



RSAA DIGEST

(Romantic Studies Association of Australasia)

September - December 2017

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RSAA NEWS

CONGRATULATIONS to the RSAA's Peter Otto
(University of Melbourne) who has been awarded an
ARC Discovery grant for his project entitled

Architectures of Imagination: Bodies, Buildings,
Fictions, and Worlds

This project revises our understanding of the relation between space, fiction, and imagination in the transition from Neoclassicism to Romanticism during the long 18th century (1700-1835), through studies of key buildings; the fictions that frame, are interwoven with, or were identified with these buildings; and the relation between these buildings, texts, and their readers/inhabitants. Buildings to be studied include: Pope's villa and grotto, Walpole's Strawberry Hill, Beckford's Fonthill Abbey, Scott's Abbotsford, Jane and Mary Parminster's "A la Ronde," Butler's and Ponsonby's Plas Newydd, Soane's house-museum, and Bentham's Panopticon. Drawing on these primary studies, it aims to develop a new account of the 18th-century imagination, the emergence of modern architectures of imagination, and the transition from Neoclassicism to Romanticism, while bringing these developments into dialogue with current debates about space, creativity, and the rapidly expanding field of biopolitics. In so doing it contributes to our culture a critical prehistory of recent debates about space, creativity, and biopolitics, and to our society a resource for thinking differently about the modern world, where crises often spring from how we dwell in space.



CONFERENCE REPORTS

Attendees at the recent David Nichol Smith Conference in Brisbane are invited to submit a conference report for the next edition of the Digest. Contributions from members are greatly appreciated. Please email:

shane.greentree@sydney.edu.au



Politics, Emotions and the Periodical Press, c.1780–1830

The Humanities Research Centre at the Australian National University hosted the conference *Politics, Emotions and the Periodical Press, c.1780–1830* on 11 and 12 September 2017. The conference, organised by Will Christie (ANU), Pete Denney (Griffith) and Jock MacLeod (Griffith), explored the links between politics and affect in journals and newspapers of the Romantic era. While some papers offered new insights into major figures like Wordsworth and Austen, many emphasised lesser-known writers and journals, pointing to a rich field for further research.

The conference featured not one, not two, but three plenary speakers: Jon Mee (York) spoke evocatively of the role of political passions in small journals of the 1790s; Joanne Wilkes (Auckland) examined early reviews of and references to Jane Austen's novels before their 1830s relaunch in the Standard Novels series; and Kim Wheatley (William and Mary) considered John Wilson's complex relationship with William Wordsworth. Six further presentations provided other contexts for the conference theme. Will Christie presented a veritable master class on John Wilson's (and *Blackwood's*) literary inconsistencies. Thomas Vranken (Melbourne) provided a valuable overview of the long-lived *Gentleman's Magazine*. Neil Ramsay (UNSW Canberra) explored the emotional impact of soldiers' memoirs in the *United Service Journal*. Gillian Russell (Melbourne) provided a fascinating biography in miniature of William Hone and his *Every-Day Book* (1825). I examined Jane Porter's use of anonymous publications to promote her brother's diplomatic

career. Jock Macleod compared the emotional content of *The Spectator* and *The Examiner* at the time of the 1832 Reform Bill.

The conference included a curator's tour of the remarkable exhibition *Dempsey's People: A Folio of British Street Portraits 1824–1844* at the National Portrait Gallery. The exhibition included some fifty watercolour portraits made by the peripatetic English painter John Dempsey (c.1802–1877). This selection of Dempsey's works, long hidden away at the Tasmanian Museum and Art Gallery, included striking images of returned soldiers, street sellers, and even the poet Robert Bloomfield.

At a time when conferences seem to be getting larger and less personal, *Politics, Emotions and the Periodical Press* showcased the advantages of a smaller, single-stream, more focused programme. While the conference papers provided proof of the rich and varied research produced by today's scholars of the Romantic era, the convivial conference dinner at Lemongrass Thai reminded me how lucky we are to have such generous and thoughtful colleagues in our field.

