



BSECS 51st Annual Conference:
'Indifference and Engagement'
5-7 January 2022
Online Conference

* Cover Image: Jean-Antoine Watteau (1717), *L'Indifférent*, Bequest of Dr. Louis La Caze, 1869, Musée du Louvre, Available from: <https://collections.louvre.fr/en/ark:/53355/cl010065955>. Public Domain.

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From the President

May I wish you a very warm welcome to the 51st Annual Conference of the British Society for Eighteenth-Century Studies, which this year has the theme 'Indifference and Engagement'. This will be my twentieth BSECS conference, but my first as President, and I am looking forward to what promises, as ever, to be a lively and fascinating discussion of current trends in eighteenth-century studies.

BSECS was founded in 1971 in part to combat scholarly indifference towards the eighteenth century, at that time seen in some quarters as the stolid if enlightened century-and-a-bit in between the excitement of the English Civil War and the great leaps forward of industry and Romanticism. In the 51 years since, scholars from across the disciplines have engaged with increasing enthusiasm and scholarly rigour with the period now characterised both as the 'long eighteenth century' and 'the global eighteenth century', deepening our understanding not only of Augustan literature, Enlightenment philosophy, and the politics of Whig and Tory, but also drawing attention to underrepresented communities, diverse experiences, and hitherto unheard voices of our period from across the world. I am proud, as the incoming President of BSECS, of the part our society has played in widening both understanding of and participation in eighteenth-century studies, working alongside our colleagues in the other constituent national societies that comprise the International Society for Eighteenth-Century Studies, or ISECS.

This year's conference, for the second year in a row, is a virtual event. We are all by now used to the technology and the experience of online meeting and discussion, and for that reason I am confident that this conference will be an exciting and enjoyable few days of scholarly debate and discussion. And yet, I understand very well that while our conference organisers have done a magnificent job of creating a varied and exciting programme, many of us yearn for those touches that can never be replicated online: debates continued over coffee, meetings with old friends and new at lunch and dinner, a furtive dash to the Bodleian in between sessions, live music at the concert, and a goblet of Rioja at the Rose and Crown (other tipples and other pubs are available!) Online conferencing certainly offers us new opportunities and no doubt reduces the society's carbon footprint, but because there are few opportunities for personal engagement and spontaneity, online can never fully replicate the experience of meeting together. We hope, therefore, to be back in person in 2023. But we also recognise that the world has changed. We are accordingly very keen this year to hear your ideas for the future of the conference and, indeed, the Society. How do you feel about the venue, the time of year, and the format? Should future conferences be in person, virtual, or hybrid? Do we need annual conferences at all?

We would love to hear from you, on this topic or any other aspect of the work of the society, at either or both of two events. Our AGM, which this year is held on Thursday 6 January from 2 to 3pm, is the traditional place to hear the Society's officers report on the year's work, to ask them questions, and to raise any issues you may have about the conference and the Society. We encourage all BSECS members to participate. This year, however, we are also holding a 'Listening Event', hosted by our diversity and access officers Karen Lipsedge and Declan Kavanagh, which aims to give BSECS members a safe and informal space to share any thoughts or concerns about access and inclusion, whether in reference to our EDI strategy, the diversity of our membership, our events programme, or the access facilities at St Hughes, once we return. All members are welcome, and we encourage you to attend.

As well as this innovative session, some familiar fixtures remain. We are delighted to welcome Sutapa Dutta of the University of Delhi to deliver the annual keynote lecture on Thursday at 11am. On Friday at 10.30am we welcome Timothée Léchet (Université de Neuchâtel) to deliver the biennial Hayden Mason Lecture, which this year intriguingly identifies Jean-Jacques Rousseau as 'the Werewolf Botanist'. On Thursday at 4pm, we continue our annual roundtable discussion of the eighteenth century in the twenty-first with a discussion, chaired by Declan Kavanagh (University of Kent) on 'Teaching the 18th century in the 21st century'. Please do join in with all these talks and discussions.

Finally, I would like to take this opportunity, which I shall no doubt repeat on numerous occasions, of thanking everyone for their contribution to the success of this conference, whether it be as conference organiser, committee member, panel convenor, speaker, or engaged audience member. Together, we make up the society and our many contributions combine to further banish indifference and promote engagement in the study of the long eighteenth century.

And before I forget, please note in your diaries the topic of next year's conference: "Homecoming, Return, and Recovery." I look forward to seeing you there, in person!

Brycchan Carey, President, BSECS.

Attendee Guidance

Introduction

Whether you are new to the online conference experience or you are a veteran, we wanted to provide a brief attendee guide answering some frequently asked questions.

Script for chairs to read at the start of each session

At the start of each session the chair will brief attendees about how the session will run and will give a quick etiquette reminder. They will read out the following script ahead of each session:

Welcome to the session. Before I introduce the speakers, we would like to cover a few etiquette rules. All attendees will be muted for the whole session. This is to limit noise disturbances. If you would like to ask a question, please type it in the chatbox. You can also switch on the live, auto-transcription function by navigating to the Zoom bar and clicking 'Live transcript'. If you are experiencing technical difficulties, please privately message [insert hosts name], who will be able to assist you. As you are aware, all of our panels and workshops are being recorded through Zoom. If you do not wish to appear in the recording, please turn off your video now. Please be aware if you choose to contribute to the discussions your responses will appear in the recording and the transcript. I am now going to switch on the recording NOW.

PRESS RECORD

[Quick explanation about how the Q&A will run i.e. questions at the end of each paper or after all the speakers have spoken]. It is my pleasure to introduce the speakers for this session—[Speaker introduction].

Before the presentations begins

Please be aware, the Zoom links will be sent to registered attendees online. Please do not send these links to anyone else.

It is advisable to enter the session a few minutes before it begins. Please bear in mind if a Zoom link is unavailable, the session may not have been started by the host. Please wait a few minutes.

A waiting room is enabled. This is because speakers and chairs will be testing equipment ahead of the session. When they are ready, attendees will be admitted into the session.

Please be aware all sessions will be recorded. If you do not wish to appear in the recording, please turn off your video. If you choose to contribute to the discussions your responses will appear in the recording and the transcript.

During the presentations

Why am I muted?

All attendees should remain muted while the speakers are presenting. This is to avoid additional noise disturbance during the presentations. If an attendee wants to ask a question in the Q & A the chair may invite them to speak.

Is live captioning available?

Yes! We are happy to say that live captioning should be available for all of our sessions through Zoom's automated captioning service. Please navigate to the Zoom bar and click 'Live transcript'. If there is a problem with the captioning, send a private message through the chatbox to the host/co-chair and they will be able to fix it.

Can I ask a question during the session?

Yes, but please use the chatbox. The chair and co-chair will be able to see this and they can ask the question after the presentation.

What if I have a technical problem?

The host/co-chair can give basic advice if an attendee is experiencing technical issues.

They may advise an attendee leave the session and come back to resolve a problem. If you do have to leave and return to the session, you will re-enter the waiting room. Please wait for the host/co-chair to re-admit you into the session.

If you are experiencing technical difficulties, please private message the host/co-chair using the chatbox for technical assistance.

If you are unable to private message the host/co-chair in the session, please email tech.support@bsecs.org.uk.

After the presentation

Managing Q & A

We want to encourage as much discussion as possible, but this is a little trickier to manage in Zoom.

Attendees can type a question in the chat box. The chair will then ask on their behalf.

If additional clarification is needed, chairs may invite the attendee to speak. Once the speaker has responded, the chair will mute the attendee again.

Videos

We endeavour to record all sessions. Links to these recordings will be sent to all registered attendees when they are available.

Recordings will be made available to registered attendees for 14 days.

Thank you

Finally, we want to say thank you for attending the conference and we hope it is an enjoyable experience. This is only our second time running an online conference of this size, and we hope it runs as smoothly. If there are any technical issues, we will endeavour to fix these quickly.

President's Prize Nomination Form

BSECS Annual Conference

[The link to the BSECS President' Prize form is available [here](#)]

The President's Prize is awarded to the best paper delivered by a postgraduate student (who has not successfully defended their thesis, by the date of the paper) at the BSECS Annual Conference, as nominated by the session chairs or attendees. Nominated speakers are invited to submit a written version of their paper for assessment, which will be assessed alongside the evidence presented on this form. The prize is adjudicated by a panel which will judge on the basis of scholarly rigour and originality, as well the speakers' presentational skills as reported on this form. The award of £200 is made annually. The winner will be announced by early April.

Please send this form to president@bsecs.org.uk for consideration.

Name of nominee	
Title of paper	
Panel in which paper was presented	
Reasons for nomination (E.g. originality and significance of research; relevance to current debates; debate generated in the session; communication and presentation skills.)	

Name of nominator	continue on reverse if needed.

BSECS 51st Annual Conference: ‘Indifference and Engagement’
5th-7th Jan 2022
Online
Short Programme

WEDNESDAY 5TH JANUARY

11 - 11:15 **WELCOME ADDRESS**
 Brycchan Carey,
 BSECS President

11:30 - 13:00 **WEDNESDAY SESSION I**

1 **Medicine, objects and gender**

Host: Helen Williams

Chair: Alun Withey

Co-chair: Carolyn D. Williams

Speakers:

Helen Esfandiary

Matthew McCormack

Charlotte Goodge

‘More bones to her stays’: Mitigating postural defects in Georgian girls
 Gout shoes and the material culture of disability in Britain
 ‘Women should become thinner when they are pregnant’: Female Corpulence and Women’s Reproductive Health

2

**Enchanted Ground:
 Indifference, Engagement, and
 the Past in ‘native’ British
 Literatures of the Eighteenth
 Century**

Host: Matthew Grenby

Chair: Dr Rhys Kaminski-Jones

Co-chair: Robert Stearn

Speakers:

Amy Louise Blaney

Dewi Alter

Bethan Jenkins

From Indifference to Engagement: Arthurian Romance, National Identity and “a world of fine fabling” in the Age of Reason
 Disappointment and Admiration: Engaging with the Ancient British Bards in Welsh Anglicanism
 Epic Fail: eighteenth-century Welsh poets embracing and resisting poetic tradition.

3

**Aphra Behn’s Engaging
 Relationships**

Host: Emma Salgard Cunha

Chair: Gillian Wright

Co-chair:

Speakers:

Elaine Hobby

Margarete Rubik

Jennifer Batt

Aphra Behn’s Politico-Religious Engagement under James II
 Inheritance in Aphra Behn’s *The Younger Brother*
 Masculinity and Misogyny in Aphra Behn’s *Lycidus*

4	Writing Emotions: Women, Wellbeing and Letter Writing in Eighteenth-Century England	
Host:	Declan Kavanagh	
Chair:	Karen Harvey	
Co-chair:	Gillian Williamson	
Speakers:	Anna Jamieson	“Daughter in Distress”: Euphemia Boswell’s “Tale of Woe”
	Rachel Bynoth	An Impassioned Emotional Defence: Reframing motherhood in the letters of the Canning Family Network, 1760-1830
	Ruby Hawthorn Rutter	‘This Most Desolate and Ill-Fated Corner of the Universe’: Sabine Winn, Loneliness, and Life at Nostell Priory in the 1760s
5	Female minds	
Host:	Patricia Rodrigues	
Chair:	Charlotte Wetton	
Co-chair:		
Speakers:	Joanne Edwards	Rhoda Delaval: Artist or Plagiarist?
	Ellice Wu	Angelica Kauffman’s ‘The Elements of Art’ as an Artistic and Institutional Means of Engagement
	Jane Simpkins	A Woman of Distinction? A comparative analysis of Angelica Kauffman’s self-portraits with those of her male contemporaries
6	French connections	
Host:	Gemma Tidman	
Chair:	Caroline Warman	
Co-chair:		
Speakers:	Jytte Lyngvig	A Critique of the French Society: Voltaire’s Campaign for the Recognition of Newton’s Theories
	Susan Helen Reynolds	From the bar to the boards: the colourful career of Pierre-Laurent Buirette de Belloy (1727-1775)
	Emma Pearce	Creole Creations: Unravelling Caribbean makers and wearers of the robe à la Creole c.1780-1810
7	Georgian Theatre and Materiality	
Host:	Amy Lim	
Chair:	Madeleine Saldenberg	
Co-chair:		
	Rebecca Morrison	“The Female Dresses Designed and Executed by Miss Rein”: the nascent professionalisation of theatrical costume design in London’s patent theatres
	Katie Noble	Paper Stages: Performance and mediation in a scrapbook of Sarah Siddons
8	Within and Against Empire: Labouring-Class Writing and Transatlantic Slavery	
Host:	Brycchan Carey	

Chair:	Ross Nedervelt	
Co-chair		
Speakers:	Adam Bridgen	Stephen Duck's 'Avaro and Amanda': Early Labouring-Class Antislavery Poetics
	Bridget Keegan	Eighteenth-Century Sailor Poets and Slavery: James Field Stanfield's The Guinea Voyage in Context
	Franca Dellarosa	Writing the Unspeakable: Labouring-Class Atlantic Crossings

1300-1400	LUNCH A musical performance will be premiered on YouTube	Hebrides Ensemble
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1400-1530	WEDNESDAY SESSION II	
9	Oppositional Swift	
Host:	Matthew McCormack	
Chair:	Daniel Cook	
Co-chair:		
Speakers:	Christine Gerrard	Swift's Oppositional Writings in the Reign of Queen Anne: The History of the Four Last Years and Other Works
	Joseph Hone	Gulliver's Travels and the Ancient Constitution
	Ben Wilkinson-Turnbull	Walpole, Pulteney, Patriots and Plunderers: Jonathan Swift's Later Political Writings and a "lost" Pamphlet of 1730
10	The politics of dishonour and the British peerage in the eighteenth century: three instances	
Host:	Josh Smith	
Chair:	John-Erik Hansson	
Co-chair:		
Speakers:	Robin Eagles	Honour and dishonour: the political and material culture of the impeachments of Queen Anne's former ministers
	Nicola Martin	Honour or dishonour? Opportunities and risks for the earls of Sutherland during the Jacobite Uprisings
	Nigel Aston	The politics of dishonour and the loss of the American War of Independence: the scapegoating of Lord Sackville, 1782.
11	Piety and Protest: Women and Religion in 18th-Century England & France	
Host:	Caroline Warman	
Chair:	Cormac Begadon	
Co-chair:	Patricia Rodrigues	
Speaker:	Marie Giraud	Printing Piety or Protest? Nuns of Port-Royal des Champs in Print 1709-1713

	Cathleen Mair	Between the Fanatics and the Atheists: Madame de Staël's Reasonable Protestantism
	Anastasia Prinzing	Satire, Sentiment, and Scriptural Revision in Wollstonecraft's Novels
12	Engagement, Indifference, and Laurence Sterne	
Host:	Carly Watson	
Chair:	James Harriman-Smith	
Co-chair:	Stephen H Gregg	
Speakers:	James Harriman-Smith	Tristram's Engaging Transitions
	Mary Newbould	Solitary Confinement and Sociability in Sterne
	Helen Williams	Digital Sterne(ana), Visual Narrative, and Tagging for Online Engagement
13	Theatre	
Host:	Katie Noble	
Chair:	Carolyn D. Williams	
Co-chair:		
Speakers:	Joe Lockwood	Images of Philip Astley and the Amphitheatre: A Question of Indifference?
	Madeleine Saidenberg	Irish Sensibility during 'Garrick Fever': Shakespeare, Nation, and Contagious Indifference on the Dublin Stage
	Helen Dallas	'It is we who are Hamlet': Engagement, Attachment, and Identification in Long Eighteenth-Century Dramatic Theory
14	Music	
Host:		
Chair:	Brianna Robertson-Kirkland	
Co-chair:		
Speakers:	Eamonn O'Keeffe	Germans, Choristers and Young Beginners: The Recruitment of Musical Warriors during the French Wars
	Mary-Jannet Leith	"Then I playd upon the Harpsichord": Music in the Private Lives of George III and Queen Charlotte
	Alena Shmakova	Strathspey Minuet: French rules, Scottish spirit

1530-1600	BREAK
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1600-1800	WEDNESDAY SESSION III
15	Religion and the Age of Faiths: Orthodoxy, Reason, and Feeling in the Enlightenment
Host:	Robert Stearn
Chair:	Emma Salgard Cunha
Co-chair:	
Speakers:	Daniel Johnson
	The Religious Enlightenment in the Works of Isaac Watts

		Because Dr. Priestley Read Them: A Phenomenological Study of an English Particular Baptist's Library
16	Poetry, letters and essays	
Host:	Matthew Grenby	
Chair:	Susan Whyman	
Co-chair:		
Speakers:		'Nor atom that his might could render void': Immateriality and Indifference in Eighteenth-Century Sepulchral Meditation
	Jack Rooney	Children's letters, play, and the cultural history of eighteenth-century England
	Carys Brown	'Rank Offal': Alexander Pope's Temple of Fame, Imitation, and Afterlives
	Lotte Reinbold	William Hazlitt and the Temporalities of Resistance
	Dylan Carver	
17	Women's Studies Group 1558 - 1837 Panel on Indifference and Engagement	
Host:	Katie Noble	
Chair:	Trudie Messent	
Co-chair:		
Speakers:		'The pretty chair and all the pretty ribbons flying about!' The Gotham Election (1715) by Susanna Centlivre (c. 1669-1723) and The Election (1802) by Joanna Baillie (1762-1851)
	Carolyn D. Williams	'Too many restrictions could not be thrown in the way of divorces...though they might bear a little hard on a few...it was evidently for the good of the whole': Attitudes to Women's Petitions for Divorce by way of Act of Parliament 1801-1831.
	Alison Daniell	'Beautiful scraps without ever making a picture': The labour of Mary Dawson Turner and her daughters in the promotion of a connoisseur and man of learning.
	Miriam Al Jamil	The Environment and Commercial Prosperity considered in Hannah Cowley's Scottish Village and Oliver Goldsmith's Deserted Village.
	Angela Escott	
18	Roundtable: 'Radicals, Rakes and the Righteous: Problematising the "Norm" in Eighteenth Century Fiction'	
Host:	Carly Watson	
Chair:	Karen Lipsedge	
Co-chair:		
Speakers:		Victoria Barnett-Woods
		Emma Newport
		Tim Sommer
		Holly Weston

19	The Beaumarchais correspondence: Metadata, Text and History	
Host:	Genma Tidman	
Chair:	Gregory Brown	
Co-chair:		
Speakers:		Miranda Lewis Linda Gil Dakota Ciolkosz
20	Women's bodies	
Host:	Brianna Robertson-Kirkland	
Chair:	Lizzy Spencer	
Co-chair:		
Speakers:	Hatice Yurttas	The body in Eighteenth-Century Women's Writing
	Wendy McGlashan	'Women, destined by nature to be obedient, ought to be disciplined early to bear wrongs, without murmuring': print culture, performance, and gendered propaganda (an Edinburgh case study)
	Amy Prendergast	Vulnerability, Power Dynamics, and Non-Consensual Touch: The Diary as Testimony
	Elizabeth Schlappa	'A salutary crisis - if I may so express myself': decency, female pleasure and masturbatory therapies in eighteenth-century medical literature.
21	Travel, Tourism and Fashion	
Host:	Valeria Viola	
Chair:	Alessio Mattana	
Co-chair:		
Speakers:	Peter Collinge	'Gloomy inhospitality': expectations and restrictions at the thresholds of eighteenth-century estates and houses
	Sophie Dunn	Servants' relationships with their employers in eighteenth-century travel
	Meg Jianing Zhang	"Fine-spun threads": Consanguineous Sympathy and Engaging Tourism in Laurence Sterne's A Sentimental Journey

THURSDAY 6TH JANUARY

Please visit our YouTube channel to watch our virtual exhibition and papers from yesterday's panels.

