

*"He sees what thousands of artists would have  
liked to express realized before him..."*

# RSAA DIGEST

(Romantic Studies Association of Australasia)

September - October 2016

(Volume 3, Issue 5)

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## RSAA NEWS

### RSAA 2017: REGISTRATION

A reminder that registration for RSAA 2017, "Transporting Romanticism," is now open, and early bird registration is open until **1 December**. To book your place, please visit the conference website: <https://rsaa2017.wordpress.com>



### RSAA MEMBERSHIP

The end of the year is approaching, so it's time to renew your annual RSAA membership for 2017. Your ongoing support is vital to our efforts to promote Romantic studies at high school, undergraduate, and postgraduate levels, as well as to facilitate and promote the wonderful research being conducted in Romantic studies in this part of the world.

Membership fees are as follows:

Full Membership AUD\$50

Postgraduate/Unwaged Membership AUD\$30

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

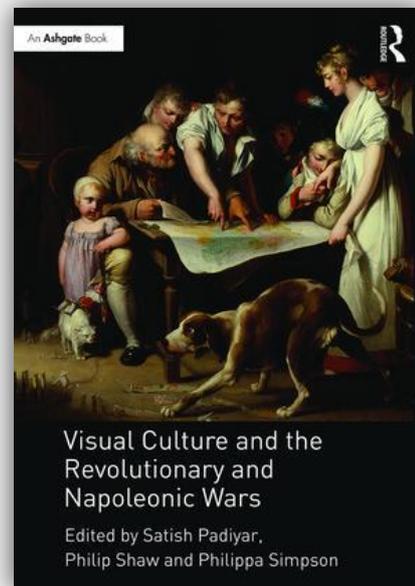
<http://rsaa.net.au/pages/membership.php>



### ARC GRANT SUCCESS!

Congratulations to **Olivia Murphy**, who was awarded an ARC Discovery Project Grant for her collaborative project with Prof Mary Sponberg, "Jane Austen and maternal disinheritance: The Leigh family archive." The project summary reads: "This project aims to research Jane Austen's (1775-1817) mother's family, the Leighs.

Family relationships are central to Austen's novels, but little is known about the women of her own family. The Leighs left extensive archival materials pertaining to their history, which Austen scholars have largely ignored. This project will use detailed archival research to recover and reposition the Leigh family in Austen biography, and read Austen's juvenilia and novels as informed by and contributing to this history. The project aims to better understand the influence of family history on Jane Austen's novels, contributing to our knowledge of British women's literature and history."



A new title that might be of interest: *Visual Culture and the Revolutionary and Napoleonic Wars*, edited by Satish Padiyar, Philip Shaw, Philippa Simpson (Routledge)



# Literature: all in the family

JOSHUA.RIDDIFORD  
@thestar.co.nz

An upcoming exhibition of books at the University of Otago will show familial connections among well-known British literary figures of the past.

"Keeping it in the Family: British and Irish Literary Generations, 1770-1930" will open at the University of Otago's main library special collections on December 9 and run until March 16 next year.

Co-curator Dr Thomas McLean said the exhibition would draw on books and other documents such as personal letters by authors from those times held at the university's special collections as well as from the Hocken Library and the Dunedin Public Library.

"We're kind of showcasing the riches of Dunedin collections."

Dr McLean said part of the purpose in the exhibition was to demonstrate to people the collaboration within families for writers to produce their work.

He notes that a book by Virginia Woolf which comes from the Charles Brasch collection was interesting because Virginia's sister Vanessa drew the cover art for it.

The exhibit contained more such stories which Dr McLean hoped would challenge the view of a typical writer sitting alone in her study coming up with brilliant ideas all by herself.

There were also interesting familial connections to Dunedin explored in the exhibition, he said. A travel book by Thomas



**Top shelf literary fare ...** Co-curators Dr Ruth Knezevich and Dr Thomas McLean display some of the first editions which will feature in the upcoming University of Otago exhibition. PHOTO: JOSHUA RIDDIFORD

Arnold, brother of 19th century English poet Matthew Arnold, featuring a visit to Dunedin, was an example.

Co-curator Dr Ruth Knezevich said, in preparing the exhibition, discovering new connections between British writers and Dunedin had been a surprise.

"The Dunedin connections that we ended up discovering in some of our materials of writers that we have always associated with Great Britain, finding them on Dunedin soil was certainly something that was a pleasant surprise."

Literary talent ran through the Shelley family whose works would be highlighted in the exhibition, Dr McLean said.

Mary Shelley wrote the novel *Frankenstein*, her mother Mary Wollstonecraft was an early feminist writer, and Mary Shelley's father William Godwin was a well-known philosopher of the time. Mary Shelley also married poet Percy Bysshe Shelley.

Dr McLean said, however, that something was missing from this part of the exhibition.

"We have great stuff from Wollstonecraft, Godwin, and Percy Shelley but we don't have anything [from Mary Shelley]."

