ‘Music in London, 1800–1851’ led by Professor Roger Parker. There is no registration fee, accommodation and dinner will be provided, and travel costs will be reimbursed where possible.

Abstracts (max. 500 words) for 5,000 word papers should be sent, with a short biography, to



david.kennerley@history.ox.ac.uk by 1 June, 2016.

Potential themes for papers include:

- ✧ The politics of opera, theatre, melodrama, and concert music
- ✧ Political movements and musical creativity
- ✧ Gender, race, participation and exclusion
- ✧ Occasion and commemoration
- ✧ Music and the politics of space
- ✧ Communities and sociability
- ✧ Political songs and melodies
- ✧ Bands, choirs, ensembles
- ✧ The politics of dance
- ✧ Class and citizenship
- ✧ State/official music
- ✧ Music on trial
- ✧ Nationalism
- ✧ Pedagogy
- ✧ Empire
- ✧ Labour

For more information please contact the organisers, Drs David Kennerley (david.kennerley@history.ox.ac.uk) and Oskar Cox Jensen (oskar.cox_jensen@kcl.ac.uk).



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 bionote, should be submitted to Dr. Alan Gregory at 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).



MATERIAL FICTIONS

Special Issue of *Eighteenth-Century Fiction*
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) and Juliet Shields (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.



HORACE WALPOLE

Special Issue of *Image [🌀] Narrative*

Guest Editors: Jakub Lipski & Kazimierz Wielki

Image [🌀] 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.

Image [🌀] 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>.



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 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

Erin Atchison (University of Auckland): 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.

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). This conference is organised by the EARN (Enlightenment and Romanticism Network) in partnership with *The Wenshan Review* in the Department of English at NCCU.



ROMANTICISM AND MYSTICISM

Special inaugural issue of the *Journal of Romanticism*

Mysticism is at the heart of Romanticism, and epitomises its underlying emotional drama. The first experience of reading Coleridge, Blake or Goethe, or first seeing a painting by Caspar David Friedrich or Delacroix, often involves a sense of mystic expansion of perception, of the infinite and sublime and of the mystery of the individual in the face of that infinite. Yet this sense has been neglected in favour of a focus on the minutiae of



localised and quotidian histories, to the point where the nature of the Romantic impulse has become almost unrecognisable.

Part of the complexity surrounding mysticism stems from the Romantics themselves, who routinely made effusive declarations of mysticism, whilst condemning mysticism as a weak foreshadowing of their own intellectual platforms. But it is precisely this tendency to “protest too much” against mysticism, whilst simultaneously appropriating it, that raises such pressing questions about the role mysticism was playing in the intellectual economy of Romanticism.

It is often pointed out that for the Romantics, mysticism becomes a kind of secularised religion, both valued for preserving aspects of spiritual experience in the face of scientific advancement and catastrophic conflict, and yet condemned for its obscurantism and its uncertain political affiliations with the past. Denys Turner for instance has argued that the change to a “secularised” religion also involves a change from seeing mystical experience as an unknowable approach to God or the infinite, to seeing mystical experience as being at the centre of experience itself. You might say that mystical experience changed from being the border of knowing, into being a form of knowing.

The *Journal of Romanticism (JoR)* welcomes submissions dealing with any aspect of the relationship between Romanticism and mysticism for a special issue. The due date for the special issue is **15 September 2016**, but general submissions are of course accepted continuously by email to the Editor, Richard Berkeley (berkeley5000@gmail.com).



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.

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



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. 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 by **1 June 2016** to: 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 organizers:

Jared Richman

(Jared.Richman@coloradocollege.edu)

William Davis:

(wdavis@coloradocollege.edu)

GOTHIC AFTERLIVES: MUTATIONS, HISTORIES, AND RETURNS

3rd Biennial Conference of Gothic Association of
New Zealand and Australia (GANZA)

23-24 January 2017

Auckland University of Technology, New Zealand

The Gothic Association of New Zealand and Australia (GANZA) welcomes papers for its third biennial conference, to be held at Auckland University of Technology, New Zealand, on 23-24 January 2017.

