

"There was universal emotion, but Lord Nelvil did not yet share it... when, at last, he caught sight of Corinne."



RSAA DIGEST

(Romantic Studies Association of Australasia)

May - June 2016

(Volume 3, Issue 3)

| | |
|-------------------------|----|
| RSAA NEWS... | 1 |
| CALLS FOR PAPERS... | 1 |
| EVENTS... | 12 |
| CAREER OPPORTUNITIES... | 13 |
| RECENT PUBLICATIONS... | 15 |

RSAA NEWS

RSAA 2017: CFP DEADLINE APPROACHING

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

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>.



IMMORTAL AUSTEN

13-16 July 2017
Flinders University, Adelaide

Confirmed keynote:

A/Prof. Clara Tuite (Melbourne)

When Jane Austen died on 18 July 1817, her death caused only a very small ripple in literary circles, but two hundred years after her death Austen's works are showing no signs of dying off. What is it about Austen that still attracts readers? Why are her works still living? Is her continuing popularity caused by her romantic plots or her confident ironic voice? What can Austen's engagement with her own turbulent world offer us now?

Conference convenors Gillian Dooley, Amy Matthews and **Eric Parisot** invite proposals for panels or papers addressing the topic of 'Immortal Austen'. Topics to be covered might include the following but may address any relevant aspect of the conference theme:

- ✧ the afterlife of Austen's work over the last two hundred years
- ✧ the enduring appeal of her characters – their 'immortality'
- ✧ her posthumous and unfinished works, and the nature of their revival (being published, completed or adapted by others)

- ✧ early and modern constructions of Austen's fame
- ✧ the continuing significance of Jane Austen's work in twenty-first century literary studies
- ✧ Austen and her works in film, television, derivative fiction and adaptations
- ✧ Austen's attitude to death and the afterlife
- ✧ Austen's interest in the literary canon and the survival of texts after their author's death
- ✧ the continuing appeal of romance and Austen's place in it
- ✧ Austen and the early nineteenth-century and early twenty-first century worlds
- ✧ the critical reception of Austen today and in her own time
- ✧ Austen's life and why it interests us today
- ✧ Austen and the undead

We also welcome papers and creative presentations from Creative Arts practitioners.

Please submit proposals of 200 words to immortal.austen@flinders.edu.au by **31 October 2016**. Please include your contact details and a short bio note with your proposal.



GENERATIONS

Special Issue of *Women's Writing* (Winter 2017)

In honour of the 25th anniversary of the 18th- and 19th-Century British Women Writers Association in 2017, *Women's Writing* invites submissions for a special issue on the theme of "Generations." While generational transitions are often productive and even revolutionary, they are seldom ever easy or smooth. Such transitions may be accompanied by paradigm shifts, struggles to be heard, or difficulty letting go. In this spirit, the editors especially welcome investigations into the complexities of generational exchange and transition in the field of women's writing.



Papers may focus on generation as a biological, cultural, social, historical, or political process as well as on attendant manifestations in eighteenth- and nineteenth-century literature and contemporary scholarly discourses. Explorations should illuminate shifts in literary studies, women's writing, and/or critical practice.

Topics may include but are not limited to: mentoring relationships, conflicts across the generations, literary periodization, models of literary production, theories of regeneration, reproduction and maternity, feminist prehistories, and the future of women's writing.

We invite essays of 4,000-7,000 words in length (including notes) for the Winter 2017 issue. Please submit abstracts of 200 words to the editors, Doreen Thierauf and Lauren Pinkerton (University of North Carolina at Chapel Hill) at generations2017@unc.edu, by **August 1, 2016**. Complete essays will be due **February 1, 2017**. Please prepare contributions according to MLA style (8th edition) and in accordance with the journal's author guidelines and style sheet.



ADAPTING THE EIGHTEENTH CENTURY

Edited by Sharon Harrow (Professor of English,
Shippensburg University) and Kirsten Saxton
(Professor of English, Mills College)

The eighteenth century has quite a bit of popular currency these days; we see adaptations of eighteenth-century literature and culture on tumblr, fan fiction, web series, scent lines, cult mashups, Facebook accounts, you-tube videos, fashion, graphic novels, literary fiction, theatre stagings, greeting cards, and in mainstream films. Adaptation is currently a lively intellectual topic, generating both theoretical and applied research.

