

Had I permitted myself any innovation upon the original term [Terra Australis], it would have been to convert it into Australia; as being more agreeable to the ear. . .

RSAA DIGEST

(Romantic Studies Association of Australasia)

July - August 2016

(Volume 3, Issue 4)

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RSAA NEWS

2016 KEATS FOUNDATION KEATS HOUSE LECTURE

On Tuesday 6 September 2016, **Bob White** presented the annual Keats Foundation Lecture at Keats House, Hampstead. The Chester Room was crowded as Bob gave a brilliant lecture on Keats's responses to Shakespeare's plays and poems. He showed how Shakespeare's poetry was creatively used by his greatest admirer, and examined three letters where Keats's quotations and allusions are especially revealing of his characteristic modes of thinking.



A full transcript of the lecture will be published soon at: <http://keatsfoundation.com/news/news-and-events/>.



CALLS FOR PAPERS

IMMORTAL AUSTEN

13-16 July 2017

Flinders University, Adelaide

Confirmed Keynote Speakers:

Prof Devoney Looser (Arizona State)

Prof Kathryn Sutherland (Oxford)

Assoc. 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.

Two postgraduate/early career researcher travel bursaries, sponsored by RSAA, are also available. To apply, please send a 2-page CV along with your abstract. Please ensure that your CV includes: (a) your current enrolment or employment status; (b) your dissertation or project topic (and your supervisor's name if you are a postgraduate student); (c) your full history of publications and grants (if any), and a statement either confirming that you do not have access to institutional funding, or explaining how the bursary is necessary to supplement other sources of funding.

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

This conference is generously supported by RSAA, and the Humanities Research Centre at the Australian National University (ANU).



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>.



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 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>.



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.

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



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.



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.



ENCHANTED, STEREOTYPED,
CIVILIZED: GARDEN NARRATIVES IN
LITERATURE, ART, AND FILM

Gardens have been a crucial part of mythology and literature. Throughout English literature for example, the idea of a garden is a recurrent image; these images largely stem from the story of the Garden of Eden as found in Genesis. If gardens reveal the relationship between culture and



nature—the garden can be seen as civilized and ‘shaped’ and therefore domesticated nature—in the vast library of garden literature few books focus on what the garden means—on the ecology of garden as idea, place, and action. Our volume will discuss the topic of the garden in different theoretical contexts such as ecological, botanical, literary, filmic, art historical, and cultural ones. We want to investigate the representations of and the interconnections between gardens and the above named fields over a wide timescale, with consideration of how gardens are represented and used as symbols and of how literature or visuality took form in, or influenced, gardens.

Suggested topics include, but are by no means limited to the following:

- ✧ The Biblical/Theological Garden
- ✧ The Mythological Garden
- ✧ The Renaissance Garden
- ✧ The Romantic Garden
- ✧ The Revolutionary Garden
- ✧ The Colonial/Postcolonial Garden
- ✧ Gardens in Film
- ✧ Gardens in Art History
- ✧ The Garden as... a location in general and as a place of romanticism specifically, or a crime scene, or a labyrinth and therefore as a mirror of psychological conditions
- ✧ Ecological Aspects on Garden Culture

The timetable for the volume is as follows

- ✧ Deadline for abstracts: **15 October 2016**
- ✧ Feedback: 31 October 2016
- ✧ Submission for articles (completed): 30 April 2017
- ✧ Double peer review process and feedback due to: 30 May 2017
- ✧ Articles sent back to editors: mid of June 2017
- ✧ A publication is planned during autumn/winter 2017.

Chapters may explore different media (literature, movies, art, visual arts, television, etc.) and

address topics on gardens. If you are interested in proposing a chapter, please email an abstract of 500 words and a short CV to both Dr Feryal Cubukcu (cubukcu.feryal@gmail.com) and Dr Sabine Planka (planka@phil.uni-siegen.de). Your abstract should outline your hypothesis and briefly sketch the theoretical framework within which your chapter will be situated. All submissions will be acknowledged. If you do not receive a confirmation of receipt within 48 hours, you may assume that your email was lost in the depths of cyberspace. In that case, please re-submit. Please note that we will not include previously published essays in the collection



FRIENDS, ALLIES AND ENEMIES:
THE 46TH BSECS ANNUAL
CONFERENCE

4-6 January 2017

St Hugh's College, University of Oxford

The annual meeting of the British Society for Eighteenth-Century Studies is Europe's largest and most prestigious annual conference dealing with all aspects of the history, culture and literature of the long eighteenth century.