Virtual exhibition:	Karenza Sutton-Bennett and Kelly Plante	Engaging Group-, Process-, and System-Centered Intersectional Approaches to Center Marginalized Voices in the Lady's Museum Project
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11-1145	Keynote: Engaging with the Different: Comic Representations of the Brown Sahib in Colonial India	Sutapa Dutta
1145-1230	Live Q&A	
Host:	Brianna Robertson-Kirkland	
Chair:	Brycchan Carey	

1230-1400	Lunch
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1400-1500	BSECS Annual General Meeting
Host:	Rees Arnott-Davies

1500-1600	Informal PGRs and ECR meet up	Unfortunately, the Meet your Mentor event is not going ahead. This is now an informal event where PGs and ECRs can meet each other, and to get to know more about BSECS, its community, and its opportunities for PGs and ECRs.
Hosts:	Emma Salgard Cunha, Tina Janssen, Katie Noble and Hardeep Dhindsa	

1600-1800	18th in the 21st century roundtable: Teaching the 18th century in the 21st century	
Host:	Rees Arnott-Davies	
Chair:	Declan Kavanagh	
Speakers:		Matthew McCormack Chris Mounsey Karen Lipsedge Brianna Robertson-Kirkland

FRIDAY 7 TH JANUARY		
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1030-1115	Hayden Mason Lecture	Timothée L��chot The Werewolf Botanist: Jean-Jacques Rousseau and Herborisation Between Exile and Retreat
1115-1200	Live Q&A	
Host:	Rees Arnott-Davies	
Chair:	Caroline Warman	

1200-1300	Lunch
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1300-1430	FRIDAY SESSION I	
22	Radical Translations: People, Paratexts, and Political Engagement	
Host:	Caroline Warman	
Chair:	Rosa Mucignat	
Co-chair:		
Speakers:	Sanja Perovic	Radical Translations: People, Places, Texts, Methods
	Rosa Mucignat	Zones of Engagement: the Paratext of Radical Translations
	Nigel Ritchie	The engaged translator: Nicholas Madgett's role in the invasions of Ireland during the French Revolutionary period
23	Reading and Response	
Host:	Matthew McCormack	
Chair:	Dominic Bridge	
Co-chair:		

Speakers:	Emma Stanbridge	'I can hardly now in 1815 - bear to revise it': Hester Piozzi's annotations to Anecdotes of the Late Samuel Johnson
	Amy Solomons	'Reading is universally allowed to be one of the most improving, as well as agreeable amusements': Conduct Literature in National Trust Libraries
	Laura Blunsden	Mentorship, masculinity and manners in eighteenth-century didactic literature
24	Women's Studies Group 1558 - 1837: Women Writers	
Host:	Helen Williams	
Chair:	Carolyn D. Williams	
Co-chair:		
Speakers:	Amelia Mills	Reclaiming the 'Carte de Tendre'. Madeleine de Scudéry, Paul Tallemant, and Aphra Behn
	Karen Griscom	'Loud Sounds of Joy': Music in Aphra Behn's Pindaric Odes
	Gillian Williamson	Elizabeth Inchbald: A Life in Lodgings
25	Books and libraries	
Host:	Matthew Grenby	
Chair:	Carly Watson	
Co-chair:		
Speakers:	Stephen H. Gregg	Towards a situated, decolonial book history 'Political Reading at British Subscription Libraries during the 1810s: The Case Study of the Bristol Library Society
	Joshua Smith	Gulliver's Further Travels
	Daniel Cook	
26	Consent and Culpability: Engaging with Assault in the Eighteenth Century	
Host:	Gemma Tidman	
Chair:	Karen Harvey	
Co-chair:		
Speakers:	Natalie Hanley-Smith	"She imagin'd some great misconduct of hers could alone have occasion'd" it: an account of sexual assault in an early nineteenth century letter
	Zoë McGee	Bystander Buy-In: The Courtship Novel's Challenge to Rape Culture

1430-1530	BSECS Listening Event	What is the listening event? Our aim is to give members a safe and informal space to share any thoughts or concerns about access and inclusion as a member of BSECS, whether that is in reference to, for instance, our EDI strategy, the diversity of the membership, the events programme or the access facilities at St Hughes. All members are welcome and please feel free to bring your lunch and refreshments with you.
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Host:	Brianna Robertson-Kirkland
Chair:	Karen Lipsedge and Declan Kavanagh

1530-1600	BREAK
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1600-1800	FRIDAY SESSION II
27	Burney Panel: Revealing Lives through Memorialisation, Music and Literature
Host:	Brianna Robertson-Kirkland
Chair:	Miriam AlJamil
Co-chair:	
	Penelope Cave
	Mascha Hansen
	Mary Cooke's Book: Engaging with an album of Georgian piano music
	Sarah Harriet Burney and the Shakespearean Heroine
28	Roundtable: Digitizing Eighteenth-Century Letters and Manuscripts: A Conversation
Host:	Rees Arnold-Davies
Chair:	Stephen Gregg
Co-chair:	Anna Jamieson
Speakers:	Sophie Coulombeau
	Andrew Lacey
	Nicole Pohl
	Lisa Smith
	Karen Harvey
	Anna Senkiw
29	Aristocracy and Politics
Host:	Matthew McCormack
Chair:	Amy Lim
Co-chair:	
Speakers:	Kaiwen Hou
	Noble Shrivastava
	Louise Ryland-Epton
	Catherine Keohane
	'By the Blessing of Indifference': Byron's Career Transition in the House of Lords
	The Tawa'if: A Study of the Interface Between Late Mughal Aristocracy and British Administrators in 18th Century Delhi
	Parliament and the English Magistrate 1780-1810
	Challenging Indifference: Ann Yearsley's 'On the Inhumanity of the Slave-Trade' and Sympathy
30	Gender
Host:	Declan Kavanagh
Chair:	Gillian Williamson
Co-chair:	Clare Taylor
Speakers:	Fauve Vandenberghe
	The Origins of Female Satire and the Querelle des Femmes
	Cruising the Symbolic Or the Traffic in Men: Masonic Contracts, Fraternal Contact, and the Bourgeois Public Sphere
	Aylon Cohen

	Stephanie Howard-Smith Sarah Parkins	Horace and Haraway: ‘Dogmanity’ and More-than-human Kinship in Walpole’s Circle Diaries of Fear
31	Novels Host: Matthew Grenby Chair: Robert Stearn Co-chair: Speakers:	Reforming Sensibility: Jane Austen’s Engagement with Jane West’s <i>A Gossip’s Story</i> (1796) in <i>Sense and Sensibility</i> (1811) “Torn From Her, From France”: Figurations of Homesickness and Imperial Dread in Sarah Scott’s <i>The History of Sir George Ellison</i> and Henry Mackenzie’s <i>The Man of Feeling</i> and Julia de Roubigné Edmund Burke and Swiftian Satire in ‘The Vindication of Natural Society’
	Hannah Moss Caroline Koegler Ioannes Chountis	
32	Morals and Religion Host: Gemma Tidman Chair: Brycchan Carey Co-chair: Speaker:	‘My Yoke is Easy...’: Robert Blakeway and his <i>Essay on Religious Melancholy</i> “Just Picture” or Just a Picture? Defoe’s <i>Roxana</i> as <i>Vanitas Still Life</i> ‘This Holy Harlequinade’: Myth and Misdirection in anti-Methodist Satire ‘Wit enough to find it out’: Practical Education and a lesson in morals in Maria Edgeworth’s <i>Belinda</i>
	Andrés Gattinoni Abigail Struhl Gráinne O’Hare Oliver Melvill	
33	Roundtable: Eighteenth-Century Theatre Today: Theatre-Makers, Audiences, Teachers, and Scholars Host: Katie Noble Chair: Elaine McGirr Co-chair: Speakers:	James Harriman-Smith Nicola Hunt Graham Watts

1800-1810

BREAK

1810-1840

CLOSING CEREMONY AND AWARDS

presented by Brycchan Carey, BSECS President

Host:

Brianna Robertson-Kirkland

Chair:

Rees Arnott-Davies

BSECS 51st Annual Conference: ‘Indifference and Engagement’
5th-7th Jan 2022
Online
Long Programme

WEDNESDAY 5TH JANUARY	
11 - 11:15	WELCOME ADDRESS Brycchan Carey, BSECS President

11:30 - 13:00	WEDNESDAY SESSION I 1 Medicine, objects and gender Host: Helen Williams Chair: Alun Withey Co-chair: Carolyn D. Williams Speakers:
	<p>Helen Esfandiary ‘More bones to her stays’: Mitigating postural defects in Georgian girls The pervasiveness amongst the general population of diseases like rickets, scrofula, and skeletal tuberculosis, which attacked the bones, muscles and fibres of the body meant that impaired posture and gait were everywhere to be seen. Georgian parents had a number of options at their disposal for mitigating and preventing postural defects in their children. Being put into a stiff fustian bodice during the first year of life (females and males), or even partially boned stays, was considered a prudent follow-on from the swaddling of the first few months. As infants grew into children, and depending on the deformity feared or beginning to show, parents could have additional bones or steel plates added to stays, or opt for devices such as neck collars, back boards, and spinal machines. Parents were more attentive towards girls’ bodies because their differentiated physiology made them more predisposed to disease and deformity. That said, this also rendered their bodies more easily fixed. Rarely examined in historical writing beyond the unnecessary pain, discomfort and harm misguided parents subjected their children to in a naïve or selfish desire to have their children’s bodies conform to expectations of polite society, this paper asks what a re-examination of these devices can contribute to our understanding of why parents opted for such ostensibly extreme measures. Via an analysis of the form, function, marketing, and consumption of some of the orthopaedic devices used across this period, this paper argues that in a climate where it was still believed that adults had the ability to prevent and mitigate constitutional diseases like rickets and scrofula taking hold in children’s bodies, the possibilities that emerging techniques and materials offered – especially the elastic properties of sprung steel – meant that parents had ever more expedient, and more effective solutions at their disposal for correcting postural issues.</p> <p>Matthew McCormack Gout shoes and the material culture of disability in Britain Gout is a painful inflammation of the extremities, which typically affects the feet and lower legs. Whereas nowadays it is associated with social deprivation – due to contributory factors of poor diet, lack of exercise and alcoholism – in the eighteenth century it was famously associated with elite men. As today, gout could not be cured, but was best managed through medicine, lifestyle changes and assistive technologies. This paper will focus on what Georgians wore on their feet in order to palliate and manage the gout, including outsize ‘gouty shoes’, adaptations to existing footwear and</p>

flannel 'bootikins'. Drawing on medical literature, life writings, satirical prints and surviving examples of gout shoes themselves, it will think about footwear in terms of material culture and masculinity. It is part of a wider project on men's shoes, but will also make a contribution to the history of disability, by thinking about the lived experience of gout sufferers, and the way that material objects served to construct their disability in social and cultural terms.

Charlotte Goodge

'Women should become thinner when they are pregnant': Female Corpulence and Women's Reproductive Health

In medical treatises of the period, 'corpulence' was understood as a disease, much like today's treatment of obesity. It was an illness deemed typical of those who over-indulged, namely from the genteel or elite ranks of society. However, when corpulence appeared in medical discourse that related specifically to woman's health, it was rarely done so to stress its (detrimental) effect on personal wellbeing. Instead, as this paper will demonstrate, corpulence, or 'fatness', was most often used to flag non-compliance with the procreative expectations placed on women of the period. The corpulent woman's body was contemporaneously believed to be reproductively inviable.

This paper also explores how non-medical discourses of the long eighteenth century were often acutely aware of these beliefs promoted by the medical community. Indeed, often when depicting the 'fat' protagonist, literary culture clearly engages with, and even challenges, the medical opinion that corpulence had an inhibitive effect on a woman's ability to procreate. For instance, some non-medical texts dismiss the attribution of a universal barrenness to the 'fat' woman, as is posed in Charlotte Lennox's *The Female Quixote* (1752) by the later survival of Miss Groves' second child, despite Miss Groves' corpulent physique. In particular, the appearance (or, rather, the concealment) of pregnancy by the 'fat' woman epitomises the argument I will make in this paper: that for both medical and non-medical discourses the corpulent woman's body acted as an emblem of anti-generative sentiment.

2

Enchanted Ground:
Indifference, Engagement, and
the Past in 'native' British
Literatures of the Eighteenth
Century

Host:

Matthew Grenby

Chair:

Dr Rhys Kaminski-Jones

Co-chair:

Robert Stearn

Speakers:

Amy Louise Blaney

From Indifference to Engagement: Arthurian Romance, National Identity and "a world of fine fabling" in the Age of Reason

Whilst it is recognised that the mid-eighteenth century saw a significant revival in the appreciation of 'Gothic' poetry and romance, the ways in which the work of early eighteenth-century antiquarians and scholars bought about such a change has somewhat overlooked, and the 'Age of Reason' is still largely perceived as an era of Neo-Classical hegemony.

This paper will consider how early Hanoverian appropriations of King Arthur and Merlin by Queen Caroline, Jane Brereton, John Dixon, and others combined with Whiggish political sentiment and changing conceptions of the 'native' past to create unique and distinctive eighteenth-century appropriations of the medieval past that fostered an environment in which antiquarian interest and patriotic sensibilities could be combined.

By considering the ways in which appropriations of Arthur in the early eighteenth century created an environment that was more responsive to putative medieval ideals and beliefs, I will argue that the early eighteenth century, far from being the nadir of Arthurian romance, provided a historiography that was later developed by mid-century antiquarians such as Thomas Percy and Thomas Warton. This paper will also content that the period demonstrated the critical necessity of historical standards other than those of the Neo-Classical and engendered patriotic cultural memories and passions that laid the foundations for a wider re-emergence of ‘Gothic’ romance.

Dewi Alter

Disappointment and Admiration: Engaging with the Ancient British Bards in Welsh Anglicanism

Wales throughout history is popularly referred to as a land of poets. Erasmus Saunders, an eighteenth-century Welsh priest, said that ‘the Welsh were naturally addicted to poetry’ in 1721. This paper will analyse how two significant Welsh authors and Anglicans engaged with the ancient British bards and their descendants, the Welsh bards. It will be argued that the engagement displays both disappointment and admiration towards Welsh bardic pedigree that spans well over a millennium. Firstly, I will analyse Ellis Wynne’s *Gweledigaethu’r Bardd Cwsc* [Visions of the Sleeping Bard] (1703) a translation and adaptation of the English translations of *Los Sueños* by don Quevedo. This text has widely been considered to contain animosity and disgust towards the bards. It is correct to note that he criticises their lies, deceit, and secrecy; however, criticism and animosity are not synonymous. This paper will encourage us to modify previous views of the text, by emphasising its debt to Welsh poetry and the fact Wynne uses poetry in the text to summarise the visions. Most important of all is the fact that he inserts a bard as his main character, something not seen in other translations. This paper will argue that Wynne was disappointed that the bards had not reached their full potential, and his text in many ways outlines how to be a British bard.

Secondly, I will analyse Theophilus Evans’ *Drych y Prif Oesoedd* [A Mirror of the Prime Ages] (1716; second edition 1740) a narrative of the early history of Britain pertaining to wars and religion which insists that the Welsh are the descendants of the ancient Britons. This text too engages with the Welsh bards, but rather than appearing disappointed, Evans has great admiration for them. To him, the ancient bards are an invaluable eyewitness source for early British history, or at least his version of it that shows that the ancient Britons were a brave people. Emphasising the connection between the Welsh of his day and the ancient Britons, the bards showed that the Welsh were a learned and civilised people who were comparable to Greece and Rome. But unlike Greece and Rome, their literary culture still flourished with Evans, and others, still practicing ancient British poetic craft.

This paper will be of interest to scholars engaging with the eighteenth-century reception of early British history, Welsh literature, and the cultural significance of poetry.

Bethan Jenkins

Epic Fail: eighteenth-century Welsh poets embracing and resisting poetic tradition. The mid eighteenth century saw a concerted project of the rescue and recovery of the work of ‘antient Welsh bards’ from ‘rats, rain and poor keeping’. Transcribing, recording, publishing and translating these important ‘remains of Welsh poetry’ was a project enthusiastically embraced by those poets and antiquarians associated with the Morris brothers of Anglesey – “Who do you think I have at my elbow, as happy as ever Alexander thought himself after a conquest?” announced Lewis Morris to his brothers, in describing his protégé Evan Evans’s discovery of the 6th-century poet

Aneurin's elegiac verse *Y Gododdin*. They were also enthusiastically embraced by English poets looking for new idioms with which to enhance their verse. While English poets looked to rejuvenate their poetry by looking back, and Welsh poets and antiquarians revelled in rediscovering a glorious past, Others, even within the Morris circle, were more ambivalent about these traditions. Particular anxiety came from contemplation of the strict harmonic metres which were seen as the apotheosis of Welsh poetic craft. Goronwy Owen particularly chafed against the *pedwar mesur ar hugain* (twenty-four measures), both aspiring to perfect his mastery of them, begging William Morris for the loan of a book of examples of *cynghanedd*, and dismissing them as 'gingling fetters' which restricted Welsh verse - 'As the English poetry is too loose, so ours is certainly too much confined and limited'. And though many looked to enhance their work by a fruitful intermixture of Welsh and English, Goronwy himself even criticised the great medieval poet Dafydd ap Gwilym for 'polluting' the language with English, French and Latin borrowings. Using the letters and poetry of Goronwy Owen and others of the Morris Circle, this paper will explore the tensions in their poetry between a need to respect and fit in with 'these models our wise forefathers left us' and the desire to have poetry speak 'in the mode and language of the present times', engaging with and mirroring the dual pull of these poets' identities, negotiating the gap between an 'ancient' Wales and a 'modern' Britain.

3

Aphra Behn's Engaging Relationships

Host: Emma Salgard Cunha

Chair: Gillian Wright

Co-chair:

Speakers:

Elaine Hobby

Aphra Behn's Politico-Religious Engagement under James II

Between courtship and marriage lies the engagement, a word signifying both the act of agreeing to marry and the period between the agreement and the ceremony. As historians such as David Cressy have shown, unless and until a legal contract was signed, engagement was a promise made by two people to each other; its validity depended on their mutual agreement that they had both made that promise and their mutual willingness to keep it (Cressy 268-80). It was no secret that engagements were denied or repudiated all the time, and heartbreak was hardly the worst consequence. Aphra Behn tackles this aspect of engagement in narrative fiction like *Oroonoko*, *The Fair Jilt*, and *The History of the Nun*. Challenging the treatment of marriage as the inevitable, happy result of the engagements that close the story - especially in Restoration comedy - Behn presents engagement as a dangerous time, and its happy outcome hardly predetermined. For characters from Imoinda to Prince Henrick the Cordelier, disaster results from depending on a promise.

