



RSAA DIGEST

(Romantic Studies Association of Australasia)

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IN MEMORIAM

Obituary for Professor Michael O'Neill
(1953-2018)

Distinguished Professor of English
Literature and Acclaimed Poet

Professor Michael O'Neill, who died on 21 December 2018, was a brilliant Romantic scholar and editor, who produced many authored books, edited collections, chapters, and journal articles during his academic career at Durham University which spanned almost 40 years. Michael's critical and editorial interest in poetic self-awareness and poetic dialogues between Romantic and Modern verse extended into his life: he generously served on the editorial boards of the *Keats-Shelley Review*, *Romanticism*, *The Wordsworth Circle*, *Romantic Circles*, *Romanticism and Victorianism on the Net*. He was a Founding Fellow of the English Association, and served as the Chair of the Wordsworth Conference Foundation, and of the International Byron Society's Advisory Board.

This short obituary cannot possibly do justice to the sheer range, volume, and quality of Michael's scholarship. His monographs include *The Human Mind's Imaginings: Conflict and Achievement in Shelley's Poetry* (1989), *Romanticism and the Self-Conscious Poem* (1997), and *The All-Sustaining Air: Romantic Legacies and Renewals in British, American, and Irish Poetry since 1900*. The chapters in these books are masterclasses in reading poetry: with supreme skill and insight, Michael manages to articulate what some of us may have caught glimpses of but could never have expressed so richly. In all of



his work, the poem came first; he elucidated what the poem actually did (as opposed to what the poem should have done according to various theories). He loved and knew poetry like no other. The circle will be unbroken with the publication by Oxford University Press of *Shelleyan Reimaginings and Influence: New Relations* in 2019, thirty years after his first book about Shelley.

Michael's love of poetry is also bound up in his achievements as a textual editor and scholar, with editions of Shelley for Oxford (2003) and Johns Hopkins UP (2012), in addition to his collaboration with Donald Reiman on the fair-copy manuscripts of Shelley's poem for Garland (1997).

Michael had an extraordinary talent for masterminding and executing large editing projects, exercises that may be compared to herding cats and which testify to his superb diplomacy and ability to deal with a wide range of people at various stages in their careers. Unfailingly courteous, precise, and encouraging in his guidance and responses to us contributors, Michael published, among many other works, *Literature of the Romantic Period: A Bibliographical Guide* (Clarendon, 1989), the monumental *Cambridge History of English Poetry* (2010), and *John Keats in Context* (Cambridge, 2017). An email, even if sent from a distant time zone, would seldom be unanswered for more than a couple of hours.

Above all, Michael lived for his love of poetry and he had a tremendous gift for talking about the intricacies of poetic form and poetic dynamics. His keynote lectures, conference presentations, and poetry readings always conveyed the passion and the intellectual engagement of a superb reader at

work. His handouts, sometimes on A3 paper to accommodate his many quotations properly, and often consisting of various collated pages, were legendary. They were treasure-troves of pleasure and interest, juxtaposing lines of Shelley, Wordsworth, or Keats, with verse by Bishop, Stevens, or Clappitt. Time and again he resorted to close reading, recharging mostly canonical texts with freshness and vigour, making them new through interactive interpretive engagement. He never pushed a poem into a rigid interpretation of his own making; instead, he managed to let the poem do the talking, acting as a mediator for the various sounds, techniques, and formal configurations which constitute meaning. One would always want to revisit the poems Michael had just talked about.

Michael was also an award-winning poet, receiving an Eric Gregory Award (1983) and a Cholmondeley Award for Poets (1990). His collections included *The Stripped Bed* (1990), *Wheel* (2008), and *Gangs of Shadow* (2014). After his diagnosis of oesophageal cancer in the autumn of 2017 Michael responded to the poor prognosis with exceptional resilience. The vicissitudes of illness and loss, coupled with the instinctive will for inspired survival, were articulated in some of his finest poetry, collected in his fourth collection, *Return of the Gift* (Arc, 2018), which received a Special Commendation by the Poetry Book Society. He gave many public readings of his own work during his last year, performing the wry resignation of his verse with gusto and grace: "I couldn't think except through literature / which gave me guises, methods of response, / a way of cloaking the brute fact of cancer,



/ implausible, I grant, but a defence” (from “Those Days” in *Return of the Gift*). His poetry readings, I realize now, were a gracious form of leave taking, of giving his family, friends and colleagues a token of what he wanted to be remembered by. A new collection, *Crash and Burn*, with poems written over the last year, is forthcoming from Arc this year.

Michael’s commitment to his institution speaks from his long stints as Head of Department and Director (Arts and Humanities) of the Institute of Advanced Study at Durham University. But he did much more than any official record can properly register. His ‘nameless, unremembered acts / Of kindness and of love’ in the form of examining theses, supervising, teaching, reading and assessing journal submissions, writing supporting statements for book manuscripts, grant applications and promotion applications were numerous and they were executed with the same finesse he brought to editorial and critical projects. His academic generosity was exemplary and many Romanticists owe their career, in one form or another, to him.