If a Dunedin collector had an early edition of *Frankenstein* and wished to give it to the collection, it would be gratefully received, he said.

**Thomas Maclean** and **Ruth Knezevich** hit the headlines in Dunedin's *The Star* with their upcoming exhibition, "Keeping it in the Family: British and Irish Literary generations, 1770-1930," at the University of Otago.



# CALLS FOR PAPERS

## IMMORTAL AUSTEN

13-16 July 2017  
Flinders University, Adelaide

Confirmed Keynote Speakers:  
**Devoney Looser** (Arizona State)  
Kathryn Sutherland (Oxford)  
**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 travel bursaries of A\$500, sponsored by the Romantic Studies Association of Australasia (RSAA), are also available to postgraduate students and early career researchers. To apply, please send a 2-page CV along with your abstract before the aforementioned deadline. Please ensure that your application 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](mailto:immortal.austen@flinders.edu.au) by **30 November 2016**, including your contact details and a short bio note with your proposal.

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



# MEDIATING CLIMATE CHANGE

University of Leeds

July 4-6, 2017

Confirmed speakers: Professor Wändi Bruine de Bruin (Leeds); Professor Nigel Clark (Lancaster); Professor Alexandra Harris (Liverpool); Professor Mike Hulme (King's College London); Dr Adeline Johns-Putra (Surrey); Professor Gillen D'Arcy Wood (Illinois)

Our experience of climate change is always mediated. Its effects are encountered through changing weather patterns, including the storms, floods, and droughts that afflict communities across the world. They are also encountered through different forms of representation: a novel imagining a desiccated future Earth; a television documentary about coral bleaching; a graph of rising global temperatures. Researchers increasingly understand climate change as a cultural and political issue, and are concerned with the ways in which it is mediated in different contexts, and to different audiences.

This major environmental humanities conference will cross disciplines and periods to analyse the ways in which human beings have tried to make sense of climate change. What difficulties are there in representing climate change? How has it been debated in the past? What new ways of exploring and mediating climate change are emerging as we face an uncertain future?

We welcome proposals of around 250 words for twenty-minute papers suitable for an interdisciplinary audience. Topics might include, but are not limited to:

- ✧ Representations of climate change in literature, film, the media, and the arts
- ✧ Climate change and cultural theory (e.g. posthumanism, new materialism)
- ✧ Historical constructions of climate change
- ✧ Climate change and the Anthropocene

- ✧ The mediation of climate science
- ✧ Scales of mediation/climate modelling
- ✧ Climate change as a culturally mediated and contingent concept
- ✧ The construction of climate change within academic discourse
- ✧ Climate change and 'the natural'
- ✧ The psychology of climate change (e.g. disavowal, denial, scepticism, affirmation, optimism)
- ✧ Climate change in political discourse
- ✧ Climate change and the ethics of representation
- ✧ Mediation and climate change activism

We also welcome proposals for complete panels and for presentations/panels using non-standard formats. The deadline for proposals is **15 January 2017**. Please use the conference email address for all correspondence and proposals: [mediatingclimatechange@leeds.ac.uk](mailto:mediatingclimatechange@leeds.ac.uk)



## FAMILY TIES: EXPLORING KINSHIP AND CREATIVE PRODUCTION IN NINETEENTH-CENTURY BRITAIN

12-14 February 2017  
Dunedin, New Zealand

Plenary Speakers:

Judith Pascoe, University of Iowa

**Devoney Looser**, Arizona State University

In 1800, poet and playwright Joanna Baillie dedicated her Series of Plays to her physician brother Matthew Baillie for his "unwearied zeal and brotherly partiality"; Matthew himself had recently edited the anatomical research of their uncles, John and William Hunter. At century's end, Oscar Wilde cited his mother Jane Wilde's translation of *Sidonia the Sorceress* (1849) and his



great-uncle Charles Maturin's *Melmoth the Wanderer* (1820) as his "favourite romantic reading when a boy." Family played an important role in the literary and artistic productions of the long nineteenth century, from the Burneys to the Brontës, and the Rossettis to the Doyles. Critical approaches ranging from Noel Annan's "Intellectual Aristocracy" to Bruno Latour's Actor-Network-Theory have provided useful ways of assessing and contextualising the role of family in the creative production of writers and artists, but still the role of the family remains underexplored.

We invite submissions for "Family Ties," a three-day symposium at the University of Otago and Otago Museum focused on British literary and artistic families in the nineteenth century. Topics for 20-minute papers might include:

- ✧ Interdisciplinary Influences
- ✧ Collaborations and/or Dissents
- ✧ Authorial Identity/ies
- ✧ Communities and Networks
- ✧ Families and Emotions
- ✧ Redefining Family Units
- ✧ Stages of Life (births, marriages, deaths)
- ✧ Reimaginings of nineteenth-century families
- ✧ Families, Creativity, and Empire
- ✧ Economics of Family Authorship
- ✧ Literary and Artistic Legacies
- ✧ Little-known Relations
- ✧ Generational Influences

Please send abstracts of 250-300 words by **20 November** to **Dr Thomas McLean** and **Dr Ruth Knezevich** at [familyties@otago.ac.nz](mailto:familyties@otago.ac.nz).

