



# RSAA DIGEST

(Romantic Studies Association of Australasia)

May - August 2017

(Volume 4, Issue 2)

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## RSAA NEWS

### NEW EXECUTIVE

All elected office bearers have now taken their positions on the RSAA executive.

#### ELECTED OFFICE BEARERS:

*President:* Dr Thomas McLean (University of Otago)

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

*Secretary and Treasurer:* Dr Shane Greentree (University of Sydney)

*Communications Officer:* Dr Meegan Hasted (University of Queensland)

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

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

*Postgraduate Representative:* Ms Alexandra Hankinson (University of Sydney)

*Ex-Officio, Immediate Past President:* A/Prof Heidi Thomson (Victoria University of Wellington)

*Executive Committee Member:* Dr Ingrid Horrocks (Victoria University of Wellington)



### DNS CONFERENCE EXCLUSIVE FOR RSAA MEMBERS

Members are exclusively invited to submit proposals for a special panel planned for the David Nichol Smith Seminar (ANZSECS) which will be held in Brisbane 13-15 December, 2017.

The proposed panel will address the particular concerns the conference theme, 'Nature and Spaces of the Enlightenment', raises for Romantic Studies. More information on the broader conference CFP can be found here:

<https://anzsecs.com/conference/natures-and-spaces-of-enlightenmentcall-for-papers/>

RSAA Members are encouraged to submit abstracts for this special opportunity with the subject line: RSAA DNS to conference organisers Dr Lisa O'Connell ([l.oconnell@uq.edu.au](mailto:l.oconnell@uq.edu.au)) or Dr Peter Denney ([p.denney@griffith.edu.au](mailto:p.denney@griffith.edu.au)) by 20 September 2017 (extended deadline for RSAA members, and for this proposed panel, only).



## PRESIDENTIAL REPORTS

FROM HEIDI THOMSON



### ON A FINAL NOTE

Tēnā koutou

Thank you very much for having me as your President over the last two years. It's been an honour and a pleasure to be involved with RSAA, and I look forward to being an active member in the years to come. I would like to repeat some of the points I made at the RSAA AGM in Wellington in February. The Romantic Studies Association of Australasia is in very good shape indeed. We have come a long way since the foundation in 2010. By now, our membership stretches across the globe, and the practice of incorporating membership dues with conference registrations has drawn in many international scholars. There is no doubt that the study of Romanticism has become global, transnational and transcontinental. The familiar paradigm of a colonizing center no longer holds, and that is a good thing. The soaring banner of RSAA has given us an identity which joins us together beyond our boundaries. We have made the most of our online presence through the expert update of our Website, a buzzing Facebook page, and the inclusion

of our activities as affiliated events on the *Romantic Bicentennials* website.

The flourishing trans-Tasman (and beyond) relationship was affirmed by the many scholarly activities in which RSAA members participated, as organizers or by delivering lectures and papers. Many of those activities were, in addition, supported by our respective universities who were obviously impressed by the track record of the RSAA in making things happen. The main event of 2017 was our Biennial RSAA Conference, featuring more than sixty papers and lectures, the result of a collaboration between Massey University and Victoria University of Wellington, mediated expertly through the dream team, Ingrid Horrocks and Nikki Hessel. The conference was preceded by Thomas McLean and Ruth Knezevich's Family Ties Symposium in Dunedin, the timing and location of which again benefited the RSAA because international members could combine their visits to Dunedin and Wellington. In addition, the RSAA also supported the wildly successful Immortal Austen Conference, held at Flinders University in July, with bursaries and a teachers' development workshop. Last year in June 2016 we commemorated the Tambora eruption with a 'Year without a Summer' Symposium, which featured literary scholars, my Jane Austen Honours students, and catastrophic volcanologists, with the Faculty of the Humanities and Social Sciences at Victoria University funding Clara Tuite's trans-Tasman travel. Several publications, in *Romanticism* (Edinburgh University Press) and with Palgrave UK, are forthcoming and will feature work from our workshops and conferences.