‘Reading *Hamlet in Purgatory*’, Michael wrote on 3 December, in his final email to me, still reading and still confirming the affirmative and productive engagement with anxiety and fear he had already been exploring in *Romanticism and the Self-Conscious Poem* (1997). He will be greatly missed. On the 5th of January Michael was honoured posthumously with the Distinguished Scholar Award of the Keats-Shelley Association of American at the MLA Convention in Chicago.

He is survived by his wife Posy, his children Daniel and Melanie, and his granddaughter Millie.

Heidi Thomson
Victoria University, Wellington



*Michael O'Neill, reading from Return of the Gift
at the Keats Foundation Conference, May 2018*





RSAA NEWS

RSAA 2019 CONFERENCE: EMBODYING ROMANTICISM

21 - 23 November 2019

The wait is over – with special thanks to Neil Ramsay, we now know when and where the RSAA shall meet again. See Page 14 for details, be sure to spread the word, and stay tuned for further announcements. I hope to see you all in Canberra!



MARSDEN FUND SUCCESS

Nikki Hessel has been awarded \$563,000 over three years by the Royal Society of New Zealand's Marsden Fund in order to complete research that will shine a light on the strategic use of quotations from British Romantic poetry within Indigenous-settler diplomacy.

As part of the project, Nikki will be convening Indigenous studies and Romantic studies scholars for an international symposium to further examine the relationships between poetry, politics and diplomacy in the nineteenth century - stay tuned for further details.



DR MEEGAN HASTED

Dr Hasted has been awarded a Centre for the History of Emotions Postdoctoral Visiting Fellowship at the University of Queensland. One of three UQ CHE Visiting Fellows, Meegan will be located within the University's Institute for Advanced Studies in the Humanities (IASH), and will present one academic seminar during the fellowship (the details of which we hope Meegan will share with us in due course). Fellows will be assigned a working space and the use of UQ Library facilities. The fellowship includes a stipend of up to AUD10,000 to cover living expenses.



GENDER AND CULTURE IN THE ROMANTIC ERA, 1780–1830

Announcing an exciting new series from Anthem Press. *Gender and Culture in the Romantic Era* is a series of scholarly monographs and edited collections devoted to the topics of gender and culture in British poetry, fiction, and drama from roughly 1780 to 1830. In terms of gender, the series encompasses scholarship related to the lives



and works of women writers but also includes studies that address broader constructions of gender identity and sexuality.

In cultural terms, the volumes in the series engage broadly with the interconnections between literature and such topics as book history and print culture, politics, science and medicine, travel writing, visual and auditory art, religion, the periodical press, the environment, revolution, exploration, theory, and transatlantic and other transnational connections.

PROPOSALS

We welcome submissions of proposals for challenging and original works from emerging and established scholars that meet the criteria of our series. We make prompt editorial decisions. Our titles are published in print and e-book editions and are subject to peer review by recognized authorities in the field. Should you wish to send in a proposal for a monograph (mid-length and full-length), edited collection, handbook or companion, reference, academic non-fiction or course book, please contact us at: proposal@anthempres.com.

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CONFERENCE REPORTS

ROMANTICISM AND TIME,
CONFERENCE OF THE FRENCH
SOCIETY FOR THE STUDY OF
ENGLISH ROMANTICISM (SERA),
UNIVERSITÉ DE LILLE, FRANCE, 8-10
NOVEMBER 2018

Autumn colours and cool weather surrounded the Université de Lille Pont de



Bois campus for this second conference of The French Society for the Study of English Romanticism (the first being on Romanticism and Philosophy in 2012). Conference papers were presented in English, and delegates from around the globe attended, myself being the only delegate from the Southern Hemisphere. The conference was organised by the Université de Lille and the Université de Lorraine with the support of the Institut Universit  de France and SERA. While the main language spoken was English, the cuisine was French, which included a delightful spread each day for lunch and an even more delightful dinner on the second night at L'Assiette du March  in Lille. Conversation was convivial and varied across three full days as some twenty-five speakers and the same again in attendees, including many local postgraduate students, explored the complex and creative relationship between Romanticism and time.

The program began with a warm welcome and the first plenary session on 'Intertexts and Afterlives.' David Duff's paper "'Great Time", the "Great Poem", and the "One Great Mind": The Genealogy of a Romantic Motif' provided an opening broad sweep of Romanticism, drawing upon both Shelley and Bakhtin. This was followed by Laura Quinney's insightfully lyrical 'Beckett and Shelley: The Triumph of Time' and Paul Chirico's 'A "living shadow of fame"? John Clare in the nineteenth-century Press'. These opening papers stimulated the sense of Romanticism as a historically fixed period, yet nonetheless capable of resonating with the current day.

The afternoon sessions involved workshops held in two separate rooms, with

three speakers each. The overarching theme for this first afternoon was 'Romantic Perceptions of Time,' and included one workshop on 'Blakean Time' and another on 'Embodied Time'. Several Blake scholars converged to discuss Blake's perspectives on time from unique angles, which Blake tends to evoke, while finding much commonality. Caroline Dauphin spoke on the connections between palaeontology, Erasmus Darwin, the Romantics and Blake; Francis Gene-Rowe drew comparisons between Blake's and Walter Benjamin's ideas on history, cessation, and memory; and I spoke on *kairos* and *chronos* as useful tropes for understanding Blake's idea of time as a creatively conceived relationship to the world. I was unable to be in two places at the same time, unfortunately, so did not attend the other workshop where papers were presented by Ralf Haekel on 'Falling into Time – The Temporality of Soul and Mind in Romantic Poetry,' Oriane Month ard on "'Footing slow across a silent plain": Time and Walking in Keatsian Poetics,' and Thomas Leblanc on 'De Quincey/Baudelaire; Tense or Lax Time?'