Tom McLean
University of Otago



BARS 2017: ROMANTIC IMPROVEMENT

As per William Heath's prophetic *March of Intellect* (1825–1828), a plate of which adorned the posters and programmes for BARS 2017: Romantic Improvements, we arrived in Manchester by winged marsupial before being conveyed in a vacuum tube to the historic and improbably friendly city of York. Next morning, we walked past the breath-catching Minster to registration at King's Manor. Professor Catherine Hall's impeccably researched opening plenary on Edward Long, author of the infamous *History of Jamaica* (1774), proved the perfect introduction for the days ahead, addressing the ambivalent nature of 'improvement' in Long's codification of racism, and how this codification



originated in and co-existed with Long's belief in Enlightenment ideas of human progress.



PICTURE: William Heath's *March of Intellect* (1825-1828)

On this appropriately questioning note, the conference proper began. With eight parallel panels per session, BARS 2017 demanded careful planning and impossible choices (I was very sorry to miss papers by RSAA members Sarah Comyn and Francesca Kavanagh). In the first session the attendee had to choose between panels on Wordsworth, Coleridge, and the Environment, Improvement in Austen's Novels, Labouring-Class Poetry, Illustrated Books, Mediating the French Revolution, and more. Traversing this wide field one could opt either for breadth or depth, following a particular subject or author through themed panels split into parts over several days. (A tip for Australasian first-timers: themed panels seem far more common and popular with BARS, something to keep in mind for BARS 2019). Ecocriticism, for example, extended over two days. Discussions begun in part one were revisited in part two with rich results: Kate Scarth's paper on 'Green Geographies' in John Thelwall's *Peripatetic*, and Tess Somervell's riff on Wordsworthian rocks and 'Dreams of Deluge' were particular highlights.

Of many excellent panels, 'The Mechanic, the Labourer, the Peasant: Literature & the Improvement of the Labouring-Classes', convened

by Simon Kövesi, stood out as both varied and cohesive. From Kövesi's introductory paper on 'the Romantic peasant', the panel moved from strength to strength, offering multiple views on working-class politics, poetics, and literary and intellectual identity. John Gardner's brilliantly detailed reconstruction of the concerns and priorities of the Glasgow Mechanics' Institute was followed by Meiko O'Halloran's fascinating investigation of the competing claims made by pastoral and epic on James Hogg, and the panel concluded with David Stewart's careful, luminous paper on the remarkably successful career of Alan Cunningham.

Other highlights included RSAA postgraduate rep Alexandra Hankinson's subtly argued paper on Coleridge's 'Darwinian Flight' from plants to insects; Angus Ledingham's sophisticated reading of 'Tragic Utopianism in Wordsworth's *The Borderers*'; Marianne Brooker's dazzling meditation on 'Fugitive Knowledge' and Coleridgean fragment; Nigel Leask's uproarious plenary on 'Philosophical Vagabondage' in the period's least successful tour of Scotland; Michael Falk's ingenious analysis of Tom Moore's biography of Byron; and Fiona Milne's keen and original study of the intermingling of literary and legal character in the Scottish sedition trials of 1793-94.

While such a massive programme could be daunting and estranging, this was more than compensated for by the generosity and friendliness of the BARS crowd, the wonderful excursion to Castle Howard, and the care and skill of the organisers. My only complaint: the postgraduate and early career workshop was held at the same time as regular panel sessions, meaning postgrads and early career scholars were forced to choose between two kinds of improvement. This minor gripe aside, Romantic Improvements effortlessly balanced academic rigour with conviviality, offering an inspiring glimpse of the sheer variety and originality of research being undertaken in the field of Romanticism and the Long Eighteenth Century. I'm already saving for 2019.





PICTURE: Conference delegates at Castle Howard, York

Elias Greig
University of Sydney



WORDSWORTH SUMMER CONFERENCE 2017

The 2017 Wordsworth Summer Conference, organised with unostentatious skill by Nicholas Roe, Carrie Taylor, and Sharon Tai, remains the finest long-running excuse to visit the Lake District and have your university pay for it, and, to my mind, the best annual conference of the academic year, combining real academic rigour with breathtaking walks, excursions, and an unequalled atmosphere of warmth and sociability. The Summer Conference eschews parallel sessions and leaves ample time for questions, an approach that differentiates it from more hurried, “professional” conferences, allowing for rich, rewarding discussion. A levelling muse broods over proceedings, encouraging, like Wordsworth’s best poetry, conversation across divides of class, age, nationality, and station, carried on amidst the superlative beauties of Lakeland.