We invite proposals for papers and sessions dealing with any aspect of the long eighteenth century, not only in Britain, but also throughout Europe, North America, and the wider world.

Proposals are invited for either:

- ✧ fully comprised panels of three papers (3 x 20 minutes)
- ✧ roundtable sessions of up to five speakers
- ✧ individual papers of twenty minutes duration,
- ✧ ‘alternative format’ sessions of your devising.

Proposals on ALL and any eighteenth-century topics are very welcome. Our plenary speakers at the conference will be addressing the topic of



'Friends, Allies and Enemies' and proposals are also invited which address any aspect of this theme.

The deadline for submission of papers and panel proposals is Friday **7th October 2016**. You will be notified by Friday 21st October as to whether your proposal has been accepted. If you are travelling from outside the UK and need an earlier decision, please mention this in your proposal.

All enquiries regarding the academic programme of the conference should be addressed to Penny Pritchard (conference.academic@bsecs.org.uk). For further information, please see: <https://www.bsecs.org.uk/conferences/annual-conference/>



MATERIAL TRANSGRESSIONS: ROMANTIC BODIES, AFFECTS, GENERS

Eds. Kate Singer (Mount Holyoke College);
Suzanne L. Barnett (Francis Marion University);
Ashley J. Cross (Manhattan College).

Current theoretical debates about subjects and objects, bodies and minds, and genre and gender have explored in detail women's status as objects and done much to theorize their efforts to become speaking subjects. But these discussions can be more transgressive in order to explore the ways in which Romantic writers in particular challenged the foundational ideas of materiality that they were given and on which we continue to rely when we read them in the twenty-first century. For the proposed collection, "Material Transgressions: Romantic Bodies, Affects, Genders," we are soliciting essays that think outside of Romantic ideologies of gender that reiterate notions of sexed bodies, embodied

subjectivity, or stable texts. Instead, we are interested in essays that examine how Romantic writers rethink the subject-object relationship not solely to become speaking subjects but also to challenge the tenets of Enlightenment and Sensibility that defined women and men at the mercy of biologically sexed bodies, discrete texts, or mind/body binaries. The writers addressed by this collection engage with major concerns of British Romanticism—including genres, nature, things, texts, and performances—in order to challenge the ways representations limited (literally and in terms of our own interpretations) their writing, agency, knowledge, and even being.

We seek papers that together examine writers who explore the possibilities of human embodiment, nonhuman thingness, and textual topographies. We are interested not only in how writers of each sex wrote themselves out of essentialist gender terms, but also whether women writers (as is often assumed) are pushing against gender, sex and other materialities more pervasively than writers of other genders and sexes. Essays might consider, together or separately, dynamic understandings of genderqueer or non-binary sex and sexualities; versions of non-ableism; new materialist understandings of vibrant matter; non-Newtonian materiality; new dispositions of the physical world and its imbrication with discourse; affect's reconfiguration and permeation of minds, bodies, and things; studies that envision texts and books as fluid, changeable, indiscrete bodies; or new media's reformulation of the channels and vehicles of communication. The processes these texts enact—rereading, transformation, motion, channeling—redefine restrictive generic, epistemological, ontological, and even metaphysical structures in order to craft alternative modes of being in the world. These materialist infidelities demand that we reimagine how materiality can be understood both in the Romantic period and now.



Please email a 500-word abstract and one-page CV as Word documents to the editors at MaterialTransgressions@gmail.com by **October 31, 2016**. Accepted abstracts will be included with our proposal to the press, with completed manuscripts needed by July 1, 2017. Please feel free to email with any questions, and we thank you for your interest.