The workshops were followed by the first Keynote Address by Paul Hamilton, 'Some Uses of "Restoration" in European Romantic Period Writing.' This finely articulated, reflective study brought me to the familiar mental space I find myself arriving at through such conferences: a sense of being in the deep end of intellectual thought that simultaneously stimulates the mind to listen, learn, and grow. By the end of the first day, it seems people's appetites were whetted for more.

Friday's Plenary Session, 'The Time of Reading,' included papers from William



Flesch, 'The Shadows of Futurity (on Wordsworth and Ainslie),' and Emily Rohrbach, 'Romantic Contingency and the Time of Not Reading.' The second Keynote Address followed, where Kevis Goodman spoke on the intersection between aesthetics, medicine, and time in "A Multitude of Causes": Aesthetics, Medicine, and the Embodiment of Time.' The idea of bibliotherapy came into this discussion, including the effects of poetic rhythm on the nerves, and how external, socio-political conditions may also blunt the power of reading, with reference to Wordsworth's 'Preface to the Lyrical Ballads.'

The afternoon sessions were again divided into two workshops, 'Scott and the Historical Novel' and 'History and Revolution.' I attended the latter. I did however hear positive comments on the former, which included Camilla Cassidy's 'Twilight Histories: the Waverly Novels and George Eliot's Fictions of the Recent Past,' David Stewart's 'Mobility, Place and Temporality in the Border Fictions of James Hogg and Walter Scott,' and Johannes Schlegel's "With duns and with debts we will soon clear our score": Walter Scott and the Temporality of Liability.' The other workshop saw Nicholas Halmi highlighting the changing narratives of temporal process between revolutionaries and conservatives in Britain during the Age of Revolution, Richard Somerset discussing Robert Burns's creation of a Scottish past and the development of national identity in eighteenth-century Scotland, and Brian E. Rodriguez exploring the downside of immortality in a world of mortals through Godwin's *St Leon*.

The final event for that day was the highlight, in my opinion (and perhaps that of many others). This was the Round-table on 'Romanticism and Periodization.' The panel was well chaired by David Duff and included Nicholas Halmi, Martin Procházka, Fiona Stafford, who would each present their perspective, and Laurent Folliot, who would offer a response to each. The nature of the Romantic Period was a central focus, to which the idea of it being the period of periodisation arose, or, the Age of the Spirit of the Age. Yet the Romantic Period was referred to also as a period dissolving the boundaries of periods. The concept of Great Time from David Duff's talk was returned to, and there also arose idea that Romanticism was found in the revolutionary turnover at junctures between periods. The complexity of Romanticism soon became apparent, and Romanticism was designated multi-dimensional. This idea was extended so that Romanticism was recognised as a loci of complexity and a source of transformation. To this range of ideas, Laurent Folliot responded by raising the distinction between secular and mythic societies, and their innately different conceptions of time, as a framework within which set the idea of periodisation. Examples of differences in Romanticisms were discussed, such as British Romanticism and the music of Beethoven or Wagner, and a conclusion seemed to be settled upon that Romanticism brings about difficulty in arriving at grand syntheses, even while attempting to do so. A lively question and answer session followed, which included discussion of the Romantic roots of the university as an institution, the value of the humanities therein, and the relevance of



media today as a form combining both the arts and sciences. I was left with much to ponder.

The final day saw a later-than-usual beginning due to a jovial dinner the night before. The plenary session, *Arrows and Cycles*, included Gary Kelly's paper, 'Reading the Course of Time: Romantic Chiasm and Modernity.' This was followed by two workshops on 'Mechanical and Artistic Experiences of Time.' I did not attend 'Measuring Time: Clocks and Calendars' though I would have liked to. Lily Dessau spoke on time in John Clare's *The Shepherd's Calendar* and Matthew Redmond on Washington Irving's and Charles Lamb's thought clocks. The workshop I did attend, 'Visualizing Time: Romantic Intermediality,' included Sheila A. Spector on 'Blake's Synoptic View of Time,' which examined Blake's paintings around the now lost *A Vision of the Last Judgement* from a Kabbalistic perspective; and Leena Eilittä on 'Time and Eternity in the Intermedial Descriptions of British Romantics,' which developed into an interesting discussion on the relationship between poetry, painting, and psychology. The final Plenary Session, 'Memory and Afterlives,' began with Chris Washington's study of Mary Shelley's *Frankenstein*, focusing on Victor Frankenstein as an alchemist-turned-scientist, re-evoking the interaction between mythical and historical time. This was followed with Mascha Hansen's 'Romantic Women Writers, Education, and the Future'; the future, of course, being a fitting topic for the final paper of the conference. A detailed, synthesised summary by the conference organisers was provided, and the event concluded with

platters, tea, and coffee as attendees departed for home or another destination.