The conference takes place over ten very full days – after a delicious cooked breakfast, the programme runs from 9:15 am to 10 pm – beginning and ending with a plenary lecture by esteemed and/or up-and-coming academics working on subjects across the Long Eighteenth Century. Day one, for instance, began with Nicholas Halmi’s reflections on types of

ambiguity in *The Prelude* and concluded in style with Felicity James on the legacy of Charles Lamb’s essays and the sociability of Lambian reading, a lecture as humorous, complex, and suggestive as its central subject.

The papers between ranged from Adam Walker’s brilliantly researched account of John Scotus Eriugena’s influence on Coleridge, to Jason Goldsmith’s Springsteinian account of Lakeland’s working landscape and the pressures and drawbacks of localism in the works of Wordsworth and modern-day Lakeland shepherd, James Rebanks.

Other programme highlights included Alexandra Harris’s lecture on the reading triangle of Virginia Woolf, William Cowper, and Samuel Taylor Coleridge, delivered with cyclonic gusto while somehow also remaining tightly focussed, and offering, along the way, a new unified theory of quotation; Meiko O’Halloran’s fascinating talk on Keats’s Northern Tour, which seemed to cast a starry spell over its captivated audience; Saeko Yoshikawa’s provocative examination of the Romantic motorist; Valentina P. Aparicio’s challenging and timely work on Southey’s ‘Songs of the American Indians’ and native rebellions in the Americas; Rebecca Richardson’s illuminating account of the Environmental Uncanny in Mary Shelley’s *The Last Man*; Jon Quayle’s rousing, leonine thoughts on P. B. Shelley’s utopias; Elsa Hammond’s keenly original reading of breath and breeze in *The Rime of the Ancient Mariner*; Dan Eltringham’s pleasingly radical take on Wordsworth’s ‘Stepping Westward’ read with and through the postcards of J. H. Prynne; M. C. Hyland’s extraordinary paper on walking, talking, and roads as schools in Book 12 of *The Prelude*; and the RSAA’s own Heidi Thomson with a refreshingly Eurocentric plenary on the legacy of Annette Vallon.

If this varied list of intellectual endeavour and mental might has left you craving respite and some fresh air, this conference has you covered. A three-hour break in the middle of each day is devoted to walks and excursions, varying in intensity and catering to all levels of physical fitness, graded A, B, and C respectively. The A walks, ably led by Elsa Hammond and Dan Eltringham, are spectacular and



physically demanding, traversing some of Lakeland's (and England's) tallest fells and peaks – proper walking boots and equipment are required and *necessary*.

Tweaked and refined over the many decades since the conference's inception, these walks are voyages in the sublime. The Carl Side, Skiddaw and Ullock Pike walk set out from the village of Millbeck, up the steep flank of Carl Side, a riot of purple heather and white stone against the green, whale-backed immensity of Skiddaw, whose summit, when we reached it, was roped with clouds, their shadows shifting second by second, the sky above a vast and rushing stream of light. Descending along the ridge to Long Edge and Ullock Pike, Bassenthwaite Lake glittered on our left, and ahead, at great distance, the Irish Sea showed as a silver crescent on the horizon. B walks tend to be picturesque and shorter, while C walks usually take the form of excursions by bus to places of local interest, expertly curated by Richard Gravill, including bronze-age ruins, castles, and all the varied improbable mysteries and beauties of Cumbria.

If all this wasn't enough, the Conference also includes candlelit excursions to Dove Cottage, receptions at Rydal Mount, and, thanks to Jeff Cowton, access to the invaluable book and manuscript collections housed at the Jerwood Centre. And while all this doesn't come cheap, it is remarkably good value. As a recently submitted PhD candidate, I benefited from a generous bursary, a number of which are offered every year – the Conference makes a point of welcoming postgraduate and early-career scholars. The only real downside, as far as I can see it, is the wrenching sense of loss experienced when getting on the bus to go home.