Theories of adaptation—including Linda Hutcheon's *A Theory of Adaptation*, Julie Sanders's *Adaptation and Appropriation*, and Dan Hassler-Forest's and Pascal Nicklas's *The Politics of Adaptation: Media Convergence and Ideology*—undergird recent inquiries into adaptation, including interpretations of contemporary adaptations of eighteenth-century texts, such as *Pride and Prejudice and Zombies*, *Longbourn*, *The Scandal of the Season*, *Foe*, *The Cattle Killing*, *Inkle and Yariko*, *Mother Clap's Molly House*, and *Zong!* In addition, new work argues for the adaptive nature of the century itself; *Citizens of the World: Adapting in the Eighteenth Century*, edited by Samara Anne Cahill and Kevin Cope, explores adaptations—transnational and transactional—within the century.

Our collection will build on this rich scholarly foundation to focus on adaptation and pedagogy. Adaptations of material or ideas from the long eighteenth century are often seen as middlebrow simplifications, capitalist exploitations, or, in teaching, simply as gateway texts. Rather than viewing adaptations as the spoonful of sugar, we invite essays to combine current adaptations of eighteenth-century texts or concepts with texts from the eighteenth-century in ways that provocatively and thoughtfully open up and out our own reading and teaching.

Essays might focus on the literary (novels, plays, poems), or on philosophical or scientific treatises, paintings, historical records, or musical notations. We are interested in both direct adaptations as well as in appropriations, re-mixes, or traces. We are particularly interested in essays that move beyond description of a film adaptation of a book to address new forms of media convergence and participatory culture in which reading, watching, and listening are key elements in the process of adaptation.

Adapting the Eighteenth Century: Pedagogies and Practices hopes to be broadly representative in the



philosophies, methodologies, and critical orientations presented; and in the types of schools, students, and courses considered. We want the book to be relevant for non-specialists as well as specialists, for graduate student teachers as well as senior professors. We welcome essays across a range of disciplines, geographies, and levels of focus. Since this volume is dedicated to teaching, abstracts and essays should centre on pedagogical issues. Whatever its topic—practical teaching or more theoretical or topical—essays should explicitly address how they will apply to the needs of teachers in preparing and teaching classes and the needs of students in learning.

Please send a 500-word proposal/abstract and a CV to ktsaxton@mills.edu and srharr@ship.edu by **August 15, 2016**. We will respond with decisions by September 15, 2016. Completed essays of no more than 25 pages will be due by **January 15, 2017**.



NOMADIC OBJECTS: MATERIAL
CIRCULATIONS, APPROPRIATIONS,
AND THE FORMATION OF IDENTITIES
IN THE EARLY MODERN PERIOD,
1500–1800

2–4 March 2017
Paris, France

This interdisciplinary conference, organized in partnership with two museums of the Paris region, the Musée National de la Renaissance in Écouen and the Musée Cognacq-Jay in Paris, seeks to confront the material history of early modern objects with their artistic and literary representations. It proposes to look at the various 'traces' left by material culture as it circulated and was appropriated. Studying the history of material culture (be it dress and personal accessories,

everyday and decorative objects, art works, and technical, scientific, or musical instruments...) sheds light upon the various processes of cultural appropriation, transculturation or hybridization that accompanied such material circulations across Europe or between Europe and the rest of the world. Material objects, whether commodities, tools, devotional objects or works of art, can all be considered as bearers or vehicles of cultural identities. By travelling across space they call into question national, religious and linguistic boundaries. The early modern period (1500–1800) corresponds to a period when national identities became more firmly entrenched in Europe with the definition of clearer national territories, languages and religious traditions. The establishment of such boundaries resulted from the development of a new political philosophy, born in part in reaction to Renaissance court culture and its intrinsic nomadism (A. M. Thiesse, *La Création des identités nationales*, 1999). Following the trajectories of objects as they crossed these boundaries brings into focus the tension between sedentariness and nomadism that Daniel Roche identified as a key element in the advent of modernity (*Humeurs vagabondes*, 2003).

In addition to the tight network of material circulations within Europe linked to trade, diplomatic exchanges, aristocratic modes of life or religious exile at a time defined by intense religious and political strife, more complex trajectories yet are to be traced. In the context of proto-globalization and of the rise of international trading companies, goods often followed global paths, coming from distant locations and transiting through a number of countries or cultural spaces before reaching their destinations. Because these objects found their way into artistic and literary representations, they also generated in turn less material forms of circulation, posing the question of multi-layered processes of appropriation.