Many thanks must be given to the conference organisers Sophie Laniel-Musitelli, Céline Lochot, and Céline Sabiron, and to the Scientific Committee for overseeing the conference. It was a very successful, enriching event, and, in my view, a thorough exploration of the many facets of time evoked and explored through Romanticism.

Todd Dearing
Flinders University

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ARCHIVE REPORT:
CHAWTON, THE BERG,
AND BEYOND

Archival research is one of the true joys of academic work. The opportunity to encounter objects and texts from one's period of study provides unique insight into the materiality of life in that period. Simultaneously quotidian and special, archival materials transmit information about the past in profoundly material and intimate ways and it is this aspect of material and textual presence which informs my research. My PhD thesis examines the possibilities for spaces for intimacy in practices of letter-writing, annotation and commonplacing and asks how eighteenth- and nineteenth-century women used these practices to maintain and foster their friendships. As such, the opportunity to work with extant examples of these practices is both vital to my research and one of its great pleasures.



In August and September this year, I travelled to The UK and the USA to visit three archives each of which held key materials for my work, as well as other, manuscript treasures.

CHAWTON HOUSE

My first stop was Chawton House in Hampshire, UK. With the generous assistance of the British Association for Romantic Studies' Chawton House Travel Bursary, I spent two weeks examining signatures and gift inscriptions across Chawton House's two major collections. The main collection at Chawton House focuses on women's writing primarily from 1600 to 1830. This is supplemented by the Knight collection, a family library on loan to Chawton House from the descendants of Jane Austen's brother Edward Austen Knight who once owned the house itself.

The specificity of focus in the main library collection and the historical relevance to Austen scholars of the Knight collection ensures that Chawton House is a productive site for research in Romanticism and particularly, women's writing and reading practices. It has a strong history of supporting scholarship in women's writing and the Romantic period and is well set-up to receive visiting scholars with a dedicated, helpful and enthusiastic team of staff and volunteers and a welcoming reading room.

On my first day, I was given a tour of the house and shown some of the fascinating materials housed in the collections including an annotated copy of the Baronetage believed to have inspired the opening to *Persuasion*, and the dramatic adaptation of Samuel

Richardson's *The History of Sir Charles Grandison* written in Jane Austen's hand.

Once settled in the Upper Reading Room, my main interest in the Chawton House archives were two small collections of books belonging to Jane Austen's nieces, Marianne Knight and Caroline Mary Craven Austen. I spent many productive hours analysing the inscriptions in their books and using the library's critical resources to trace the network of women readers recorded in these gift inscriptions.

Like all great archive visits, the materials I encountered at Chawton House provoked as many questions as they answered. The signatures in Caroline Austen's books range over a period of 30 years and are written in at least three hands. As such, the identity of the inscribes often remains elusive even in cases where the giver appears to be clearly named. Caroline's copy of William Cowper's *Poems*, for example, bears the inscription: "Caroline Mary Craven Austen from the Miss Lefroys. March 1820" (inscription in Cowper). Caroline was 14 years old at this time and the slightly messy, curled letters allow us to hazard a guess that this may be indicative of a fourteen-year-old girl's developing style.

The capitals in this inscription also bear a resemblance to later inscriptions in this collection which are also likely to be written by Caroline. As to the "Miss Lefroys," there were two branches of the Lefroy family with close ties to Caroline Austen and each had at least two daughters in 1820. The first, the daughters of her half-sister Jane Anna Elizabeth Lefroy, the eldest of which would be four and five in 1820, and the daughters of Anna Lefroy's brother-in-law, Rev John



Henry Geroge Lefroy, four of whom were born by 1820 and would have been between the ages of one and eleven. The second family is perhaps more suitably aged, but the family relationship is not quite as close. This is a question which I am still exploring and if anyone has suggestions for which “Miss Lefroys” might be represented in this inscription, I would welcome your input.

THE BERG COLLECTION, THE NEW YORK PUBLIC LIBRARY

From the tiny village of Chawton, with a population of just over 400 people, I flew to New York City to spend a week in the Henry W. and Albert A. Berg Collection of English and American Literature at the New York Public Library. In the bustle of such a large city, the Berg Reading Room was a quiet haven punctuated with the glances of curious tourists and visitors.

The Berg Collection is a wide-ranging archive relative to the collections at Chawton House. Nevertheless, it retains a vested interest in Romanticism and nineteenth-century writers with manuscript papers and ephemera from Francis Burney, Samuel Taylor Coleridge, and William Cowper among others. Unlike Marianne and Caroline’s books, the objects I came to see at the New York Public Library are part of a synthetic collection of papers. That is, they have been collected together by later hands rather than the people to whom they belonged.

My interest in the Berg collection was in a small synthetic collection of papers relating to Samuel Richardson and, in particular, the only extant copy of a

manuscript alternative ending to *Clarissa* written by his correspondent, Lady Echlin. This manuscript is a fair copy of a draft ending Lady Echlin wrote when she first read *Clarissa* while visiting her sister Lady Bradshaigh.