Margarete Rubik

Inheritance in Aphra Behn's *The Younger Brother*

Aphra Behn was far from indifferent to the question of whether the Catholic James, Duke of York should have the right to succeed his brother Charles II on the throne. During the Exclusion Crisis her Tory-aligned plays *The Roundheads* and *The City-Heiress* clearly signalled where she stood, and in 1681 she dedicated *The Second Part of the Rover* to James, praising his 'more than Human Goodness'. Like many Tory loyalists, however, the realities of James II's reign gave her pause for thought. This paper will focus on Behn's little-discussed poem, 'A Paraphrase on the Lord's Prayer' (1685) and suggest that - despite a critical tradition identifying Behn as Roman Catholic or as atheist - it clearly signals her commitment to the Church of England. Such concepts as 'honour', 'hypocrisy' and 'loyalty' are key concerns across

Behn's oeuvre; what these terms mean in their context, I shall suggest, is far from her being, as Susan Owen has persuasively argued, 'a more fervent Tory than the rest'.

Jennifer Batt

Masculinity and Misogyny in Aphra Behn's *Lycidus*

In the 1680s, Aphra Behn's work as a translator of popular French texts, and her experimentation as a writer of fictional prose, came together when she translated Paul Tallemant's *Le Second Voyage a l'Isle D'Amour* (1664) as *Lycidus* (1688). *Lycidus* stands out in a distinctive way from Behn's other prose fictions: narrated by Lycidus himself, *Lycidus* is a fictional work which – unlike so much of Behn's other prose writing – features a male, first person narrator. This paper set out to explore some of Behn's strategies in crafting this narrative perspective. By comparing Behn's *Lycidus* to its source, Tallemant's *Le Second Voyage* – and by considering what Behn amplified, and what she suppressed – it is possible to gain an insight into what might have mattered to Behn as she constructed her male narrator. As this paper will show, Behn departs significantly from her source material in order to craft a character who performs his masculinity through an aggressive misogyny. This paper will reflect upon the implications of this, in the light of Behn's practice as a translator, her experimentation in prose fiction, and her thinking about gender, and in particular, about masculinity.

4 Writing Emotions: Women,
Wellbeing and Letter Writing
in Eighteenth-Century England

Host: Declan Kavanagh

Chair: Karen Harvey

Co-chair: Gillian Williamson

Speakers: **Anna Jamieson**

“Daughter in Distress”: Euphemia Boswell's “Tale of Woe”

In 1817, Euphemia Boswell (1774-1837), the second daughter of renowned biographer James Boswell, wrote a ballad from ‘her solitary prison-room, in Dr Sutherland's Mad-House, in which she was forcibly detained, in the full powers of reason’. Euphemia had been incarcerated, against her will, in the London-based private madhouse since 1816. Masterminded by her brothers following her father's death, alleged reasons for Euphemia's incarceration included drunken behaviour and excessive spending. The few scholars who have explored Euphemia's story, always within the context of her literary family, have likewise reinforced this spendthrift and unruly narrative.

This paper explores a selection of Euphemia's writing and literary output, including letters sent to newspapers and the Committee of the Literary Fund sent before her incarceration, alongside the aforementioned ballad. Navigating a familiar moral language, Euphemia's letters and poetry were an attempt to negotiate her dismal situation, as she entreated her reader for funding, sympathy and help. Clearly anchored to an awareness of contemporary demands surrounding suffering and a sympathetic reaction towards wrongfully confined women, they simultaneously make use of other popular literary archetypes associated with Euphemia's Scottish heritage and the father-daughter relationship. The paper thus explores the various epistolary strategies, linked to emotions, the body and confinement, that Euphemia deployed in her writing, as she framed herself as an object of both sympathy and financial aid. Ultimately, it argues that Euphemia's attempts to self-consciously control her own representation give greater texture to stereotypical characterisations of the voiceless madwoman during this period.

Rachel Bynoth

An Impassioned Emotional Defence: Reframing motherhood in the letters of the Canning Family Network, 1760-1830

On 27th January 1803, Mary Anne Humm began a letter to her son, George Canning, saying:

I have suffered the worst that could befall me...to know that my George - my boasted son - He whose affection soften'd the most poignant of my sorrows -whose virtues and abilities gratified my pride whilst his tenderness and duty filled my fond heart with rapture...he is ashamed of his mother!

Whilst Mary Anne's 188-page letter from 1803, written over a six-month period, detailed and defended her 'misfortunate' life, it importantly reveals her struggles to be an absentee parent to George Canning, the prominent politician. She faced challenges such as her socially diminished reputation due to her acting career, familial ostracization, and, most importantly, a lack of money and material provision. This paper will reassess understandings of eighteenth-century motherhood to consider how women such as Mary Anne negotiated and manipulated ideas of maternity to self-fashion positive interpretations of their mothering. Mary Anne's correspondence with George also offers important insights into the difficulties he had in building a relationship with his irreputable, absentee mother. By examining the emotions, content and materiality of their correspondence, this paper reveals the tensions between duty, affection and reputation in a relationship that was almost entirely epistolary. In doing so, this paper extends our views of the experiences of mothering in the eighteenth-century, especially without the material and financial provision afforded to those whose studies have shaped current ideas of domestic discourse.

Ruby Hawthorn Rutter

'This Most Desolate and Ill-Fated Corner of the Universe': Sabine Winn, Loneliness, and Life at Nostell Priory in the 1760s

In the mid-1760s Sabine Winn (1734-1798) wrote despairingly to her husband, Sir Rowland Winn, 5th Baronet Nostell (1739-1785), about her struggle to adapt to her new life as mistress of Nostell Priory in Yorkshire, describing it as the most 'desolate and ill-fated corners of the universe'. Sabine was Swiss-French, spoke little English, and had no experience of household governance. Furthermore, the husband she adored and relied on to assist her in navigating her new life in England was frequently absent from the couples' country estate. Sabine had spent the first few years as the wife of an English baronet in London, where her shortcomings were easily hidden by the cosmopolitan diversions of the capital. Once in Yorkshire however, her inability to converse with servants, family, and peers, and her incompetence at governing a large household was not so easily hidden. Increasingly, Sabine felt isolated both culturally and physically, and her mental health began to decline as she grew to view Nostell as the root of her unhappiness.

As Fay Bound Alberti has noted, loneliness is often overlooked in the history of emotions despite its ability to uncover much about the social, emotional, and cultural worlds of others. Indeed, expressions of loneliness in letters can reveal emotional and psychological wants and needs that enrich our conceptualisation of historical spaces as lived environments. As such, this paper examines letters sent by Sabine to her husband Rowland during his long periods of absence from the couple's Yorkshire home and explores the impact that loneliness and isolation - both physical and emotional - had on Sabine's emotional and psychological experience of Nostell, and on elite women's mental health in the English country house more widely.

5

Host:
Chair:

Female minds
Patricia Rodrigues
Charlotte Wetton

Co-chair:
Speakers:

Joanne Edwards

Rhoda Delaval: Artist or Plagiarist?

This paper arises from an AHRC funded project in collaboration with the National Trust property Seaton Delaval Hall, Northumberland, an English Baroque mansion designed by Sir John Vanbrugh and one-time residence of the “Gay Delavals”.

Drawing from archival material, including Seaton Delaval Hall’s extensive art collection as well as family papers housed at Northumberland Archives, my project examines the Delaval women’s involvement with the arts. The eighteenth-century Delavals were a family associated with scandal and debauchery, renowned for their outlandish behaviour and infamous parties. Whilst the family lived a lavish lifestyle, they also were a family of literary and artistic patronage, with close connections to authors such as John Cleland (1709-1789) and Laurence Sterne (1713-1768). The Delavals also extended their patronage to Arthur Pond (1705-1758), an artist who became the personal tutor of Rhoda Delaval (1725-1757).

This paper will explore the artistic career of Rhoda Delaval and the principal of originality. Examining the family’s positioning between the amateur and the professional, Rhoda’s occupation as artist affected the promotion of the Delavals’ carefully constructed public image. The amateur/professional dichotomy is similarly apparent within the careers of Anne Delaval and Sarah Hussey Delaval, whose theatrical appearances and their subsequent print commemoration blur the boundaries between the amateur and professional performer. Drawing from a range of materials from eighteenth-century print culture and portraiture, this paper will contrast specific artworks by Pond and Delaval, particularly those which have traditionally been dismissed as ‘copies’, in order to explore Delaval’s status across amateur and professional conventions. Through examining the Delaval women’s relationship with print culture and their use of it to influence public perceptions of the family, I will further position this within the wider separate spheres framework and argue that the Delaval women blurred the boundaries between private and public through their careers in the arts. In particular, I will reclaim Rhoda Delaval’s ‘copies’ as interventions in the family’s self-presentation as both patrons and practitioners of the arts.

Ellice Wu

Angelica Kauffman’s ‘The Elements of Art’ as an Artistic and Institutional Means of Engagement

In 1780, the Royal Academy of Arts unveiled a series of ceiling paintings installed in the Council Chamber of its new location at Somerset House. Four allegorical works by the Swiss-Austrian artist Angelica Kauffman (1741–1807) were greeted with considerable public acclaim. Invention, Composition, Design and Colouring served to illuminate the Academy’s adoption of neoclassicism as part of its theoretical approach to art-making. Yet the choice to commission a female painter was notable, as Kauffman was the only example of a woman producing ceiling paintings in the eighteenth century. Owing to the entrenchment of a “feminised” culture of sensibility in the second half of the eighteenth century, women were perceived to be too emotional, irrational, and not intellectually sophisticated enough to work successfully as professional artists. The Academy’s 1778 commission of Kauffman therefore revealed a shifting attitude towards women as public artists and presented the Academy’s direction of national taste in a different light.

This paper explores Kauffman’s allegorical series ‘The Elements of Art’ as a means of engagement with the public, and its implications on the part of the artist and the Academy. Kauffman’s deliberate representation of the process of art-making as four female allegorical figures raises questions on her own role as a female painter in eighteenth-century London. How was Kauffman’s expression of sensibility as a

woman artist reflected in these paintings? Artists were certainly not indifferent to the demands of their audience, and sensibility could also act as an advantageous marker of taste and conduct. In contrast to the “masculine” characterisation of neoclassicism as orderly and restrained, how did Kauffman’s works appeal to a feeling public? This paper argues for the changing understanding of the notions of sensibility and neoclassicism, and how their interplay was observed and effected in Kauffman’s commissioned works of institutional art for the Royal Academy.

Jane Simpkins

A Woman of Distinction? A comparative analysis of Angelica Kauffman’s self-portraits with those of her male contemporaries

The paintings of Angelica Kauffman – and in particular her self-portraits – have increasingly been seen in recent scholarship through the lens of her gender. Whilst this approach has highlighted how Kauffman’s work undoubtedly responded to the obstacles she faced as a female artist, it risks pigeon-holing Kauffman solely as a woman artist, distinct from the male artistic milieu in which she operated. Through a comparative analysis of Kauffman’s *Self-portrait in a Red Dress c. 1772-75* (The Ramsbury Manor Foundation) and Joshua Reynolds’s lost *Self-Portrait*, known to us through the engraving by John Keyse Sherwin, 1784, this paper will examine how Angelica Kauffman understood and consciously fashioned her identity using the same representational techniques as her male peers. It will argue that Kauffman subtly introduced aspects of the pictorial convention of the learned artist and ‘man of letters’, used in Reynolds’ work, into her own self-portrait. Using this comparison as a foundation, it will examine to what extent Kauffman’s other self-portraits incorporate these ideas and how they sit within the context of those produced by her male contemporaries. Kauffman’s determination to establish herself as a serious history painter, notwithstanding her gender, means that she aimed to show herself as the equal of her male contemporaries and responded to their depictions of themselves as artists accordingly. Expanding upon existing studies of the complexities Kauffman faced as a female painter, this paper will assess how she iconographically equated herself with her most prominent peers.

6

Host:

Chair:

Co-chair:

Speakers:

French connections

Gemma Tidman

Caroline Warman

Jytte Lyngvig

A Critique of the French Society: Voltaire’s Campaign for the Recognition of Newton’s Theories

At first glance, it is surprising that the man of letters, Voltaire, undertook a task to change the scientific paradigm based on Descartes’ thinking and replace it with Newton’s theories in France.

He had no scientific background and only a poor knowledge of mathematics, astronomy, and physics. But his mission was not scientific, it was socially critical. Newton’s theories expressed by Voltaire appeared for the first time in *Lettres Philosophiques*, targeted to the public.

The purpose of the three letters on Newton’s theories (letters XV – XVII) reveals itself by reading them together with the three previous letters (letters XII – XXIV). These three letters about Bacon, Locke, and Descartes prepare, each in their own way, the subsequent presentation of Newton. This is done positively by emphasizing rational thinking, empirical method, and the secularization of the sciences, and negatively by distancing from superstition, conceived ideas, and the significant influence of the church on the scientific thinking.

The three letters about Newton almost disappeared in the scandal following the publication of *Lettres Philosophiques*. Voltaire, however, wanted to continue his campaign to the public on Newton, empiricism, and rational thinking. He agitated for these positions through education of the public. It resulted in *Éléments de la Philosophie de Newton*, written as a textbook with commentaries aimed to the interested public.

Thus, Voltaire seized a shift that was underway internally in the field of science, which in other circumstances would have been reserved for 'les savants'. This exclusivity changed when Voltaire made the discussion visible to the public in an easily accessible way and in French. With this step, his commitment became the project of a critique of the society and a critique of the important social institution, l'Académie Royale des Sciences.

Much later, d'Alembert credited 'le savant' Maupertuis for the shift in the scientific paradigm, while Marain and Voltaire pointed to Voltaire as the key person. Maupertuis and Voltaire both played important roles in this important change, but while Maupertuis' fought to persuade 'les savants', Voltaire used his abilities in writing and dramatizing to influence the public and thereby criticize the French society.

Susan Helen Reynolds

From the bar to the boards: the colourful career of Pierre-Laurent Buirette de Belloy (1727-1775)

Pierre-Laurent Buirette de Belloy was educated for a legal career by his uncle and guardian, a distinguished advocate. However, his distaste for the profession led him to abandon it and join a troupe of strolling players who who toured the royal courts of northern Europe. He also turned to writing plays, one of which, *Titus*, received its premiere in St. Petersburg. In retaliation for his nephew's perceived ingratitude, his uncle intrigued to delay its 1758 production in Paris and to ensure a hostile reception. After his uncle's death de Belloy returned to Paris in 1762 and achieved success with *Zelmire*, a five-act drama set in ancient Greece which Rossini used as the basis of his opera *Zelmira* (1822).

He also tried his hand at politically engaged dramas after the success of *Le Siège de Calais* (1765), followed by *Gabrielle de Vergy* (1770), *Gaston de Bayard* (1771) and *Pedro le cruel* (1772). Despite the rapturous reception which greeted the first of these, none of its successors achieved similar acclaim, although they earned de Belloy a place in the Académie française in 1772, the only actor ever to receive this distinction. Diderot and Voltaire, indeed, tempered the enthusiasm of popular audiences by noting that despite the patriotic fervour whipped up by *Le Siège de Calais* in the aftermath of France's less than glorious performance in the Seven Years' War, the author had portrayed France in an equally humiliating position in his play. The author sets these plays in their historical and political context and examines de Belloy's transition from a subject from ancient Roman history which also inspired Racine's *Bérénice* to attempts to put national subjects on the stage and the reasons for their failure. She suggests that despite their lukewarm reception and the disappointment which was said to have contributed to de Belloy's death at the age of 47, he represents an innovative force in the transition between the traditions of French classical theatre and a new style of political drama which would culminate in the work of Victor Hugo and Alfred de Musset.

Emma Pearce

Creole Creations: Unravelling Caribbean makers and wearers of the robe à la Creole c.1780-1810

William Hay's delicate watercolour titled *Seamstresses*, St. Kitts, Caribbean of 1798 (Yale Center for British Art) offers an intimate glimpse of two women at work. One sits, stitching a bundle of cloth on her knee, whilst her companion watches on – the

tools of her trade shown in the scissors that hang from her waist and the thimble on her middle finger. They wear simple, high-waisted white dresses, the standing woman's skirt with a slight blue tinge, ornamented with various other patterned fabrics. The watercolour prompts several questions: who are these women? What are they making, and for whom? What might the textiles that they are making and wearing tell us about the wider engagement of enslaved and free seamstresses of colour in the material culture of the circum-Atlantic world?

This paper aims to address these questions, examining Hay's watercolour in relation to the muslin shift dress popular in Europe at the end of the eighteenth century. Famously depicted in Elisabeth Vigée-Lebrun's 1783 portrait of Marie Antoinette, the dress was henceforth known as the chemise à la reine in reference to the Queen. It was, however, originally described as a 'robe à la Creole' in Marie Antoinette's diary, and was inspired by the gowns worn by the wives of plantation owners in the contemporary Caribbean. As well as this, the physical materiality of the garment was a product of enslaved labour: made from thin cotton and bleached with indigo.

Through drawing together a range of examples of visual culture and written accounts, this paper speculates on the original makers of the robe à la Creole, reframing the garment as a product of the labour and creativity of free and enslaved Caribbean women of colour – such as those depicted in Hay's watercolour. Furthermore, this paper will investigate how these same women engaged with global fashion and textile markets through the wearing of the robe à la Creole themselves, considering them as trendsetters as well as physical makers of the garment.

My paper overall aims to engage in a circum-Atlantic view of the late eighteenth-century fashion and textile industry, decentring France as the centre and origin of fashion, and attempting to find agency of overlooked female creators.

This research is taken from my MA thesis in History of Art at the Courtauld Institute of Art. I have just started my first year as a PhD candidate in History of Art at the University of Edinburgh as the recipient of the BSECS Enlightenment Identities scholarship, where I am continuing to research similar themes of circum-Atlantic textile history. I am based in Edinburgh and am on UK time. I have no restrictions for times I can appear as part of a panel.

7

Georgian Theatre and
Materiality

Host:

Amy Lim

Chair:

Madeleine Saidenberg

Co-chair:

Rebecca Morrison

"The Female Dresses Designed and Executed by Miss Rein": the nascent professionalisation of theatrical costume design in London's patent theatres
In November 1782, the *Morning Chronicle* and *London Advertiser* was forced to issue a retraction by an "ambassador in petticoats". The newspaper had wrongly attributed a dress worn by Mrs Siddons in *The Grecian Daughter* to "young Mr Johnson", when it was a Miss Rein who had "sole claim to all the taste exemplified by the habit in question." It is not hard to imagine that the said ambassador was Miss Rein, establishing herself as wardrobe keeper and mantua-maker for the Theatre Royal Drury Lane. A position she would hold until at least 1814.