The conference will be organised in the spirit of the Association. GANZA is interdisciplinary in nature, bringing together scholars, students, teachers and professionals from a number of Gothic disciplines, including literature, film, music, television, fashion, architecture, and other popular culture forms. It is the aim of the Association to not only place a focus on Australasian Gothic scholarship, but also to build international links with the wider Gothic community as a whole.

The conference invites abstracts for 20-minute presentations related to the theme of 'Gothic Afterlives'. Topics can include, but are not limited to:

- ✧ Revisions / revisitations / reimaginings of classic Gothic texts
- ✧ Haunting and spectrality
- ✧ Monsters and the monstrous
- ✧ The history of the Gothic
- ✧ Gothic histories
- ✧ Historical returns of the Gothic
- ✧ The undead
- ✧ The Uncanny
- ✧ Gothic forms in popular culture
- ✧ Horror in its various contexts (evolutions and re-imaginings)
- ✧ Incarnations and reincarnations
- ✧ Memory and trauma



- ✧ Folklore and fairytales
- ✧ Gothic intertextualities
- ✧ Travel Gothic and Gothic tourism
- ✧ Genre and the Gothic
- ✧ Gothic adaptations (from novel to film, from film to television etc.)
- ✧ Death in its Gothic contexts
- ✧ Cycles and exchanges, trans/mutations and trans/routes
- ✧ Gothic regionalities and geographies
- ✧ Global Gothic
- ✧ Postcolonial Gothic
- ✧ The Gothic in the past, present, and future

Please e-mail abstracts of 200 words to the attention of the conference organisers at: conference@ganza.co.nz.

Abstracts should include your name, affiliation, e-mail address, the title of your proposed paper, and a short bio (100 words max). The deadline for submissions is **1 August 2016**.

For more information visit our web site: www.ganza.co.nz. Alternatively, please contact Dr Lorna Piatti-Farnell (lorna.piatti-farnell@aut.ac.nz) and/or Dr Erin Mercer (e.mercer@massey.ac.nz).



EVENTS

1816-2016, 'THE YEAR WITHOUT SUMMER' – A BICENTENNIAL SYMPOSIUM

Friday 3 June 2016

National Library, Molesworth Street, Wellington,
New Zealand

Keynote speaker:

A/Prof. Clara Tuite (Melbourne)

The catastrophic 1815 eruption of Mount Tambora in Indonesia triggered a global disaster. Blasting the top off the mountain, the eruption killed thousands and propelled masses of dust into the stratosphere where it circulated in a veil around the earth for years. One of the results was the 'year without a summer', with snowfalls and frosts in the summer months of 1816. The relentless bad weather inspired artists and poets, with William Turner recording the strangely spectacular sunsets in his paintings, Mary Shelley creating her apocalyptic novel *Frankenstein*, and Lord Byron composing 'Darkness'.

This free, one-day symposium will provide a platform for discussion about various expressions of art, literature, science, and thought during the 'year without a summer'.

For further information, including the programme, please visit the RSAA website (<http://rsaa.net.au/pages/conferences/1816-2016-symposium.php>) or contact **Heidi Thomson** (heidi.thomson@vuw.ac.nz).



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.



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

LECTURER IN ROMANTICISM (BIRMINGHAM)

The University of Birmingham wishes to appoint a full-time, permanent Lecturer in Romanticism with effect from 1st September 2016. We seek an early career academic with a completed and successfully examined PhD, evidence of teaching experience, and a developing record of outstanding research that will complement and enhance existing Department strengths.

For further details, please see:

<http://www.jobs.ac.uk/job/ANN555/lecturer-in-romanticism/>

Applications close **25 May 2016**.



LECTURER/SENIOR LECTURER IN ENGLISH LITERATURE (EDGE HILL)

Edge Hill University are seeking candidates with a relevant higher degree and experience of degree-level teaching, demonstrating an established specialism in literature of the Long Eighteenth Century. An additional secondary specialism in American literature and/or comparative literatures in English would also be welcome. You will also be an ambitious researcher, actively generating peer-reviewed outputs and pursuing external income.

For further details, please see:

<https://jobs.edgehill.ac.uk/vacancy.aspx?ref=EHT0052-0416>

Applications close **29 May 2016**.