While many RSAA activities were very visible, we should not forget all the work that went on behind the scenes in order to make sure that our profile as an organization was visible and approachable. Eric Parisot's choice of the albatross as our logo was brilliant, the image of a strong seabird winging the southern skies. His bulletins were works of art and a



perfect resource for keeping up to date with the field. Miracles were performed by the best Secretary/Treasurer one could ever hope for, Amelia Dale. Amelia made sure that the organization's accounting status was sorted out with the New South Wales authorities, kept track of all finances, records, and invariably answered my emails with efficiency and good cheer. Her pro-active approach, resourceful and inventive, ensured not only a smooth running of the organization, but a future-oriented dynamism which has benefited the new generation of the executive, with Meegan Hasted, Shane Greentree, and Alexandra Hankinson. A very warm welcome in particular to our new President, Dr Thomas McLean (University of Otago).

Among the Executive we had a number of online discussions about RSAA matters which proved to be very productive and congenial. I have felt incredibly well supported during my time as president. Thank you all, very very much.

Wellington, August 2017



FROM THOMAS MCLEAN



I feel humbled and privileged to serve as president of the Romantic Studies Association of Australasia. I would like to thank Will Christie, who had the vision

and tenacity to create RSAA, and Heidi Thomson, who has been a model leader and a tireless advocate for our association. It's rather daunting to follow Will and Heidi, but I will do my best to build on their many successes. I'm very grateful to Nikki Hessell, who will continue as Vice President, and to all the office bearers and members of the executive committee.

As Heidi has noted, RSAA is in sound financial condition, and our reputation continues to grow. We have quickly created a platform that showcases the best of global Romantic studies while also preserving an Australasian perspective. Our fifth biennial conference, in Canberra in 2019, will surely expand our scholarly audience and move us in new intellectual directions.

I encourage you to contact us with your ideas for future events and activities. I look forward to working with all of you as we continue to make the RSAA an innovative and exciting organisation.

Dunedin, August 2017



## CONFERENCE REPORT

### IMMORTAL AUSTEN: ADELAIDE, FLINDERS UNIVERSITY

The Immortal Austen Conference, held in July this year, was attended by a friendly and vibrant mix of researchers from across the world, teachers and Austen readers. The conference opened with an evening launch of Devoney Looser's book *The Making of Jane Austen* by Will Christie, and a lecture by novelist Andrea Goldsmith who talked about her shifting interpretations of Austen's novels and how each new rereading of Austen's work had proved productive for her novel writing.





The first full day opened with Devoney Looser's entertaining and wide-ranging keynote on the complexities of Austen's reception, looking at Austen's lesser known readers. Her talk ranged from Austen's place in nineteenth-century gentlemen's clubs to the performance history of a sexualised Mr Darcy.

In the panels, Anne Rouhette spoke on Austen's status in contemporary French literary-critical institutions, Kylie Mirmohadi on Amish and Mormon Austen adaptations and Katrina Clifford's on Austen-inspired crime fiction, among other presentations. Meanwhile, the conference offered an RSAA sponsored high school teacher's workshop on teaching Jane Austen.

Kathryn Sutherland's keynote focused on Austen's writerly process, providing a portrait of a writer whose practice is structured around the fragment and the fragmentary. Following Professor Sutherland's keynote was a screening of *Pride and Prejudice and Zombies*.

Saturday saw papers including Sarah Ailwood on Austen and masculinity, Eric Parisot on Austen and vampires and Judy Stove's examination of the history of the image of Austen concealing her work with paper or muslin.

Clara Tuite's keynote proffered an "un-making" of Austen, situating Austen in the shabby-genteel class and compellingly made the case for reading through Austen's life and her work through the concept of precarity.