SIBYLLINE LEAVES: CHAOS AND COMPILATION IN THE ROMANTIC PERIOD

20-21 July 2017
Birkbeck, University of London

Keynote speakers:

Deidre Shauna Lynch (Harvard)

Seamus Perry (Oxford)

July 2017 marks the bicentenary of Samuel Taylor Coleridge's poetry collection *Sibylline Leaves* and *Biographia Literaria*, which he had initially planned as an introduction to the poems. For Coleridge the collection included 'the whole of the author's poetical compositions', from those already published in *Lyrical Ballads* to those taken down on 'loose papers and [in] numerous Common-place or Memorandum Books [...] including Margins of Books & Blank pages'. While Coleridge ennobles his poems through an allusion to Virgil's Cumaean Sibyl, their 'fragmentary and widely scattered state' also evokes the cheap materiality of newspapers. For William Hazlitt *Biographia* was no more significant a work than the 'soiled and fashionable leaves of the Morning Post' from which it was supposedly composed. From the prophetic to the everyday, through the high and low traditions of flying leaves, this conference focuses on the materiality of Romantic collections.

This conference invites participants to investigate the play of papers between proliferating 'snips', 'scraps', and 'scattered leaves', and the promise of the 'great work', complete edition, or philosophical system. We welcome proposals on the metaphorical, material and political implications of the 'leaf in flight', and on the composition, publication and reception of romantic poetry in relation to a diverse range of collections and composite texts: miscellanies, anthologies and beauties, multi-volume or serialised fiction, magazines and newspapers, annuals and albums, common-place books and notebooks, catalogues and guidebooks, encyclopaedias and dictionaries. Revisiting 1817 in 2017 might also involve rethinking the connections between seemingly disparate texts and diverse media in the twenty-first century. How do we read around and make connections within such texts now? How does poetry interact with the paratextual pressures and juxtapositions of these media and genres? What potential do digital tools and platforms offer for representing and reading these collections and tracing connections between them?

Topics might include:

- ✧ The compilation, publication and reception of Coleridge's *Sibylline Leaves*
- ✧ The relation of *Sibylline Leaves* to composite prose works, eg. *Biographia Literaria*
- ✧ 'Flying leaves and penny publications': newspapers, political propaganda and the diffusion of knowledge
- ✧ The 'phantasmal chaos of association': metaphors and materialities of order and disorder
- ✧ Connections within collections: the mechanics of indexing, footnotes, contents pages, errata, advertisements, paratexts, editorial groupings and interventions, text and image
- ✧ Collections, collaboration, and the dynamics of authorship



- ✧ Contested collections: literary invention, literary property, republication
- ✧ Practices of recollection, common-placing, annotation, extra-illustrating and album-making
- ✧ Ephemera, playfulness and popular entertainment
- ✧ Romantic reimaginings of the classical tradition of sibylline leaves
- ✧ Uncollected papers, literary remains, posthumous orders

Please submit a 500 word abstract by **15 October 2016** to sibyllineleaves2017@gmail.com. For further information, please visit the website: <https://sibyllineleaves2017.wordpress.com/about>



THE SHELLEY CONFERENCE 2017

15 September 2017

Institute for English Studies, London

Keynote speakers:

Prof Nora Crook (Anglia Ruskin)

Prof Michael O'Neill (Durham)

This one-day conference, held at the Institute for English Studies in central London, and supported by the Centre for Eighteenth Century Studies, University of York, celebrates the writings of two major authors from the Romantic Period: Percy Bysshe Shelley (PBS) and Mary Wollstonecraft Shelley (MWS).

The conference organisers request abstracts of 200 words for 20-minute papers, sent to theshelleyconference@gmail.com before **1st April 2017**. Papers can be on any aspect of the work of PBS or MWS (or both). The conference particularly welcomes papers that consider the task of editing Shelley, and/or examination of the manuscripts of PBS and MWS. Other topics can include, but are not limited to:

- ✧ Works by PBS or MWS written or published in 1817 (e.g. the jointly authored *History of a Six Weeks' Tour including 'Mont Blanc'*)
- ✧ Shelleyan philosophy
- ✧ PBS's lyrics/lyric art
- ✧ MWS's posthumous editing of PBS
- ✧ PBS's prose works
- ✧ MWS's novels after *Frankenstein*
- ✧ The 1816 Geneva Summer
- ✧ The Shelleys & place (Italy, London...)
- ✧ The Shelleys' influences
- ✧ The critical history of the Shelleys
- ✧ The Shelleys' translations
- ✧ The Shelleys and genre
- ✧ The collaboration of PBS and MWS
- ✧ Literary communities: Shelley and his circle

For further information, please see the website: <https://theshelleyconference2017.wordpress.com/>



INTERTEXTUAL NETWORKS: WOMEN WRITERS PROJECT

The Women Writers Project (WWP) is seeking collaborators as part of "Intertextual Networks," a three-year, National Endowment for the Humanities-funded project, focusing on intertextuality in early women's writing. We are inviting participation from scholars interested in conducting their own exploration of intertextuality in one or more texts from the Women Writers Online (WVO) collection. A full list of WVO texts is available at: <http://www.wwp.northeastern.edu/wvo/texts/textlist.author.html>.

