

*"an excellent character, quiet and  
inoffensive in his disposition"*



# RSAA DIGEST

(Romantic Studies Association of Australasia)

November - December 2016

(Volume 3, Issue 6)

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## RSAA NEWS

### RSAA 2017: REGISTRATION

A reminder that registration for RSAA 2017, "Transporting Romanticism," is now open. All speakers must be registered by 31 January, and we warmly invite everyone to come and hear a fascinating line-up of speakers. To book your place, please visit the conference website: <https://rsaa2017.wordpress.com>



### RSAA MEMBERSHIP

2017 is upon us - time to renew your annual RSAA membership. 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>



### A MESSAGE FROM OUR PRESIDENT

Kia ora koutou.

I hope this all finds you well. We are greatly looking forward to greeting many of you in Wellington in February for the 2017 RSAA

Conference which is promising to be fantastic. At the conference we will also have our AGM and in that context we are seeking nominations for the Executive Committee for the next two years. In addition, we are also inviting and encouraging expressions of interest for hosting the 2019 and 2021 RSAA Conferences. This is the moment to enhance the research involvement component of your CV. The RSAA stands or falls with the involvement of its members, so please think about how you can contribute to the study and dissemination of Romanticism in our part of the world!

So, specifically:

- ✧ please send expressions of interest for hosting the biennial RSAA Conference in 2019 and 2021 to [heidi.thomson@vuw.ac.nz](mailto:heidi.thomson@vuw.ac.nz) and [amelia.dale@sydney.edu.au](mailto:amelia.dale@sydney.edu.au)
- ✧ send nominations of RSAA members for all roles on the executive (see below for a list). Self-nominations are greatly encouraged. To ensure confidentiality about this question, please send nominations, including self-nominations, to me, [heidi.thomson@vuw.ac.nz](mailto:heidi.thomson@vuw.ac.nz) and [amelia.dale@sydney.edu.au](mailto:amelia.dale@sydney.edu.au)

For your information, this is what the executive consists of at the moment:

#### OFFICE BEARERS

*President:* A/Prof. Heidi Thomson (Victoria University of Wellington)

*Vice President:* Dr Nikki Hessel (Victoria University of Wellington)

*Secretary and Treasurer:* Dr Amelia Dale (University of Sydney)

*Communications Officer:* Dr Eric Parisot (Flinders University)

*International Liaison Officer (NZ):* Dr Tom McLean (University of Otago)

*International Liaison Officer (Asia):* Prof. Li Ou (Chinese University of Hong Kong)



*Secondary Schools Representative:* Dr Don Carter  
(University of Technology Sydney)

*Postgraduate Representative:* Ms Meredith  
McCullough (University of Melbourne)

#### EXECUTIVE COMMITTEE

Elected members:

Prof. Peter Otto (University of Melbourne)

Prof. Gillian Russell (University of Melbourne)

Prof. Will Christie (Australian National  
University) ex-officio, immediate past president

Looking forward to your responses,

Ngā manaakitanga

A/Prof. Heidi Thomson



## CALLS FOR PAPERS

### ROMANTIC (IN)SECURITY

International Conference on Romanticism

26-29 October 2017

University of Texas at El Paso

Confirmed Keynote Speakers:

Jillian Heydt-Stevenson & Jeffrey Cox, University  
of Colorado, Boulder

Samuel Otter, University of California, Berkeley

Jeff Cowton, Curator of the Wordsworth Trust

The University of Texas at El Paso is pleased to host the 2017 meeting of the International Conference on Romanticism on our beautiful Bhutanese-inspired campus, located minutes from historic downtown El Paso and Ciudad Juarez.