We are seeking proposals that address such processes of circulation and appropriation by looking at the reception of these objects in literature and the arts or at their production and consumption, and the craftsmanship, techniques or practices thereby implied. Suggested topics include, but are not limited to:

- ✧ Legal and illegal networks for the circulation of objects and goods, whether through trade, smuggling or personal relationships
- ✧ Diplomatic gifts and exchanges
- ✧ Travelling objects in court culture
- ✧ Objects in exile and objects of the exiles
- ✧ The transmission of craftsmanship and technologies and its links to human migrations
- ✧ Decorative, artistic and literary motifs, and their circulations from one country to another
- ✧ The meaning and implications of literary and artistic appropriations of objects
- ✧ Processes of linguistic appropriation and cross-fertilization linked to the circulation of objects
- ✧ The notion of proto-globalization and its economic, social, material, cultural and artistic manifestations

We hope that this conference will bring into play a variety of methodologies and foster a fruitful dialogue between different disciplines (history, material culture, history of technologies, art history, European languages and literatures, anthropology, archaeology...). Outreach activities, such as workshops and round-tables open to the general public, will also be included in the program. We welcome proposals from established scholars, doctoral students, curators and other professionals working on or with early modern objects. We particularly encourage proposals discussing objects in the collections of the Musée de la Renaissance or the Musée Cognacq-Jay. 300-word proposals, along with a brief CV (1-page maximum), should be sent by **September 15**,

2016 to the conference organizers at objetsnomades2017@gmail.com.



REPUTATIONS, LEGACIES, FUTURES:
JANE AUSTEN, GERMAINE DE STAËL
AND THEIR CONTEMPORARIES, 1817-
2017

13-15 July 2017

Chawton House Library

Keynote Speakers:

Benjamin Colbert, University of Wolverhampton
Alison Finch, University of Cambridge
Deidre Lynch, Harvard University

July 1817 saw two deaths – of Jane Austen, an English novelist with a solid but relatively modest success, and of Germaine de Staël, a long-standing superstar of pan-European intellectual, political and literary life. Over the two centuries since, the relative reputations of these two writers have realigned in ways that would have astonished their contemporaries, admirers and critics alike.

This joint anniversary provides an unrivalled opportunity to bring scholars together to reflect on the connections, continuities, and contrasts between these two writers' careers both in their lifetimes and after, and to think about the waxing and waning across Europe and beyond of the literary reputations of eighteenth-century and Romantic-period women writers more generally.

The organisers invite submissions of 20 minute papers. Topics might include, but are not limited to:

- ✧ Connections and continuities between Austen and Staël (including, for instance, Austen's familiarity with/awareness of the writings of



A *BLACKWOOD'S* BICENTENARY IN EDINBURGH

24-25 July 2017

University of Edinburgh

After a rocky and decidedly dull first six months as the *Edinburgh Monthly Magazine*, William Blackwood's monthly underwent a complete rebranding for its October 1817 issue. Unofficially edited by two Scottish wags (John Wilson and John Gibson Lockhart) and brandishing a new title (*Blackwood's Edinburgh Magazine*), the inaugural issue of the relaunched magazine featured so remarkable a cluster of brash, ferocious, and often-brilliant entries ("The Chaldee Manuscript", Lockhart's first Cockney School essay, and Wilson's evisceration of Coleridge) that Blackwood's immediately took a place at the heart of Regency-era literary discourse.

On the 200th anniversary of what remains one of the greatest launches in British periodical history, we will return to the scene of the crime, assembling long-established Blackwoodians and scholars just discovering the magazine for two days of debate about Maga's highs and lows and its enduring legacies in literary history. Although, as a bicentenary event, the conference will focus primarily on the Romantic-era *Blackwood's*, we anticipate including at least a few panels on the magazine's enduring prominence in the Victorian period and beyond. With this particular event, however, ensuring gender diversity among the presenters will be a more important organizational imperative than encouraging chronological diversity. For, despite having introduced readers to the likes of Felicia Hemans, Caroline Bowles, Susan Ferrier, George Eliot, and Margaret Oliphant, *Blackwood's* has always been something of a boys' club, a pattern we aim to counter by prioritizing women scholars' place on the conference program.