To apply, please send the following information to WWP@neu.edu by **September 30, 2016**:

- ✧ your name and contact email address
- ✧ your institution



- ✧ a brief (up to one page) description of your proposed research project
- ✧ a 2-page CV

Your project might take many different forms, such as research essays of any length, experiments in text encoding, serial blog posts, or exhibits that combine narrative with images, examples, or visualizations. We welcome additional ideas. The following is a list of some possible topic areas, intended to be inspiring rather than exhaustive:

- ✧ the politics of the self-evident: what texts and characters are assumed to be common knowledge?
- ✧ circulation and access: references to the ways one gets (or can't get) texts
- ✧ intertextuality and reading as a reflection on character (fictional and non-fictional)
- ✧ doubled and layered intertextuality
- ✧ self-reference as intertextuality
- ✧ projecting oneself into intertextual space: imagining oneself inside a narrative
- ✧ parodic intertextuality
- ✧ inclusion or quotation of entire texts or large chunks of text
- ✧ relationship to one's textual sources: mastery, subjugation, other possibilities
- ✧ performance and reading aloud, staging texts
- ✧ education and the formative impact of reading

The WWP's work under this grant will extend our representation of intertextuality in WWO texts so that quotations, citations, and other forms of intertextual references can be linked to a comprehensive bibliography of sources. We will also be developing interface tools for exploring intertextual connections and patterns. As part of this work, we will be undertaking a broad encoding of quotations and citations across the entire collection. We will also make a deeper exploration of subtler kinds of intertextual reference (such as allusion and parody) in a subset of the collection, to anatomize and unpack the many ways in which the textual space

reverberates with echoes and referential gestures. This deeper exploration will be strongly informed by the research of our scholarly collaborators and the particular projects they undertake. For selected projects, we may develop specialized encoding to support visualizations of specific texts. Participants will be asked to contribute at intervals to a shared blog in which our collaborative exploration of intertextuality will be made visible to a wider public. Completed research projects will be published in "Women Writers in Context":

<http://www.wwp.northeastern.edu/context/>

"Intertextual Networks" has been made possible in part by a major grant from the National Endowment for the Humanities: Exploring the human endeavour.



TRANSATLANTIC LITERARY AND CULTURAL RELATIONS, 1776 TO PRESENT

Special issue of *The Wenshaw Review*
Guest editors: Dr Li-hsin Hsu (National Chengchi University, Taiwan) and Dr Andrew Taylor (University of Edinburgh, UK)

This special issue seeks essays of 6,000 to 10,000 words engaged in debate around historical, cultural and literary issues in the Atlantic World. Whilst national narratives have often sought to assert the truth of universal values, a more self-conscious focus upon the methodological framework of the transnational Atlantic world concerns itself explicitly with ways in which diverse and competing local or national paradigms might contest the kinds of ideological assumptions that underwrite narratives of progress, civilisation and modernity. The editors are keen to receive submissions that explore what happens when the assumptions of a nationalistic model of doing



literary and cultural criticism, in which geography is allegorised as the autonomous locus of all possible meaning, are challenged by forms of encounter and contagion that disrupt and expand our frames of interpretation. How might the Atlantic space map a series of textual disruptions and contagions during the period? In what ways does transatlanticism open up possibilities for thinking about literary comparison as a critical practice? How do the crossings of people, objects and ideas complicate our sense of literary and intellectual inheritance? What kinds of relationship does the Atlantic world have with other spatial paradigms—the Pacific, the Orient, Australasia? The essays in this special issue seek to explore the meshed networks of interaction— aesthetic, ideological, material—that constitute the space of Atlantic exchange. This, we hope, will result in a wide-ranging, geographically diverse collection that displays much of the best research being undertaken in this exciting and vibrant field.