In keeping with both the mission of ICR to foster multidisciplinary and international scholarship and with UTEP's location on the U.S./Mexico border, the conference theme is "Romantic (In) Security," broadly conceived and interpreted. In *The Ethical Subject of Security*, J. Peter Burgess (echoing Michel Foucault) observes that "the [human] subject in general is always a subject of security," historically constituted by and responsive to "a logic of security and insecurity . . . deployed and governed across fields of social networks and relations"; more recently, Paul Youngquist, Jeffrey Cox, and Jill Heydt-Stevenson, co-editors of a forthcoming issue of *English Language Notes* on "Secure Sites," focus on "discussion across a range of disciplines, eras, and cultural traditions of the historical emergence from earlier imperial and colonial practices of the contemporary security state." Building on such recent interest in security studies and the humanities, "Romantic (In) Security" encourages scholarly papers touching on any aspect of security and/or insecurity in the transatlantic and



global Romantic century, including but not limited to such topics as:

- ✧ War and terror
- ✧ Political repression and free speech
- ✧ Conspiracy/conspiracy theories
- ✧ Legal safeguards and vulnerabilities
- ✧ Publishing and print practices
- ✧ Sexual and gender (in) security
- ✧ Food (in) security
- ✧ Economic (in) security
- ✧ Environmental stability and threats
- ✧ Psychological well-being and/or insecurity
- ✧ Anxieties of authorship, literary fame, profitability
- ✧ Travel
- ✧ Slavery, the slave trade, abolition
- ✧ Romanticism and xenophobia
- ✧ Violence and protest
- ✧ Domestic (in) security
- ✧ Nationalism and international relations
- ✧ Imperialism
- ✧ Espionage
- ✧ Science and medicine
- ✧ Technology
- ✧ Animal rights
- ✧ Prisons, incarceration, punishment
- ✧ Colonialism
- ✧ Art and aesthetics
- ✧ Language and translation
- ✧ The security of the archive
- ✧ Education and reading practices
- ✧ Gothic threats
- ✧ The social contract
- ✧ Borders and borderlands

Abstracts for complete panels and individual papers are welcome. While we encourage papers responsive to some aspect of the conference theme we are open to proposals on any aspect of global Romantic studies.

Deadline for submission of panel proposals: **March 15, 2017.**

Deadline for submission of individual paper proposals: **April 2, 2017.**

Please send proposal submissions to [icr2017@utep.edu](mailto:icr2017@utep.edu).

Inquiries may be addressed to the conference organizers, Tom Schmid and Brian Yothers: [tschmid@utep.edu](mailto:tschmid@utep.edu); [byothers@utep.edu](mailto:byothers@utep.edu).



## LOCATING JAMES HOGG

James Hogg Society Biennial Conference  
University of Stirling  
19-21 July 2017

To 'locate' means to establish, place, or situate, but also to discover, to settle, and to orient. Where, when, and how do we 'locate' James Hogg, be it culturally, politically, linguistically, geographically, or in respect of period, genre, or style? How do we position Hogg's writing and reputation in current and historical debates about nation, tradition and identity, or within the work of other writers, past and present? What does his restless preoccupation with matters of origin, tradition and locality reveal about our own situatedness (or lack of it) as readers and critics?

The James Hogg Society invites proposals for 20-minute papers and 90-minute panels on the theme of 'locating James Hogg'.

Abstracts of 300 words should be sent, by **31 January 2017**, to [locatinghogg@stir.ac.uk](mailto:locatinghogg@stir.ac.uk).



## LITERARY ENVIRONMENTS – PLACE, PLANET AND TRANSLATION

Australian Association for Literature (AAL)  
Annual Conference  
17-19 July 2017  
Griffith University, Gold Coast

Keynotes:

Ursula Heise (UCLA)  
Alan Bewell (University of Toronto)  
Stephen Muecke (UNSW)  
Jerome Rothenberg (UC San Diego)

Literary Environments is concerned with the different environments in which literature can occur, and our methods of translating between them. At this critical juncture in the Anthropocene, planetary responsibility and situated knowledges need to be entwined in propositions for social and environmental justice. Bodies, texts and artworks are converging in old and new forms of politics and earthly accountabilities. The task of translation between these increasingly interconnected modes of existence is a crucial one: life in all of its manifestations – from DNA to forests – has textual qualities. What does it mean to ‘read’ such a staggering variety of data?