The final day of the conference focused on Austen and music: as well as a creative writing workshop led by Amy Matthews, attendees were offered an entertaining lecture by Geoffrey Lancaster on eighteenth-century pianos and Austen's piano, and a roundtable with John Wiltshire, Kirstine Moffat and Gillian Dooley on the intersections between class and gender in Austen's representation of music-making. The conference closed with a concert, "Dirges and Sad Ditties" where Nicola Hardie-Beveridge, Gillian Dooley, Alastair Knight, Christopher Rawlinson and Kirstine Moffat performed pieces from Austen's music collection.

Amelia Dale



PICTURES FROM TOP: WILL CHRISTIE AND DEVONEY LOOSER AT THE ANTIPODEAN LAUNCH OF HER NEW BOOK, *THE MAKING OF JANE AUSTEN* (JOHNS HOPKINS UP); NOVELIST; CONFERENCE CO-CONVENOR ERIC PARISOT, KEYNOTE SPEAKER CLARA TUIITE, AND CRAIG TAYLOR, DIRECTOR OF THE FLINDERS INSTITUTE FOR RESEARCH IN THE HUMANITIES (FIRTH- AFFECTIONATELY REFERRED TO AS COLIN FIRTH FOR THE CONFERENCE); ANDREA GOLDSMITH AT HER PUBLIC LECTURE ON WHAT JANE AUSTEN HAS BROUGHT TO HER LIFE AND WORKS.



## EVENTS



### POLITICS, EMOTIONS AND THE PERIODICAL PRESS

11 September 2017 – 12 September 2017  
Theatrette, Sir Roland Wilson Building  
Australian National University

During the Romantic era, periodicals played an important role in the expansion of the reading public. As the number and range of periodicals proliferated in Britain in the late eighteenth and early nineteenth centuries, these diverse publications came to be regarded as crucial agents of social progress, diffusing knowledge and shaping cultural taste. By focusing on the links between politics and emotions in periodicals, this symposium aims to deepen understanding of the affective dimensions of this crucial phase in the development of public opinion.

#### **Speakers**

Jon Mee (University of York, UK)  
Kim Wheatley (College of William and Mary, US)  
Joanne Wilkes (Auckland)  
Thomas Vranken (Melbourne)  
Neil Ramsay (UNSW Canberra at ADFA)  
Gillian Russell (Melbourne)  
Tom McLean (Otago)

#### **Conveners**

Jock MacLeod (Griffith University)  
Pete Denney (Griffith University)  
Will Christie (Head, Humanities Research Centre)

For further details, please visit:

<http://hrc.anu.edu.au/events/conference-politics-emotions-and-periodical-press>

Those wishing to attend should write to Will Christie: [william.christie@anu.edu.au](mailto:william.christie@anu.edu.au)

### PERFORMANCE AND ENCORE: A JANE AUSTEN EVENT

The Drama of Austen's Regency and Fiction, and  
the Eternal Afterlives of the Divine Jane

10:30am – 4 pm

22 September 2017

Library Research Commons, L2,  
Borchardt Library,  
La Trobe University

Performance of 'The Margins of Persuasions'  
New Theatre Space  
6pm

To mark the 200<sup>th</sup> anniversary year of Jane Austen's death, the English program at La Trobe University is hosting an event celebrating the life, works, times and enduring appeal of this ever-popular writer. Bringing together Austen scholars, Regency historians, and creative writers, and premiering an original play based on *Persuasion*, this will be a day-long celebration of all things Regency and Jane Austen.

<http://austenevent.blogspot.com.au>

RSVP 1 September

2017: [K.Mirmohamadi@latrobe.edu.au](mailto:K.Mirmohamadi@latrobe.edu.au)



## CALLS FOR PAPERS

### NATURES AND SPACES OF ENLIGHTENMENT

The David Nichol Smith Seminar in Eighteenth-  
Century Studies XVI



13-15 December 2017

Griffith University and University of Queensland,  
Brisbane Australia

**\*\*RSAA MEMBERS CAN APPLY TO  
PRESENT AT A PROPOSED PANEL  
FOCUSING ON ROMANTIC STUDIES. THE  
EXTENDED DATE FOR THIS PANEL ONLY  
IS 20 SEPTEMBER.**