Together with Lady Bradshaigh’s annotations (which I saw later at Princeton University) this alternative ending represents a personal response to a favourite novel created within the context of what Lady Echlin terms the sisters’ “daily conversation” on *Clarissa* (Sabor II, 494). Lady Echlin’s manuscript is now tabbed into the pages of a brown leather book along with a number of Richardson’s letters to Lady Echlin, other correspondence he received from admirers of his novels, a broadsheet article detailing a case of plagiarism of his novel *The History of Sir Charles Grandison*, and a pencil portrait of Richardson.

A snippet of the bookseller’s catalogue is boxed with this book and lists all but one item contained within it, suggesting that these items were either bound together in their current form by the bookseller or perhaps shortly after their sale by Owen D. Young who donated them to the Berg Collection along with the rest of his extensive library. Lady Echlin’s manuscript is not currently available in digital form and her letters to Richardson are only extant in transcription. As such, this manuscript alternative ending stands as a rare example of her hand and style.

Lady Echlin’s narrative is prefaced by an epistolary exposition which frames the context in which it was written and in which it was sent to Richardson. Between this preface and the narrative proper, we are



presented with two different styles of Lady Echlin's writing. The epistolary section is in a larger hand, with more exaggerated flourishes and loops, perhaps more indicative of her usual handwriting, while her re-writing of *Clarissa* is in a smaller but neater and more formal fair copy. In this manuscript, Lady Echlin writes the first page of the narrative twice, once in her epistolary hand and then again, on the facing page, in her neater style. This positioning allows for an active comparison of the two styles and demonstrates a deliberate choice by Lady Echlin to write out her ending as clearly and neatly as possible.

In my time pouring over this manuscript searching for shifts in the weight of the ink or particularly emphatic grammar, I was also assisted by the librarians in an examination of watermarks in the paper which indicated the possibility of a shared manufacturer of Richardson's and Lady Echlin's paper. While tracing the lineages of watermarks is an archival maze all of its own, this material connection between the letters and the manuscript strengthened the sense of these items as a collection, and as existing in a network of manuscripts and ephemera which passed between Lady Echlin, Lady Bradshaigh and Richardson.

RARE BOOKS AND SPECIAL COLLECTIONS, FIRESTONE LIBRARY, PRINCETON UNIVERSITY

I continued my research into Lady Bradshaigh and Lady Echlin's shared response to *Clarissa* at the Firestone Library at Princeton University in New Jersey with the generous support of a Friends of the

Princeton University Library Library Research Grant.

In the Rare Books and Special Collections reading room, I was lucky enough to examine Lady Bradshaigh's annotated first edition of *Clarissa* gifted to her by Richardson. This fascinating copy of Richardson's work combines signatures, gift inscriptions, annotations, and Lady Bradshaigh's own manuscript alternative ending. It was thus the perfect culmination of my research throughout this trip.

This important text has been digitised by Princeton University Library, and this presented me with the opportunity to challenge and re-think my archival research practices by asking myself what could be done with the material book and a physical examination of the manuscript additions which could not be achieved with a digital copy. I put my new-found interest in watermarks to work, comparing these across volumes and across copies of the same edition of *Clarissa* and in later editions. This included a fourth edition of *Clarissa* gifted and inscribed by Richardson to Lady Bradshaigh's husband, Sir Roger.

I also allowed myself time to experience the weight and size of the volumes. To assess the ways in which they occupied space when lined up in order, and yet how portable each individual volume felt compared to the weighty twentieth-century single volume editions. I was surprised and excited to see that the boxes in which each volume has been conserved were not only aesthetically beautiful, but that each bore the letters "Do: B" on the spine under the title and volume number. Rather than signifying the author, the boxes link these volumes of



Clarissa with their annotator: Dorothy Bradshaigh. I supplemented the letters I examined at the New York Public Library with a number held in the Firestone's manuscripts collection including examples from Richardson to Lady Echlin and one letter which is unaddressed but which I suspect was written to Sir Roger. Each of these letters demonstrate how significant a part the relationship between the sisters played in the correspondence of each with their favourite author.

Each of these archives presented not only exciting new material for my research but also a variety of experience in the practices and policies of such research. From the relatively informal and sociable reading room at Chawton House to the vast holdings of the Berg collection and Firestone Library. Each provided productive and stimulating resources for research in the eighteenth-century and Romanticism and particularly fascinating examples of inscriptions, annotation, letters and manuscript responses to texts which present an entirely different experience when seen in person.

Francesca Kavanagh,
University of Melbourne



FRANKENSTEIN:
200TH ANNIVERSARY
UNIVERSITY OF OTAGO, 3–4
OCTOBER

The University of Otago celebrated *Frankenstein's* 200th anniversary with a series of October events. On 3 October, special

guest Professor Susan Lederer (University of Wisconsin-Madison) presented 'Framing *Frankenstein*: Mary Shelley and the Monster after 200 Years.' After a helpful overview of the writing and publication of Shelley's novel, Professor Lederer, who teaches medical ethics, explored some of the ethical issues presented in *Frankenstein* and its film adaptations that now concern contemporary science. On 4 October, there was a free screening of James Whales's 1935 *Bride of Frankenstein* followed by a panel discussion with Lederer and Otago faculty Gareth Jones (Anatomy), Paul Ramaeker (Film), and Tom McLean (English). On 19 October, Professor Lederer joined Otago's Dean of Humanities Professor Tony Ballantyne in beautiful Queenstown for one final discussion of the novel and its impact on science. All events were lively and well attended, suggesting the public's ongoing fascination with Mary Shelley's masterpiece.