Staël and vice versa, or their dealings with the firm that published them both, John Murray)

- ✧ The reputations and reception of women writers in Europe and beyond, both in their own lifetimes and subsequently
- ✧ Contemporary and subsequent models for the woman writer, thinker and genius
- ✧ The celebration of women writers, including portraiture, biography, the fame of associated place, commemorative events
- ✧ The sale, import, export, translation, abridgement, extraction, illustration, adaptation of the works of women writers from their lifetimes to the present
- ✧ Echoes, influence, and reiterations, especially those women writers described as 'other' Austens and Staëls in Europe and America
- ✧ The changing relative placement of these writers in relation (for instance) to notions of the centre and the periphery, the cosmopolitan and the national, the hierarchies of genre
- ✧ The futures of reading and teaching women's writing of the period
- ✧ Other anniversaries associated with women writers falling in 1817 (such as, for instance, the career-defining publication in London and Paris of Sydney Owenson/Lady Morgan's France).

Please send 300 word abstracts to Sandy White at sw17@soton.ac.uk by **Friday, December 2nd, 2016**.

Details can also be found at:

<http://www.southampton.ac.uk/scecs/conference/index.page>.



Submit 250-word paper proposals to tom.mole@ed.ac.uk or nam27@byu.edu by 1 March 2017.



EMOTION AND CHANGE

Special inaugural issue of *Emotions: History, Culture, Society*

The Society for the History of Emotions, a project of the Australian Research Council Centre of Excellence for the History of Emotions, 1100-1800, is pleased to announce its new journal *Emotions: History, Culture, Society* (EHCS). We anticipate that the first issue of the journal will be launched in 2017. The journal, in the first instance, will be published by the Centre.

The editors are now accepting submissions for theoretically-informed work from a range of historical, cultural and social domains. We aim to illuminate (1) the ways emotion is conceptualised and understood in different temporal or cultural settings, from antiquity to the present, and across the globe; (2) the impact of emotion on human action and in processes of change; and (3) the influence of emotional legacies from the past on current social, cultural and political practices. We are interested in multidisciplinary approaches (qualitative and quantitative) from history, art, literature, languages, music, politics, sociology, cognitive sciences, cultural studies, environmental humanities, religious studies, linguistics, philosophy, psychology and related disciplines. We also invite papers that interrogate the methodological and critical problems of exploring emotions in historical, cultural and social contexts; and the relation between past and present in the study of feelings, passions, sentiments, emotions and affects. *EHCS* also accepts reflective scholarship that explores how scholars access,

uncover, construct and engage with emotions in their own scholarly practice.

EHCS invites scholars exploring the question ‘What differences do emotions make in processes of change?’ to propose articles for the special issue on ‘Emotion and Change’, to be published in the first half of 2018. One of the key issues for scholars who study emotions is the role that they play in processes of social, cultural, historical, political, economic and other forms of change. Particularly relevant to such discussions have been studies of collective emotions and their relationship to social or political movements; the uses of emotion to manipulate groups, such as through mass media; and the key role of affection in childhood development, which plays a significant part in adult-life chances and outcomes. Teasing out the role emotion plays in such processes – is it an actor in its own right, or a tool to be utilised, or something of both? – remains a significant area of debate in the field. More broadly, an interrogation of emotion can reframe what scholars should look for when assessing change. Is change something that happens at the level of individuals, groups or societies? Is feeling a sufficient marker of change or does it have to be followed by action and, if so, what counts as action? If emotions are at stake in processes of change, then how do they operate to enable change? How is emotion mediated, shared, transformed and put to work? What role do the arts, literature, technology and other media play in such emotional processes of change?

Proposals are now invited for articles of 6,000–8,000 words (including notes) on the theme ‘Emotion and Change’, and should include a title, abstract (c.500 words) and a short biography of the author with contact information. Please send proposals to editemotions@gmail.com by 31 July 2016.



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).