Possible areas of interest may include, but are not limited to:

- ✧ ecology and landscape
- ✧ migration and travel
- ✧ nature and nation
- ✧ Asia/Orientalism and transatlanticism
- ✧ social reform
- ✧ class and conflict
- ✧ gender and sexuality
- ✧ art and aesthetics
- ✧ slavery and empire
- ✧ science and technology
- ✧ nationalism and cosmopolitanism

Please follow our submission guidelines to submit articles online by **30 June 2017** (<http://www.wreview.org/index.php/submission-guidelines.html>).



ROBERT SOUTHEY AND ROMANTIC-ERA LITERATURE, CULTURE AND SCIENCE: 1797, 1817, 2017

11-13 April 2017

The Clifton Club, Bristol

In the 1790s, an extraordinary confluence of poets, scientists, publishers and political campaigners came together in Bristol. An important port city and centre for the slave trade, Bristol became a hub for a radical coterie of writers whose work and conversations bridged nascent divisions between humanistic and scientific concerns. By 1817, many of these same writers—including Humphry Davy, Robert Southey, William Wordsworth and Samuel Taylor Coleridge—had emerged as establishment figures calling for radical journalists to be imprisoned and labouring-class inventors to be prosecuted. This bicentennial conference focuses on the transformation of Bristol’s radical writers, doctors, and experimentalists in the aftermath of changes that transformed the city, most importantly the abolition of the slave trade in 1807, the end of the Napoleonic wars in 1815, and the formation of the Bristol Philosophical and Literary Institution in 1817. The conference will explore several linked concerns: How does our perspective on Romanticism shift when we take Bristol as an evolving centre for Romantic scientific and literary culture? What does the 1797-1817 frame reveal about the changing relations between poetry and science, and between both and politics? What questions does the twenty-year trajectory of Southey, Davy, Coleridge and their circle pose for Romanticists in 2017?

Confirmed keynotes include Ian Packer and Lynda Pratt, editors of Southey’s *Collected Letters*, on “Southey in context, 1816-18,” and Frank James, editor of Faraday’s *Collected Letters*, on “Davy of the Pneumatic Institution and Davy of the Royal Society in 1817.”



We envisage days of intense discussion in the Regency rooms of the Clifton Club and evenings of relaxed conviviality in the many bars that surround it.

The conference fee – to include dinner in the stunning surroundings of the Clifton Lido – will be ca. £100-120. Five bursaries of £100 each are available for graduate students/independent scholars.

Proposals for 20 minute papers, of no more than half a page, are welcomed on all aspects of Southey and the Bristol circle and its legacy – including, for instance, Thomas Beddoes, Erasmus Darwin, the Edgeworths, Joanna Baillie, Hannah More, William Godwin, Francis Jeffrey, Leigh Hunt, Mary Robinson, Robert Lovell, Joseph Priestley, William Taylor, William Hazlitt, William Wollaston, William Wordsworth; slavery and abolition, medicine, chemistry, experimentalism, political writing, travel and exploration.

Send your proposal by email to timfulford@tiscali.co.uk by **10 November**. Be sure to write 'Southey conference' in the subject line and your name and email at the top of the proposal. If you'd like to be considered for a bursary, say this at the head of your proposal.

The conference is organised by Tim Fulford and Dahlia Porter. It is supported by the Friends of Coleridge, De Montfort University, and the University of Glasgow.



BARS 2017:

ROMANTIC IMPROVEMENT

27-30 July 2017

University of York

Proposals are invited for the 2017 conference of the British Association for Romantic Studies, to be hosted by the Centre for Eighteenth Century

Studies and the Department of English and Related Literature at the University of York from 27-30th July. The theme of this interdisciplinary conference is 'improvement', which marks a semantic field also encompassing cognate terms such as 'innovation', 'progress', and 'reform', all with implications across a range of discourses. The aim of the conference is to develop a collective investigation of the different but imbricated meanings of improvement in a period alternatively optimistic and pessimistic about its prospects in literary and other fields. The keynote speakers for Romantic Improvement are Catherine Hall (UCL), Jon Klancher (Carnegie Mellon), Nigel Leask (Glasgow), and Jane Rendall (York).