Tom McLean
University of Otago





CALLS FOR PAPERS

ROMANTIC STUDIES ASSOCIATION OF AUSTRALASIA 2019 CONFERENCE: EMBODYING ROMANTICISM

21 - 23 November 2019

KEYNOTE SPEAKERS

Professor Will Christie
(Australian National University)
Associate Professor Kevis Goodman
(University of California, Berkeley)
Associate Professor Clara Tuite
(University of Melbourne)

CALL FOR PAPERS

Although the body has preoccupied literary scholarship for some time now, there has been a renewed attention in Romantic studies to the complex ways in which literature can serve to encode and reproduce our awareness of embodied experience. Challenging views of Romanticism as bounded by visionary and

idealist expression, such work reflects a broader reorientation of criticism around the materiality of Romantic culture, whether configured as part of the age of sensibility or in relation to the era's natural and social sciences. The Romantic period was, moreover, a time when control of the body emerged as a key political issue in workshops, homes, battlefields, and colonies, when bodies were subject to rapidly evolving ideas of gender, class and race, while new bodies of knowledge and corporate political bodies emerged to regulate the affairs of nations and empires. This was a period when bodies were subject to ever more intensive modes of calculation and management, as much as bodies imposed their transgressive physicality through new understandings of environments, vitalism, trauma, slavery, disease and taste. Attentive to such developments, Romantic studies in turn dovetails with a broader materialist emphasis across literary studies that explores how bodies are shaped by studies of affect, biopolitics, speculative realism, post-humanism and eco-criticism. Alain Badiou has recently proposed that our modern, liberal ideology can today only perceive two objects: bodies and language. Aligning itself at the conjuncture of these two terms, this conference invites papers that consider in very broad terms how embodiment was evoked, challenged and understood in Romantic cultural life.

Proposals are invited for 20-minute papers on any aspects of Romanticism and embodiment. Proposals may be for individual papers or for panels of 3-4 papers.



TOPICS MIGHT INCLUDE:

Affects and embodied emotions
 Sensibility and materialist epistemologies
 Materials, objects, things
 Life, organicism, vitality
 Theatre, bodies on stage, celebrities
 Spaces, environments, atmospheres
 Architecture, buildings and the body
 Labour, work, maternity
 Sexuality and gender
 Corpses, death, graves
 Race, empire, colonialism
 Disabled Bodies, monsters, illness
 Planetary bodies, heavenly bodies,
 cosmology
 Medicine, surgery
 Slavery and transportation
 Biopolitics/biopower and the body politic
 Texts and paratexts
 Bodies of knowledge
 Animals and humans
 Organisations and institutions

WHERE:

UNSW Canberra
 Northcott Drive
 Canberra ACT 2600 Australia

PROPOSALS

Abstracts of approximately 250 words are due by 30 June 2019. Please send abstracts to the conference convenor, Neil Ramsey, at n.ramsey@unsw.edu.au

FOR MORE DETAILS:

unsw.adfa.edu.au/conferences/rsaa

SIXTH BICENTENNIAL JOHN KEATS
CONFERENCE

KEATS IN 1819: CLOUDY TROPHIES,
 QUIET POWER

A Three-Day Keats Foundation Conference
 at Keats House, Hampstead, London
 Friday 17 - Sunday 19 May 2019

KEYNOTE SPEAKERS

Lucasta Miller
 Seamus Perry
 Emily Rohrbach

The Keats Foundation is delighted to announce its sixth bicentenary conference, 'Keats in 1819: Cloudy Trophies, Quiet Power', to be held at Keats House, Hampstead 17-19 May 2019.

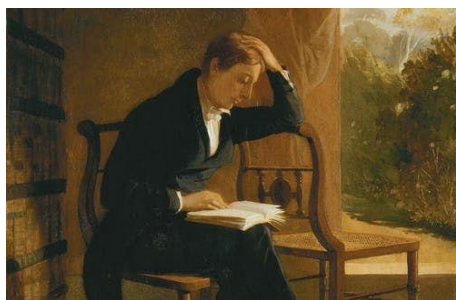
Robert Gittings's book *John Keats: The Living Year* described 1819 as 'the 365 days of a single year' in which nearly all of Keats's greatest poems were written: *The Eve of St. Agnes*, 'La Belle Dame sans Merci', the spring Odes, *Lamia*, and 'To Autumn'. Now more than 60 years old, Gittings's book has survived the test of time – but has our view of Keats in 1819 moved on, altered, or acquired new tones? Do we agree that 'Ode to the Nightingale' is incontestably a greater poem than 'Ode on Indolence'? Was 'Bright Star' written in 1819, or in some other year? Was Keats's deteriorating health somehow related to his astonishing creativity in 1819? How did his relationship with Fanny Brawne evolve across the momentous year of 'Peterloo'? What role did Keats's places have in the poetry of 1819? Our conference invites explorations of Keats's life and the cloudy



trophies and quiet power of his creativity throughout this remarkable year – and beyond it.