Details of the conference will be posted as they become available at:

<http://www.otago.ac.nz/english-linguistics/english/otago622297.html>

The symposium coincides with "Keeping it in the Family: British and Irish Literary Generations 1770-1930," an exhibition at Otago's Special Collections, and precedes the 16-19 February RSAA conference in Wellington, New Zealand. There are direct flights between Dunedin and Wellington, and we hope many participants will attend both events. "Family Ties" is made possible by generous support from the Royal Society of New Zealand Marsden Fund. It will be an opportunity to share the first results of the three-year Marsden funded project, "Global Romantics: How the Porter Family Shaped Nineteenth-Century Art and Literature."



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](mailto:sw17@soton.ac.uk) by **Friday, December 2nd, 2016**.

Details can also be found at:

<http://www.southampton.ac.uk/scecs/conferences/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](mailto:tom.mole@ed.ac.uk) or [nam27@byu.edu](mailto:nam27@byu.edu) by **1 March 2017**.



## INSTITUTIONS OF LITERATURE, 1700-1900

### Call for Participants

The AHRC-funded 'Institutions of Literature, 1700-1900' research network is pleased to invite expressions of interest from scholars working on the histories and practices of eighteenth- and nineteenth-century institutions and from stakeholders and curators who work in surviving institutions originating from this period. During 2017, the network will run workshops in Glasgow, London and York and conduct a series of online discussions in order to explore collaboratively the ways in which the literary institutions of this era arose and operated. The network will also consider the ongoing consequences of eighteenth- and nineteenth-century institutional practices and interventions for twenty-first-century institutions.

Between 1700 and 1900, institutions came to play integral roles in literary culture: teaching people how to value writing; providing sites for discussion and networks for circulation; serving as archival repositories; raising and disbursing money; inventing new genres; distributing laurels and condemnations; and authoring works and conducting readings. However, these important mediations have hitherto been underexplored, in

large part due to the scale of institutions' operations. Institutional histories tend to be more difficult to map than the histories of prominent individuals. They commonly involve numerous agents, span multiple generations and rely on archives that are often incomplete, extremely extensive, or both. To help to negotiate this complexity, the network will bring together scholars and institutional stakeholders from a wide range of backgrounds and disciplines to explore the ways in which different institutions mediated literature. Through doing so, it will seek to trace collaboratively common practices and ideologies.

The network's three workshops will each take as a theme a major way of understanding institutional practices. The first, 'Institutions as Curators', will be held at the Hunterian Museum's new premises at Kelvin Hall in Glasgow on the 31st of March and the 1st of April 2017. This workshop will explore the changing manners in which institutions have conceived of and organised both disciplinary knowledge and physical collections. The second, 'Institutions as Networks', will be held at the Society of Antiquaries in London on the 13th and 14th of July 2017. This meeting will examine how institutions have served to connect and organise groups of people and things, considering the hierarchies that inhere in such arrangements and the points of connection between different clusters and ideals. The final workshop, 'Institutions as Actors', will be held at King's Manor, York in December 2017. This concluding event will examine institutional identities, looking at how ideas and practices embed themselves and considering the points at which institutions themselves – as opposed to their officers and stakeholders – become perceived to be capable of performing actions.

Each workshop will feature a combination of papers from participants, roundtable discussions and more open sessions designed to facilitate the



sharing of perspectives and expertise. The funding kindly provided by the AHRC will allow us to keep the workshops free of charge for all participants and will let us provide travel and accommodation for the speakers at each event.

If you're interested in being involved with the network's discussions, please email an expression of interest to Matthew Sangster, Jon Mee and Jenny Buckley at [institutionsofliterature@gmail.com](mailto:institutionsofliterature@gmail.com).

Please include your name, affiliation(s) (if applicable), a brief biographical statement (of around 100 words) and a short description of the institutions and topics in which you are currently most interested (around 250 words). Please also indicate whether you would like to give a twenty-minute paper on your work at one of the workshops, or whether you would rather speak as part of a roundtable discussion or another kind of collaborative session.

The deadline for submitting expressions of interest is Monday **December 19th**; we'll get back to you swiftly after this date.



## ROMANTIC ART IN THE CONTEXT OF NATURE PHILOSOPHY AND NATURAL SCIENCE

14 -16 September 2017  
Frankfurt, Germany

"All art should become science and all science art," declared Friedrich Schlegel in one of his many aphoristic fragments. As Schlegel envisioned, strengthened ties among art, philosophy, and natural science characterized the Romantic epoch. Literary salons in European artistic and intellectual centers, such as Dresden, facilitated the exchange of ideas and nurtured collaborations

among intellectuals and artists that transgressed disciplinary boundaries.