We encourage proposals for open-call sessions and themed panels as well as individual proposals for 20-minute papers. Subjects covered might include (but are not limited to):

- ◆ Progress and perfectibility: 'the march of mind'; universal modernity; 'four stages' theory and conjectural history; utopias and anti-utopias; millenarianism; philanthropy; socialism and social security
- ◆ Languages of reform: the 1790s and the Revolution controversy; popular radicalism; evangelicalism and atonement; innovation/renovation; utilitarianism
- ◆ Education and useful knowledge: libraries, readers and reading; dissenting academies, schools, universities; Sunday Schools; clubs, societies, and networks of improvement; 'home' and domesticity
- ◆ The arts and 'improvement': genre; adaptation, mediation, performance; legacies and afterlives; 'crooked roads ... of Genius'; ruin writing; nostalgia; the arts as 'non-progressive'
- ◆ Fiction and romance: the 'progress of romance'; historical fiction and national pasts; Gothic; didacticism and improvement fiction; children's literature

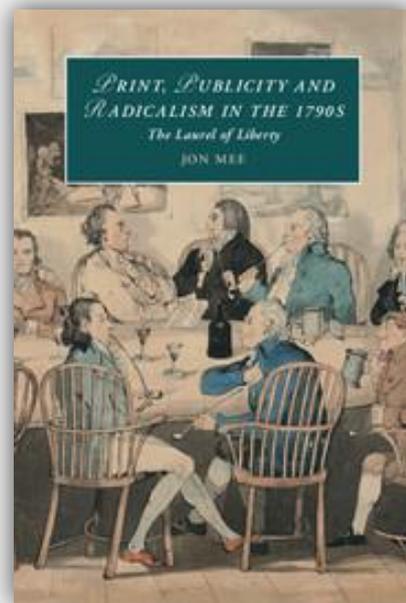


- ✧ Print and material culture: technologies of print and publishing; book history; editing and illustrating; museums; exhibition and display
- ✧ Empire: the 'improvement' of subject-peoples; four-nations Britain; travel-writing and cultural comparison; missionaries; settling, planting, transplanting; abolitionism and amelioration; colonial administration
- ✧ The city: urban planning and urbanization; architectural improvement; consumer culture, fashion, shopping; interior decoration; policing; assembly rooms, theatres, and spaces of sociability
- ✧ Land and landscape: estates, parks, gardens; enclosure; farming and agriculture; radical agrarianism; animal husbandry
- ✧ Commerce and manufacture: political economy; industrialization; machines and machinery; the factory system; steam power; roads, turnpikes, canals
- ✧ The sciences: botany and botanic gardens; medicine; asylums and mental health; chemistry; public science; electricity; experiment and spectacle

We welcome proposals for the following:

- ✧ Individual 20 minute papers. Abstracts of no more than 250 words. Please include your name and institutional affiliation (if applicable); deadline: **18 December 2016**.
- ✧ Panels of three 20 minute papers or four 15 minute papers. Please include an abstract of the panel theme, together with 250-word proposals from each of the speakers, in a single document; deadline: **18 December 2016**.
- ✧ Open-call sessions. Proposals should include a 350-word description of the potential session, outlining its importance and relevance to the conference theme; deadline: **1 November 2016**. Accepted open-call sessions will be advertised on the BARS 2017 website from mid-November 2016.

Please email proposals to bars2017@york.ac.uk, directing any enquiries to Dr Joanna Wharton. For more information, please see the conference website: <https://bars2017.org/>.



A new title from RSAA's friend and 2015 keynote speaker, Jon Mee, *Print, Publicity, and Popular Radicalism in the 1790s: The Laurel of Liberty* (Cambridge UP, 2016).

This and other titles are currently available for review for the *Journal of Romanticism* (www.romanticism55.com)



EVENTS

PERIODISATION INTENSIVE – SIHN RESEARCHER WORKSHOP

18 November 2016

10.30-4pm

Rogers Room, Wooley Building, University of
Sydney

The Long Eighteenth Century (arguably 1688-1832) is a temporal landscape overlain with the infrastructure of periodisation. How do the competing narratives of various ‘periods’, ‘revolutions’, and ‘isms’ – Enlightenment, Romanticism, Early Modernity/Modernity – impair or assist conceptual progress? This intensive will discuss these questions in the work of a number of scholars specifically selected for the way in which their work seems to challenge boundaries – conceptual, temporal, and disciplinary – to confirm, complicate, or challenge the sprawling topography of the Long Eighteenth Century. Confirmed participants include: Professor Mary Sponberg (History, UTS), Assoc. Prof Clara Tuite (English, University of Melbourne), Dr Elizabeth Stephens (Cultural Studies, Southern Cross University), Dr Georgina Cole (Art History, NAS), Dr Kate Fullagar (History, Macquarie University) and Dr Dalia Nassar (Philosophy, University of Sydney). Researchers at all stages of their careers are welcome to attend. Lunch and refreshments will be provided. Co-sponsored by SSSHARC. If you are interested in attending the workshop, please contact **Amelia Dale** (amelia.dale@sydney.edu.au) or **Elias Greig** (elias.greig@sydney.edu.au).