LECTURER IN ENGLISH LITERATURE (GLASGOW)

The School of Critical Studies seeks to appoint a Lecturer in English Literature. The successful applicant will have demonstrably outstanding expertise in eighteenth-century literature in relation to the material culture of the period.

The post is a strategic investment, and the appointee will join Glasgow's team of specialists in eighteenth-century English and Scottish Literature, with world-leading scholarship in textual editing, travel writing and topography, ecocriticism, natural history and antiquarianism, empire, word and image, medical humanities, and the innovative deployment of digital technologies. The postholder will also be expected to collaborate with Glasgow's world-famous Hunterian Museum, which contains one of the UK's most significant Enlightenment collections.

For further details, please see:

<http://www.jobs.ac.uk/job/AUF112/lecturer-in-english-literature/>

Applications close **14 June 2016**.



THE SCOTTISH ROMANTICISM RESEARCH AWARD

Postgraduates and postdoctoral scholars working in any area of Scottish literature (1740-1830) are invited to apply for the jointly funded BARS-U CSL Scottish Romanticism Research Award. The executive committees of the British Association for Romantic Studies (BARS) and the Universities Committee for Scottish Literature (UCSL) have established the award to help fund expenses incurred through travel to Scottish libraries and archives, including universities other than the applicant's own, up to a maximum of £300. A



CHAWTON HOUSE LIBRARY POSTDOCTORAL FELLOW

postgraduate may be a current or recent Master's student (within two years of graduation) or a PhD candidate; a postdoctoral scholar is defined as someone who holds a PhD but does not hold a permanent academic post. If appropriate, UCSL will endeavour to assign the awardee an academic liaison at one of its partner universities. For a list of partner universities please see www.ucsl-scotland.com/members.

Successful applicants must be members of BARS before taking up the award (to join please visit www.bars.ac.uk). The recipient will be announced on the BARS and UCSL websites, and he or she will be asked to submit a short report to the BARS Executive Committee, and to acknowledge BARS and UCSL in their doctoral thesis and/or any publication arising from the research trip. The research trip must take place within a year (i.e. by 30th June 2017).

Please send the following information in support of your application (up to two pages of A4 in word.doc format):

1. Your full name and institutional affiliation (if any).
2. The working title and a short abstract or summary of your PhD or current project.
3. Brief description of the research to be undertaken for which you need support.
4. Libraries or institutions at which you will work.
5. Estimated costing of proposed research trip.
6. Estimated travel dates.
7. Name of one supervisor/referee (with email address) to whom application can be made for a supporting reference on your behalf.

Applications and questions should be directed to the BARS bursaries officer, Dr Daniel Cook (d.p.cook@dundee.ac.uk). The deadline for applications is **1 June 2016**. You will be notified of the outcome of your application by the end of June.

Applications are invited for a three year Postdoctoral Fellowship in Women's Writing in English in the long Eighteenth Century, available from September 2016.

The fellowship is funded by Chawton House Library, the Centre for the Study of Early English Women's Writing 1600-1830, an educational charity based in Chawton, Hampshire.

The person appointed will work with Dr Gillian Dow, currently seconded to Chawton House Library as Executive Director. S/he will help develop and promote the national and international profiles of the University and Chawton House Library through academic programmes of teaching, personal and collaborative research, and the organisation of events as will link the two institutions and attract a growing scholarly community to their resources.

The primary liaison work of the post will be between the Faculty of Humanities and Chawton House Library. Liaison with international libraries, institutions of higher education, and research organisations nationally and internationally is crucial to performing the main function of the job.

Although the post will report to Dr Gillian Dow, the appointee will also report to the Head of English, and to the Chawton House Library Board of Trustees and Patrons.