SEE NOTICE UNDER RSAA NEWS FOR  
MORE. \*\*

Keynote Speakers:

Deidre Lynch (Harvard University)

Jan Golinski (University of New Hampshire)

Georgia Cowart (Case Western Reserve  
University)

Sujit Sivasundaram (University of Cambridge)

The Australian and New Zealand Society for  
Eighteenth-Century Studies (ANZSECS) invites  
you to the sixteenth David Nichol Smith Seminar  
in Eighteenth-Century Studies, hosted by Griffith  
University and the University of Queensland. We  
welcome proposals for papers or panels on the  
theme 'Natures and Spaces of Enlightenment',  
broadly conceived as referring to the plurality of  
Enlightenments as well as the ideas and uses of  
nature which they endorsed, and the spaces in  
which they developed. In the inclusive spirit of the  
David Nichol Smith Seminar, proposals may  
address any aspect of the long eighteenth century.

Especially relevant topics include:

- ✧ Enlightenment and religion, science, empire  
or gender
- ✧ Popular, moderate and radical  
enlightenments
- ✧ Regional, national and global  
enlightenments
- ✧ Climate, the environment and the  
Anthropocene

- ✧ Emotion, sentimentalism and the language  
of feeling
- ✧ Theories of human nature and civil society
- ✧ Improvement and social utility
- ✧ Travel, exploration and discovery
- ✧ Trade and commerce
- ✧ Philanthropy and the culture of  
moral/social reform
- ✧ Spaces of sociability such as clubs, salons,  
coffeehouses and taverns
- ✧ Urban and rural spaces
- ✧ Ideas of landscape and forms of land use
- ✧ Nature in art, literature and music
- ✧ Natural history, natural philosophy, natural  
law and natural theology
- ✧ Nature in economic and political writing
- ✧ Nature, medicine, sexuality and the body
- ✧ Botany, geology and geography
- ✧ Representations and uses of animals
- ✧ Work, leisure, technology and  
industrialisation

We welcome proposals for 20-minute papers and  
panels comprising 3 x papers. Please submit an  
abstract of 250 words (maximum) and a 2-page CV,  
as PDF documents, to the following email address  
by **1 September 2017**:

[dnsconferenceqld@gmail.com](mailto:dnsconferenceqld@gmail.com)

Participants must be current members of [ANSECS](#).  
Click [here](#) to join.

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

Dr Lisa O'Connell [l.oconnell@uq.edu.au](mailto:l.oconnell@uq.edu.au)

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





BRITISH WOMEN WRITERS  
CONFERENCE: NEW DIRECTIONS

11-15 April 2018

University of Texas at Austin

The twenty-sixth annual BWWC invites papers and panel proposals interpreting the theme of “New Directions.” Since the landmark “Generations” conference of 2017 invites a retrospective look back, “New Directions” will encourage turning to the future to ask crucial methodological, theoretical, and content-based questions about our fields’ key concepts and literatures.

What do we mean by “British”? By “women”? By “writers”? We welcome papers and panel proposals addressing change, development, destabilization, and potential in terms of both British women writers and the field of British women writers scholarship. We envision panels focused around the stability of gender-, nation-, and profession-based abstractions, as well as research on individuals living at the margins of these terms.

By **November 17, 2017**, send 300-word abstracts for paper proposals, along with a brief bio (in one document) to:

[bwwc2018@gmail.com](mailto:bwwc2018@gmail.com)

Panel proposals should include individual paper abstracts, short speaker bios, as well as a brief panel description (in one document). All proposals must engage the conference theme and relate to British women’s writing in the span between the eighteenth and early twentieth centuries. Graduate students are encouraged to apply for a travel grant sponsored by the BWWA.