Rein's career was not only long, but also remarkable, she was the first credited female costume designers for the London theatre. Her name appeared in over one hundred advertisements for new productions between 1795 and 1800 alone, and her gowns were worn by some of the most fashionable women of the late eighteenth and early nineteenth centuries. This paper will explore her work, the gowns she made, the actresses who wore them, her network of suppliers and the hired hands who

inhabited her workroom. Situating Rein alongside the other designers and makers who populated the backstage spaces of London's patent theatres.

Katie Noble

Paper Stages: Performance and mediation in a scrapbook of Sarah Siddons

This paper considers a scrapbook dedicated to Sarah Siddons, Brady MS Kemble Family S. S., compiled by twentieth-century collector of theatrical ephemera Francis Bridgford Brady. Brady compiled over 100 scrapbooks of eighteenth-century theatrical prints and this example is one of the only to focus on a singular performer. As the work of Shearer West, Laura Engel and others has shown, Sarah Siddons was keenly aware of the importance of public image and actively engaged in a practice of self-fashioning. Because of this, a huge number of images representing her and her performances have survived in various forms. Employing a framework of 'metamediation,' I investigate how our view of Sarah Siddons's performances is mediated by the unique constructed materiality of the theatre scrapbook. What does this kind of collecting tell us about eighteenth-century performance? What does it tell us about repertory? What does it tell us about performance memory? Drawing from art history, theatre history, celebrity studies, and bibliography, this interdisciplinary account tracks the influence of genre, form, and archive on our interpretation of the performance past.

8

Within and Against Empire:
Labouring-Class Writing and
Transatlantic Slavery

Host:

Brycchan Carey

Chair:

Ross Nedervelt

Co-chair

Speakers:

Adam Bridgen

Stephen Duck's 'Avaro and Amanda': Early Labouring-Class Antislavery Poetics

This paper explores the portrayal of transatlantic slavery in Augustan literary culture, and argues that the emergence of labouring-class poetry to public prominence in the 1730s enabled new, more critical ways of writing about this subject. I focus on the "thresher poet" Stephen Duck (1705-56), one of the most important and influential poets of distinctly plebeian origins. A Wiltshire-born farmhand, Duck's fortunes were transformed in 1730 when, following the pirated publication of a handful of his poems, he was patronised by Queen Caroline and took up a series of positions in the royal court, where he continued to study, write, and publish, resulting in his 1736 *Poems on Several Occasions*.

John Richardson argues that while Augustan-era works often refer to slavery in some way, they are characterised more by strategies of erasure/containment than exposure/criticism, tending 'to reproduce, perhaps to reinforce, attitudes supportive of slavery' (*Slavery and Augustan Literature: Swift, Pope, Gay*, 2004, pp. 2, 32-33). Considering these forms of 'containment' as in part a product of Augustan aesthetics (as well as the personal investment of many Augustan authors in colonial schemes), my paper explores how Duck's writing – which emerged out of, but also partly against, Augustan literary culture – might in fact complicate this picture. To do this I trace the developing presence of slavery in Duck's poetry, focusing on his famous 'The Thresher's Labour' (1730) and his far less well-known poem 'Avaro and Amanda' (1736) – a much expanded, 400-line version of Richard Steele's popular tale of Inkle and Yarico (originally published in *The Spectator* 11).

Considering the relationship between these two poems, and, moreover, the way in which Duck's 'Avaro and Amanda' significantly diverges from Steele's original as well as other poetic adaptations of this tale circulating at the time, I suggest that there is a surprising degree of continuity between these two poems. It has often been said that

Duck's move from country to court resulted in his stifling absorption into urbane literary culture. While Duck's engagement with the problematic Inkle and Yarico tale might suggest precisely this imitativeness, I offer a contrasting view: rather, Duck's transition from country to court enabled an expansion of his writing to grapple with more transnational forms of labour exploitation. Far from retreating from the alternative, anti- or counter-pastoral poetics which made 'The Thresher's Labour' so revelatory, I contend that Duck's 'Avaro and Amanda' is in fact unusual, if not unique for its time, in its extensive re-writing of the tale to resist colonialist fantasies and to expose the inhuman violence of the British slave trade.

Bridget Keegan

Eighteenth-Century Sailor Poets and Slavery: James Field Stanfield's *The Guinea Voyage* in Context

With the recent publication of Paul Baines' scholarly edition and Franca Dellarosa's companion monograph, Edward Rushton's contributions as a critic of imperialism and unique abolitionist voice is beginning to receive wider recognition. While there is no question that Rushton's firsthand experiences on a slave ship contribute to the power of his poetry, he was not the first nor the only poet whose experiences as a seaman shaped his development as a writer. This paper will consider the longer history of such writing including John Baltharpe's *The Straight's Voyage* (1671), Robert Barker's *The Unfortunate Shipwright and the Cruel Captain* (1756), William Falconer's *The Shipwreck* (1762-69) and Dr. R. Richardson's *The Dolphin's Journal Epitomized in a Poetical Essay* (1768). As I suggest, considering the relative silence of sailor poets on the central subject of the slave trade brings into focus the significance of sailor abolitionists towards the century's end. James Field Stanfield uses his experiences serving aboard a slave ship as the foundation for his powerful poem *The Guinea Voyage* (1789). Stanfield's work has been discussed by modern historians of slavery, including Marcus Rediker and Emma Christopher who identify Stanfield's work as a watershed moment in the discourse of abolition. He is one of the first sailor poets to explicitly engage with the horrors of triangular trade in his work.

Centering on Stanfield, my paper explores how sailor poets began to navigate the problematic issue of slavery given their own engagement in and vicinity to it (most prevalently through the practice of impressment). How do we account for the fact that African slavery is absent from the work of those most closely engaged in it prior to the 1780s? Other sailor poets and writers prior to Stanfield and Rushton directly encountered slavery in their occupation prior to this period. What accounts for Stanfield's decision to make it the subject of his verse? Was it informed by his Catholic faith or his background as an Irishman? What sources and inspiration, beyond his own experience, informed his work? In particular, I argue that Stanfield's achievement can and should be seen as in dialogue less with prior sailor poets, than with a wider body of work condemning slavery by other laboring-class writers, including Stephen Duck. Stanfield brings more sophisticated literary and rhetorical strategies in service of the cause of abolition, enhancing and transforming the credibility of his experience. His depiction of the comparable and complex oppressions of sailors and slaves are an important vehicle for engaging his readership - particularly his female readers. Additionally, Stanfield's poem stands as an inflection point among sailor poets, with many of those who wrote in his wake, such as Edward Anderson and George Woodley, taking up the cause of abolition and the rights of the oppressed.

Franca Dellarosa

Writing the Unspeakable: Labouring-Class Atlantic Crossings

In the opening pages of Thomas Clarkson’s *History of Abolition*, published in the wake of the 1807 Bill, a well-known and most revealing passage states the unspeakability of the Middle Passage experience, which apparently escapes both description and re-enacting on the reader’s part through some kind of imaginative process. From a different angle, transatlantic slavery, the forced migration of millions of human beings, and their significance in the making of the modern world, were long subject to historical erasure, as was, for that matter, the writing experience of labouring-class writers – including those who chose to engage in slavery and abolition discourses. This paper investigates this doubled and entangled absence (the unspeakability of slavery, and the marginalisation of labouring-class perspectives). Specifically, it asks how “truth claims” (Baucom 2005) find their way across the silences of history on the foundational processes in the making of the modern world in the testimonies by a number of labouring-class writers, whose declarations of reliability as eye-witnesses feature in their prefatory material or elsewhere in their texts, thus documenting their privileged positioning as truth-tellers. The paper will address the question as to what extent these two dimensions intersect in the case studies under consideration, and whether class may prove to offer writers a distinctive paradigm for interpreting the historical experience of slavery against the global geography of transnational oppression. My key case study is the blind Liverpoolian poet and former sailor Edward Rushton (1756–1814), who experienced a five-year creative silence – exactly corresponding to the time in which the *Zong* controversy made the unspeakable horror of the Middle Passage finally apparent to the wider British public. When Rushton resumed writing, he shook off his former loyalist stance to launch a radical message in the poetically experimental and politically seditious *West Indian Eclogues* (1787), which, as he claims in the Preface, was the product “of actual observation”. While devoting only one single poem (“The *Coromantees*”) to the Middle Passage per se, Rushton used that space to construct a most radical parable of world politics and class/power relations. While I will also consider for analysis a Middle Passage poem by Rushton’s associate and fellow Liverpoolian Hugh Mulligan, other references to ‘truth claims’ will include Irish actor and poet James Field Stanfield and African-British activist and writer Olaudah Equiano.

1300-1400

LUNCH

A musical performance will be premiered on YouTube Hebrides Ensemble

1400-1530

WEDNESDAY SESSION II

9

Oppositional Swift

Host:

Matthew McCormack

Chair:

Daniel Cook

Co-chair:

Speakers:

Christine Gerrard

Swift’s *Oppositional Writings in the Reign of Queen Anne: The History of the Four Last Years and Other Works*

Frustrated by the increasing incompetency of the Tory ministry under Bolingbroke and Harley in the final months of Queen Anne’s reign, Swift turned his attention to the genre of political history. This paper explores the mode of oppositionalism which shaped and characterised Swift’s lengthy retrospective *The History of the Four Last Years of the Queen* and related works. The Queen’s death in 1714 dashed Swift’s hopes for a revitalised Tory government, and by 1727 he had abandoned his hopes for a formal place in English politics. Yet Swift continued to endlessly write, rewrite, and (unsuccessfully) publish *The History* for the rest of his life. A generic fusion of

memoir, diary, and history, this paper re-reads *The History* alongside his other political writings, and emphasises their importance to Swift's development as an oppositional writer.

Joseph Hone

Gulliver's Travels and the Ancient Constitution

In modern scholarship, *Gulliver's Travels* (1726) is often labelled a 'general' satire against the entire species of mankind. It was not. This paper reconstructs the political significance of Swift's allusions to the ancient constitution. It contends that Swift's 'general' satire against debased political institutions was aimed at a specific target: the men who debased them. Through close textual and contextual analysis, the paper will show how Swift precisely anticipates the oppositional polemic of Bolingbroke and *The Craftsman*. It will close by confronting the puzzle of Gulliver's adventures in Lilliput, in which Swift encodes the secret history of English politics between 1714 and 1717. The reason why Swift focused on that period is because he believed the corruption of the ancient constitution under Walpole could be traced back to that very moment: to the end of Anne's reign, the baseless persecution of Harley and Bolingbroke, the suppression of the Tory opposition, and the act establishing seven-year parliaments. Far from a perennial disease, this form of political corruption was local to England and specific to Walpole and his minions.

Ben Wilkinson-Turnbull

Walpole, Pulteney, Patriots and Plunderers: Jonathan Swift's Later Political Writings and a "lost" Pamphlet of 1730

By 1730, three years after he last visited England, Swift, it has been assumed, was no longer involved actively in English oppositional politics. The planned political pamphlet *The Answer of William Pulteney to the Rt H- Sir R-W-* (1730) challenges this assumption. Despite the text's importance to understanding his later political writings, scholars have neglected this important work. The first part of this paper reinserts *The Answer* into the Swiftian political canon by presenting a conclusive argument for his authorship, and identifies its hitherto unknown printed source: an essential context for understanding Swift's own text, which is a point-by-point rebuttal of the ministerial pamphlet. Part two builds on the work of Paul Langford by shedding new light on Swift's active involvement as late as 1730 in the patriot opposition to Walpole; one that emphasises his continued belief in the importance of ancient mixed constitutional values. On a larger level, these texts are used to reinterpret the generic conventions and expectations used by Swift and his contemporaries. When *The Answer* and its source are compared with other ventriloquized political pamphlets, they illuminate the hitherto misunderstood ludic potential of pamphlet warfare in the 1730s.

10 The politics of dishonour and the British peerage in the eighteenth century: three instances

Host: Josh Smith
Chair: John-Erik Hansson

Co-chair:
Speakers:

Robin Eagles

Honour and dishonour: the political and material culture of the impeachments of Queen Anne's former ministers

In the summer of 1715 George I's new administration moved against key members of Queen Anne's old regime. Prominent grandees, the duke of Ormond, earl of Oxford and Viscount Bolingbroke, were targeted and impeached by Parliament. Ormond

and Bolingbroke fled, but Oxford chose to fight it out and was sent to the Tower to await his trial. As news of the Jacobite rebellion emerged later that year other significant players, such as Lord Lansdown, joined him there. In 1723 the process reached its apogee with the impeachment of Francis Atterbury, bishop of Rochester, again charged with Jacobite plotting.

Those espousing the cause of the Stuarts, like Ormond and Lansdown, did so in part out of a sense of honour. The House of Lords was also clear that its honour was at stake, both because of the activities of key individuals suspected of acting against the state and because of its need to defend its position vis-à-vis the House of Commons. However, in addition to this the impeachments had a material element, not least because of the sheer cost and show of mounting state trials within the precincts of the palace of Westminster.

This paper will examine the background to the impeachments of some of those caught up in the process. It will consider the logistical challenges presented by turning locations like Westminster Hall into a venue fit for purpose, and how the whole process as spectacle was perceived by the wider public.

Nicola Martin

Honour or dishonour? Opportunities and risks for the earls of Sutherland during the Jacobite Uprisings

A military command during periods of rebellion or warfare was often a matter of personal honour for Scottish peers who sought place and preferment within the British political state as well as an opportunity to demonstrate power in their locality. Yet it also came with risk should that honour be questioned during or after their service as a result of military failures or overspending or accusations of indifference or even disloyalty. Given that members of the Scottish nobility sat in the Lords as representative rather than hereditary peers, dishonour could lead to the end of their parliamentary career as well as the loss of highly coveted civil and/or military positions. The earls of Sutherland were among the numerous Scottish peers who offered their service to the crown during the Jacobite Uprisings of the eighteenth century, temporarily vacating their seats in London to do so as they sought to benefit from the rewards of loyal service.

This paper will examine the experiences of the 16th and 17th earls of Sutherland during and after the Jacobite Uprisings of 1715 and 1745-46. It will consider how each attempted to prove their personal loyalty and defend the Hanoverian succession by raising clansmen for military service. Comparing the ways in which the efforts of each were recognised, or indeed questioned, in London after the fact, this paper will demonstrate the danger of dishonour that loomed over Scots peers in the eighteenth century, often leading to suspicion and even dismissal.

Nigel Aston

The politics of dishonour and the loss of the American War of Independence: the scapegoating of Lord Sackville, 1782.

The protests in the House of Lords against the award of a peerage to the outgoing American Secretary of State, Lord George Germaine, in February 1782, were exceptional in their engaged partisanship and in their personal animus directed at one individual. At one level, they were an Opposition clamour against rewarding the man most of its members blamed for waging and losing what had turned into a world war; but at another, they represent a reminder of how integral the concept of personal and collective honour still remained in the last quarter of the century to the possession of a peerage and a seat in the Lords. This paper seeks to explore the extent to which notions of dishonour genuinely lay behind the Sackville peerage furore or whether we should regard this cause célèbre as merely the seizing by the Opposition to North's

ministry of another opportunity to turn its fire on the government – and, quite directly – on George III personally, the fountain of honour.

11 Piety and Protest: Women and Religion in 18th-Century England & France

Host: Caroline Warman

Chair: Cormac Begadon

Co-chair: Patricia Rodrigues

Speaker: **Marie Giraud**

Printing Piety or Protest? Nuns of Port-Royal des Champs in Print 1709-1713

Scholars argue that the destruction and consequent pictorial reconstruction of the abbey at Port-Royal des Champs between 1709 and 1713 helped to reimagine its identity as a symbol of martyrdom during the religious quarrels in France. This paper examines original and reproductive prints of Port-Royal to argue that these objects (and their makers) engaged with radical and gendered ideas of Catholicism in early eighteenth-century Paris.

By unpacking the visual language employed in these images, my paper will offer insight into the ways in which women, both as artists and subjects, reinforced or subverted socio-religious conventions. I raise questions on the role these engravings played in a time of theological and political upheaval and suggest that the representations of the nuns at Port-Royal disputed and challenged the comfortable certainties of religious orthodoxy whilst avoiding censorship and gaining reproductive traction throughout the period. In short, they acted as a visual campaign for Catholic reform supporting a Gallican Church and rejecting papal authority in Rome. Through a combination of visual analysis and positioning the engravings amongst the theological and parliamentary landscape, these images came to symbolise defiance to monarchical rule. I argue that this transformed the status of these images from aesthetic or devotional objects to contented visual culture likely to have been encountered, purchased and discussed by Paris's politically engaged public. My work, more broadly, hopes to build on the broader understanding of popular religious visual culture in France and how it exercised a key, and understudied, role in the age of Enlightenment.

Cathleen Mair

Between the Fanatics and the Atheists: Madame de Staël's Reasonable Protestantism
Throughout much of her life, Germaine de Staël (1766-1816) identified as “une bonne Calviniste”. Faith mattered to Staël, both personally and politically. Yet the precise nature of her religious convictions continues to puzzle scholars. What did it mean to be a good Calvinist in late-eighteenth-century Paris, and what can the case of Mme de Staël tell us about religious reform and coexistence in the period? Since the Revocation of the Edict of Nantes (1685), the survival of French Protestantism hinged on the ability to be discreet and ecumenical, to embody loyalty over rebellion. At the same time, high-profile Protestants, including the Necker family, advocated toleration, engaging in cultural, social and political practices that supported the Protestant cause. The Edict of Toleration (1787) appeared to signal a turning point, but to what extent? Against this backdrop, my paper traces the theological and philosophical roots of Madame de Staël's Calvinism from 1730s Lausanne to 1780s Paris. Drawing on letters, manuscripts and printed texts, I outline Staël's religious education and the Protestant milieus that shaped her faith. I then examine how Staël walked a tightrope between compliance and challenge on matters of faith in her writings. Through a close reading of her engagement with *De l'importance des opinions religieuses* (1788), written by her father, Jacques Necker, I argue that she advocated a

‘reasonable’ Protestantism that valued moderation over fanaticism, toleration over esprit de parti, moral practices over discussions of dogma. This commitment, the paper suggests, stemmed from the specific lived experiences of Parisian Protestants and the ongoing intellectual, literary and religious exchanges between France and Switzerland.

Anastasia Prinzing

Satire, Sentiment, and Scriptural Revision in Wollstonecraft’s Novels

Questions of morality define the notion of engagement. Writing for reform relies on objective moral standards, and satire assumes a consensus about the meaning of right and wrong. Mary Wollstonecraft’s civic engagement is well known, but I argue that by considering her use of satire and sentiment specifically in her novels, we gain a picture of the moral framework that inspired her writing for reform. Wollstonecraft wrote one novel, *Mary: A Fiction*, in 1788, and finally wrote a second, *Maria, or The Wrongs of Woman*, ten years later, after a notable public career as political commentator, social critic, and satirist during the pamphlet war of the 1790s. Scholarly discussion of Wollstonecraft’s novels has focused on how Wollstonecraft uses sentimental conventions in each fictional text, with little to no discussion of satire. The conversation would be better inverted: why, in light of her satirical treatises (and stated satirical intent in both novels), does Wollstonecraft use sentimental conventions to begin with? By considering how and why Wollstonecraft quotes and rewrites biblical passages, I hope to answer the questions: How does Wollstonecraft’s conception of morality direct her use of satire and sentiment in *Mary* and *The Wrongs of Woman*? What is the connection between Wollstonecraft’s view of God and the failed satire, but successful use of sentiment, in each of her novels? What does that relationship suggest about Wollstonecraft’s view of Judeo-Christian morality itself?