ABOVE: Elsa Hammond and Dan Eltringham lead a walk
BELOW: Grasmere

Elias Greig
University of Sydney





SOUTHHEM PROJECT UPDATE

The RSAA's most recent conference in Wellington addressed issues related to "mediation and mobility in Romantic contexts." RSAA members, then, will be interested in the development of Professor Porscha Fermanis's thematically and geographically relevant project:

SOUTHHEM: SETTLER AND INDIGENOUS
WRITING IN THE COLONIAL SOUTHERN
HEMISPHERE AND STRAITS SETTLEMENTS,
1780-1870.

Recently, the project launched its website: <http://www.ucd.ie/southhem/index.html>. Visit the website to learn more about current case-studies and team members (including RSAA member Dr Sarah Comyn), and to find out about forthcoming events. **SouthHem will be advertising further postdoctoral fellowships in June 2018.**

Below is a summary of the project's scope and objectives:

Funded by the European Research Council and based at University College Dublin, SouthHem is a five-year comparative study of the wide range of literary outputs and mediating institutions produced in the Southern Hemisphere and Straits Settlements from 1780-1870. The institutions and literatures considered in this context include those of British settler communities, indigenous populations, and mixed race peoples both in English and in languages of origin. Adopting a combined comparative and transnational approach, the project focuses on literary exchanges between and within three relevant zones: "Zone 1" (Oceania): Australia and New Zealand; "Zone 2" (Southern Africa): the Cape Colony and Natal; and "Zone 3" (Straits Settlements): Singapore, Penang, and Malacca. It therefore looks primarily at intra-imperial exchanges, paying close attention to what Arjun Appadurai has called the 'space of flows' or 'process geographies', as well as to the various levels of scale—local, national, regional, transnational,

global—that structure the ways in which we read and understand literary texts.

New imperial history models introduced by Sebastian Conrad, Alan Lester, and James Belich, among others, have taught us that empires were made up of rhizomatic webs of overlapping relationships across different spaces. Most obviously, British colonies were part of British imperial networks or what Belich has called 'ongoing systems of long-range interactions' between settlers, administrators, missionaries, and activists. But as Sugata Bose has demonstrated, imperial networks also interacted (and competed) with existing indigenous systems and networks. This project seeks to map the dynamic, cross-cultural, and dialogic construction of literary taste in the region by looking at settler literary productions in the context of their interactions with indigenous networks of cultural hybridity, resistance, and resilience. In particular, it aims to test or put pressure on the 'axial distribution of labour' inherent to Franco Moretti's theory of the novel: the idea that core cultures develop new genres for export to the peripheries (particularly in the East and South), resulting in a problematic formula that Jahan Ramazani has identified as 'foreign form and local content'.

The project has three primary research questions: 1. How did literary modernity (and its institutions, associations, and print cultures) emerge and develop outside of Europe and the Northern Hemisphere? 2. How did cultural capital and literary value accrue in the colonial Southern Hemisphere and Straits Settlements? 3. How can we think about the relationship between settler and indigenous literary cultures in ways that credit the long histories of aesthetic production among colonized populations? A key aim of the project is therefore to examine the creation, evolution, and arbitration of literary taste in the region. Were settler standards of taste simply transported from Britain, replicating metropolitan practices and creating various types of 'Little Britains' in the colonies? Or were these standards of taste substantially altered by the conditions of colonial settlement? How did colonial tastes change over time? What kinds of associations and institutions emerged in the colonies to act as arbiters



and mediators of taste and knowledge formation? In the aesthetic sphere, was Romanticism a significant model of taste in the British colonies, or did other standards of taste predominate?

In order to answer these questions, the project is divided into four work packages. Work package 1 is an ongoing five-year book history and history of reading project, which traces both the circulation of books and the changing nature of book holdings between and within the three transnational zones outlined above. In time, the focus on book holdings will give way to an investigation of colonial reading publics, looking in particular at marginalia, borrowing records, and other records of reading. The second work package involves a number of comparative case studies on white settler literary culture across the three zones, looking primarily at 1. the rise of literary institutions and associations, and their contribution to taste and knowledge-formation; 2. the role of mediators (such as editors, booksellers, private collectors, patrons, agents, and translators) in the development of these literary institutions and outputs; and 3. the nature of white settler literary production. Work package 3 looks at indigenous and mixed-race writing mediated through English, either at the point of production or through translation or transcription. Central to this work package is a study of translation and transcription practices in the period, both as a set of material practices that require detailed empirical investigation, and as a way of understanding the broader epistemologies that underpin the colonial social order. Work package 4 focuses on literary encounters between indigenous and white settler populations, including proximate encounters between peoples in 'contact' zones either through joint schooling, missionary interventions, or other mediating factors; distant or virtual encounters via inter-textuality, translation, reviews, and other encounters between reading publics; and symbolic or imaginative encounters such as fictional representations of encounters.