Applications close **12 June 2016**. For further information, visit:

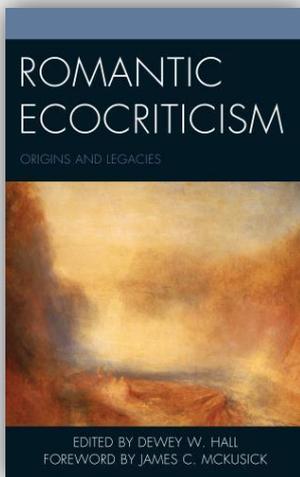
<https://jobs.soton.ac.uk/Vacancy.aspx?ref=731916F4>



RECENT PUBLICATIONS

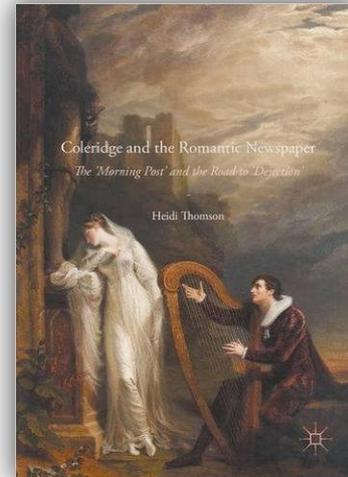
If you've published a book, a chapter, an article, a review, a piece of commentary, have had your work reviewed or your research featured in the media, then please share the news by emailing the relevant details to Eric Parisot (eric.parisot@flinders.edu.au).

- ✧ **J. Andrew (Drew) Hubbell**, "It cannot be a sin to seek to save an earth-born being': Radical Ecotheology in Byron's Heaven and Earth." *Romantic Ecocriticism: Origins and Legacies*, edited by Dewey W. Hall (Maryland: Lexington, 2015), 63-86.



- ✧ **Drew Hubbell** and John Ryan (eds.), "Ecotones as Contact Zones," Special Issue of *Landscapes: The Journal of the International Centre for Landscape and Language* 7.1 (2016).

- ✧ **Heidi Thomson**, *Coleridge and the Romantic Newspaper: The 'Morning Post' and the Road to 'Dejection'*. Basingstoke: Palgrave Macmillan, 2016.



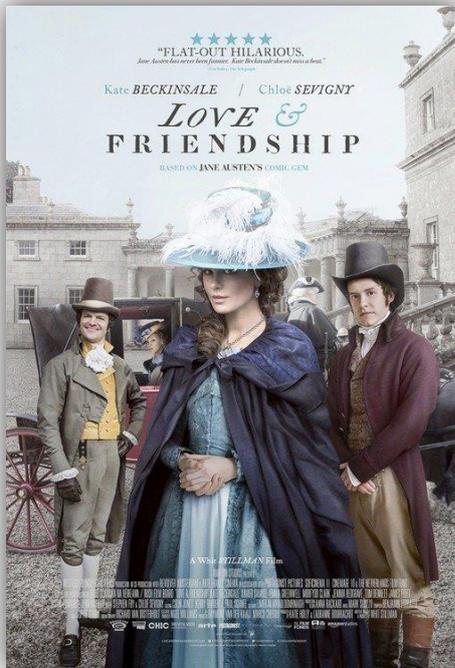
This book examines how Coleridge staged his private woes in the public space of the newspaper. It looks at his publications in the *Morning Post*, which first published one of his most famous poems, *Dejection. An Ode*. It reveals how he found a socially sanctioned public outlet for poetic disappointments and personal frustrations which he could not possibly articulate in any other way. Featuring fresh, contextual readings of established major poems; original readings of epigrams, sentimental ballads, and translations; analyses of political and human-interest stories, this book reveals the remarkable extent to which Coleridge used the public medium of the newspaper to divulge his complex and ambivalent private emotions about his marriage, his relationship with the Wordsworths and the Hutchinsons, and the effect of these dynamics on his own poetry and poetics.



SOMETHING TO CONTRIBUTE?

If you'd like to include an item in the next newsletter—a call for papers, or news of local events, opportunities, publications, a report from a recent conference, or anything else you think relevant—please email your contribution to Eric Parisot (eric.parisot@flinders.edu.au).

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



Front cover image:

The HMS Endeavour leaving Whitby Harbour, Plymouth, in 1768, by Thomas Luny (1790).

The Endeavour has been in the news lately, having been discovered in the waters off Rhode Island, USA (see, for example, [here](#)).

The quotation is taken from *Captain Cook's Journal, First Voyage*, describing the moment the Endeavour set sail for the Pacific in August 1768.

Love & Friendship – or should that be *Freindship*? – an adaptation of Austen's “Lady Susan” directed by Whit Stillman, makes its Australasian premiere at the Sydney Film Festival in June.

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