12 Engagement, Indifference, and
Laurence Sterne

Host: Carly Watson

Chair: James Harriman-Smith

Co-chair: Stephen H Gregg

Speakers: **James Harriman-Smith**

Tristram’s Engaging Transitions

This paper does two things. First, it examines the many references to the theatre in *Tristram Shandy*, in order to demonstrate that Sterne borrows the language of the eighteenth-century theatre to describe both the events of his book’s narrative and the book’s narration itself. Second, the specificity of the language borrowed by Sterne, I argue, allows us to place his novel at the heart of a general mid-century fascination with the concept of transition as a property of abnormally engaging objects.

Mary Newbould

Solitary Confinement and Sociability in Sterne

Laurence Sterne’s ‘*A Sentimental Journey*’ created one of the most enduring motifs of isolation in the figure of the captive, conjured by Yorick’s imagination after he encounters a caged starling at his Paris hotel. The Captive experienced afterlives in texts, images, and material objects, which often used this symbol of incarceration to speak to new contexts, from slavery to the French Revolution. This paper approaches the episode from a different perspective, addressing how its iconic representation of isolation through actual imprisonment mirrored the confinement Sterne himself experienced through other means, and the balance between the pleasures and pain of being alone and enjoying an imaginative sociability with absent others. His ‘*Bramine*’s

Journal' in particular presents a Sterne confined through illness, but also experiencing isolation through his separation from Eliza, the journal's addressee. Sterne creates a fictive sociability with Eliza by imagining her to be an interlocutor in the fantasised conversation he creates through writing the journal. Similarly, Sterne's correspondence frequently deploys epistolarity's capacity to imagine the presence of an absent other through the conversational form of intimate writing. This paper therefore explores how Sterne fashions a community in isolation that his captive seems unable to enjoy using the imaginary engagement with others that writing-as-conversation seems to make possible.

Helen Williams

Digital Sterne(ana), Visual Narrative, and Tagging for Online Engagement

Sterne Digital Library is an AHRC-funded project producing the first open-access digital edition of Sterne's works and of Sterneana. Its major output, the dataset 'Laurence Sterne and Sterneana', hosted by Cambridge Digital Library, showcases the world's two largest collections of this material held at Cambridge University Library and the Laurence Sterne Trust at Shandy Hall. It presents first editions of Sterne's novels, sermons, letters, and a rare political pamphlet, and a representative selection of around 65 items of Sterneana-texts and illustrations-from c.1760-1840, Sterneana's most prolific period.

Many of these items are extremely rare and never before digitised. They are characterised by experimental visual representations of narrative. No digital resource has so far been able to deal with visual elements of narrative. 'Laurence Sterne and Sterneana', using innovative tags to encode visual matter such as engraved lines, white space and non-verbal typographic marks, enables these experimental texts to be fully searchable for the first time. This paper offers an overview of the work undertaken so far to enhance online engagement with visual Sterne and his legacy, focussing particularly upon facilitating engagement with typographic experimentation and what we are calling 'visual narrative', as the project seeks to produce a standard model for tagging the visual effects of experimental literature as pioneered by Sterne.

13

Theatre

Host:

Katie Noble

Chair:

Carolyn D. Williams

Co-chair:

Speakers:

Joe Lockwood

Images of Philip Astley and the Amphitheatre: A Question of Indifference?

Madeleine Saidenberg

Irish Sensibility during 'Garrick Fever': Shakespeare, Nation, and Contagious Indifference on the Dublin Stage

Helen Dallas

'It is we who are Hamlet': Engagement, Attachment, and Identification in Long Eighteenth-Century Dramatic Theory

14

Music

Host:

Karen Lipsedge

Chair:

Brianna Robertson-Kirkland

Co-chair:

Speakers:

Eamonn O'Keefe

Germans, Choristers and Young Beginners: The Recruitment of Musical Warriors during the French Wars

The French Revolutionary and Napoleonic Wars heralded unprecedented investment in martial music-making, involving the recruitment and training of many thousands of drummers, trumpeters and bandsmen. Previous scholarship has struggled to account for the military's capacity to organise musical ensembles across Britain and Ireland, assuming that professional musicians were unavailable to the armed forces outside of London. Yet detailed examination of archival records, newspapers, and memoirs reveals that regiments engaged large numbers of knowledgeable instrumentalists in the provinces. The military enticed players and instructors from heterogeneous backgrounds, including professional concert performers, gentlemen amateurs, and artisan autodidacts, and successfully recruited from vernacular musical traditions such as sacred music-making and Highland piping. Although the armed forces clearly benefited from broad-based civilian interest in instrumental music, regiments also trained a mass of novice performers through an effective and distinctive instructional approach. By examining interactions between the military and wider society, this paper confirms not only the importance of the armed forces to the late Georgian musical scene but the vigour and diversity of contemporary musical culture across the United Kingdom.

Mary-Jannet Leith

“Then I playd upon the Harpsichord”: Music in the Private Lives of George III and Queen Charlotte

It is well-known that George III and his wife, Queen Charlotte, were both music lovers and keen amateur musicians themselves. Unsurprisingly, they were also enthusiastic musical patrons, although each had quite different musical tastes. Queen Charlotte's preference was for the latest musical fashion, as suggested by her choice of music master, Johann Christian Bach, master of the pre-Classical 'galant' aesthetic. Her husband, on the other hand, remained fonder of the 'old-fashioned' music of Handel and his contemporaries, and, from 1785, was actively involved in the 'Concert of Antient Music', a concert series which exclusively performed music composed more than twenty-five years previously. Both George and Charlotte created music collections on a grand scale, some of which may form the core of the Royal Music Library, now held at the British Library. Using the wealth of materials available in the digitised Georgian Papers catalogue, this paper offers a micro-historical analysis of the various ways George III and Queen Charlotte engaged with music in their private, domestic lives.

Particular focus will be afforded to the private correspondence, diaries, accounts, and miscellaneous papers of members of both royals, which shed light on their personal relationships with music. For example, George III's intellectual appreciation of music is strongly reflected in an intriguing musical essay which appears to have formed part of his education, and later 'Anecdotes' of a collection of Anthems by Handel, which reveal a close working knowledge of the composer's works. Similarly, through the diaries and correspondence of Queen Charlotte, it may be possible to shed light on the nature of feminine pursuit of music within the royal household: in her entries, she frequently details her own harpsichord practice, musical evenings at home with friends, and members of the royal attendance of concerts and the opera. Queen Charlotte's correspondence reveals close relationships with the musicians she employed; her strong reaction to the death of J.C. Bach is particularly moving. This sense of a strong emotional connection with music is also evident in the extensive medical reports of George III, in which he is often described as arranging concerts for wished-for company, playing on the harpsichord and singing sacred and secular music. Examining these descriptions may bring us closer to an understanding of the true extent of George III's personal relationship with music, and the solace which it appears to have given him during periods of illness.

This paper represents part of the planned output of research undertaken during my Georgian Papers Fellowship, awarded in 2021.

Alena Shmakova

Strathspey Minuet: French rules, Scottish spirit

Minuet originated in France and became one of the dominating dance forms in Europe between the late 17th and early 19th centuries. It was performed in ballrooms and on the stage and was often considered an epitome of gracefulness and elegance. French origin did not affect the acceptance of the dance in the United Kingdom. Minuet was engaged as the opening dance at the court balls and fashionable assemblies during the 18th and beginning of the 19th centuries.

Minuet appeared in Scottish musical sources from the 1670s e.g in Cockburn manuscript (1671) or in Newbattle music book N2 (c.1670 - 1680). Scotch Minuet could also be found in the 1st Book of Apollo's Banquet (6 ed, 1690) published by Henry Playford. French or French-trained dancing masters worked in Scotland through the 18th-century offering dance tuition and performances in the French style as well as organising public and pupils' balls. Mr. La Hersie, Lamotte, and Pics families, resided in Edinburgh and often were the top choice teachers for the most affluent families. However, not everyone was happy about the prevalence of the French taste. James Oswald, a Scottish-born composer and violin player at George II's court, started his career as a dancing master in Dunfermline. His song "A Dancing Master" was published in 1754 in The Gentleman's Magazine ridiculing "the foppish foreigner" prevalence. The 18th century was one of the most varied times in the history of Scotland. The Union of the Parliaments in 1707, followed by the Jacobite Rebellions, and their consequences influenced the development of Scottish national identity. Music and dance played a part in this process which can be traced by the appearance and increasing popularity of Scottish dance music collections during the 18th century. From the middle of the century, the articles in the Scottish press called for more practice and interest in the national dance styles. So Scottish ballroom repertoire included not only French Minuet and English Country Dances but also Reels performed with Scotch steps. However, the emergence of Scotch steps to the fashionable ballrooms could be started with Strathspey Minuet, first mentioned in 1745 and practiced until c.1830s. The dance provides an interesting example of merging of Scottish traditional dance style with French fashionable dance form making it more acceptable in the society. By the 19th century, Strathspey Minuet was taught in England and America. In this talk, I will focus on what is known about the Strathspey Minuet and how the Scottish dance repertoire got fashionable in British society. My presentation will also include a video recreation of the Strathspey Minuet from the 1820s.

1530-1600

BREAK

1600-1800

WEDNESDAY SESSION III

15

Religion and the Age of Faiths:
Orthodoxy, Reason, and
Feeling in the Enlightenment

Host:

Robert Stearn

Chair:

Emma Salgard Cunha

Co-chair:

Speakers:

Daniel Johnson

The Religious Enlightenment in the Works of Isaac Watts

The narrative that the Enlightenment was a secular enterprise which took place in the later eighteenth century has been challenged by a range of scholars in recent years; a counter-narrative has been established, which sees the voices of Hobbes, Newton, and Locke as heralds of a new era which sought to wrestle with the tension of human reason and Reformed confessionality. Within this era, dissenting minister Isaac Watts (1674-1748) sought to articulate the theology he had inherited from his Puritan forebears while also not conceding to the apparent threats of Deism, Arianism, rationalism, and enthusiasm. This paper will consider Watts' publications on the nature of Christ, which sought to repair the breaches in Dissent following the Salters' Hall debates of 1719. Ironically, the biggest threat to orthodoxy came from those who rejected creedal formulations of theology; Toland, Locke, and Clarke all based their Socinian Christology on their biblical hermeneutic. In response, Watts' Christological formulations are an attempt to blend mystery and reason, as he argued from Scripture and the Church Fathers that the complex person of Jesus is a union of the co-equal and co-eternal Logos, and the pre-incarnate human soul of Christ. This paper will trace Watts' arguments, as well as observe his method of arguing. In doing so, it will be demonstrated that the Enlightenment is not a break from early modern religion, but a continuation of the dynamics of Protestant epistemology.

Baiyu Andrew Song

Because Dr. Priestley Read Them: A Phenomenological Study of an English Particular Baptist's Library

Besides being a means to communicate ideas, books also had a social role in the long eighteenth century. As a token of friendship, evangelical ministers across the Atlantic often attached their letters to parcels of books. For many middle/lower-class dissenters, these book-gifts became their primary source of reading new ideas and learning fresh debates. For the English Particular Baptists, books were expensive. Therefore, most Baptist ministers only had a few copies of the theological and devotional works written by divines like John Gill (1697-1771), Philip Doddridge (1702-1751), and John Owen (1616-1683). Though Baptist colleges like the Bristol Academy had acquired hundreds of volumes, an extensive personal research library like Joseph Kinghorn's (1766-1832)--a Bristol-trained Baptist minister and scholar at Norwich--was extraordinarily rare. What does Kinghorn's library tell us about his theological formation? Why did Kinghorn choose to keep those books? How was Kinghorn's library unique? All these questions will help us to understand the influence of the Enlightenment among evangelical dissenters. By engaging both primary (such as Kinghorn's correspondence) and secondary sources, this paper primarily focuses on Joseph Kinghorn's library catalogue, published shortly after his death. In order to understand Kinghorn's library as a unique phenomenon, this paper will also compare Kinghorn's library to Bristol Academy's library.

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Host:

Chair:

Co-chair:

Speakers:

Poetry, letters and essays

Matthew Grenby

Susan Whyman

Jack Rooney

'Nor atom that his might could render void': Immateriality and Indifference in Eighteenth-Century Sepulchral Meditation

Of fire, the sickly blue flame of the dying taper; of air, the misty damps of bleak evening; of earth, the promiscuous clods and indifferent remnants of a legion of indistinguishable lives; but, beneath all this, the poetic intellect yet glowing forth from the embers of decay--these are the elements of the sepulchral meditation. A poetic genre popularized by the long eighteenth century's 'Graveyard School' of poetry, the sepulchral meditation later persists in the melancholy Romantic fascination with the

elemental body rendered visible by and in death. This paper traces the elemental aesthetic of the sepulchral meditation across the long eighteenth century, from its emergence in eighteenth-century Graveyard poetry, such as Edward Young's *Night Thoughts* (1742-43) and Robert Blair's 'The Grave' (1743), to the Romantic reinterpretation of this tradition in the obscure imitations of Henry Kirke White and the palinode of sorts that is Keats's 'Ode on Melancholy' (1820). In so doing, this essay argues that the tradition of the sepulchral meditation in fact opens a fissure with criticism's recent neo-Lucretian approaches to the deathly elements of corporeality. Building upon and seeking to complicate the accounts, given in recent work like Amanda Jo Goldstein's *Sweet Science*, of the eighteenth century's Lucretian revival as the source of a new, proto-Romantic atomistic poetics, this paper identifies an immaterialist counter-narrative to the cadaverous materiality of the elements that draws inspiration from recuperations of classical strands of immaterialist thought in eighteenth-century philosophy. Visible in diverse incarnations across the melancholy school of eighteenth-century British poetry, sepulchral counter-materialism embodies the little-apprehended transition from Blair's pious corpse of which 'not the least atom' is 'mislaid' to Romantic intensifications of immaterialist thought, like Emily Brontë's lyrical, immortal body containing no atom that death's 'might could render void.' This paper reads the immaterialist tendency of the eighteenth-century sepulchral meditation as a form of indifference, not to mortality alone, but also and increasingly to a shared embodied existence. In its embrace of incorporeality, the Graveyard School may thus challenge accounts both old and new of the roots and rise of Romanticism. If traditional accounts of the Graveyard School privileged its meditative, subjectivist turn and deep emotionalism as markers of its proto-Romantic condition, recent work has prioritized its interest in embodiment and disintegration. In contrast, this paper reappraises Graveyard School poetics as a site of both indifference and disembodiment, a vision of the self held in reserve from the supposed common ground of death, where the poetic mind can only realize itself as excepted from engagement with the processes over which it meditates, in a world left, in Thomas Gray's formulation, both 'to darkness and to me.'

Carys Brown

Children's letters, play, and the cultural history of eighteenth-century England
How did contemporaries engage with and define childhood and children in eighteenth-century England? And how did children recognise and engage with these ideas in the ways they built emotional relationships? This paper will use letters written by children in the first half of the eighteenth century to examine these questions. In doing so, it will argue for the broader utility of children's letters as a source for understanding the lives and emotional communities of both adults and children in this period.

Recent scholarship in the history of childhood has shown a particular concern with accessing children's "voices" from the past. While children's letters have often been seen as useful for examining educational practices in the eighteenth century, more recent work has emphasised that, despite the potential of epistolary conventions and adult supervision to constrain expression, letters can help us to understand how children established and negotiated relationships with others. This paper develops this idea, using children's epistolary descriptions of play as a focus for analysis. It will explore, firstly, how differences between children's descriptions of play in letters sent to siblings, and those sent to parents, illustrate an awareness on the part of children of the conceptual currency of play in building family relationships. Secondly, it will emphasise how children's reports of deviations from expectations about play suggest that they attempted to shape parent-child relationships in line with new cultural norms emerging among children and youth. With that in mind, the paper will lastly consider wider uses of children's letters as sources not just for histories of childhood, but for

tracing changes in emotional, cultural, and social norms in eighteenth century England.

Lotte Reinbold

'Rank Offal': Alexander Pope's Temple of Fame, Imitation, and Afterlives

Alexander Pope's medieval imitations have not always enjoyed critical acclaim. His modernisations of the *Canterbury Tales* were decried by Richard Horne as 'rank offal', and his 1715 'Temple of Fame', a work taking its inspiration from Chaucer's dream-poem 'The House of Fame', was thoroughly lambasted in the satirical 'Aesop in the Bear-Garden', published pseudonymously the same year, which transported Pope's dreamer not to the lofty heights of Fame's Temple, but to a public lavatory. These not-insubstantial criticisms aside, however, Pope's engagement with Chaucer's House of Fame has found some critical favour, with the juvenile work being read both as the first stirrings of ideas about fame and afterlife which would reach fruition in the *Dunciad*, and as a complex work of veiled political satire. In this paper, I propose to build upon this work, but to take it in a different direction. Specifically, I will examine two 'fame poems' which respond to some extent to Pope's Temple: Samuel Croxall's 1715 poem 'The Vision', and Jane Brereton's 1744 poem 'The Dream'. Through their engagement with Pope – and, indirectly, Chaucer's medieval vision – both poems articulate ideas about literary reputation and political events, which manifest themselves through the trope of a catalogue of worthies, a series of monuments depicting literary and historical forefathers. I want to suggest that Pope's reading of Chaucer is not just a singular moment of interaction with a generally indecipherable antiquity, but rather that this particular moment of engagement with a medieval text sets into motion a much wider articulation of desires and anxieties about literary reputation through a series of 'fame poems' which use the motif of a catalogue of worthies; about what, as Chaucer's dreamer wonders, may ever last.

Dylan Carver

William Hazlitt and the Temporalities of Resistance

'He who has seen the evening star set over a poor man's cottage, or has connected the feeling of hope with the heart of man, and who, though he may have lost the feeling, has never ceased to reverence it - he, Sir, with submission, and without a nickname, is the true Jacobin.' There is an influential reading of these lines in Hazlitt, and of his oeuvre more generally, which sees him as trapped in a form of left-wing melancholia. This interpretation draws strength from Hazlitt's championing of lost causes, his investment in memory, and the characteristic way in which he asserts the glory of past moments of revolutionary triumph, whilst simultaneously emphasizing their absolute distance from the present. More recently, Kevin Gilmartin has complicated this account by showing that throughout his work, Hazlitt uses moments of idealizing retrospection in 'an effort to animate radical hostility in ways that are sufficiently principled and historically embedded' to avoid sliding into merely reactive contrarianism. This paper seeks to build on Gilmartin's arguments, by suggesting that not only do such moments of retrospection help Hazlitt to anchor his politics in a longer tradition of British radicalism, they also, through the very act of separating the past from the present, paradoxically enable him to claim 'lost' feelings as a source of power in the struggle against nineteenth-century Legitimism. To develop these claims, I will be focusing on two of Hazlitt's early periodical essays—'On Classical Education' and 'The Modern Stage'—both of which were originally published on the 25 September, 1814, in the *Morning Chronicle*. Although these essays have never occupied a central place in the Hazlitt canon, they are important examples of the way he used interlocking contradictions to open up a space for radical critique. In these texts, we can see Hazlitt experimenting with two different strategies of contradiction which he will later use throughout his political writings.