Proposals for twenty-minute papers are now invited on all aspects of ‘Keats in 1819’ – 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, Charles Cowden Clarke, Barry Cornwall, William Hazlitt, John and Leigh Hunt, Isabella Jones, the Ollier brothers, John Hamilton Reynolds, Joseph Severn, Percy and Mary Shelley, and John Taylor the publisher.

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. We will also celebrate the launch of *Keats’s Places*, edited by Richard Marggraf Turley, a landmark collection of essays drawn from papers at the Keats Foundation’s 2016 Conference at Keats House. For further

information about the Keats Foundation please go to: <https://keatsfoundation.com/>

For Keats House, please visit:

<https://www.cityoflondon.gov.uk/things-to-do/keats-house/Pages/default.aspx>

Please submit 200-word paper proposals to keatsconferences@gmail.com. Please ensure that your proposal is headed with your paper title, your name, institutional affiliation, and an e-mail contact address that you regularly check. Deadline for paper proposals is Monday 4 March 2019, so please send proposals as soon as possible!

Registration will open on Monday 18 March 2019. Our aim has been to keep this as simple as is practically possible. The registration fees set out below are based on the 2018 conference and are unlikely to change much when registration opens; registration covers administrative overheads, teas, coffees, wine reception and so on, for the duration of the conference.

To postgraduate students and unwaged we offer a concession fee. Except for the Conference Dinner on Saturday 18 May, meals during the conference are *not covered* by the conference fee. Overnight accommodation during the conference is wholly at the discretion of participants. Early paper proposals and booking are recommended. If you have significant funding deadlines please alert us to these.

REGISTRATION

For attendance at the full conference including the conference dinner on Saturday 18 May the following charges will apply:



Registration fees are as follows for the 2019 conference:

Existing Keats Foundation supporters in year 2018-19: £115 per person.

Attendees who are not yet Keats Foundation supporters in year 2018-19: £155, which includes a one-year introductory Supporter's subscription to the Keats Foundation for the year 2019-2020.

These fees include the Conference dinner on Saturday 18 May.

For postgraduates and unwaged, we offer concessionary rates:

Existing Keats Foundation supporters in year 2018-19: £50 per person.

Postgraduate and unwaged attendees who are not yet Keats Foundation supporters in year 2018-19: £100, which includes a one-year introductory Supporter's subscription to the Keats Foundation for the year 2019-2020.

These fees include the Conference dinner on Saturday 19 May. Details about day rates will be made available after registration opens.

Details on how to pay the conference registration fee will be made available when registration opens on Monday, 4 March 2019.



CALL FOR ESSAYS

THE ART AND SCIENCE OF COLLECTING IN EIGHTEENTH-CENTURY EUROPE

Edited by Dr. Arlene Leis
and Dr. Kacie Wills

We are inviting chapter abstracts for a collection of essays designed for academics, specialists and enthusiasts interested in the interrelations between art, science and collecting in Europe during the long 18th century. Considering a broad range of places and ideas, our volume will discuss the topic of art, science and collecting in diverse theoretical contexts, such as art historical, feminist, social, gendered, colonial, archival, literary and cultural ones. To accompany our existing contributions, we welcome essays that take a global and material approach, and are particularly keen on research that makes use of new archival resources. We encourage interdisciplinary perspectives and are especially interested in essays that reveal the way in which women participated in art, science, and collecting in some capacity.

The compendium will consist of around 15 essays 6000-7000 words (with footnotes), each with up to four illustrations. In addition to these more traditional essays, we are looking for shorter (circa 1,000 words) case studies on material objects of interest from the period. The subject of art, science and collecting will also be central to these smaller contributions, and each will include one illustration. The following topics are particularly desired:



Women's scientific interests and contributions
 Histories and methodologies of collecting, taxonomies, cataloging, arrangement, and modes of display
 Cabinets of curiosities/Wunderkammer
 Artists working directly or indirectly with scientific institutions
 Collections housed in art and/or science institutions
 The boundaries between the natural and the artificial
 Scientist/collector's portraiture
 Medical and artistic tools and instruments
 Chemistry
 Libraries
 Coins and medals
 Serial and rare objects
 Transitional objects
 Res Obscura
 Museographical furniture
 Science, art and collecting in domestic spaces
 Science as spectacle
 Exploration and the mapping of territories
 Antiquarian Science
 Meteorology
 Weights and measures
 Astronomy and the cosmos
 Print illustration and ephemera
 Almanacs and recipe books
 Plant and animal kingdoms
 Instruments of technology and industrialization

All inquiries should be addressed to:

Arlene Leis, aleis914@gmail.com, or
 Kacie Wills, kacie.wills@gmail.com

Essay abstracts of 500 words and 300 word abstracts for smaller case studies are due

January 30, 2019 and should be sent along with a short bio to:

artsciencecollecting@gmail.com

Finished case studies will be due July 30, 2019, and long essays will be due September 30, 2019.



SPECIAL SESSION ON "ROMANTICISM, PEOPLE OF COLOUR AND 1819" AT ICR 2019

Proposals are invited for a special session on intersections of Romanticism, people of colour, and the events and texts of 1819.