The project's objectives include the creation of a digital archive of book catalogues in the Southern Hemisphere (BCSH), including digital copies of all surviving library, auction, and bookseller catalogues in the region; glosses and descriptions of each of

these catalogues; detailed comparative investigations and visualisations of the changing nature of the book holdings in the region; and comparative cases studies on colonial institutions, associations, and indigenous and settler writing across the three zones.



CALLS FOR PAPERS

FRANKENSTEIN 2018: TWO HUNDRED YEARS OF MONSTERS

12-15 September 2018

Australian National University

Nearly two centuries after its anonymous publication on 1 January 1818, Mary Shelley's *Frankenstein; or, The Modern Prometheus* remains as topical as ever. Its core story—of a recklessly ambitious and naïve scientist whose artificial human-like creature arouses only horror and disgust, and escapes control to seek revenge on his creator—has become, for better or worse, the techno-scientific fable of modernity. First adapted for stage by Richard Brinsley Peake in 1823, and for film by Edison Studios in 1910, the story has inspired more theatre, film, television and other adaptations than any other modern narrative, with more than 50 screen adaptations appearing in the 2010s alone. From Fritz Lang's *Metropolis* to Alex Garland's *Ex Machina*, and *The Rocky Horror Picture Show* to *The Addams Family*, the *Frankenstein* myth reaches into every recess of high and popular culture.

We invite proposals for 20-minute papers or 3 x 20-minute panel sessions from scholars across the humanities, sciences and social sciences that respond in interdisciplinary ways to this most interdisciplinary of novels, including, but not limited to:

- Literary studies, especially of the long eighteenth century, Romanticism, Victorian and neo-Victorian literature



- Re-tellings and re-imaginings of the Frankenstein story in various modes and genres, e.g. SF, steampunk, speculative fiction, slash fiction, etc.
- Film, television, theatre and performance, and visual studies
- Digital humanities, reception studies, histories of popular culture and media ecologies
- Gender studies, queer theory and the history of sexuality
- Disability studies and posthumanism
- The history of medicine, especially reproductive technologies
- Science and technology studies; images and imaginaries of science and scientists
- The history and philosophy of biology, especially in relation to vitalism
- Ecocriticism and the Anthropocene
- Affect theory and the history of emotions
- Frankenstein and race, colonialism, empire
- Global and local Frankensteins, e.g. Australian Frankensteins
- Frankenstein and material history
- Cyborgs, robots, artificial intelligence and machine learning
- Synthetic biology, genetic engineering and artificial life

Please send proposals for papers or sessions—including a title, 250-word abstract, and brief author biography—to Dr Russell Smith at russell.smith@anu.edu.au.

The deadline for proposals is **23 February 2018**. Proposals will be reviewed by a committee comprising scholars from the humanities, sciences and social sciences, and we will endeavour to inform applicants of the outcome within two weeks of the submission deadline. Please note that we will endeavour to notify overseas applicants earlier if they submit proposals before the submission deadline.

For further information and updates, as well as information about the Humanities Research Centre's annual theme for 2018, Imagining Science and Technology 200 Years after Frankenstein, see: <http://hrc.anu.edu.au/2018-annual-theme>. Please direct any inquiries to Penny Brew at hrc@anu.edu.au.



FRANKENREADS AT MACQUARIE

28 February 2018

Macquarie University in Sydney, Australia

2018 marks the 200th anniversary of the publication of Mary Shelley's *Frankenstein*. To celebrate the anniversary of this hugely influential text, which has left an indelible mark on literary and popular culture, Macquarie University is calling for papers for a symposium to be held on campus on Wednesday 19 September 2018.

"Frankenreads at Macquarie" will be part of the international celebration of the bicentenary of *Frankenstein*, and part of the broader program of Frankenreads, an initiative of the Keats-Shelley Association of America. Anniversary events will be held across the world throughout 2018, culminating in a series of readings of the novel on October 31, 2018. Talks presented at "Frankenreads at Macquarie" will be recorded and distributed via the English Department's podcast, *From the Lighthouse*, throughout October.