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Women's Studies Group 1558
- 1837 Panel on Indifference
and Engagement

Host:

Katie Noble

Chair:

Trudie Messent

Co-chair:

Speakers:

Carolyn D. Williams

'The pretty chair and all the pretty ribbons flying about!' The Gotham Election (1715) by Susanna Centlivre (c. 1669-1723) and The Election (1802) by Joanna Baillie (1762-1851)

Since it was not always considered appropriate for women to engage with politics in general and party politics in particular, the authors had important choices to make about whether their plays would support recognisable political positions, and what degrees of political indifference or engagement would appear in their male and female characters.

Susanna Centlivre was politically engaged throughout most of her adult life: she was an anti-Jacobite Whig and not afraid to show it, repeatedly, though this play is the clearest dramatic statement of her views. As a result she was lampooned as coarse and masculine (in a bad way), but was undeterred. In her play, women are just as deeply engaged as men, on both sides. Women in the lower ranks appear to be merely interested in getting present rewards and promises of future benefits in return for their influence in securing votes, but in this respect they are no different from their menfolk. The two most important ladies, however, are devoted to their respective causes: one plots to bring in the Pretender, while the other offers her fortune to her suitor, on condition that he spends it on keeping him out. This play was written in 1714 and published in the election year of 1715. The Lord Chamberlain refused it a licence when it was first written: it was never performed in Centlivre's lifetime.

Baillie, however, appears to be more in conformity with traditional ideals of femininity. Her play appears in a series in which she delineates specific passions, usually devoting a comedy and a tragedy to each one: The Election is a comedy based on hatred. The play displays more interest in passions than in parties: in fact, political allegiances are never directly stated. Although Freeman's interests (and name) would most easily align him with the Whigs, while Baltimore would make a typical Tory of the period, their differences appear to concern class rather than policy: the happy ending consists of each candidate trying to concede to the other, after Baltimore's hatred for Freeman has been vanquished. The fact that they turn out to be half-brothers emphasizes Baillie's feminine retreat from admitting that party politics has any real-world foundation. Her treatment of the lower-class men and women follows conventional gender lines rather than displaying party differences: even the most comically inarticulate men are aware of the characteristics required in a good Member of Parliament, while the attention of the last electioneering woman to speak is absorbed by the 'pretty chair' in which the successful candidate is carried through the streets. Its focus on emotional matters, and the often sentimental handling of the play's main theme, probably account for the fact that Baillie's play was performed in the author's lifetime, as an opera.

Alison Daniell

'Too many restrictions could not be thrown in the way of divorces...though they might bear a little hard on a few...it was evidently for the good of the whole': Attitudes to Women's Petitions for Divorce by way of Act of Parliament 1801-1831.

Although divorce by way of act of parliament was available to men as a way of dissolving their marriages from 1670, the remedy was only ever granted to four women: Jane Addison in 1801, Elizabeth Turton in 1831, Anne Battersby in 1840

and Georgina Hall in 1850. Three women also petitioned parliament for divorce but had their applications rejected: Louisa Teuch in 1805, Frances Moffat in 1832 and Ann Dawson in 1848. As well as being in a minority, both of those who applied and were granted full dissolutions, women were also required to plead aggravated grounds for divorce – in contrast to men who only had to prove simple adultery. These double standards were recognised not only by commentators such as Mary Wollstonecraft, whose novel *Maria* addressed the issue, but by the legislature itself in the debates that surrounded each of these petitions. Neglected by historians, this paper will examine the stories of the first three women who asked parliament to divorce them from their husbands: Addison, Teuch and Turton. It will also analyse the parliamentary debates and wider cultural discourses that surrounded their applications and seek to explain why the English governing class sought to reserve divorce for men alone.

Miriam Al Jamil

‘Beautiful scraps without ever making a picture’: The labour of Mary Dawson Turner and her daughters in the promotion of a connoisseur and man of learning.

My title is quoted from a comment on her own work in a letter written by artist Elizabeth Turner. She was a daughter of Dawson Turner (1775-1858), the banker, botanist and antiquary who amassed large collections of paintings, books, manuscripts and ephemera, in addition to producing his own volumes on the subjects of his research. His ambitious projects drew on a wide circle of scholarly and artistic collaborators, to establish his engagement with the public sphere as an acknowledged and respected man of letters. Not least of these collaborators were his wife, Mary Dawson Turner (1774-1850) and six daughters, all of whom spent their days etching and drawing for a man ‘...driving his entire family towards a shared goal of record-making and illustration’ (Nigel Goodman, 2007).

With reference particularly to material held at the V&A (*A Collection of Original Portraits*, vol. I and II, 1818 and 1825) and a limited edition volume of Mary Dawson Turner’s etchings, my paper will examine the work involved in securing Dawson Taylor’s success. The prodigious output of the Dawson Turner women demonstrates their total dedication to the family patriarch’s desire for public recognition as a scholar. They were talented but indistinguishable in their style and barely registered individual volition or control over their artistic production. Contemporary visitors expressed either admiration for their unrelenting endeavours or contempt for the system that expected their total engagement with the family project. I will ask what price Dawson Turner demanded of his family to achieve his goal, what choices were open to them, and how we measure artistic creativity in the light of increasing research on many women artists whose individual talents were confined and who were never recognised and have largely been treated with indifference by the art world.

Angela Escott

The Environment and Commercial Prosperity considered in Hannah Cowley’s *Scottish Village* and Oliver Goldsmith’s *Deserted Village*.

This paper examines and compares poems written by dramatists Hannah Cowley and Oliver Goldsmith on the subject of the environment and potential damage caused by commercial development. The paper considers the inspiration for Cowley’s second long poem, *The Scottish Village* (1786), which was the news that the beautiful Pitcairne Green in Scotland was to be converted into an extensive village, or in modern language, ‘new town’. Cowley was thinking of her precious Devon, when she wrote the poem, and the possibility of the equivalent happening in her own county. The poem is reminiscent of and possibly influenced by Goldsmith’s *The Deserted*

Village (1770), a pastoral elegy which condemns the depopulation of the countryside and links commercial prosperity with moral corruption. Goldsmith remembers with nostalgia, the village of his youth called Auburn. Hannah Cowley, however, finds something positive in the commercial development of her Scottish Village, in that industry will support education and the arts. Philosophers will be born there, another Lord Mansfield (he moved the country towards abolishing slavery) and new women writers: another Fanny Burney, another Anna Seward and another Anna Laetitia Barbauld. Thus where Goldsmith's poem finds only negative consequences to commercial development, this paper argues that Cowley finds positive benefits.

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Roundtable: 'Radicals, Rakes and the Righteous: Problematising the "Norm" in Eighteenth Century Fiction'

Host:

Carly Watson

Chair:

Karen Lipsedge

Co-chair:

Speakers:

Victoria Barnett-Woods

Emma Newport

Tim Sommer

Holly Weston

19

Roundtable: The Beaumarchais correspondence: Metadata, Text and History

Host:

Gemma Tidman

Chair:

Gregory Brown

Co-chair:

Speakers:

Miranda Lewis

Linda Gil

Dakota Ciolkosz

20

Women's bodies

Host:

Brianna Robertson-Kirkland

Chair:

Lizzy Spencer

Co-chair:

Speakers:

Hatice Yurttas

The body in Eighteenth-Century Women's Writing

The body appears in uncanny manifestations in noncanonical eighteenth-century women's novels such as Penelope Aubin, Aphra Behn, and Eliza Haywood. These representations of the body are in contradiction to the modern representations of the human as disembodied as we see in the writings of Daniel Defoe, Henry Fielding, and Samuel Richardson -the fathers of the English novel according to Ian Watt. In women's writing, on the other hand, the individual is presented with its bodily existence in different ways: In Aubin, the representations of physical violence, cannibalism, and eating raw meat disrupts identity as consciousness, in Eliza Haywood, the body is presented as the source of sexual desire and as the place where sexual desire becomes visible, and in Aphra Behn, both physical violence and sexual desire and acts offer embodied subjects. These bodies that come to occupy central places in these writers will disappear in writings that will be regarded as respectable and edifying in eighteenth century and thus, these novels will attach themselves securely to the enlightenment principle of the duality of the body and the mind relegating the body to the field of medical sciences in the modern taxonomy and creating a subjectivity that is mediated as mind and consciousness for the novel. In

canonical novels the individual is represented as a psychological, disembodied entity. The ideas, feelings, perceptions, and state of this individual is explained without reference to the body, which is invisible. The invisibility of the body may derive from the desire to see the individual purely in psychological terms. In this state, the individual gains power and dominance over itself, the body, and the world. The individual of the middle-class culture is against the limitations imposed by the bodily aspect of existence such as sickness, desire, death, and passions.. In amatory fiction, however, one is passive in the face of the body in the grip of love and desire and characters cannot be blamed for this. In this paper, I will specifically focus on Eliza Haywood's *Love in Excess* and Aphra Behn's *Oroonoko* to discuss embodiment.

Wendy McGlashan

'Women, destined by nature to be obedient, ought to be disciplined early to bear wrongs, without murmuring': print culture, performance, and gendered propaganda (an Edinburgh case study)

In *A Father's Legacy to His Daughters* (1774) the Scottish physician John Gregory warned 'Your whole life is often a life of suffering [...] You must bear your sorrows in silence, unknown and unpitied. You must often put on a face of serenity and cheerfulness, when your hearts are torn with anguish and despair.' In his *Loose Hints Upon Education* (1781), Henry Home, Lord Kames, a Scottish judge and philosopher, similarly exhorted 'Women, destined by nature to be obedient, ought to be disciplined early to bear wrongs, without murmuring.' Advocating the value of cloaking moral instruction as entertainment, the Reverend James Fordyce advised 'arraying Wisdom in the robes of Fancy, and showing her in all her sweetest smiles', while Kames instructed 'In training young women, exhibit everything to them in an agreeable light.' And John Dwyer has pointed out that the Scottish moralists employed 'well-defined, and highly propagandistic, models and strategies' in effort to cultivate their ideals of compliant domestic womanhood.

Analysis of advertisements placed in the *Caledonian Mercury* between 1780 and 1785 shows that Edinburgh booksellers and print sellers participated in a co-ordinated British propaganda project that encompassed the conduct literature of Scottish moralists such as Gregory, Kames and Fordyce, and disseminated didactic models of ideal womanhood across a broad range of print media – periodicals, magazines, pocket books, and reproductive engravings – all intended to appeal to female consumers and to shape their behaviour and sartorial choices. Of the new British prints listed, women were represented in over seventy percent, with Angelica Kauffman RA, Sir Joshua Reynolds PRA, and Sir Henry William Bunbury being the most frequently represented artists.

Focusing on examples such as Francesco Bartolozzi's stipple engraving after Bunbury's *Scene from Auld Robin Gray* (1783) – an anonymously published Scottish ballad, written by Lady Anne Lindsay c.1771 – and Thomas Trotter's *The Fair Penitent* (1781) – published in London for the Edinburgh print seller James Sibbald and dedicated to the Countess of Buchan – this paper will consider the ways in which these British prints reflected the life experiences of the Scottish female elite, arguing that these engravings worked in intermedial dialogue with conduct literature and performances at the Edinburgh Theatre Royal – musical and 'she-tragedy' – in an effort to inculcate dutiful, obedient women with an acceptance of elite male behaviours. Discussion of *The Evening Walk Princes Street* (1788) by John Kay – an Edinburgh printmaker located at the lower end of the social scale – will contend that he deliberately undermined this elite propaganda project, using the visual medium of print to expose male hypocrisy.

Amy Prendergast

Vulnerability, Power Dynamics, and Non-Consensual Touch: The Diary as Testimony

Women's diaries from Ireland in the long eighteenth century relate instances of women's limited options, curtailed movements, general vulnerability, and frequent lack of agency, while several also note women being violently pursued or receiving unwanted sexual attention, as in the case of Sarah Ponsonby (1755–1831), one of the Ladies of Llangollen. This paper will examine how diarists draw upon both the Gothic tradition and amatory fiction or so-called seduction narratives in order to vocalise their experiences of a patriarchal world in which assault, abduction, incarceration, and rape were frequent events. It investigates how they frame their experiences and present their diaries in response to this. The prevalence of euphemism and metaphor in diary writing when related to women's bodies and both their functioning and violation is another focus of this paper. Many of these writers did not have an available vocabulary with which to vocalise experiences of non-consensual touch, nor did they always understand what was happening. Many of the younger diarists are particularly ill-prepared for the world in which they found themselves and their innocence is apparent in their attempts to express their responses in their diaries.

Speaker Details: Amy Prendergast is currently a Marie Skłodowska-Curie Individual Research Fellow at Queen's University Belfast. She previously worked as a Teaching Fellow at Trinity College Dublin, where she had earlier held an Irish Research Council Postdoctoral Fellowship. Her publications in the long eighteenth century have focused on women's writing, life writing, Irish literature, and transnational studies. She is author of *Literary Salons Across Britain and Ireland in the Long Eighteenth Century* (Palgrave, 2015), and co-editor of *The Diary and Accounts of Élie Bouhériau* (Irish Manuscripts Commission, 2019). Her most recent work has appeared in *The European Journal for Life Writing* (2021); *Life Writing* (2020); *Women's Writing* (2020); and *Irish Literature in Transition, 1700–1780* (Cambridge University Press, 2020).

Elizabeth Schlappa

'A salutary crisis – if I may so express myself': decency, female pleasure and masturbatory therapies in eighteenth-century medical literature.

The existence of masturbation as a medical therapy for women has attracted significant historiographical controversy, from its purported classical origins to its alleged use as a nineteenth-century hysteria cure. While both of these theories have been disproved, references to the therapeutic uses of manual stimulation to orgasm did in fact appear in medical works throughout the eighteenth century. This paper argues that far from exhibiting indifference to female sexual pleasure, eighteenth-century commentary on masturbatory therapy reveals pleasurable orgasm as a medically and culturally potent phenomenon which influential medical writers felt compelled – though not eager – to address.

The paradoxes surrounding this practice are numerous. Its alleged origins in Antiquity have been thoroughly debunked; yet eighteenth-century medical writers both believed in this spurious classical precedent and continued to endorse the practice. Masturbation, solo or partnered, was roundly condemned by practitioners of the time; yet a detailed account of this therapy was volunteered by none other than the kingpin of anti-masturbation discourse, S. A. D. Tissot. The theories of reproduction which had once supported masturbatory therapy had long since fallen by the wayside; yet practitioners who rejected these theories continued to recommend the practice. Earlier writers, including Tissot, described these therapies in detail; yet by the end of the century, retellings of the same cases elided intimate details as much as possible.

In examining the phenomenon of therapeutic masturbation, this paper challenges the thesis that the pleasure of the female orgasm became elided over the eighteenth century. While masturbatory therapies became couched in non-erotic terms towards the end of the century, this did not reflect a lack of interest or belief in the pleasure involved. Attention to the detail and wider textual context of such descriptions indicates that commentators were in fact uncomfortably conscious of the pleasurable aspect of such therapies and anxious to distance themselves from accusations of indecency. Belief in the existence, pleasure and medical potency of the female orgasm did not disappear during the eighteenth century; but when manually elicited, it became increasingly regarded as unmentionably obscene.

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Host:

Chair:

Co-chair:

Speakers:

Travel, Tourism and Fashion

Valeria Viola

Alessio Mattana

Peter Collinge

‘Gloomy inhospitality’: expectations and restrictions at the thresholds of eighteenth-century estates and houses

The publication of travel guides and rising visitor expectations in the eighteenth century prompted the owners of some country estates to engage proactively in Britain’s emerging tourist industry. They constructed inns, and produced guide books and catalogues. For a fee, housekeepers and gardeners offered tours. These developments suggest that provided you appeared appropriately dressed and were judged to be of the ‘right sort’ access to country estates and houses was routinely granted to those without an appointment. This was not always the case. Some owners and servants were indifferent to requests for admission. Refusals could be polite, firm or blunt. Others, disgruntled and inconvenienced by unexpected intrusions, responded with specific measures designed to protect their privacy including notices, gates, fences, walls, and steel traps. Lacking letters of introduction, or even with them, the uninvited could be denied admittance, find access restricted or provided with only the briefest of tours. Although refusals and limitations, aimed at exclusion rather than inclusion, flew in the face of notions of politeness, they were not always generated by owners or their servants. Visitors imposed their own conditions, sometimes denying themselves access to properties they had journeyed far to see. Through letters and journals, newspapers and guide books, this paper draws on a wealth of contemporary evidence to explore the expectations, experiences and reactions of those visitors whose admission to country houses was refused or restricted.

Sophie Dunn

Servants’ relationships with their employers in eighteenth-century travel

Master-servant relationships provide one of the most ‘hands on’ instances of indifference and engagement in the long eighteenth century. The servant is hired to assist, support, and serve another person in daily close contact, independently of personal feelings. The master relies on a servant to do the assigned work. This supposedly emotionally indifferent transaction lies at the heart of the master-servant relationship, yet recent scholarship has shown that these relationships were anything but disinterested. This question of how engaged or how indifferent a servant was to their work, and how far employers considered their servants’ involvement, is heightened under the dynamic, and often perilous, conditions of travel. In my paper I will explore the relationships between travellers and their servants, the mutual dependency, and the servant’s investment of time, skills, and energy on behalf of their employer. Far from indifferent, servants and travellers displayed an uneasy balance between distance and close support with changing levels of engagement with each other as individuals as well as in their functions of employer and employee. My

analysis will draw on newspaper advertisements as they are messages to potential employers negotiating how indifferent or engaged a servant had to be or could afford to be. This opens up further questions whether a servant could genuinely care about an employer or whether an employer could ever expect a servant to be anything more than indifferent to them. Neither servants nor employers were homogenous groups, and the paper further asks how this relationship across social ranks reflects on wider societal discourses about social cohesion, travel, and patriotism. I will be presenting on new research for my wider postdoctoral project on servants and travel in the long eighteenth century commencing January 2022.

Meg Jianing Zhang

"Fine-spun threads": Consanguineous Sympathy and Engaging Tourism in Laurence Sterne's *A Sentimental Journey*

Laurence Sterne's *A Sentimental Journey through France and Italy* (1768) is, as its title suggests, a work about feeling and travel. The protagonist (a peripatetic parson and philosopher) is anything but an indifferent tourist. When Yorick visits Paris, he meets a *fille de chambre* with whom he experiences not only sympathetic affinity and sexual desire, but an overwhelming sense of "consanguinity" (shared blood). Despite their cultural and socioeconomic differences, man and woman entwine - as Yorick puts it - the "fine-spun threads" of their "affections." These threads, which invoke both pulsating blood vessels and serpentine pathways, foreground my exploration of what I will call, "consanguineous sympathy:" fellow-feeling, attraction, and physical connection conjured by perceptions of shared blood.