In recent years, there has been substantial scholarly interest in how Romantic literature engaged with the scientific activities of its day. For example, the writings of Johann Wolfgang Goethe, Novalis, Jane Austen, William Blake, E. T. A. Hoffmann, Heinrich von Kleist, and Mary Shelley have all been linked to developments and concepts in the natural sciences. This attention to science and literature around 1800 is just beginning to prompt re-evaluations of related projects in the visual arts. In the 1990s, studies by Rebecca Bedell, Werner Busch, Charlotte Klonk, James Hamilton, Timothy Mitchell, and John Thornes brought the practice of Romantic landscape painting in proximity to natural science. These scholars proposed that new theories in optics, geology, botany, and meteorology to varying degrees inflected depictions of primordial mountain ranges, glaciers, vegetation, skies, and cyclical facets of nature by artists such as Carl Blechen, Caspar David Friedrich, Carl Gustav Carus, Joseph Anton Koch, Johan Christian Dahl, John Constable, J. M. W. Turner, and John Martin. However, in the German context especially, links between science and the visual arts remain contested. Caspar David Friedrich is an especially polarizing figure. With a few notable exceptions, most scholars continue to focus on the aesthetic, political, and, above all, religious dimensions of his practice, and locate his work outside of larger, European-wide trends in the visual arts.

This conference – a cooperation between the German Society for the Study of the Nineteenth Century and the Freies Deutsches Hochstift, where the German Museum of the Romantics will be established – considers anew the intersection between the visual arts (including, but not limited to landscape painting) and the natural sciences, as well as nature philosophy in the Romantic context



across Europe. Papers are especially encouraged that explore how the nature philosophy of Friedrich Wilhelm Joseph Schelling or his contemporaries, such as Carl Gustav Carus, Gotthilf Heinrich Schubert, Lorenz Oken, Johann Wilhelm Ritter, and Frederik Christian Sibbern, influenced artists, informed their practices, and shaped art theory in the early nineteenth century.

Please send abstracts (ca. 300 words) for 30-minute presentations, along with a curriculum vitae, to the conference chairs by **December 3, 2016**.

Travel expenses and accommodations will be covered.

Contact:

Prof. Dr. Gregor Wedekind

[gregor.wedekind@uni-mainz.de](mailto:gregor.wedekind@uni-mainz.de)

and

Dr. Nina Amstutz

[namstutz@uoregon.edu](mailto:namstutz@uoregon.edu)



## EIGHTEENTH-CENTURY CAMP

Special Issue of *Aphra Behn Online: Interactive Journal for Women in the Arts, 1640-1830*

In Susan Sontag's now-classic essay, "Notes on 'Camp,'" Sontag argues for a critical dimension of the term "camp." Camp, for Sontag, is "one way of seeing the world as an aesthetic phenomenon." For her, Camp emphasizes a blend of the silly and the extravagant, making the serious and the ridiculous equal to one another. She cites the beginnings of the Enlightenment period as an important moment for the establishment of this sensibility:

"The soundest starting point seems to be the late 17th and early 18th century, because of that period's extraordinary feeling for artifice, for surface, for symmetry; its taste for the picturesque

and the thrilling, its elegant conventions for representing instant feeling and the total present of character...the late 17th and early 18th century is the great period of Camp: Pope, Congreve, Walpole, etc., but not Swift; *les précieux* in France; the rococo churches of Munich; Pergolesi. Somewhat later: much of Mozart."

And while many writers and thinkers since Sontag have criticized her arguments—about the disengaged, depoliticized or apolitical stance of Camp, for example—her essay began a conversation about this term as one that has the potential to re-focus and de-stabilize our critical understanding on a variety of topics. Camp has the powerful potential to suggest new readings and understandings of literature, art, culture, and historiography through its world-upside-down viewpoint.

We seek contributors for a special issue of *Aphra Behn Online: Interactive Journal for Women in the Arts, 1640-1830* that explores the concept of "camp" with regards to eighteenth-century studies, broadly conceived. Papers may consider any aspect of eighteenth-century life and culture, using Sontag's essay as a starting point, but drawing on other relevant discussions of Camp as a critical tool of inquiry.

We welcome papers on a broad range of topics, including, but not limited to, some of the following questions:

- ✧ How do we define the concept of camp in the eighteenth century? Do we see it emerging in that era or is it contemporary lens which we apply to the past?
- ✧ How might "camp" function as a useful framework or concept for thinking about eighteenth-century culture?
- ✧ How does it shape our conceptions of race, class, gender, and sexuality in the eighteenth century and today?