PLEASE NOTE: unless speakers request otherwise, we will be recording and publishing all presentations at the symposium through *From the Lighthouse*. We welcome papers on a broad range of topics related to *Frankenstein*, including but not limited to:

- Considerations of the political, social and cultural context in which the novel was written
- Explorations of the novel's relationship to Romanticism and the works of other Romantic writers
- Close readings of the novel
- Examinations of the cultural afterlife of the novel
- Adaptations of the novel, particularly cinematic adaptations
- Exploration of the novel's relation to science and new technologies

We would particularly like to encourage papers by postgraduate and other early career researchers. Please send proposals for papers to Stephanie Russo at stephanie.russo@mq.edu.au. Proposals should



include the title of the paper, as well as a 100-word abstract, and be submitted by **28 February 2018**. You will be notified of your participation in the symposium by 31 March 2018.



WOMEN, MONEY AND MARKETS (1750-1850)

7-8 April 2018

University of Amsterdam

Building on the success of the conference created by Dr Emma Newport and co-organised by Amy Murat at King's College London in 2017, the second Women, Money and Markets conference will continue to address contemporary scholarship on the role of women in 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, theatre 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, the market and the media.

Our confirmed keynote speakers are Danielle van den Heuvel (University of Amsterdam), author of *Women and Entrepreneurship: Female Traders in the Northern Netherlands c. 1580-1815*, and Elizabeth Kowaleski-Wallace, who specializes in British eighteenth-century literature and culture and feminist and cultural theory. She has published on eighteenth-century women writers and eighteenth-century consumer culture, and mostly recently on the way that the British slave trade has been remembered and represented in the popular imagination.

Guide for submissions:

Please send 300 word abstracts to the conference email address

(womenmoneymarkets@gmail.com) plus a covering email outlining briefly 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 a monograph to be published in conjunction with the conference.

Important dates:

Deadline for submissions: **January 31st 2018**.

Notification of acceptance: March 1st 2018

Deadline for final paper submissions: April 1st 2017

<http://www.womenmoneymarkets.co.uk/aim/>



THE MONSTER CONFERENCE

29-30 June 2018

Bishop Grosseteste University in Lincoln

From the 29th to the 30th of June 2018, Bishop Grosseteste University (Lincoln, UK) will be holding a two-day conference celebrating the inception and reception of Mary Shelley's *Frankenstein* in celebration of 200th anniversary of this literary classic. Confirmed Speakers include Angela Wright (Professor in English Literature, University of Sheffield), and Marc Hanheide (Reader in Computer Science, University of Lincoln). The Monster Conference will allow attendees to explore the intersection of this classic work with popular culture, and focus upon the pertinent theoretical and methodological challenges relating to how monstrosity and the monstrous get taught at universities and in schools.

The call for papers can be found here. Proposals for papers (20 minutes) and panels (three 20-minute papers) as well as teaching workshops (30 minutes) from a range of disciplines are welcome in the form of 300 word abstracts and a 100 word biographical note **by the 31st of January 2018**. Send submission to sibylle.erle@bishopg.ac.uk. All proposals will be anonymously peer-reviewed.





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.

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



PASSIONATE POLITICIANS:
PARLIAMENT, PRINT AND THEATRE
IN THE AGE OF SHERIDAN AND
AUSTEN

15-17 March 2018

Bath's Royal Scientific and Literary Society

Georgian Bath was a meeting place, a place for recreation and, sometimes, contestation. Politicians retreated to the city to recover from misfortune and to plan their restoration, as did generals, admirals, and members of the beau monde. Bath was also the launching pad for successful careers, none more spectacular than that of Richard Brinsley Sheridan (1751-1816), playwright and politician. Sheridan fought duels in the city, published his first satires in the Bath Chronicle, and set his first comedy, *The Rivals*, amongst its parades. Sheridan became a major political figure as a leading member of the Foxite Whigs – and was arguably one of the greatest speakers the House of Commons has seen. During the last years of his life Sheridan was an avid reader of Jane Austen, perhaps recognising in her works some strain of his own earlier efforts. Austen certainly exploited the same Bath locations that Sheridan had used and would have recognised. These connections make Bath a particularly fitting location for a conference which aims to examine the literary, political and theatrical world of the late eighteenth century.