In addition to exploring *A Sentimental Journey's* many depictions of blood and blood flow, I will read the narrative alongside contemporaneous definitions of consanguinity, including that which is advanced by David Hume's *Treatise* (1739). Building upon the scholarship of Ildiko Csengei, Thomas Dixon, Jess Keiser, and Ann Louise Kibbie, I will argue that Sterne's novel complicates and departs from Humean conceptions of biological sympathy to contend with figurative intersections of shared blood and feelings. Perceptions of shared suffusions, exchanges of blushes and pulsations, and harmonious fluidities of bodily juices enable Yorick to forge genuine and intimate engagements with those whom he encounters on his Continental tour, including political adversaries, religious opponents, erotic counterparts, and racial others. Linguistic and ideological baselines are not vital for manifesting fellow-feelings abroad, my presentation will posit. Individuals, irrespective of their moral and environmental differences, possess within themselves what is needed to cultivate sympathy with others.

THURSDAY 6TH JANUARY

Please visit our YouTube channel to watch our virtual exhibition and papers from yesterday's panels.

Virtual exhibition:	Karenza Sutton-Bennett and Kelly Plante	Engaging Group-, Process-, and System-Centered Intersectional Approaches to Center Marginalized Voices in the Lady's Museum Project
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11-1145	Keynote	Sutapa Dutta
1145-1230	Live Q&A	
Host:	Brianna Robertson-Kirkland	
Chair:	Brycchan Carey	

1230-1400	Lunch
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1400-1500 Host:	BSECS Annual General Meeting Rees Arnott-Davies
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1500-1600 Hosts:	Informal PGRs and ECR meet up Emma Salgard Cunha, Tina Janssen, Katie Noble and Hardeep Dhindsa	Unfortunately, the Meet your Mentor event is not going ahead. This is now an informal event where PGs and ECRs can meet each other, and to get to know more about BSECS, its community, and its opportunities for PGs and ECRs..
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1600-1800 Host: Chair: Speakers:	18th in the 21st century roundtable: Teaching the 18th century in the 21st century Rees Arnott-Davies Declan Kavanagh	Matthew McCormack Chris Mounsey Karen Lipsedge Brianna Robertson-Kirkland
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FRIDAY 7TH JANUARY

1030-1115	Hayden Mason Lecture	Timothée L��chot The Werewolf Botanist: Jean-Jacques Rousseau and Herborisation Between Exile and Retreat
1115-1200 Host: Chair:	Live Q&A Rees Arnott-Davies Caroline Warman	
1200-1300	Lunch	

1300-1430 22 Host: Chair: Co-chair: Speakers:	FRIDAY SESSION I Radical Translations: People, Paratexts, and Political Engagement Caroline Warman Rosa Mucignat Sanja Perovic Radical Translations: People, Places, Texts, Methods This paper discusses how translation can be used to expand the cast of characters that we normally associate with revolutionary movements. Who were the militant translators? How did they translate? What can these translations tell us about how a transnational revolutionary idiom was adopted, adapted, resisted or rejected in the effort to create culturally specific tools for political action on the ground? This paper addresses these questions through a double focus on people and texts. I will show how this double-pronged approach enables us to capture the plurality and complexity of what we call revolutionary ‘radicalism’ as it changed course over time. Along the way, I will also make some remarks about how prosopography can be used as an ‘indirect’ means of research that help us reconstruct the translator’s voice, not just as an individual, but as someone also belonging to a social group or network. My point of reference will be the above-mentioned project and database.
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Rosa Mucignat

Zones of Engagement: the Paratext of Radical Translations

Girard Genette wrote that the text itself is immutable, while the paratext is the instrument of adaptation (Paratexts). In the case of translations, the text itself is mobilized and adapted in various ways – and the paratext often becomes the place where translation choices are justified and reflected upon. This paper will explore the forms and functions of paratextual material collected and annotated in the Radical Translations database (www.radicaltranslations.org).

In literary criticism, paratext is defined as material that surrounds the text. In our corpus this typically includes title page, dedication, epigraph, prefatory material, notes, postface and appendixes. As is well known, eighteenth-century translating practices denote a large range of textual operations from translations from identifiable sources to free translations or what we would now call adaptations. Radical translations followed these general tendencies and added some complexities of their own. This is why paratext is a key element in the identification and interpretation of radical translations. It is here that the translator's voice is often heard, and evidence can be gleaned as to why and how they translate a particular text at a particular time. "Minor" paratextual elements such as the choice of dedicatee or a date expressed in the republican calendar or a printer's motto echoing revolutionary slogans can become key markers of a radical translation, especially in cases when the source text has no recognizable radical content.

Following Mona Baker's narrative approach to translation, I will claim that the paratext of radical translations is a privileged zone of contact between text and reality, and the location where framing happens. Framing is defined as the action of making the source text present and making it work within a particular construction of reality. In the fast-moving scene of revolutionary politics, the paratext creates the condition for the 'turning' or re-framing of discourse from one language to another, across time, and to engage different political problems and sensibilities.

Nigel Ritchie

The engaged translator: Nicholas Madgett's role in the invasions of Ireland during the French Revolutionary period

History recounts that the tentative Franco-Irish alliance created at the height of the revolutionary period, which sustained and provoked the (abortive) invasion of Ireland in 1796 and the (failed) uprising in 1798 was actively encouraged by the intervention of Theobald Wolfe Tone, whose subsequent execution led to his elevation as a nationalist icon. Support for similar Scottish and English insurrections was also considered. This paper argues that Wolfe Tone's actual role in leading the United Irishmen to the point is mired in misunderstanding the processes, and agents, that collectively led to French involvement within the United Kingdom's internal affairs, doubtless encouraged by his somewhat self-glorifying memoirs, and, more significantly, that translators, and the act of translation, lay at the heart of it.

While most historians mention Wolfe Tone's involvement, few mention the roles played by Archibald Hamilton Rowan (another founding member of the United Irishmen) who composed the original Memoir on Ireland in 1794 while imprisoned in Dublin, Nicholas Madgett, head of the translation bureau within the Département des Affaires Etrangères, or his assistant John Sullivan, who accompanied the first invasion. Extensive original research conducted within several British and French Archives would appear to indicate that Madgett played a vital role at the heart of the decision-making process of the Committee of Public Safety, which oversaw the other departments (or divisions) from 1794 onwards, as its chief translator and liaison officer with Anglophone revolutionaries. Tracing his role through the various exaggerated memoirs on the current readiness for insurrection, reports and associated

documents, such as trial transcripts, he can be seen to be actively engaging with a host of supporting characters and networks, ranging from personally recruited spies (William Jackson) to Hamburg and Amsterdam bankers, British intermediaries (the Stone brothers, John Oswald, John Horne Tooke, and even an MP, Benjamin Vaughan, who fled the country after fearing becoming entangled in accusations of high treason).

23

Reading and Response

Host:

Matthew McCormack

Chair:

Dominic Bridge

Co-chair:

Speakers:

Emma Stanbridge

'I can hardly now in 1815 - bear to revise it': Hester Piozzi's annotations to *Anecdotes of the Late Samuel Johnson*

In 1816, Hester Piozzi presented an annotated copy of her *Anecdotes of the Late Samuel Johnson*, first published in 1786, to her friend and literary executor, Sir James Fellowes, with the intention that it would later inform a biography of her own life. This copy, now held by the Samuel Johnson Birthplace Museum, contains marginal additions of verse, anecdotes, and further responses to the original print text. The marginalia represent a rich source of commentary on the *Anecdotes*, and show Piozzi 'writing back' to herself, Johnson, and to detractors of her books when it was first released.

The marginalia in this annotated copy demonstrates Piozzi's attempt to establish the *Anecdotes* as an authentic source of Johnsonian biography and retrospectively defend her biographical practice and own literary legacy as an innovator of 'Biographical Anecdotes'; a mode which Piozzi claimed was 'begun by myself'. Considering marginalia and the anecdote as devices that operate in peripheral textual spaces, this paper reveals that Piozzi's annotations were also crafted to secure that legacy as a literary professional working from within a larger, collaborative and sociable space.

Amy Solomons

'Reading is universally allowed to be one of the most improving, as well as agreeable amusements': Conduct Literature in National Trust Libraries

Women's reading was a highly policed, social experience in the long eighteenth century. The period, characterised by John Brewer (2013) as one where 'books, print and readers were everywhere', saw a rapid rise in women's access to and engagement with print material. Attitudes towards women's reading were contradictory, suggesting that their reading was expansive and thought provoking, but that their reading experiences were highly controlled and regulated. Conduct literature responded to these anxieties through an emphasis on women's reading, education, manners and behaviour.

Through an analysis of the National Trust's library collections and a bibliometric analysis of digital databases, this paper explores the circulation and readership of thirty conduct literature titles published between 1680-1830. While scholarship on women's education has long cited conduct literature, few studies have sought to examine the reception to prescriptive texts. Using a mixed methods approach, this paper seeks to answer questions surrounding the popularity of texts, potential readership and actual reader response. A statistical analysis of digital databases allows this study to chart the prominence of conduct literature based on number of editions. This numerical evidence is then used alongside examples of material use of books in National Trust libraries to comment on female readership and responses to conduct texts.

Laura Blunsden

Mentorship, masculinity and manners in eighteenth-century didactic literature
Despite its proliferation of modern professional discourses and its importance within literary studies, the concept of mentorship and its origins in the eighteenth century have until now been relatively neglected by traditional scholarship. My research brings into focus the importance of mentorship within didactic literature, prose fiction and in correspondence between authors, but also its wider social and cultural value in the eighteenth century. This paper introduces the mentor book as a sub-genre within the didactic landscape and investigates how it changed the ways that educationalists thought about identity formation.

The concept of mentorship, conceived and popularised by the theologian François Fénelon in his *Les aventures de Télémaque* (1699), strongly influenced the ways that authors of didactic texts perceived their relationship with the reader. When writers began to refer to their books as personified ‘mentors’, the text took on the strong associations of the distinctly masculine and elitist kind of pedagogy that Fénelon had described. They saw their mentor books as a means of engaging with a generation of young men who were about to come to political and social power and influencing the way that behaved in the public sphere. This paper demonstrates the mentor book’s role in cultivating a new ideal of masculinity; one which moves away from the brutish, honour-bound household patriarch of the seventeenth century to the refined and civilised eighteenth-century ‘man of feeling’. It argues that the fears expressed about appropriate male sociability in didactic texts were just one manifestation of a pervasive concern with social conformity in the period.

24

Women’s Studies Group 1558
- 1837: Women Writers

Host:

Helen Williams

Chair:

Carolyn D. Williams

Co-chair:

Speakers:

Amelia Mills

Reclaiming the ‘Carte de Tendre’. Madeleine de Scudéry, Paul Tallemant, and Aphra Behn

This paper will examine Aphra Behn’s translations of Paul Tallemant’s *Voyage de l’Isle d’Amour* (1663) and *Le Second Voyage de l’isle d’amour* (1664), into *A Voyage to the Isle of Love* (1684), and *Lycidus; Or, The Lover in Fashion* (1688). It will explore what Behn’s translation choices reveal about her perspective on French *préciosité* and Madeleine de Scudéry’s ‘Carte de Tendre’.

Scudéry published the ‘Carte de Tendre’, a map designed to instruct men on navigating their way to a woman’s affection, with her novel, *Clélie* in 1654. This was at the height of *préciosité* in France; a time when salon women were celebrated for expressing intellectual freedoms. Due to its threat to androcentrism, *préciosité* lost respectability in the mainstream in following years. Rather than being admired for their merit, woman salonniers were increasingly portrayed as silly and frivolous. Molière’s *Les Précieuses ridicules* (1659), purported this view.

Tallemant’s work continued this trivialising of ideals held by the *précieuses*. Written from a male-protagonist’s perspective, the epistolary re-configuration of Scudéry’s map converted the ‘Carte de Tendre’ concept into a *glib carpe diem*. When Behn translated these works by Tallemant she made subtle adjustments through her word-choices and shifted narrative perspective in order to give agency to the woman character. In so doing she recovered original purposes of Scudéry’s map; to educate men on how to gain a woman’s affection on intellectual merit, and to celebrate female expression.

Karen Griscom

‘Loud Sounds of Joy’: Music in Aphra Behn’s Pindaric Odes

Aphra Behn's poetry is infused with song and auricular images. Her Pindaric odes offer rich material for thinking about the power of music in Restoration women's poetry. Two lines of interpretation have dominated scholarship on Behn's odes. Critics Melinda Zook and Christopher Loar have focused on the political charge in Behn's odes while Ros Ballaster and Amanda Klause have examined the libertine ethos at work in these poems. Scholars have yet to read Behn's Pindaric odes as resources for understanding the importance of music in Behn's work despite the Pindaric ode's ancient roots in choral song and dance. This paper will explore how Aphra Behn's Pindaric odes, a form deeply rooted in musical performance, represent the tangible effects of voice and song. Roger Chartier, in *Forms and Meanings*, reminds us of the centrality of reading aloud in this period, especially reading aloud in the presence of a monarch (33). Katherine R. Larson argues, "song [in the early modern period] was understood in distinctly material terms, acting on the body as the vibrating air produced by the voice stimulated the vulnerable ear of the listener" ("A Poetics of Song" 104). Drawing on Larson and other critics' calls to imagine the physical experience of song, I will analyze Behn's "A Pindarick Poem ON THE HAPPY CORONATION OF His most SACRED MAJESTY JAMES II" and "A Congratulatory POEM TO HER Sacred Majesty QUEEN MARY, UPON HER ARRIVAL in ENGLAND" to show Behn's awareness of sound's potency and its effects on the listener. Representations of music's affective power in Aphra Behn's Pindaric odes illustrate the centrality of music for Restoration readers and writers. Moreover, Behn's images of song's seductive potential link the natural, human, and divine worlds in a manner consonant with Pindar's victory odes.

Gillian Williamson

Elizabeth Inchbald: A Life in Lodgings

Despite her considerable professional success, actor and author Elizabeth Inchbald (1753-1821) did not have a permanent home of her own. Instead, she lived for some thirty years in a series of lodging rooms across London. Her published diaries and *Memoirs* written shortly after her death by her near-contemporary James Boaden provide a rich insight into this manner of living. This paper uses these sources to examine the widespread phenomenon of lodging in eighteenth-century London, especially amongst Georgian creatives, and suggests some motives for its being a deliberate choice by an independent career woman.

25

Host:

Chair:

Co-chair:

Speakers:

Books and libraries

Matthew Grenby

Carly Watson

Stephen H. Gregg

Towards a situated, decolonial book history

In my recent history of Eighteenth Century Collections Online (*Old Books and Digital Publishing*), I included a case-study in which I traced the remediation history of a book copy from print, to record, microfilm, and to digital image. This was the second issue of Patrick Browne's *A Civil and Natural History of Jamaica* (1789). My analysis was articulated within careful bibliographical borders and against certain technological contexts, but was silent on how this book was imbricated in the system of trafficking and enslavement of humans across the Atlantic. I began to ask: how did this system enable this book-copy's material existence? And, entangled with this, what colonial, or neo-colonial, conditions of the archive (including library collecting and commercial digitisation) enabled my own access and scholarship? These questions mirror Sydney Shep's case for a situated and transnational book history, a 'zone of investigation' that she terms an 'event horizon' where placeography, proposography, and bibliography converge (2015). As a white scholar, however, there was a specific

shape to my initial silence, my relationship to this book, and the conditions of its existence. The decolonial and anti-racist work of Tanja Dreher and Poppy de Souza argue for a ‘politics of listening’ which ‘must be located within specific contexts of power and privilege’ (2018). This paper is a reflection on my history of the book-copies of Browne’s *Civil and Natural History*; it is an attempt to listen to – in terms of place and history – the kinds of power and privilege that condition its materiality and the conditions of my scholarly engagement.

Joshua Smith

Political Reading at British Subscription Libraries during the 1810s: The Case Study of the Bristol Library Society

This paper will examine aspects of political reading and library membership at two British subscription libraries during the long eighteenth century, the Bristol Library Society and the Leighton Library in Dunblane. During this period, subscription libraries operated as a national, though disconnected, network of book lending for professional and clerical groups in both rural and urban Britain.

As subscription libraries, both Bristol and Leighton were membership-driven institutions with decisions regarding each library’s collections and regulations made and sanctioned by the members themselves. The day-to-day running of each library was overseen by a smaller committee of members, elected from the wider membership or by virtue of ecclesiastical, civic or hereditary privilege. Invariably, these individuals were often closely linked through familial and economic ties, forming networks that extended beyond the library space to other political, religious and economic centres of power in the community.

Previous scholarship on the British subscription library has often depicted such institutions as ideologically detached from the wider social and political movements of their time, focusing instead upon their cultural or bibliographical worth. Yet subscription libraries were embedded within the networks and power structures of their local communities, with their collections providing their readers with access to a diverse collection of reading material.

This paper will examine the borrowing records of library users, including ecclesiastical, civic and political leaders, ‘for evidence of political reading or engagement with library texts during a case study period of the late 1810s. It will observe whether contextual events, such as rioting, petitioning or radical agitation, influenced the borrowing practices of library users in Bristol and Dunblane. In doing so, it will assess the borrowing habits of members in the context of local events, focusing on library usage by both Tories and Whigs, including merchants, corporation members and parliamentarians in Bristol during the run-up to the 1818 and 1820 elections. It will also present a preliminary methodological approach for the use of library records in a study of political reading.

Daniel Cook

Gulliver’s Further Travels

Despite Swift’s complaints (in character) about the “Libels, and Keys, and Reflections, and Memoirs, and Second Parts” loaded up on Gulliver’s Travels, including a fraudulent Volume III (1727), secondary authors expanded the world of Gulliver through multiple fifth and sixth voyages, spinoffs, mock-treatises, in-character verse exchanges, and much more, for many more years to come. Using Jeanne K. Welcher and George E. Bush Jr’s multi-volume collection of pre-1800 Gulliveriana as a guide, close to two hundred imitative or supplementary works were produced and reproduced between late 1726 and 1730, and well over a hundred in each of the following two decades, the 1730s and 1740s. In 1726 alone, we have twenty-six Gulliver-related publications – remarkable, considering that Swift’s book first appeared as late as October. In the following year, the figure leaps up to sixty-eight

items. Representing a multimedia, word-and-image (and sometimes wordless) body of materials, “Gulliveriana” must remain a broad term, even if we can easily discount loose reworkings, nominal homages, or incidental references. With John Arbuthnot (the likely author of *An Account of the State of Learning in the Empire of Lilliput*) and Alexander Pope (author of *Lilliputian* and *Brobdingnagian* poems) and other members of Swift’s circle in mind, Welcher distinguishes between complicit Gulliverian writers and opportunists: “His friends caught his spirit of self-imitation, echoed it for his delight, passed it on. The genuine alter egos of Swift entered into mock complicity with Gulliver. The fake ones functioned as Gulliver clones”. A distinction between “genuine” alter egos and “fake” clones is problematic, but it does capture a curious conundrum within the study of Gulliveriana and, by extension, allographic sequels (that is, texts not written by the original author): to what extent is the field shaped by the authors, whether primary or secondary, whether outsiders or complicit, or by the consumers? To what extent is complicity akin to professional status? How much creative leeway would a professional secondary author have? Welcher and Bush Jr acknowledge over sixty significant responses to *Travels* that endeavour “to reproduce something of its style, intent, and design”. This definition is also problematic because it fails to accommodate partisanship, or anti-Swiftian, contra-Swiftian, and de-Swiftian responses, and it would rely on a narrow consensus on what the original intentions and targets are. Would the new Gullivers have to fall in line with their prototype? Would the same logic apply to other, less prominent characters, such as *Mary Gulliver*? Does *Travels* even have a replicable plot? Or does it have four separate plots, if we take the voyages on their own terms? Using a bespoke selection of fictional engagements as case studies, in this paper I will address persistent problems in defining Gulliver’s “further travels” in print, and lay out a new critical vocabulary for Gulliveriana in the twenty-first century. Gulliveriana, I suggest, is and is not tethered to Gulliver’s original and subsequent voyages. Gulliveriana does and does not need a Gulliver – we might call Gulliver-less imitations “Gulliveriads”.