Possible topics could include (but are not limited to):

Responses to the events in Britain in 1819 from people of colour
 People of colour and Peterloo
 People of colour and the British texts of 1819 (Shelley, Keats, Byron and beyond)
 Beyond Britain: 1819 globally and connections to British Romanticism
 1819-2019: Bicentenaries of people of colour

Please send your 300-word paper abstract, including name, affiliation (scholarly, community, independent scholar etc), and email address to both
 Nikki.Hessell@vuw.ac.nz and icrmcr2019@gmail.com by 15 January 2019.

The conference website can be found at <https://icrmcr2019.wordpress.com>

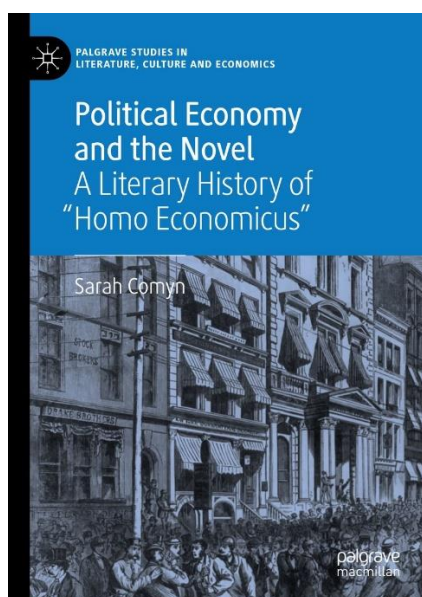




RECENT PUBLICATIONS

Sarah Comyn

Political Economy and the Novel: A Literary History of "Homo Economicus"
Palgrave, 2018.



This book provides the first transhistorical account of *homo economicus* (economic man), demonstrating this figure's significance to economic theory and the Anglo-American

novel over a 250-year period. *Homo economicus*, the embodiment of individualism and the crisis of value, has been the subject of renewed attention in the wake of the Global Financial Crisis, becoming a reviled symbol of self-interest. By examining the origins of this complex and originally rounded figure of the human, this book illuminates the continuing relevance of eighteenth-century cultural forms for understanding contemporary life and culture. Through its sustained comparative analysis of literary and economic discourse, the book transforms our understanding of the genre of the novel and offers critical new understandings of literary value, cultural capital and the moral foundations of political economy.

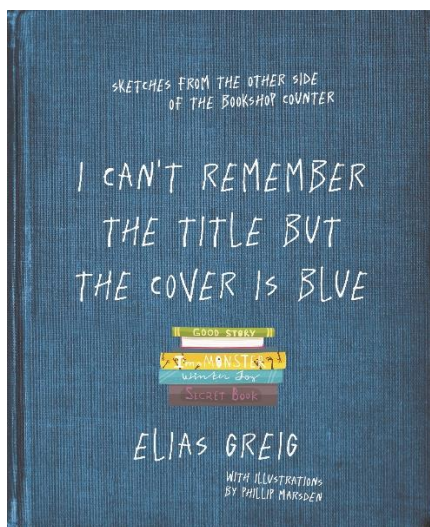
‘an engaging, well-researched, and original look at the reciprocal relationship between economic theory and imaginative literature, beginning with Adam Smith and *Tom Jones* in the 18th-century and ending with cryptocurrencies in the 21st century. Sarah Comyn showcases the impressive breadth and scope of economic thinking over a range of historical periods and across national borders, and offers exciting new ways of thinking about liberal individualism, character, and the novel’ – Lana Dalley, Professor of English, Comparative Literature, and Linguistics, CSU Fullerton, USA.

For details, visit:

<https://www.palgrave.com/gp/book/9783319943244>



Elias Greig,
I Can't Remember the Title but the Cover is Blue
 Allen & Unwin, 2018



Apologies for this rank self-promotion. A few RSAA members (who should know better) suggested I include my trade book, a collection of sketches from the bookshop I work in. The book does feature direct quotes from Wordsworth, Coleridge, Keats, and Gray, as well as echoes of Charles Lamb, Charlotte Smith, and Helen Maria Williams.

The marketing corellas at Allen & Unwin write:

‘As any retail or service worker will tell you, customers can be irrational, demanding, abusive, and brain-scramblingly, mind-bendingly strange. They can also be kind, thoughtful, funny, and full of pathos. Something about the often-fraught interaction between customer and worker, with the dividing line of the counter between them, loosens inhibitions, and has a kind of hot-house effect on eccentricity.

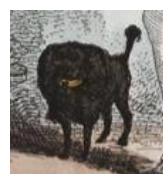
In *I Can't Remember the Title But the Cover is Blue*, veteran bookseller Elias Greig collects the best, worst and downright weirdest customer encounters from his years working as a Sydney bookseller. From ill-behaved children to nostalgic seniors and everything in between, this hilarious and unpredictable book is the perfect gift for anyone who's ever been on the wrong side of a counter.’

Available online, and at most good (and some bad) bookshops in Australia and New Zealand.



Chris Murray

“‘Freedom on the Green-Sea Brink’: The Two Orientalist Voices of Thomas Moore’s *Lalla Rookh*’, in *The Australasian Journal of Irish Studies*, 18 (2018), 96-115



GRADUATIONS AND COMPLETIONS

NONE RECEIVED

Please get in touch if you or one of your students have recently completed a thesis and/or degree.