- ✧ How can it form connections between the studies of material culture, animal studies, religious history, and other axes of interpretation?
- ✧ What eighteenth-century narratives and subjects have emerged as touchstones for the ways we discuss camp today?

Please submit 750-word abstracts to the special issue editors, Emily MN Kugler, [Emily.Kugler@Howard.edu](mailto:Emily.Kugler@Howard.edu), and Ula Lukszo Klein, [Ursula.Klein@tamiu.edu](mailto:Ursula.Klein@tamiu.edu), no later than **December 1st**. Please also include a 100-word author bio and proposed images or links (visual, sound, etc.) in your submission.



## WOMEN, MONEY AND MARKETS (1750-1850)

11 May 2017

King's College London

Keynote Speakers:

Prof Hannah Barker (University of Manchester)

Caroline Criado-Perez, OBE

In 2017, Jane Austen will feature on the £10 note as the sole female representative on British currency. To mark this occasion, and explore its problematic significance, the English department at King's is running a one-day conference with the aim to consider debates about women in relation to ideas of value, market, marketability, as well as debates about different forms of currency and exchange amongst women, and the place of the female writer in the literary marketplace past and present. The conference will address themes including consumerism, shopping, global trade, domestic trade, markets (literary and otherwise), currency, and varying practices of exchange. The conference is interdisciplinary in nature, bridging literature, material culture, gender studies and

economic history, and aims to relate the debates of the period to modern day issues about the presence and position of women in the economy and media.

We welcome submissions in the form of individual papers, panels and roundtable discussions on the following themes:

- ✧ The varying practices of women associated with currency, global and/or domestic markets and marketability
- ✧ Material practices associated with value, exchange and/or female creativity
- ✧ Women as producers and/or consumers in the literary or other marketplaces (including, but not limited to, food, clothing, agriculture and raw materials)
- ✧ Representations of women at work or women's involvement in:
  - ✧ Trade and industry
  - ✧ Professional services (such as law, finance, hospitality and the media)
  - ✧ Domestic service
  - ✧ The rural economy
  - ✧ The place of women in the literary marketplace (past and present)

We particularly welcome cross-cultural considerations of the above issues.

Please send 300 word abstracts to the conference email address ([womenmoneymarkets@gmail.com](mailto:womenmoneymarkets@gmail.com)) with an indication of your proposed format (individual paper, panel, roundtable, etc.). If you are submitting a proposal for a panel, please include an abstract for each paper (up to 300 words each). Please indicate if you would like your paper to be considered for the edited volume that will be published after the conference.

Deadline for submissions: **January 31st 2017**

Conference Organisers: Dr Emma Newport (University of Sussex) and Amy Murat (King's College London)



For enquiries regarding the programme, please contact: [e.newport@sussex.ac.uk](mailto:e.newport@sussex.ac.uk)

For all general enquiries, please contact: [womenmoneymarkets@gmail.com](mailto:womenmoneymarkets@gmail.com)



## TRANSATLANTIC LITERARY AND CULTURAL RELATIONS, 1776 TO THE PRESENT

Special Issue of *The Wenshan Review of Literature and Culture* 11.2 (June 2018)

Guest Editors: Li-hsin Hsu and Andrew Taylor

This special issue *The Wenshan Review of Literature and Culture* 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

*The Wenshan Review of Literature and Culture* ([www.wreview.org](http://www.wreview.org)) is a Scopus-indexed journal of interdisciplinary nature based in the Department of English, National Chengchi University, Taipei, Taiwan. Please follow the submission guidelines to submit articles online by **30 June, 2017**.



## POWERFUL EMOTIONS / EMOTIONS & POWER C. 400-1850

28-30 June 2017

Humanities Research Centre, University of York

The Australian Research Council Centre of Excellence for the History of Emotions and the University of York invite you to an international collaborative conference on the theme of



“Powerful Emotions / Emotions and Power c.400-1850”.

Scholars across the humanities and social sciences are increasingly turning their attention to the affective dimension of power, and the way in which emotions are implicit in the exercise of power in all its forms. The language of power has long been used to calibrate the impact of emotions - feelings ‘shake’ and ‘grip’ us; we read of and recall moments when passions convulsed communities and animated violent actions. Strategic displays of emotion have regularly been used for the exercise and negotiation of power.

This conference will draw on a broad range of disciplinary and cross-disciplinary expertise to address the relationships between two fundamental concepts in social and historical inquiry: power and emotion. How are historical forms of cultural, social, religious, political and soft power linked with the expression, performance and control of emotions? How has power been negotiated and resisted through expressions of emotions? How have emotional cultures sustained or been produced by particular structures of power? How have understandings and expressions of emotion played out within cross-cultural encounters and conflicts? What has been the relationship between intimate, personal feeling and its public, collective manifestations?