We welcome proposals for individual papers and panels addressing any aspect of literature and the environment, including:

- ✧ Zoopoetics, animal art and critical animal studies
- ✧ Indigenous literatures from around the world and their transcultural relation
- ✧ Literature of the Anthropocene, including cli-fi and other responses to climate change
- ✧ Local, urban, and global ecological imaginaries
- ✧ Indigenous ecologies and knowledges
- ✧ Ecological ethics and law
- ✧ Environmental attitudes in pre-Romantic writing

- ✧ Romantic and anti-Romantic environmental sensibilities
- ✧ Literary translation
- ✧ Posthumanism, new materialism and dark ecologies
- ✧ Intersections of aesthetic, political and scientific treatments of environmental issues

While this conference is primarily concerned with literature, we envisage it as a multi-disciplinary event. We invite papers on any aspect of the environmental humanities, from environmental history to environmental philosophy. We also welcome papers addressing literary environments that are not ecological in orientation, such as studies of literary spaces, communities, and so on.

We welcome proposals for 20-minute papers and panels comprising 3 x papers. Please submit an abstract of 200 words (maximum) and a brief bio as PDF documents to the following email address by **15 March 2017**: [aalconference@griffith.edu.au](mailto:aalconference@griffith.edu.au)

Accepted papers will be announced by 1 April 2017.

Selected papers from the conference will be published in a special issue of a peer-reviewed journal.

For inquiries about the conference, please email one of the conference convenors:

Dr Stuart Cooke ([stuart.cooke@griffith.edu.au](mailto:stuart.cooke@griffith.edu.au))  
Dr Peter Denney ([p.denney@griffith.edu.au](mailto:p.denney@griffith.edu.au))



## 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.



## BYRON AND 1817: BETWEEN WORLDS, BETWEEN WORKS - POETIC TRANSITIONS AND CONTINUITIES

28-29 April 2017

Newstead Abbey

Plenary Speakers:

Michael O'Neill (Durham)

Alan Rawes (Manchester)

1817 saw Byron bring one stage of his poetic career to an end (with the final canto of *Childe Harold's Pilgrimage*) while almost simultaneously opening another (with *Beppo*). The Spenserian stanza gave way to ottava rima; gloomy, rootless 'Byronic' wandering gave way to comic and satiric cosmopolitanism; the 'ruin amidst ruins' became the 'broken dandy'; the English milord became the Italian exile as his rhetoric shifted from 'high' to 'low'. And yet, across this transition from one kind of Byron to another, continuities abound. The author of *Cain* is manifestly the author of *Manfred* (also finished in 1817); the Byronic hero of the early tales lives on in Marino Faliero and The Island; the champion of liberty is readily seen in the libertine; the satirist of *English Bards and Scotch Reviews* surfaces again in *The Age of Bronze* and *Don Juan*. This conference is interested in both the transitions that mark Byron's writing in 1817 and the continuities that cross those transitions, and invites papers on the rifts and bridges between works that lie within and either side of this *annus mirabilis*.

Topics might include (among many others):

- ✧ *Manfred*, *Childe Harold* and *Beppo* as transitional texts;
- ✧ Byron's movement between dramatic, lyric, comic and narrative poetic forms;
- ✧ Biographical change and poetic continuity;
- ✧ Byron's evolving cosmopolitanism;



- ✧ Byron's changing British/Italian/Greek politics;
- ✧ Byron and Venice;
- ✧ Byron and Rome;
- ✧ Byron's epistolary self-transformations;
- ✧ Byron's self-Italianisation;
- ✧ Byron's British, European and Italian voices;
- ✧ Byron and exile;
- ✧ Byron's reading, 1815-1819;
- ✧ the Byronic Hero from Manfred to Marino (and beyond);
- ✧ poetic movement and poetic dwelling;
- ✧ Byron's oscillations between the sublime and the ridiculous.

Please send abstracts of approximately 300 words to [newstead2017@gmail.com](mailto:newstead2017@gmail.com) by **30 January 2017**.



## WORDSWORTH: THE FRENCH CONNECTION

20-21 April 2017

École Normale Supérieure, Paris

Symposium of the London-Paris Romanticism  
Seminar With the assistance of the Société  
d'Études du Romantisme Anglais (SERA)

Under the deliberately provocative title of "The French Connection," a series of propositions will be made by the organizers of the Anglo-French/Franco-English Symposium:

- ✧ that France was to William Wordsworth what Germany was to S.T. Coleridge, Italy to P.B. Shelley and Greece to Lord Byron. A "strange attractor", in short. As well as a site of contradictions, where delinquency and propriety, misconduct and righteousness came to a head, leading to endless visions and revisions, visitings and revisitings, all

subsumed under the general heading of Crime and Punishment.