More information on possible topics can be found here:

<https://bwwc2018.wordpress.com/call-for-papers/>



DREAM AND LITERARY CREATION IN  
WOMEN’S WRITING IN THE 18<sup>TH</sup> AND  
19<sup>TH</sup> CENTURIES

International Conference

5-7 April 2018

Université Clermont-Auvergne – CELIS

In June 1816, in a house on the shores of Lake Geneva, a young girl of barely 19 had a dream which would turn out to be the source of one of the greatest contemporary myths of modern times. This pivotal dream has remained prominent thanks to the preface that Mary Shelley wrote for the 1831 edition of *Frankenstein*, in which she describes a vivid, integrally visionary experience: “I saw – with shut eyes, but acute mental vision, – I saw the pale student of unhallowed arts kneeling beside the thing he had put together [...].” In a lesser-known dream, a year earlier, Shelley brings her premature, unnamed first-born back to life: “Dreamt that my little baby came to life again; that it had only been cold, and that we rubbed it before the fire, and it lived. Awake and find no baby” (19<sup>th</sup> March 1815).

Dreams in *Frankenstein* are at the heart of the writing process but they also constitute the diegetic substance of the narrative. Victor’s nightmare, which follows the opening of the Creature’s “dull yellow eye” (Volume I, chapter 4), is difficult to overlook in any critical consideration of the importance of dreams in the novel. To mark the bicentenary of *Frankenstein*’s publication in 1818, this conference will re-examine the previously-recognised oneiric facets of the novel and develop fresh perspectives on dreams and dreaming in Mary Shelley’s fiction. Proposals with a special focus on those three dreams, as well as on other works by Mary Shelley in which dreams are often premonitory (*Valperga*, *Matilda*, “The Dream” for example), are particularly welcome. Discussion may also extend to analyses of day-dreaming which Mary Shelley also refers to in her preface when she distinguishes between her youthful fancies, “all [her] own”, and her fiction, destined to be read by others.





In addition, the oneiric character of *Frankenstein* is particularly relevant in any reappraisal of the textuality of dreams and their link to women's creativity and creation as a whole. Accounts of real dreams in diaries and letters may interrogate the paradox of the invasion of Self by a radically Other force ("My imagination, unbidden, possessed and guided me", wrote Mary Shelley), when the passive dreamer turns into a waking creative subject. Ontological alterity may be considered as being located at the core of such processes. Is there a specifically female understanding or expression of this encounter with the Other within? Literary dreams, whose putative oneiric nature needs further clarification, oscillate between narrative dexterity and the expression of possibly subconscious scenarios. How significant is a character's dream? Is it radically inconsistent and heterogeneous? We therefore also invite papers on these, and other, connections between dream and fiction in novels written by Shelley and other female novelists.

Thus, the central issue of authorial intention in novels (or in poetry or plays if relevant), published from the end of the 17<sup>th</sup> century to the late 19<sup>th</sup> century, is the line of enquiry which this conference hopes to pursue. How is Mary Shelley's creative outlook and experience mirrored in the writing of her contemporaries' (Frances Burney's or Ann Radcliffe's for example), or in that of female authors who came before or after her (Jane Barker and the Brontë sisters for example)? Approaches developed by Margaret Anne Doody ("Deserts, Ruins and Troubled Waters: Female Dreams in Fiction and the Development of the Gothic Novel", 1977), Ronald Thomas (*Dreams of Authority*, 1990, on the Gothic and nineteenth-century novels) or Julia Epstein on Burney (*The Iron Pen*, 1989) may be particularly pertinent here.

Papers may be given in English (preferably) or in French.

Please send your proposals to Isabelle Hervouet-Farrar and Anne Rouhette at [dreamconference2018@gmail.com](mailto:dreamconference2018@gmail.com) before **30<sup>th</sup> September 2017**.



## THE LONDON STAGE AND THE NINETEENTH-CENTURY WORLD II: 2018

5-7 April 2018

New College, Oxford

Following the success of the 2016 London Stage conference, we welcome contributions on all aspects and forms of drama and theatrical practice in nineteenth-century London, from plays and operas to pantomime and puppetry. Subjects might include: theatrical resources, including collections; the constitution and history of theatrical genres; publishing and print circulation; stage biography; music and musicians; scenography and spectacle; and theatrical spaces beyond the theatre. The 'London stage' should be interpreted as inclusively as possible, and we particularly seek papers on such topics as criticism, dance, the staging of the natural environment, theatrical technology, colonial politics, and international influences on London theatre. The meeting will provide another opportunity to take stock of the range of research currently being undertaken in the field as well as a chance to consider the place of London in the broader theatrical and political world.