THE FIRST WAVE: EXPLORING EARLY COASTAL CONTACT HISTORY IN AUSTRALIA

Edited by Gillian Dooley and Danielle Clode
(Flinders University)

The European maritime explorers who first visited the bays and beaches of Australia brought with them a wide range of assumptions about the inhabitants of the country, most of them based on sketchy or non-existent knowledge, contemporary theories like the idea of the noble savage, and an automatic belief of the superiority of European civilisation. Mutual misunderstanding was almost universal, whether it resulted in violence or apparently friendly transactions. Gillian Dooley and Danielle Clode, the editors of this collection, invite contributions of original research and creative work on the dynamics of these early encounters, from all perspectives. We are particularly interested in the ways these visitations have survived in cultural memory; oral, written or remembered in dance, song or art. We intentionally limit the scope to (1) explorers rather than settlers, (2) encounters on the coast of Australia; although other situations could be included for comparative purposes. We welcome contributions from historians, anthropologists, archaeologists, literary and cultural scholars, linguists, art historians, creative



writers and others with an informed interest in the topic.

Themes to be discussed might include (but are not limited to):

- ✧ contemporary European ideas about Aboriginal peoples and cultures
- ✧ particular incidents in the early exploration contact history
- ✧ interpretations or reinterpretations of Aboriginal responses to European explorers
- ✧ cultural or other differences between Aboriginal peoples encountered
- ✧ cultural or other differences between the European cultures represented by the various explorers (across time, country of origin, class etc.)
- ✧ the importance and role of interpreters (such as Bungaree) who travelled with the explorers

The editors are in touch with several Australian publishers and have received initial expressions of interest in the project.

Please send expressions of interest, with a 250-word abstract, to gillian.dooley@flinders.edu.au by **30 September 2016**. Final chapters of 6000-9000 words due by **30 June 2017**. All contributions will be peer reviewed.



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).



THE IRISH AND THE LONDON STAGE:
IDENTITY, CULTURE, AND POLITICS,
1680-1830

17-18 February 2017

Long Room Hub, Trinity College Dublin

This conference will consider how recent approaches to eighteenth-century literary studies, as well as theoretical approaches to diaspora studies, might be applied to the case of the London Irish migrant. It will interrogate the constitutive and instrumentalist function of Irish identity for individuals as well as for social and professional networks. Many of the Irish playwrights, actors, musicians, journalists and others associated with the theatre considered themselves British as well as Irish (and perhaps for many, more the former than the latter). How did Irish identity inform, advance or impede their professional ambition and direction, politics, and social standing? How well did Irish identity in London withstand political

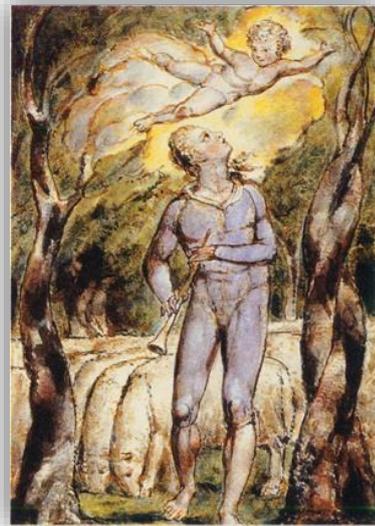
stress points such as the 1720 Declaratory Act, the '45, the Seven Years' War, the French Revolution, the 1798 Rebellion, Union, and Catholic Emancipation?

Plenary Speakers: Professor Helen Burke (Florida State University) and Professor Felicity A. Nussbaum (UCLA)

The full call for papers can be read on the conference website:

<https://londonirishtheatreblog.wordpress.com/>

Abstracts of 300-500 words should be submitted to the conference organizer David O'Shaughnessy (doshaug@tcd.ie) by **30 September 2016**. This conference is generously supported by the EU Marie-Curie programme and there will be some funding available to support speakers' travel and accommodation costs. A collection of essays based on selected papers is planned for publication.



William Blake's *Songs of Innocence and Experience* (1794) was recently featured by Melvyn Bragg on BBC Radio's "In Our Time". To listen, visit: <http://www.bbc.co.uk/programmes/b07gh4pg>