- ✧ that to William Wordsworth (and Robert Jones), fresh from their crossing over to Calais, the July of the first Fête de la Fédération, in 1790, felt like Spring, as argued by Jacques Rancière in his *Courts voyages au pays du peuple* (Seuil, 1990), with "benevolence and blessedness / Spread like a fragrance everywhere, when spring / Hath left no corner of the land untouched" (The Prelude 1850, l. 357-359)... To be followed by the autumn and the winter of disenchantment and radical disaffiliation. After claiming the equivalent of a flamboyantly Hugolian "Je suis la Révolution", was Wordsworth not to retort : "Je n'ai jamais été la Révolution" ?
- ✧ that the French years of William Wordsworth are to be perceived as more than "years"; they should be conceived of as a "Period", decisively formative and pointedly characteristic, as in, say, the Blue or Rose Period of Picasso.
- ✧ that those years and months and days are far from having delivered all their secrets, of a private, emotional, sexual, political, public nature, virtually vindicating André Malraux's controversial contention: "Pour l'essentiel, l'homme est ce qu'il cache : un misérable petit tas de secrets." (Antimémoires)
- ✧ that France is an important landmark in the discussion of such a notion as "Wordsworth and Place", along the lines of Stephen Cheeke's *Byron and Place : History, Translation, Nostalgia* (Palgrave Macmillan, 2003). Likewise, we aim at availing ourselves of a broad field of enquiry known as "new geography" or "cultural geography", which draws on a wide range of cognate disciplines and aims at a sustained rethinking of space and place, including "topo-biographical studies." Translation studies will also be solicited, in view of the two recent translations into



French of *The Prelude*: by Denis Bonnecase, in 2013, and by Maxime Durisotti, in 2016.

- ✧ that the long and short of Wordsworth's trips to France (including the one in 1820, to Paris and the Musée du Louvre, where he met Annette Vallon ["Madame William"] and Caroline for the last time) has to do, essentially, with coming home. That the point of travelling is not how one goes abroad and what one discovers there—nor is it about how one talks about places one has never been to, as Pierre Bayard would mischievously argue. No, Wordsworth did go to France, but the problem is how did he go back to England, and in what state or condition?

From which it follows that the Symposium will be exploring the critical relevance of five verbs of action, forming a sequence: Leaving / Returning / Becoming / Translating / Betraying.

Papers are invited on any aspect of the symposium theme. List of possible topics:

- ✧ Wordsworth and Revolutionary France
- ✧ Wordsworth and the French wars
- ✧ *The Prelude* and its revisions
- ✧ French translations of Wordsworth
- ✧ Paris in the 1790's
- ✧ Wordsworth and Annette Vallon
- ✧ Vaudracour and Julia
- ✧ Wordsworth's Continental tours
- ✧ Emigrants and borderers
- ✧ Wordsworth and Rousseau
- ✧ Wordsworth and French literature
- ✧ Wordsworth and French art (e.g. Charles Le Brun) History of Wordsworth scholarship in France Wordsworth and French literary theory

Duration of papers: 25-30 minutes maximum

Deadline for proposals: **31 January 2017**

Send title of paper and abstract (300 words) to:  
[marc.poree@ens.fr](mailto:marc.poree@ens.fr) and [d.duff@qmul.ac.uk](mailto:d.duff@qmul.ac.uk)

## DISBELIEF: FROM THE RENAISSANCE TO ROMANTICISM

25-27 May 2017

Budapest

We call for papers that address the issue of disbelief between "the Renaissance" (the Early Modern English period) and the end of "Romanticism", both terms taken in the broadest possible sense. By choosing the negative, rather than the positive attitude as the pivotal notion of our conference, we would like to direct attention to the inner tensions and struggles that have so often characterised processes in which human beings are able to accept that somebody or something is true or real and to have faith in somebody or something. We encourage participants to track down the historical, political, religious, ethical, metaphysical, and aesthetic implications of disbelief as they filter through literary and cultural production in the above period. What are the consequences of disbelief for the real, the imaginary, the fictional, the ordinary, the extraordinary, the uncanny – for what it means to be human?