Literary and artistic works as well as objects of diverse kinds are often said to produce or to have elicited powerful emotions. Yet how has this varied across time, space, cultures and gender? What visual, verbal and gestural rhetorics have been considered to act most potently upon the emotions in different periods? How have these conventions related to ideas of the inexpressibility of powerful or traumatic emotional experience, its resistance to aesthetic articulation? What are the implications of this for the recoverability of past emotional experience? And how does the study of the power of feeling relate to more traditionally

social conceptions of hierarchy, society, and power? What new understandings of the workings of power do we gain through the perspective of a history of emotions?

This interdisciplinary conference is jointly organized by the Australian Research Council Centre of Excellence for the History of Emotions and the Centres for Medieval Studies, Renaissance and Early Modern Studies and Eighteenth Century Studies at the University of York. It invites papers that address the above issues from disciplines including, but not restricted to: history, religion, literature, art, music, politics, archaeology, philosophy and anthropology.

Papers and panels might focus on the following questions and themes:

- ✧ Emotion and political and social action: How have emotions been used by various political, religious and other groups to reinforce or to undermine social and political hierarchies? What role did gender play in these processes?
- ✧ Dynasty, rule and emotional display.
- ✧ The affective dimensions of war, protest, revolution and nation building
- ✧ Diplomacy and the negotiation of cross-cultural emotions
- ✧ Religious change, power and emotions
- ✧ How has the relationship between emotions / passions and power been understood and theorized across time?
- ✧ The micro-politics of intimate relationships and gendered power
- ✧ The role of ritual, object and liturgy in managing, intensifying, or disciplining political, religious or other emotions
- ✧ What techniques and venues have been used to construct and amplify collective emotions? Papers might consider mass meetings, crowds, congregations, theatres, assemblies and clubs.

The organisers welcome proposals for individual 20-minute papers, for panels (which may adopt a



more innovative format, including round-tables, a larger number of short presentations), or for postgraduate poster presentations.

Proposals should be sent to Pam Bond, Administrative Officer at the Centre for the History of Emotions, University of Western Australia ([emotions@uwa.edu.au](mailto:emotions@uwa.edu.au)) by Friday **27 January 2017**.



## 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](mailto: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/>



## 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](mailto: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](mailto:bars2017@york.ac.uk), directing any enquiries to Dr Joanna Wharton. For more information, please see the conference website: <https://bars2017.org/>.



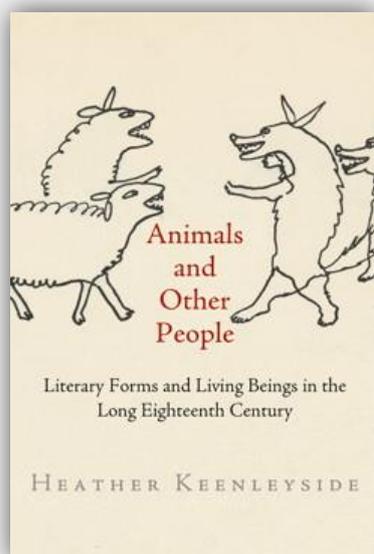
## EVENTS

### EMMA HAMILTON: SEDUCTION AND CELEBRITY

3 November 2016 – 17 April 2017  
National Maritime Museum, London

Emma Hamilton was one of the most famous international celebrities of her time and her life is the ultimate costume drama. Now largely remembered as the woman who captured the heart of the nation's hero, Admiral Horatio Nelson, Emma was an extraordinary woman in her own right.

For further details and tickets, please visit: <http://www.rmg.co.uk/see-do/emma-hamilton-seduction-and-celebrity>



A new title from Heather Keenleyside, *Animals and Other People: Literary Forms and Living beings in the Long Eighteenth Century* (UPenn, 2016).

## CAREER OPPORTUNITIES

### JASNA INTERNATIONAL VISITOR PROGRAM

The Jane Austen Society of North America (JASNA) sponsors the International Visitor Program - a fellowship that supports a member of JASNA to work on a creative or scholarly project for six weeks while also using his or her talents to serve Austen-related institutions in Jane Austen's village of Chawton, Hampshire. Fellowship applications will be assessed based on the applicant's need to have access to materials in or near Chawton; the importance and viability of the project (in terms of project parameters, time, resources, and so on); and the skills that the applicant brings to the Jane Austen House Museum, Chawton House Library, and St. Nicholas Church.

The duties of the fellowship involve spending eight hours per week working at either Chawton House Library, the Jane Austen House Museum, or St. Nicholas Church (or some combination thereof, as needed), and attending the annual meeting of the UK Jane Austen Society in July, and assisting as needed. The fellowship stipend is \$3,250. For more information and application materials, please visit <http://www.jasna.org/ivp/index.html>; for JASNA membership, please see: <http://www.jasna.org/membership/index.html>

Applications are due on **December 15, 2016**.



### 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](mailto: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](mailto:sarah.parry@chawtonhouselibrary.org)) if you would like to informally discuss this opportunity.