EVENTS

LONDON & EDO: CITIES ON THE RISE

April 3, 2016 – October 23, 2016
Museum of Fine Arts, Boston

Presented in conjunction with “[Megacities Asia](#),” this print exhibition highlights how two great cities on opposite sides of the world captured imaginations in the early 19th century, becoming the subject of nearly obsessive attention by artists. London and Edo (modern-day Tokyo) were among the largest cities of their time, with populations of more than 1 million. Both were home to vibrant publishing industries, producing a stream of words and pictures depicting the sights and wonders of the great metropolis. At the center of the exhibition are two series of prints celebrating the great cities through the lens of their own time: Famous Places in the Eastern Capital (1832–42) by Utagawa Hiroshige I (1797–1858) and The Microcosm of London (1808–10) by Rudolph Ackermann (1764–1834), which featured work by Augustus Charles Pugin (1769–1832) and Thomas Rowlandson (1756–1827). Through these and related works, the exhibition highlights similarities—markets, theaters, government buildings, famous views—as well as revealing important differences. Ultimately, Hiroshige, Pugin, and Rowlandson reveal two great cities that were about to undergo wrenching change, as both Edo and London transformed from mercantile cities to industrial ones.

For further details, see:

<http://www.mfa.org/exhibitions/london-and-edo>



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 ENGLISH & CREATIVE WRITING (ADELAIDE)

The School of Humanities at the University of Adelaide seeks to appoint a Lecturer (Level B) in the Department of English and Creative Writing, a vibrant collegial unit with strong student demand, both at the undergraduate and postgraduate level. The successful candidate will be involved in coordinating and teaching a variety of undergraduate courses and contribute to the research profile of the Department. It offers two majors, in English and in Creative Writing. The appointment will be offered on a full-time, continuing basis from 2nd January 2017.

Amongst other desirables, the ideal candidate will demonstrate effectiveness as an undergraduate teacher in one or more of the following:

- ✧ Transnational Literatures
- ✧ Literary Theory
- ✧ Poetry
- ✧ Pre-Nineteenth Century Literature
- ✧ Medievalisms
- ✧ Screen Studies

Closing date: Midnight, **Friday 19th August 2016**.
For further information and a full job description, please visit: <http://tinyurl.com/hrwucbz>.



ARMSTRONG BROWNING LIBRARY FELLOWSHIP

The Armstrong Browning Library (ABL), a world-renowned research centre and rare-collections library devoted to nineteenth-century studies and located at Baylor University, announces a new three-month research fellowship opportunity for leading scholars in nineteenth-



century studies. The fellowship includes funding in the amount of \$20,000 for a scholar residing outside of North America or \$18,000 for a scholar residing within North America.

Applications are due **September 1, 2016**, and the decision will be announced by September 30, 2016.

For further details, please visit:

<http://www.browninglibrary.org/index.php?id=930824>



MHRA RESEARCH FELLOW –
COLLECTED LETTERS OF ROBERT
SOUTHEY

The School of English at the University of Nottingham is seeking to appoint a part-time (20 hours per week), fixed term MHRA funded Research Fellow from 1 October 2016 until 30 September 2017. The successful candidate will work on *The Collected Letters of Robert Southey*, a major, digital scholarly edition headed by Professor Lynda Pratt.

The Research Fellow will be a member of the Southey letters project team and s/he will be required to work as a research assistant to Professor Pratt. Their duties will include transcribing manuscript letters, locating material for and drafting editorial annotations, checking the edition's text, developing Impact and Outreach activities, and otherwise helping bring the section of the edition that deals with Southey's letters from 1822-27 towards completion and publication.

The post is funded by a grant from the Modern Humanities Research Association (<http://www.mhra.org.uk/>) which exists to promote high quality research in English and the Modern Languages.

For more details, visit: <http://tinyurl.com/zlefhjb>.

THE PHILLIPS COLLECTION 2016
BOOK PRIZE

The University of Maryland and Phillips Collection Book Prize supports publication of a first book by an emerging scholar. The manuscript selected for this award represents new and innovative research in modern and contemporary art from 1780 to the present. The Phillips Book Prize is awarded by an editorial committee, which (since 2012) meets every other year at The University of Maryland Center for Art and Knowledge at The Phillips Collection in Washington, D.C.

The winning author receives US\$5,000, and his or her manuscript will be published jointly by the University of California Press, The University of Maryland, and The Phillips Collection. The author will present at least one public lecture and book signing after the completion of the book. Scholars who received their PhDs within the past five years are encouraged to apply.