Conference presentations should take 30 minutes, followed by a 10 minute-long slot for discussions. The language of the conference is English and abstracts sent in through the application menu of the website should not exceed 200 words.

Application deadline: **20 February 2017**

After double-blind peer review, a selection of the papers will be published.

Email: [disbelief2017@gmail.com](mailto:disbelief2017@gmail.com)

Web: <http://disbelief2017.wixsite.com/emerg>



# 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 EDINBURGH HISTORY OF READING

The Editors of the forthcoming *Edinburgh History of Reading: A World Survey from Antiquity to the Present* invite chapter proposals in English from both new and established scholars working on the global history, methodology and theory of reading and readerships in any period. The Edinburgh History of Reading will be a single-volume reference work of thirty to forty newly commissioned illustrated 8000-word chapters. Each will present innovative, previously unpublished work that connects with other disciplines. Chapters must showcase new research or scholarship, and should also ideally demonstrate theory or methodology in practice; we will not reprint frequently anthologised examples of established scholarship in the field.

Chapter proposals on any period and any national or regional context should be no more than 500 words, and may include (though are not confined to) the following broad topics:

- ✧ Contexts for reading (national/regional/sociological/demographic)
- ✧ Relative access to reading material/literacy (including prohibitions of any type)
- ✧ Mediated reading (reading aloud; listening alone or in a group)
- ✧ Changes in reading practices during any defined period and/or national/regional/sociological context)
- ✧ Individual reading practices (where these can be used to point to larger patterns)
- ✧ Reading while travelling
- ✧ Reading in non-native languages, in translation, or in non-standard formats (e.g. Braille, musical notation)
- ✧ The sociology of reading audiences
- ✧ Quantitative studies of readers and reading
- ✧ Group reading and discussion

- ✧ Modes of reading (intensive/extensive/close/selective/scanning/guided/self-directed/silent/random)
- ✧ Reading education and self-education
- ✧ Reader response
- ✧ Skeptical/credulous reading
- ✧ Decoding, misreading, and contested readings
- ✧ The history of literary criticism and reviewing
- ✧ Reading in schools, universities, prisons, asylums, churches, camps, military units, and other institutions
- ✧ Reading disabilities and bibliotherapy
- ✧ Highbrow/lowbrow/middlebrow reading
- ✧ Reading in marginalized communities
- ✧ The “common reader”
- ✧ The history of the historiography and sociology of reading

Please send proposals to both editors, Professor Mary Hammond ([E.M.Hammond@soton.ac.uk](mailto:E.M.Hammond@soton.ac.uk)) and Professor Jonathan Rose ([jerose@drew.edu](mailto:jerose@drew.edu)) to arrive no later than **31 January 2017**. Proposals must include a CV and full author contact details including both postal and email addresses, indicate whether the chapter is likely to be accompanied by B&W or colour illustrations (and specify roughly how many) and be accompanied by an assurance that the work has not been previously published in any form, either electronically or in print. Contributors will be notified of the outcome no later than 1 March 2017, and chapter drafts will be due on 1 December 2017, with a planned final publication date of late 2019.



## 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/>



## CONFLICT, HEALING AND THE ARTS

27 May 2017

Centre for Nineteenth-Century Studies,  
Durham University, UK

The 'long nineteenth century'—from Hobsbawm's 'Age of Revolution' beginning in 1774, through the 'Age of Empire' and end of the First World War in 1918—witnessed a multitude of military conflicts and wars that shaped and reshaped identities, communities, nations, and empires. While individuals' and nations' artistic responses to these wars have been well documented by those working in art history, musicology, ethnomusicology, and literature, such work tends to operate exclusive of each other. Often it focuses on the specifics of artistic activities and outputs of individuals and groups rather than seeking out theoretical principles by which to conceptualise artistic practices, responses, and discourses during war. As this conference seeks to explore, healing is one such conceptual model for arts and conflict which can bridge regional and disciplinary foci within the arts and humanities, while simultaneously engaging with medical humanities, social science, and the history of medicine.

This conference will investigate the ways in which the arts—materially, sonically, and aesthetically—promoted, transformed, and negated experiences of healing for soldiers, civilians, and communities between 1774 and 1918 across European Empires, the Americas, Asia, and Africa. We consider 'healing' in a broad sense, including both physical and psychological healing, occurring at personal and inter- and intra-cultural levels. Participants from a range of disciplinary and interdisciplinary perspectives are welcome.