## CURRAN FELLOWSHIPS FOR RESEARCH ON THE 19TH-CENTURY BRITISH PRESS

The Research Society for Victorian Periodicals (RSVP) is pleased to announce the competition for the ninth annual Curran Fellowships, a set of travel and research grants intended to aid scholars studying 19th-century British magazines and newspapers in making use of primary print and archival sources. The Curran Fellowships are made possible through the generosity of the late Eileen Curran, Professor Emerita of English, Colby College, and inspired by her pioneering research on Victorian periodicals. This year, RSVP anticipates making at least six awards. Applicants may request amounts up to \$5000; the Curran Fellowships Committee may choose partial funding of successful applications.

The projected research may involve study of any aspects of the periodical press in any of its manifold forms, and may range from within Britain itself to the many countries, within and outside of the Empire, where British magazines and newspapers were bought, sold, and read during “the long nineteenth century” (ca. 1780-1914). Applicants should explain how their research will help to advance our understanding of



the 19th-century press, and provide a budget for the amount requested.

Applications for the Curran Fellowships for research to be undertaken in 2017 must be submitted in electronic form and sent to [curranfellowship@rs4vp.org](mailto:curranfellowship@rs4vp.org) by **December 1, 2016**. Applicants should send a c.v. and a description of the project to which these funds would be applied. They should also ask a scholar who is familiar with their project to send a letter of support to the same address by December 11. Please submit the application and c.v. as a single PDF and begin the filename with your last name. Any queries about the application may be sent to the same email address. The call for papers and reports of previous winners may be found on the RSVP website under "Curran Fellowships" at <http://rs4vp.org/curran-fellowship/>. The full guidelines and instructions for applicants should be consulted closely; they can be found on the website here:

<http://rs4vp.org/wp-content/uploads/2016/09/RSVP-Curran-Fellowships-Guidelines-2016.pdf>

Applicants will be notified by February 1, 2017. Successful applicants will be required to submit a brief report to RSVP at the conclusion of the funded portion of their project, describing the results of their research, and are asked to acknowledge the fellowship in any published work based on that research.

The Research Society for Victorian Periodicals (RSVP) is an interdisciplinary and international society of scholars devoted to exploring the 19th-century periodical press, both magazines and newspapers. To learn more about RSVP, visit <http://www.rs4vp.org>



## POST-DOCTORAL FELLOWSHIP, HONG KONG UNIVERSITY

The Society of Fellows in the Humanities, faculty of Arts, is seeking outstanding applicants for up to six inaugural, Post-Doctoral Fellowships, to commence on September 1, 2017 or as soon as possible thereafter, for a period of three years and is non-renewable.

The Society aims to establish a vibrant research community in which Fellows interact with each other and other members of the Faculty. Fellows will be expected to teach two courses during the term of their appointment, and are required to submit a brief, annual summary of their activities and accomplishments. The University of Hong Kong is an English-medium university. A host department within the Faculty of Arts will be selected on the basis of a Fellow's proposed area of research.

Applicants must have completed their Ph.D. degree, including defence and dissertation filing, between January 1, 2014, and December 31, 2016, and not be currently employed in tenure-track positions. Applications from candidates who hold a Ph.D. degree from the University of Hong Kong will not be considered.

A globally competitive package including a monthly salary, housing allowance, medical benefits, annual leave, and conference and research support will be offered to successful applicants. At current rates, salaries tax does not exceed 15% of gross income.

Applicants should send a completed application form together with an up-to-date C.V., cover letter (including a research proposal), and writing sample to [sofhku@hku.hk](mailto:sofhku@hku.hk). Applications must include three letters of recommendation submitted directly to the Society by referees. Application forms and further particulars can be obtained from <http://arts.hku.hk/sofhku>. Closes **January 1, 2017**.



Successful applicants will be notified by or before the end of March 2017.

The University is committed to diversity and inclusivity. To promote gender diversity and professional advancement of women, the Faculty of Arts expressly encourages qualified women to apply.



## VISITING FELLOWSHIPS AND TRAVEL GRANTS, LEWIS WALPOLE LIBRARY

The Lewis Walpole Library, a department of Yale University Library, invites applications to its 2017–2018 fellowship program.