Our conference aims to place Sheridan's career and that of his contemporaries in its broader cultural, social and literary context (as part of the activities of the Leverhulme funded @sheridanproject). We hope to illuminate a wide range of Sheridan's associations, including: his literary and theatrical worlds; his political and oratorical contributions, some of which had a powerful emotional dimension; his intimate relationship with the media, and his role as one of the 'celebrities' of the Georgian era. Papers are welcome on both Sheridan and other aspects of his intellectual and cultural milieu – including those individuals that featured in his political, literary and social orbit.



Proposals for 20 minute papers (c.250 words) should be sent to Martyn Powell at mpp@aber.ac.uk or Robert Jones at R.W.Jones@leeds.ac.uk by **31 December 2017**.



SHADOWS, MAGNITUDES, TESTS AND TRIALS: JOHN KEATS IN 1818

18-20 May 2018

Keats House, Hampstead

The Keats Foundation is delighted to announce its fifth bicentenary conference, 'Shadows, Magnitudes, Tests and Trials: John Keats in 1818', to be held at Keats House, Hampstead 18-20 May 2018. Our confirmed keynote speakers are Richard Cronin, Meiko O'Halloran, and Carol Kyros Walker.

1818 was a productive if perilous year for John Keats, beginning with his storm-battered coach journey from London to Exeter, en route to Teignmouth where he completed *Isabella*; or, the *Pot of Basil*. Summer 1818 saw him footing slow through the Lake District and South West Scotland, then on into the Highlands and Islands of Scotland's west coast – Mull, Iona, Staffa and the summit of Ben Nevis. Autumn back at Well Walk, Hampstead, was devoted to caring for his brother Tom, who died on 1 December. Amid all this he wrote wonderful letters and great poetry, and met Fanny Brawne for the first time. He finished the year at a bloody thirty-four round prize-fight between Jack Turner and Ned Randall. Our conference invites explorations of Keats's life and creativity throughout this remarkable year — and beyond it.

Proposals for twenty-minute papers are now invited on all aspects of 'Shadows, Magnitudes, Tests and Trials: John Keats in 1818' — 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, the Ollier brothers, John Hamilton Reynolds, Joseph Severn, Percy and Mary Shelley, and John Taylor the publisher. Please submit 200-word paper proposals to keatsconferences@gmail.com by the deadline of Monday **5 March 2018**. Further details of the conference can be found on the attached.

See the Keats Foundation's new website: <http://keatsfoundation.com>



FRAUD AND FORGERY IN LITERATURE OF THE LONG NINETEENTH CENTURY

22-23 June 2018

Aarhus University

Literature from the long nineteenth century abounds in acts of fraud and forgery, whose far-reaching implications captured the popular imagination during this period of rapid economic development and offered a means of engaging with the unstable realities of a burgeoning capitalist and industrial era. Sara Malton points out that forgery 'enacts a violation on several fronts: it signifies a transgression against property, identity, the authority of law, the nation-state, and the economic system'. Acts of fraud and forgery are more than simply crimes of mendacity; they destabilise and jeopardise the intertwined systems upon which society is founded. Writers and readers were simultaneously alarmed and fascinated by such acts, which became elemental to new plots but also raised unsettling questions about origins, authority and the nature of wealth and merit.

This conference will consider representations of fraud and forgery in all areas of literature from the long nineteenth century (1789-1914), from its deployment as theme to its entanglement with the processes of literary production themselves. Following the recent financial crisis and contemporary concerns over 'fake news' and



'alternative facts', consideration of the complex slippages between text and reality, money and value, are more urgent than ever, and for this reason we also encourage papers on contemporary neo-Victorian works and the reimagining of Victoriana through the prism of modern concerns with truth and representation.

Please send proposals of no more than 300 words and a 50 word biography in Word format by **15 January 2018** to Dr. Elly McCausland and Jakob Gaardbo Nielsen:
fraudforgeryconference@gmail.com

We hope to be able to offer a limited number of travel bursaries for postgraduates and early career researchers; further details will be available after the deadline for submissions.