Suggested topics related to the healing role of the arts during conflict and war, 1774-1918:

- ✧ Written word: letters, diary-keeping, memoirs, fiction, poetry, hospital and battalion magazines
- ✧ Oral cultures: storytelling, preaching, singing
- ✧ Performance cultures: theatre, film, musical performance, musical composition, musical improvisation, dance
- ✧ Visual arts: painting, sketching, trench art, photography, sheet music covers, propaganda posters
- ✧ Memory-keeping and commemoration: gardens, memorials, architecture, religious services, scrapbooking, collecting, musical composition and performance
- ✧ The origins of the disciplines of art and music therapies
- ✧ Application of arts therapy models (psychoanalytic, social-art, person-centred, group-interactive, feminist, Gestalt, social art therapy, etc.) to past artistic practices, discourses, and processes during conflict and war
- ✧ Artistic practices, discourses, products, and processes in spaces of healing, training, and combat
- ✧ The role of the arts in fostering, reifying, and negating healing practices and rituals in communities, ethnic and religious groups, and nations

Abstracts are invited from academic staff, postgraduates, and other researchers for 20-minute individual papers and panels of three papers (90 minutes). All abstracts should be no longer than 300 words. Please also include your name, institutional affiliation or city, and a bio of up to 100 words. Papers accepted will be considered for inclusion in a future edited collection.

Please send abstracts by **31 January 2017** to [michelle.meinhart@durham.ac.uk](mailto:michelle.meinhart@durham.ac.uk) (Michelle Meinhart). Acceptance decisions will be made by 1 March 2017.

This conference is supported by Durham University's Centre for Nineteenth-Century Studies, Centre for Visual Arts and Culture, Centre for Medical Humanities, and Centre for Death and Life Studies, along with the US-UK Fulbright Commission.



## JOHN KEATS, 1817: MOMENTS, MEETINGS, AND THE MAKING OF A POET

A Keats Foundation Conference  
19-21 May 2017

Keats House, Hampstead, London

Keynote Speakers

Kelvin Everest

Theresa M. Kelley

The Keats Foundation is delighted to announce its fourth bicentenary conference, John Keats, 1817: Moments, Meetings, and the Making of a Poet, to be held at Keats House, Hampstead, Friday 19th to Sunday 21st May 2017.

So many important things happened in 1817 for John Keats, from his decision to quit medicine and the momentous publication of *Poems* to his seeing the Elgin Marbles, meeting Isabella Jones, writing his 'Negative Capability' letter and finishing *Endymion* just as the first of Blackwood's attacks on the 'Cockney School' began. As 1817 drew to a close Keats was at the 'Immortal Dinner' in Haydon's painting room. Much that influenced Keats's later writings and literary relationships was put in motion during this eventful year.



Please project papers on any aspect of Keats's writings, life and literary relationships in 1817 and beyond. A bicentenary focus 1817-2017 would be helpful, but all paper proposals on John Keats and his circle will be welcomed.

Twenty-minute papers are now invited on all aspects of 'John Keats, 1817: Moments, Meetings, and the Making of a Poet'—in his poetry, letters, manuscripts, life, and posthumous reputation (myths and memoirs; biographies; critical reception; creative afterlives and legacies – poetry, painting, imagined lives). Papers will also be welcomed in relation to his circle of friends, including (but not limited to) Fanny Brawne, Charles Brown, Lord Byron, Charles Cowden Clarke, William Hazlitt, John and Leigh Hunt, Isabella Jones, John Hamilton Reynolds, Joseph Severn, Percy and Mary Shelley. Keats's first collection of poems was published in March 1817 and on the bicentennial of this momentous event we would welcome papers on Keats's books (his own, those he read, those he published, and other variations); his publishers; the book trade, Romantic book making and books as material objects; and also on Keats the reviewer and reviews of Keats. For obvious reasons, all papers should have a significant Keats dimension.

Lectures and papers will be presented in the spacious Nightingale Room adjacent to Keats House. We anticipate leisurely walks to explore the Keatsian locality, Hampstead Heath, and Leigh Hunt's Vale of Health.