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>



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

ASSISTANT PROFESSOR IN ROMANTICISM (NYU)

New York University seeks to appoint a tenure-track Assistant Professor in the field of British Romanticism, effective September 1, 2017, pending final administrative and budgetary approval. The successful candidate will demonstrate scholarly excellence and a commitment to both graduate and undergraduate teaching, and must have the PhD in hand by September 1, 2017. The search committee is especially interested to hear from candidates who will bring to their research and teaching the diverse perspectives that comes from non-traditional educational backgrounds or an understanding of the experience of those under-represented in higher education. Candidates may include in their cover letter information about how they will contribute to the building of a broadly diverse educational environment at NYU. Those wishing to be considered should submit a letter of application, CV, names of three referees, and a writing sample of up to 9,000 words. Materials are to be uploaded via the "Employment" link on the NYU Department of English web site: <http://english.as.nyu.edu>. All applications will be acknowledged, and the committee will begin reviewing applications on **October 15, 2016**.

The Faculty of Arts and Science at NYU is at the heart of a leading research university that spans the globe. We seek scholars of the highest caliber, who embody the diversity of the United States as well as the global society in which we live. We strongly encourage applications from women, racial and ethnic minorities, and other individuals who are under-represented in the profession, across color, creed, race, ethnic and national origin, physical ability, gender and sexual identity, or any other legally protected basis. NYU affirms the value of



differing perspectives on the world as we strive to build the strongest possible university with the widest reach. For more about the FAS commitment to diversity, equality and inclusion, please read <http://as.nyu.edu/page/diversityinitiative>.



CHAWTON HOUSE LIBRARY INTERNSHIPS 2017

Chawton House Library, a registered charity, conserves a unique collection of women's writing (1600-1830) within the Elizabethan manor house once owned by Jane Austen's brother Edward. The village of Chawton is in the heart of the glorious Hampshire countryside – only ninety minutes drive from London and under an hour from Southampton.

We have three internship opportunities, ideal for a postgraduate English literature, history, librarianship or museum studies student. Each internship lasts for two months and covers the periods:

- ✧ Thursday 4th May to Monday 26th June,
- ✧ Thursday 29th June to Tuesday 29th August,
- ✧ Thursday 31st August to Monday 23rd October.

Each position will require the intern to assist the Librarian and the Learning and Visitor Manager in a variety of duties that may include aiding researchers in the reading room, assisting with exhibitions, book conservation, modern book cataloguing, helping with group tours and school parties, social media, and weddings. During 2016 interns were also given a specific project whilst they were here and we hope to continue this in 2017.

Each intern will work four days a week, normally Wednesday to Friday plus Sunday, or Thursday

to Sunday. Although this internship does not attract a stipend, free accommodation is provided on site in what was the Elizabethan Stable block (now an extremely comfortable, well-equipped house) and all training is included.

This internship will give an all-round experience of working within a rare book library set within a house that is open to the public on a regular basis and which offers a variety of events throughout the year. Applicants should have an interest in early women's writing, learning and heritage and be willing to become involved in all aspects of the Library and visitor opening under the direction of the Librarian and Learning and Visitor Manager.

Applicants should send their CV and a covering letter to Dr Darren Bevin, Librarian (darren.bevin@chawtonhouselibrary.org), stating which months they are able to work.

Please note: the closing date for applications is Friday **January 6th 2017**.

Please contact Darren Bevin, Librarian or Sarah Parry, Learning and Visitor Manager (sarah.parry@chawtonhouselibrary.org) if you would like to informally discuss this opportunity.



AMY P. GOLDMAN FELLOWSHIP IN PRE-RAPHAELITE STUDIES

The University of Delaware Library and the Delaware Art Museum are pleased to offer a joint Fellowship in Pre-Raphaelite studies, funded by the Amy P. Goldman Foundation.