CULTURAL HISTORIES OF AIR AND ILLNESS CONFERENCE

8-9 June 2018

University of Warwick

Keynote Speakers:

Jennifer Tucker (Wesleyan University)

Richard Hamblyn (Birkbeck, University of London)

Air has always had an influence on the health of individuals, societies, cities, and nations. From Hippocrates's belief that air affected the human body to Victorian medical theories on tropical climates and bad air as the source of disease, air was understood to have a direct effect on health and to be a cause of illness. With the advent of modern medicine, the role of air's impact on human health has shifted, but remains present. For instance, current concerns about air pollution and respiratory disease, as well as the role climate change is playing on the health of ecosystems and nations, demonstrate the continued significance of air's relationship to health.

The Cultural Histories of Air and Illness Conference will span disciplines and periods to explore broadly the link between human health and the air. How have we thought about, studied, and depicted the connections between air and illness? In what ways have we represented air as a source or carrier of visible and invisible dangers? How have humans constructed their relationship with the environment and what role has the environment played in the history of human health? How has air pollution and climate change impacted health across a globalized world?

Topics might include, but are not limited to:

- Medical theories about air and the body across history
- Representations of the relationship between air and health in literature, art, visual culture, film, theatre, and the media
- Cultural constructions of healthy and unhealthy environments
- Air as a vector of disease
- Medical topography, meteorology, and climatology
- Air pollution and industrialization
- Urban planning, gardens, and green lungs
- Radiation and the threat of the invisible climate change and global health

The conference welcomes proposals of 250 words for twenty-minute papers suitable for an interdisciplinary audience. The deadline for proposals is 15 January 2018. Please use the conference organizer's email address for all correspondence and proposals: Dr Amanda Sciampacone.



SUBMISSIONS ON COLERIDGE: THE ANACHRONIST JOURNAL

Celebrating 200th 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; 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.

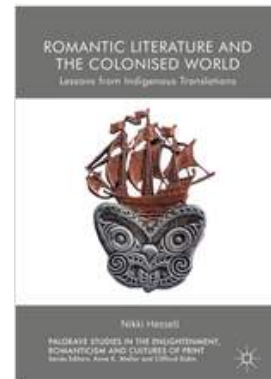
The New Series of The AnaChronisT is an international academic journal in the field of English and American literature and culture, published by the Department of English Studies at Eötvös Loránd University, Budapest.

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>



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).



Romantic Literature and the Colonised World: Lessons from Indigenous Translations, by Nikki Hessell (RSAA), (London: Palgrave Studies in the Enlightenment, Romanticism and Cultures of Print, 2018). Available now for preorder.

"Pictures of Home," by Tom McLean (RSAA), *The Migrationist*, 30 August 2017.
<https://themigrationist.net/2017/08/30/pictures-of-home/>

"The Concluding Page of an Angrian Story by Branwell Brontë," by Tom McLean (RSAA) and Grace Moore (RSAA), *Notes & Queries* 64.4 (Dec 2017).

"'Chapman's Homer' and Keats's Astronomical Textbook," by Meegan Hasted (RSAA), *The Explicator* 75.4 (Dec 2017): 260-67.



SOMETHING TO CONTRIBUTE?

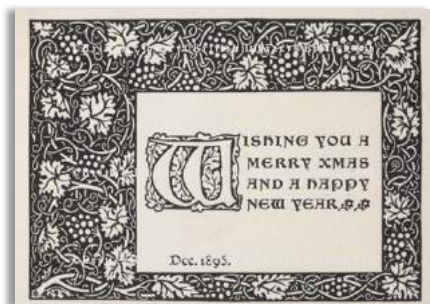
If you have an item you would like to appear in the next issue of the RSAA digest—a call for papers, news of local events, opportunities, publications, a report from a recent conference, or anything else you think relevant—please email your contribution to treasurer Shane Greentree shane.greentree@sydney.edu.au.

Please contact Shane with communications enquires while Meegan Hasted is on maternity leave.



Front cover image:
William Blake, “The Natiivity,”
Tempera on Copper [1799 Or 1800].
Courtesy of the Philadelphia Museum of Art.

This edition of the RSAA Digest was compiled by:
Meegan Hasted
RSAA Communications Officer



The RSAA wishes its members a very happy holiday period!