The application deadline is **September 15, 2016**; award recipient will be notified within two months following the application deadline. To apply, send a single PDF document to bookprize@phillipscollection.org. A complete application consists of the following:

- ✧ Curriculum vitae and cover letter
- ✧ Book proposal (eight- to ten-page maximum)
- ✧ One completed chapter
- ✧ Chapter outlines
- ✧ Timeline for revisions and completion of the manuscript
- ✧ Statement of the book's significance in the context of the existing literature of modern or contemporary art
- ✧ Three current letters of recommendation

For further information, please visit:

<http://www.phillipscollection.org/learn/center-for-art-and-knowledge/book-prize>



ARC CENTRE FOR THE HISTORY OF
EMOTIONS:

PROJECT-TO- PUBLICATION
RESEARCH FELLOWSHIPS

The ARC Centre for the History of Emotions (CHE) invites applications from Australian-based researchers, without tenured or continuing academic employment, to undertake three- or six-month Short-Term Project-to-Publication Research Fellowships in the history of emotions.

Successful applicants will undertake to research, write and submit for publication before 30 September 2017 significant new material on the history of emotions. The fellowships may be used for existing projects which are in advanced stages, or for new projects. Funding is available to support a stipend and eligible expenses including, but not limited to, travel for research purposes; accommodation in research locations; and other expenses incurred in obtaining research materials and publication preparation.

To be eligible, projects must be related to one or more of CHE's four research Programs, though not necessarily to the period 1100–1800, and must involve plans for active participation in one or more of CHE's five research Nodes, including the offer of research papers based on the project to the appropriate Node(s) near the beginning and at the conclusion of the Fellowship.

For further information, please visit:

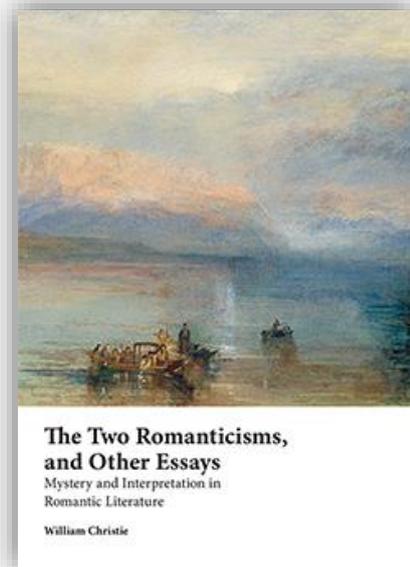
<http://www.historyofemotions.org.au/events/opportunity-che-short-term-project-to-publication-research-fellowships/>



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).

- ✧ **William Christie**, *The Two Romanticisms, and Other Essays*. Sydney: Sydney University Press, 2016.



The Romantic period is the most appealing but also the most confusing period of English literature for the student. Crucially, this book distinguishes between 'the Romantic' as modern critics use the term and 'the romantic' as it was used during the period itself.

The Two Romanticisms, and Other Essays is a collection of critical essays on Romanticism and select Romantic texts, designed to help teachers and students to make sense of the period as a whole and of the poems and novels that appear most frequently on school and university curricula. Each chapter offers a



self-contained reading of a different canonical work while engaging with broader themes.

Through close readings of Jane Austen, Lord Byron, Samuel Taylor Coleridge, John Keats, Mary Shelley, Percy Bysshe Shelley and William Wordsworth, Professor Christie explores the complexities of the Romantic period and offers fresh insights into pivotal Romantic texts.

- ✧ **Nikki Hessel**, “John Keats and Indian Medicine.” *Romanticism* 22.2 (2016): 157-66.
- ✧ **Thomas Maclean**, “Donation and Collaboration: Joanna Baillie’s *A Collection of Poems, Chiefly Manuscript, and From Living Authors*, April 1823.” *BRANCH: Britain, Representation, and Nineteenth-Century History* (2016). <http://tinyurl.com/j4stzpo>
- ✧ **Li Ou**, “Keats, Sextus Empiricus, and Medicine.” *Romanticism* 22.2 (2016): 167-76.

SOMETHING TO CONTRIBUTE?

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

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



Front cover image:

Corinne at Cape Miseno, by Francois Gérard (1819).
Musée des Beaux-Arts, Lyon.

In 1819 Madame Récamier received as a gift from Prince Augustus of Prussia a picture by Gérard, an affecting realization of Madame de Staël as Corinne, set like Sappho on the wild shore of Cape Miseno and pausing in her recitation of an ode when interrupted by her infatuated admirer, Lord Nelvil. Corinne looks up heavenwards in her confusion.

Next year will mark the 200th anniversary of Madame de Staël’s death, who died on July 14, 1817.

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