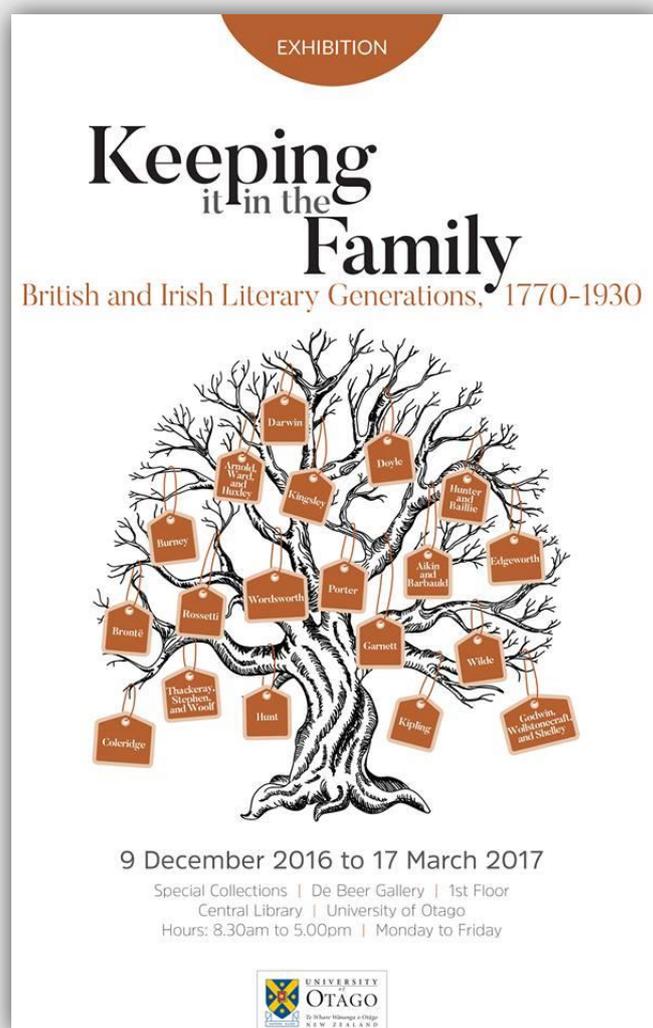
Located in Farmington, Connecticut, the library offers short-term residential fellowships and travel grants to support research in the library's rich collections of eighteenth century materials (mainly British), including important holdings of prints, drawings, manuscripts, rare books, and paintings.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

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

from Farmington for research trips of shorter duration and include on-site accommodation.

The application deadline is **January 9, 2017**. Awards will be announced in March.

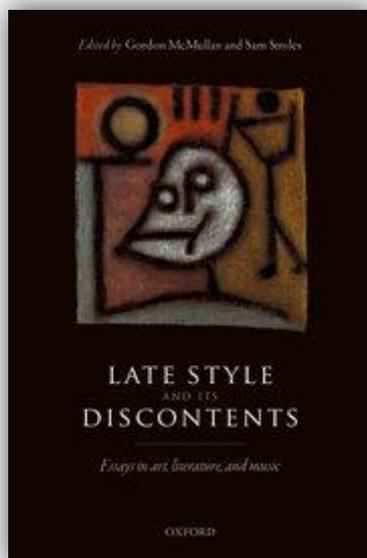
<http://walpole.library.yale.edu/fellowships/visiting-fellowships-and-travel-grants>



## RECENT PUBLICATIONS

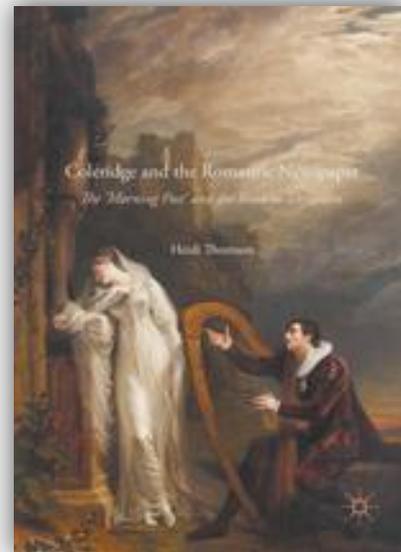
If you've published a book, a chapter, an article, a review, a piece of commentary, have had your work reviewed or your research featured in the media, then please share the news by emailing the relevant details to Eric Parisot ([eric.parisot@flinders.edu.au](mailto:eric.parisot@flinders.edu.au)).

- ✧ **Olivia Murphy**, "Suffering Sea-changes: Jane Austen's Afterlives and the Possibilities of a Late Style," in *Late Style and its Discontents: Essays in art, literature, and music*, edited by Gordon McMullan and Sam Smiles (Oxford: Oxford University Press, 2016), 147-57.



- ✧ **Eric Parisot**, "The Half-Mangled Narrator: The Violence of Psychic Dissection in William Godwin's *Caleb Williams*." "Representing and Expressing States of Mind," eds. Anita O'Connell & Leigh Wetherall-Dickson, special issue of *Studies in the Literary Imagination* 48.1 (2016): 17-33.

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



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



## SOMETHING TO CONTRIBUTE?

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

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



*Front cover image:*

*Lady Hamilton as Circe*, by George Romney (c.1782), Tate Britain, London.

The exhibition “Emma Hamilton: Seduction and Celebrity” is at the National Maritime Museum, London, until 17 April 2017.

The quotation is taken from Goethe's *Italian Journey*, after watching her performance of the “Attitudes” on two consecutive nights in the spring of 1787.

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