All sessions will be held at New College, Oxford, with a keynote address by Tracy C. Davis.

Those wishing to give formal 20-minute papers should submit an abstract of no more than 200 words, and a biography of 100 words. However, we also encourage submissions for discussion panels, and are keen to receive proposals for other formats. The panel for paper selection will be Michael Burden, Jim Davis, Jonathan Hicks, David Francis Taylor, and Susan Valladares.

All proposals are due by midnight on **11 December 2017**, and should be submitted to Jacqui Julier at: [Jacqui.julier@new.ox.ac.uk](mailto:Jacqui.julier@new.ox.ac.uk).

Inquiries to the organisers, Michael Burden ([michael.burden@new.ox.ac.uk](mailto:michael.burden@new.ox.ac.uk)) or Jonathan Hicks ([jonathan.hicks@ncl.ac.uk](mailto:jonathan.hicks@ncl.ac.uk))





## PACIFIC OCEAN: PACIFIC CLIMATE

2nd Pacific Climate Change Conference

21-23 February 2018

Wellington, New Zealand

Call for Abstracts is now open  
Come and present

Climate change has complex and deeply rooted issues that require a multi-faceted response from activists to artists, from policy-makers to politicians, as well as scientists.

Conference attendees will be invited to consider unfolding trends of climate change and the major drivers of these patterns and trends, looking at economic, social and underlying systemic drivers.

If you wish to make a presentation at the conference, you are invited to submit a 200-word abstract which will be considered for presentation by the conference committee.

### CONFERENCE THEMES

Symposia will be organised on the following themes:

1. Physical climate changes: atmosphere and ocean, including sea level rise
2. Adaptation to climate change
3. Mitigation of climate change
4. Activism and grassroots responses
5. Law: policy and political responses
6. The economics of climate change
7. Social sciences and art: artistic responses to climate change
8. Climate change and security issues, including migration
9. Climate change and the media

Abstracts: **31 August 2017**

More information:

<http://www.confer.co.nz/pcc2018/>



## SUBMISSIONS ON COLERIDGE: THE ANACHRONIST JOURNAL

Celebrating 200<sup>th</sup> anniversary of the publication of  
*Biographia Literaria*

The New Series of The Anachronist invites submissions for its 2017 volume (to be published in 2018), celebrating the 200th anniversary of the publication of S. T. Coleridge's *Biographia Literaria*.

For this special issue on the impact of *Biographia Literaria* over the past two centuries, we welcome academic essays that focus on the afterlives of, and engagements with, Coleridge's in various national, critical, historical and intellectual contexts.

Papers on particular aspects or features of the work will also be considered. **DEADLINE** for submissions: **30 January, 2018**. Submission guidelines: please submit your text electronically, in Word or RTF document format, sent to the following email address: [anachronist@freemail.hu](mailto:anachronist@freemail.hu); please attach an abstract of 150-200 words -- papers must not exceed 10,000 words in length including footnotes. After an initial screening by the Editorial Board, submissions undergo doubleblind peer-review by members of the Advisory Board and other specialists.

The New Series of The AnaChronisT is an international academic journal in the field of English and American literature and culture, published by the Department of English Studies at Eötvös Loránd University, Budapest.

The New Series is the relaunch of a successful journal that has a 20-year publication history. The journal is indexed by a number of traditional bibliographies and is included in various online databases. For further information, visit <http://seas3.elte.hu/anachronist/Volumes.htm> (to be updated)



## RECENT PUBLICATIONS

Please help the RSAA publicise the work of its membership. 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 Meegan Hasted ([m.hasted@uq.edu.au](mailto:m.hasted@uq.edu.au)).