This one-month Fellowship, awarded annually, is intended for scholars conducting significant research in the lives and works of the Pre-Raphaelites and their friends, associates, and followers. Research of a wider scope, which considers the Pre-Raphaelite movement and



related topics in relation to Victorian art and literature, and cultural or social history, will also be considered. Projects which provide new information or interpretation—dealing with unrecognized figures, women writers and artists, print culture, iconography, illustration, catalogues of artists' works, or studies of specific objects—are particularly encouraged, as are those which take into account transatlantic relations between Britain and the United States. Applicants, whose research specifically utilizes holdings of the University of Delaware Library, the Mark Samuels Lasner Collection, the Delaware Art Museum, and the Helen Farr Sloan Library and Archives, are preferred.

A stipend of \$3,000 is available for the one-month Fellowship. Housing will be provided. Personal transportation is recommended (but not mandatory) in order to fully utilize the resources of both institutions.

The Fellowship is intended for those who hold a Ph.D. or can demonstrate equivalent professional or academic experience. Applications from independent scholars and museum professionals are welcome. By arrangement with the Yale Center for British Art, New Haven, CT, scholars may apply to each institution for awards in the same year; every effort will be made to offer consecutive dates.

The deadline to apply for the 2017 Fellowship is **November 1, 2016**.

If you have any questions or would like to request more information, please contact:

Margaretta S. Frederick
Pre-Raphaelite Fellowship Committee
Chief Curator, and Annette Woolard-Provine
Curator of the Bancroft
Collection Delaware Art Museum
fellowships@delart.org

Mark Samuels Lasner
Senior Research Fellow
University of Delaware Library
marksl@udel.edu



THE ROMANTIC ASSOCIATION PRIZES

We are very pleased to announce the founding of three prizes for scholarship in the field of Romanticism.

The intention is to encourage innovative scholarship that exemplifies the Association's goals and spirit, and seeks to challenge the status quo. Therefore, a particular interest is taken in work that adopts fresh approaches to methodology, or a fresh approach to the traditional boundaries of geography, language and discipline.

- ✧ *Romanticism Association Article Prize* (€100), awarded for the best article published in the *Journal of Romanticism* each year.
- ✧ *Romanticism Association Book Review Prize* (€100), awarded for the best book review published in the *Journal of Romanticism* each year
- ✧ *Romanticism Association Conference Paper Prize* (€100), awarded for the best conference paper presented at the biannual Romanticism Association Conference

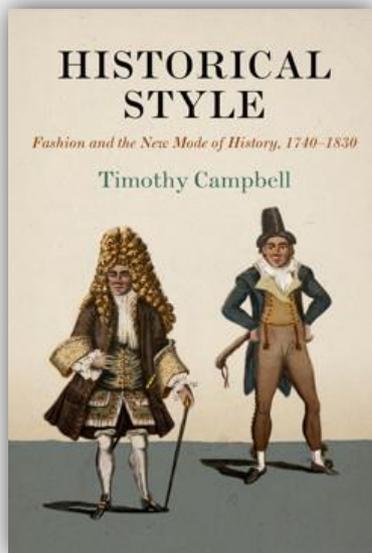
You can find out more about the Romanticism Association, the *Journal of Romanticism*, and the Romanticism Association Conference at our website: www.romanticism55.com.



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).

✧ **Angela Dunstan**, "Reading Victorian Sculpture," 19: *Interdisciplinary Studies in the Long Nineteenth Century*, 22 (2016): <http://dx.doi.org/10.16995/ntn.776>



Timothy Campbell, *Historical Style Fashion and the New Mode of History, 1740-1830* (University of Pennsylvania Press, 2016).

This and other titles are currently available for review for the *Journal of Romanticism* (www.romanticism55.com)

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 October.



Front cover image:

The Matthew Flinders Memorial Statue (Euston Station, London), by Mark Richards (2014).

The statue was commissioned by the Government of South Australia in 2013, and a replica sits at the Tonsley Campus of Flinders University, Adelaide.

As well as circumnavigating Australia, Flinders is credited for giving the country its modern name. The quotation is taken from his introduction to *A Voyage to Terra Australis* (1814).

For a call for papers on "The First Wave: Exploring Early Coastal Contact History in Australia," see page 6.

This edition of the RSAA Digest was compiled by:

Eric Parisot

RSAA Communications Officer