Please submit 200 word paper proposals to [keatsconferences@gmail.com](mailto:keatsconferences@gmail.com) - don't miss the deadline for paper proposals on **15 March 2017**.



## PLACING CHARLOTTE SMITH

Eds. Jacqueline Labbe and Elizabeth Dolan  
Lehigh University Press

Co-editors Jacqueline Labbe and Elizabeth Dolan invite essay proposals for an edited collection entitled *Placing Charlotte Smith*, under consideration for publication by Lehigh University Press. Two hundred and ten years after Charlotte Smith's death and nearly a decade after the publication of *The Works of Charlotte Smith*, and of the volume of essays *Charlotte Smith in British Romanticism* (both Pickering & Chatto), Smith scholarship is coming of age. This volume of essays was inspired by the second conference to focus on Charlotte Smith, held at Chawton House Library in October 2016. Conference presenters as well as other scholars are invited to submit 500 word proposals for 7000-8000 word essays.

Essays might address any of the following questions: What are we learning about Charlotte Smith's place in the canon, or in the historical development of various genres (as well as their historicizing role)? What sort of commentary does her placement of characters in the historical past offer? What attitudes do her works demonstrate about place and the idea of a polis/nation? Where are the places Smith is or might be memorialized? What are the various meanings of the natural places she explores in her fiction, poetry, journalism, and children's literature? Is there now such a thing as a global Smith?

A 500-word proposal, accompanied by a brief c.v. must be submitted to both Elizabeth Dolan ([bdk3@lehigh.edu](mailto:bdk3@lehigh.edu)) and Jacqueline Labbe ([j.labbe@sheffield.ac.uk](mailto:j.labbe@sheffield.ac.uk)) by **30 January 2017**. Full essays of accepted proposals will be due by 15 September 2017.



## 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>



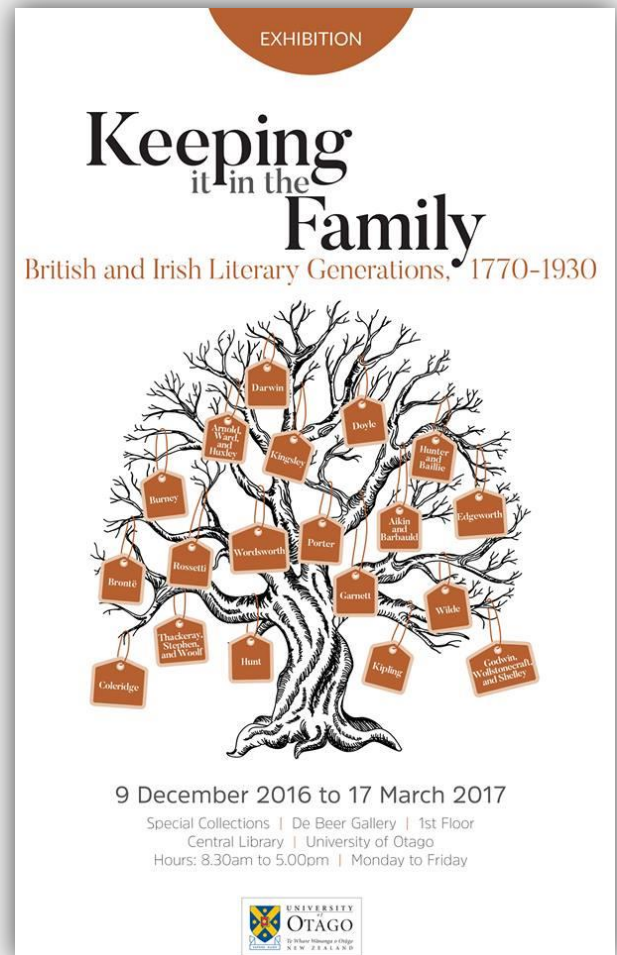
### KEEPING IT IN THE FAMILY: BRITISH AND IRISH LITERARY GENERATIONS, 1770-1930

19 December 2016 - 17 March 2017

Central Library, University of Otago, Dunedin

Not every great writer is a solitary genius. As a child, Charlotte Brontë created the imaginary world of Angria with her brother Branwell. William Wordsworth borrowed from his sister Dorothy's diary to create one of the most famous poems in English. Long before Charles Darwin studied the fertilisation of orchids, his grandfather Erasmus wrote poetry about the loves of plants. Dante Rossetti created lavish illustrations to accompany his sister Christina's volumes of poetry.