“Stitched Together: The Rajah Quilt,” by Tom McLean (RSAA), *The Migrationist*, 30 March 2017. <https://themigrationist.net/2017/03/30/stitched-together-the-rajah-quilt/>



*The New Annotated Frankenstein*, by Mary Shelley, edited by Leslie S. Klinger (New York, London: Norton, 2017). Available September 2017 (Hardcover).

Norton will be publishing *The New Annotated Frankenstein* to celebrate the 200 year anniversary of its original publication. The introduction has been written by Guillermo del Torro and it is edited by Leslie Klinger who does for Shelley's story of early nineteenth-century horror what he did for Sherlock Holmes, Dracula and H.P. Lovecraft, bringing this gothic tale to nightmarish life by reproducing the original text with the most lavishly illustrated and comprehensively annotated edition to date.

*Coleridge and Contemplation*, edited by Peter Cheyne (Oxford: Oxford University Press, 2017). Available 10 August 2017.

*Coleridge and Contemplation* is a multi-disciplinary volume on Samuel Taylor Coleridge, founding poet of British Romanticism, critic, and author of philosophical, political, and theological works. In his philosophical writings, Coleridge developed his thinking about the symbolizing imagination, a precursor to contemplation, into a theory of contemplation itself, which for him occurs in its purest form as a manifestation of 'Reason'.

Coleridge is a particularly challenging figure because he was a thinker in process, and something of an omnimath, a Renaissance man of the Romantic era. The dynamic quality of his thinking, the 'dark fluxion' pursued but ultimately 'unfixable by thought', and his extensive range of interests make a philosophical yet also multi-disciplinary approach to Coleridge essential. This book is the first collection to feature philosophers and intellectual historians writing on Coleridge's philosophy.

This volume opens up a neglected aspect of the work of Britain's greatest philosopher-poet — his analysis of contemplation, which he considered the highest of human mental powers. Philosophers

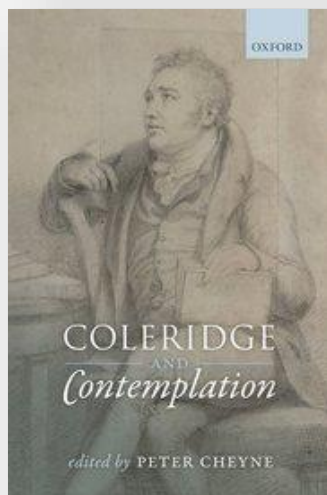




including Roger Scruton, David E. Cooper, Michael McGhee, Andy Hamilton, and Peter Cheyne contribute original essays on the philosophical, literary, and political implications of Coleridge's views. The volume is edited and introduced by Peter Cheyne, and Baroness Mary Warnock contributes a foreword.

The chapters by philosophers are supported by new developments in philosophically minded criticism from leading Coleridge scholars in English departments, including Jim Mays, Kathleen Wheeler, and James Engell. They approach Coleridge as an energetic yet contemplative thinker concerned with the intuition of ideas and the processes of cultivation in self and society. Other chapters, from intellectual historians and theologians, including Douglas Hedley clarify the historical background, and 'religious musings', of Coleridge's thought regarding contemplation.

Here is the OUP link to the book, which has a 30% discount with the code AAFLYG6: <https://global.oup.com/academic/product/coleridgeandcontemplation9780198799511?q=peter%20cheyne&lang=en&cc=jp#>



## SOMETHING TO CONTRIBUTE?

If you have an item you would like to appear in the next issue of the RSAA digest (SEPTEMBER - NOVEMBER)—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 Meegan Hasted ([m.hasted@uq.edu.au](mailto:m.hasted@uq.edu.au)).



Front cover image:

Dress. c. 1819-1823. European. Silk.

[c.1.39.13.55a-c]. Courtesy of the Metropolitan Museum of Art, New York.

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

Meegan Hasted

RSAA Communications Officer