These are some of the relationships explored in *Keeping it in the Family: British and Irish Literary Generations 1770-1930*, an exhibition



highlighting the role of family in creative production in nineteenth-century Britain and Ireland.

Items on display include early editions from S.T. Coleridge, William Makepeace Thackeray, and Virginia Woolf; a letter from Charles Darwin; an 1899 edition of Rudyard Kipling's *The Second Jungle Book* with illustrations by his father; and Lady Jane Wilde's 1864 *Poems*, written under the pen name 'Speranza' and dedicated to her sons, Willie and Oscar.

The exhibition also showcases famous British families with New Zealand connections. Descendants of Scottish writers Robert Burns and



James Hogg settled in Dunedin; Matthew Arnold's brother Tom published an account of his 1847 visit to Otago; and George Kingsley (father of the famous African explorer Mary Kingsley) wrote of his anticipation at seeing a kiwi for the first time.

Keeping it in the Family: British and Irish Literary Generations 1770-1930 is co-curated by Dr Thomas McLean and Dr Ruth Knezevich (Department of English and Linguistics) and made possible by the generous support of the Royal New Zealand Marsden Fund. It includes works from the Dunedin Public Library, the Hocken Library, and the University of Otago Special Collections.

Please do come along and visit the de Beer Gallery, Special Collections, University of Otago Library, 1st Floor.

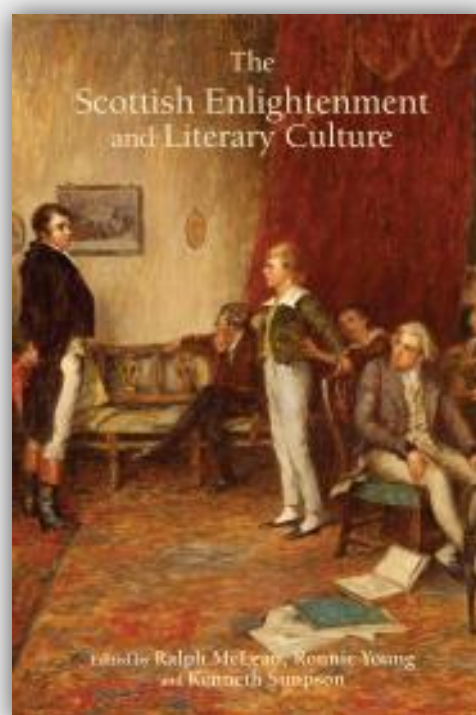
Free guided tours will take place every Thursday at 1pm from 5 January 2017. The curators will meet you outside the de Beer Gallery, Special Collections, 1st Floor, University of Otago Central Library. All are welcome.

<http://www.otago.ac.nz/news/events/otago629356.html>



## 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)).



*The Scottish Enlightenment and Literary Culture*,  
edited by Ronnie Young, Ralph Mclean and  
Kenneth Simpson (Rowman & Littlefield, 2016)



## SOMETHING TO CONTRIBUTE?

*See you in...*



Eric Parisot will be handing over the reins to a new Communications Officer at RSAA 2017, but in the meantime, if you'd like to include an item in the next newsletter—a call for papers, 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)).

*Front cover image:*

*Tara Te Irirangi*, from George French Angus, *The New Zealanders Illustrated* (London, 1846). Courtesy of the Alexander Turnbull Library, National Library of New Zealand, Te Puna Mātauranga o Aotearoa

According to Maori tradition, Whatonga, a chief of the Kurahaupo waka was the first person to settle the lands at the southern tip of the North Island. The area was known as Te Upoko-o-te-Ika - 'the head of the fish'.

Whatonga's son Tara Te Irirangi is said to have been enamoured with the deep and beautiful harbour – Wellington Harbour – 'at the very nostrils of the island'. Whatonga named the harbour Whanganui-a-tara, after his son.

The quotation is taken from Angus's *The New Zealanders Illustrated*.

*This edition of the RSAA Digest was compiled by:*

Eric Parisot

RSAA Communications Officer