26

Consent and Culpability:
Engaging with Assault in the
Eighteenth Century

Host:

Gemma Tidman

Chair:

Karen Harvey

Co-chair:

Speakers:

Natalie Hanley-Smith

“She imagin’d some great misconduct of hers could alone have occasion’d” it: an account of sexual assault in an early nineteenth century letter

Content warning: this paper contains non-graphic discussions of sexual assault.

In January 1805, Harriet Ponsonby, Countess Bessborough, wrote a letter to her lover, Granville Leveson Gower, in which she revealed that she had been sexually assaulted by a member of her extended family. The man in question was a friend of Leveson Gower’s and knew of their extra-marital relationship. Due to this Bessborough perceived him as a friend and confidante, and she had grown close to him while Leveson Gower was serving as British ambassador to Russia between 1804 and 1805.

This paper will examine the three surviving letters in which Bessborough describes the assault. A contemporary account of sexual assault told in epistolary form is rare; although fictional examples of such accounts can be found in contemporary novels, real-life testimonies are often restricted to court records. Bessborough’s letters are therefore extraordinary and can tell us much about how elite women engaged with contemporary sexual mores, as well as about the experience of sexual assault itself. Bessborough wrote that she was to blame for encouraging her relative’s sexual advances. She explained to Leveson Gower that their affair, which was a well-known

secret within their social circle, had left her vulnerable to sexual harassment and assault from other men during his long absence. In addition to this, Bessborough reflected on her conduct with the man in question and scrutinised every touch and conversation that had occurred in the days prior to the assault. Although she described her growing sense of unease with the increasing familiarity with which he treated her, Bessborough felt that she alone was to blame for failing to maintain the boundaries of interpersonal conduct that were expected of a woman of her social status. This paper will examine how the countess conceptualised and assessed her own culpability in the assault. Moreover, it will explore the connections she drew between the assault and her perceived failure to conform to contemporary conceptions of sexual morality. In so doing, I will demonstrate how the countess engaged with the sexual mores of her community.

Zoë McGee

Bystander Buy-In: The Courtship Novel’s Challenge to Rape Culture

Content warning: this paper contains non-graphic discussions of sexual violence. The repercussions of sexual violence fall overwhelmingly on the victim. Not only do they suffer the harm from the attack itself, but the subsequent challenges of damaged reputation, reduced employment prospects, and an increased likelihood of further attack. The stigmatisation of victims in this way, alongside the lack of social consequences for the perpetrators of this abuse, constitutes a form of rape culture. Looking at Mary Hays’ *The Victim of Prejudice*, and Amelia Opie’s *Adeline Mowbray*, this paper examines the advocacy work being performed by courtship novels in the eighteenth century, specifically focusing on the way in which an indifferent society exponentially increases the harms caused by sexual violence. The narratives of Mary-the-mother and Mary-the-daughter in Hays’ novel work together to show the social precarity and vulnerability of the victims of sexual violence, and the crucial importance of rehabilitation in breaking the cycle of abuse. Opie’s novel, perhaps inadvertently, demonstrates the way in which life with a damaged reputation is made impossible for Adeline by a society which considers her deserving of and complicit in further acts of violence. I argue that the storytelling opportunities of the form of the novel allow these and other courtship novels to function as advocates for greater bystander engagement in real-world cases, particularly in changing the dynamic of censure to focus on the perpetrator, and highlighting the complicity of indifferent bystanders in perpetuating rape culture.

<p>1430-1530</p> <p>Host: Brianna Robertson-Kirkland Chair: Karen Lipsedge and Declan Kavanagh</p>	<p>BSECS Listening Event</p>	<p>What is the listening event? Our aim is to give members a safe and informal space to share any thoughts or concerns about access and inclusion as a member of BSECS, whether that is in reference to, for instance, our EDI strategy, the diversity of the membership, the events programme or the access facilities at St Hughes. All members are welcome and please feel free to bring your lunch and refreshments with you.</p>
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<p>1530-1600</p>	<p>BREAK</p>
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1600-1800

27

Host:

Chair:

Co-chair:

FRIDAY SESSION II

Burney Panel: Revealing Lives
through Memorialisation,
Music and Literature

Brianna Robertson-Kirkland

Miriam AlJamil

Penelope Cave

Mary Cooke's Book: Engaging with an album of Georgian piano music

The gift of an album of music was the impetus for my research into a specific example of material culture, pinpointing a time and place. Disconnected from its original owner and companion volumes, some two hundred and fifteen years after it was bound, it was listed in an antiquarian music-catalogue. The volume consists of piano pieces for two and four hands, most of which are by the keyboard composer and teacher, Louis Von Esch. Although he was eminent in London, for twenty years from 1794, very little scholarly notice has been afforded him since his death in 1829. A summary evaluation of this collection of piano pieces is representative of those to be found in larger domestic collections throughout Britain, in which the elegant drawing-room pieces of Von Esch are often included. The collection of printed works demonstrates typical tropes of piano forte music of this period; the titles, dedications, and formatting exemplify these, along with its owner's musical activity and engagement with a forgotten composer. However, the social context of this album, leads to a more vivid study. Mary Cooke was the daughter of Jane Austen's Godfather and Mrs Cooke was a neighbour and friend to Fanny Burney who moved to Bookham with her husband, Alexandre D'Arbly in 1793. Burney's descriptions of the family enliven the network of social connectivity and musical engagement that radiate around a Surrey rectory, and I will draw upon the Broadwood archives, publications of Joceyln Harris, with particular reference to Joyce Hemlow's the Burney journals and letters, written during the early years of Fanny Burney/D'Arbly's marriage and motherhood.

Mascha Hansen

Sarah Harriet Burney and the Shakespearean Heroine

In her novella *The Shipwreck* (the first part of her *Tales of Fancy*), Sarah Harriet Burney borrows heavily from Shakespeare's comedies, especially *The Tempest* and *Twelfth Night*: Burney's plot involves a shipwreck, an uninhabited island, and a cross-dressing heroine. And yet, the heroine struggles to live up to the models provided by *Miranda* and *Viola*. In fact it is her mother whose courage saves the two of them, first from drowning, then from starving on the island, and when a male survivor turns up on their island, it is again the mother who suggests male attire in order to protect her daughter from sexual assault. Perhaps because her resourcefulness is boundless, her conviction of her own superiority is not easily shaken, and the hero, whose literary ancestors include *Robinson Crusoe* as well as *Ferdinand*, turns out to be an old acquaintance misunderstood and maligned by the heroine's own family. Plot-wise, the novella follows the tradition of sentimental Romance rather than Shakespearean comedy, but Burney merges Shakespeare's heroines to create a protagonist as innocent as *Miranda* and as alluring as *Viola*, battling parents as stern as those of *Juliet*.

In this paper, I argue that Burney's use of Shakespeare's plays to enliven both the sentimental plot and her protagonists is of interest to broader discussions of women's novels at the turn of the 19th century: dissatisfied with the limitations placed on the heroines of respectable novels, Sarah Harriet Burney experimented with Gothic plots, murder mysteries, and child abduction to render her female characters more

interesting, but it was Shakespeare, after all, who provided her with the model of the intelligent heroine.

28

Roundtable: Digitizing
Eighteenth-Century Letters and
Manuscripts: A Conversation

Host: Rees Arnold-Davies

Chair: Stephen Gregg

Co-chair: Anna Jamieson

Speakers:

Sophie Coulombeau

Andrew Lacey

Nicole Pohl

Lisa Smith

Karen Harvey

Anna Senkiw

29

Aristocracy and Politics

Host: Matthew McCormack

Chair: Amy Lim

Co-chair:

Speakers:

Kaiwen Hou

‘By the Blessing of Indifference’: Byron’s Career Transition in the House of Lords
As Byron claimed in 1809 that ‘I shall stand aloof, speak what I think... [with] the Senatorial privilege of talking’, Malcolm Kelsall makes the young Lord’s political ambition quite clear that ‘[a]s a hereditary legislator of the British Empire, [Byron] had hoped to sway the destiny of nations by the power of oratory’. However, five years later in 1814, ‘by the blessing of indifference’, Byron wrote, ‘I have simplified my politics into an utter detestation of all existing governments... [and] don’t think politics worth an opinion’. Researchers have various views on Byron’s political performance during this period with a specific interest in his ‘failure’ in the Lords. Noticeably, Kelsall critiques that Byron laid ‘more emphasis on the dramatic incident’ with a detailed examination of those speeches and writings involving the Luddite issue from the perspective of the Whig principle of ‘the right of resistance’. Christine Kenyon Jones, from another angle, excuses Byron for his failure in the Lords by identifying the milieu as ‘particularly unpromising... for a young Whig peer... because Parliamentary business was almost collapsing under its own weight and was in desperate need of reform’. In a pointed way, Benita Eisler rejects any of Byron’s possible sincerity on the parliamentary issues and asserts that ‘all were “advertisements for myself”’. I agree that Byron’s political career was intervened by his rapidly increasing fame after the publication of the first two cantos of *Childe Harold’s Pilgrimage*. Nonetheless, I argue that Byron’s career transition from the House of Lords to the realm of rhymes was a more complex phase and that an analysis of this transition is necessary to further understand his political and poetical representations at the time. Thus, this paper, based on a close reading of Byron’s parliamentary speeches, the first two cantos of *Childe Harold’s Pilgrimage* and certain archives, intends to demonstrate how the ambitious politician finally turned to use poetry to advance his political pursuits. Considering the ‘indifference’ as a vital factor in the transition, special attention is paid to how Byron’s strategy to appeal for empathy with his humanistic concerns worked separately in the contemporary political, literary and celebrity culture contexts.

Noble Shrivastava

The Tawa’if: A Study of the Interface Between Late Mughal Aristocracy and British Administrators in 18th Century Delhi

The long-established tradition of tawa'ifs or courtesans in India, which finds its counterparts in Italy (cortigiana), Japan (geisha) and ancient Greece (hetaira), played an integral part in the formation of a 'cosmopolitan culture' under the Mughal dynasty. Markers of elite culture and urbanism during the late Mughal period (c.1707-1857 AD), courtesans made significant contributions not only to the fields of art and literature of the time but also to the political discourse and cultural landscape of Delhi, the seat of imperial power. Their ability to move across social boundaries allowed them to challenge normative gender and class roles, enjoy professional opportunities and social privileges that were conventionally reserved for the aristocracy. Along with this, the tawa'ifs were an intrinsic part of the cross-cultural social life of European officials in the late 18th-early 19th centuries and played a significant role in cultivating their image as connoisseurs of 'exotic' arts and aesthetics. As these performers proved to be one of the initial points of contact between the British and Indians, this paper attempts to analyse the different ways in which these high ranking courtesans engaged with various social groups, particularly the Mughal royal family and the English East India Company. It seeks to understand the manner in which they exercised their political, financial, social and sexual liberties and questions whether their economic independence translated into the social acceptability of their profession. Tracing the historical trajectory of the tradition, the study looks at how these 'public women' were perceived in early colonial Delhi. In this context, I explore the attitude of indifference prevalent in urban society and how it changed over the course of the century. The effort here is to contribute to our understanding of larger issues of gender, class and sexuality in pre and early colonial north India.

Louise Ryland-Epton

Parliament and the English Magistrate 1780-1810

County magistrates in Georgian England enjoyed an enviable amount of power. However, their influence was not restricted to the sphere of their county. Instead, Westminster's dependence upon them for the operation of local government, to conduct judicial practise and help create domestic policy meant that for good or ill, they potentially had a pivotal role within the workings of the English state and formed a critical link between parliament and government and the English localities. Surprisingly, despite this, magistrates' individual and collective influence upon the English parliament remains largely uncharted.

This paper considers the influence magistrates had on parliament 1780-1810 through a case study of the career of one, George Onesiphorus Paul. An examination is made of the impact of magistrates on the creation of legislation and the selection and election of MPs, and through these, their influence upon the activities of parliamentary representatives. It demonstrates the relationship between magistrates and parliament could be a strong and productive one. Magistrates had a significant impact on the creation of legislation. Sometimes their intervention was solicited to effect change, but at other times they initiated the process themselves, and, in so doing, magistrates, like Paul, garnered the support of MPs or even directed their legislative activities. However, there were limitations to the influence of the magistracy as Paul's thwarted broader political ambitions attests.

Catherine Keohane

Challenging Indifference: Ann Yearsley's *On the Inhumanity of the Slave-Trade* and *Sympathy*

I explore the motivational power of stories to combat indifference in the late-eighteenth-century laboring-class poet Ann Yearsley's 1788 Poem. *On the Inhumanity of the Slave-Trade*. Like many abolitionist texts, the poem intends to inspire both sympathy for slaves and anger over policy, and uses stories and the

rhetorical power of sensibility to achieve this through strategic modifications of imaginative substitution. The centerpiece of this 30-page poem is the story of Luco, a young Indian man who is captured into slavery and, after striking back at a slave driver in self defense, is burned at the stake. For Yearsley, stories can inspire appropriate, sympathetic responses, and her poem challenges readers to recognize the common humanity of Luco and his distraught family by telling their story. Comparing Yearsley's presentation of Luco and his family with strategies common to contemporary constructions of the sentimental charitable exchange and their links to Adam Smith's concept of imaginative substitution, I examine the ways in which stories that encourage readers to imagine themselves in the position of someone suffering aim to familiarize that "object" but instead may serve to erase that object. That is, while intended to cultivate sympathy in readers, attempts to prove common humanity by asking readers to consider themselves in the position of the slave and his family create an emphasis on the readers' feelings that may work to reify social divisions rather than cultivate fellow feeling because they emphasize the self, not the other. I am especially interested in how Yearsley proposes a double imaginative substitution that encourages readers to take on multiple perspectives, both familiar and unfamiliar, correcting some of the problems of this process. Especially significant, I contend, is when and with whom Yearsley asks readers to directly identify. Notably, she first asks readers to identify with family members of those enslaved, then with those who support the slave trade, and finally with Luco and his family. This strategy allows Yearsley to avoid imaginative substitution's problematic erasure of the other in favor of the familiar, as she inverts the order of the substitution: not substituting the self for the other, but rather the other for the self.

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Host:

Chair:

Co-chair:

Speakers:

Gender

Declan Kavanagh

Gillian Williamson

Clare Taylor

Fauve Vandenberghe

The Origins of Female Satire and the Querelle des Femmes

The querelle des femmes—a centuries-long cultural and literary debate about the nature and place of women—reached its height in the late seventeenth century.

Notorious anti-women pamphlets such as John Swetnam's *The Arraignment of Women* (1617) and Robert Gould's *Love Given O'er: Or a Satyr on the Inconstancy of Woman* (1683) sparked a range of passionate rebuttals by female writers such as Judith Drake and Mary Chudleigh. Featuring vehement caricatures and biting wit, these women's defences often turned to satire to advocate for improving women's education.

My paper considers this sex war writing as a prehistory to a female satiric tradition which would begin to flourish during the eighteenth century. More precisely, I explore satire as an affective mode of engagement and a radical antithesis to indifference. That is, anti-women supporters advocated for a model of passive womanhood where "when Rage transports him, [women should] be as mad as he, and when he's pleased, [women should] be easie, gay and free" (Chudleigh 25) and female satirists' urgent rage and indignance is criticized for their lack of proper feminine decorum: "why all this Rage, we merit not your hate" (Chudleigh 20). In exploring Drake's and Chudleigh's satire, this paper hopes to shed light on an understudied strain of female-authored satire. While satire is often seen as an exclusively male practice because the restrictive educational climate of the seventeenth and eighteenth centuries prohibited women from writing satirically, the strong satiric vein in women's responses in the querelle des femmes reveals the emergence of a proto-feminist satirical tradition. Second, drawing from concepts of the history of emotions, this paper examines a range of affects—un-feeling, passivity,

anger—and argues that such an emotive approach to satire allows us to better understand this complex, vexed relationship between women and satire: who is allowed to exert the aggressive vitriol associated with satire? Why does women’s anger sit so uncomfortably with eighteenth-century conceptions of passive womanhood?

Aylon Cohen

Cruising the Symbolic Or the Traffic in Men: Masonic Contracts, Fraternal Contact, and the Bourgeois Public Sphere

In Jürgen Habermas’s *The Structural Transformation of Public Sphere*, he argues that the formation of new egalitarian spaces of sociability in the emergent 18th century bourgeoisie public undermined hierarchical relations of status characteristic of what he calls the ‘representative’ public at court. Whereas feudal relations of rank depended on the aristocratic display of the body at court, Habermas contends that new modes of communication rooted in the equal exchange of opinion gave rise to new egalitarian relations between citizens. Yet, since deliberation presupposes an equality between speaking subjects, how did exactly did bourgeois speech, previously considered unworthy of articulating political claims, suddenly politically intelligible? Feminist critics have pointed to the primacy of gender in the formation of public sphere, arguing that women’s exclusion played a constitutive role, regulating not only which bodies could speak in public but how to speak in order to participate in the public voice of reason. Building on this feminist scholarship, this paper argues that women’s exclusion was a necessary but insufficient condition for the constitution of new gendered relations of equality between bourgeois men. Proposing a queer-feminist reading of the 18th century public sphere, I show how new corporeal practices of homosociality premised on women’s exclusion enabled bourgeois men to subvert hierarchies of status and form new relations of equality. In constituting new gendered relations of equality, I contend that the historical transformations in men’s bodily relations made possible the kinds of deliberative exchange characteristic of the 18th century bourgeois public.

To showcase the constitute role played by the reorganization of men’s bodily relations in the bourgeois public sphere, this paper investigates the largest and most widespread fraternal organization of 18th century Western Europe, namely, Freemasonry. Unlike other sites of the bourgeois public sphere, the masonic lodge served as a unique infrastructural node in a transnational republican movement among the gentry and professional classes. Drawing on archival research of masonic rituals, this paper shows how freemasons deployed a political logic of fraternity to reorganize men’s relations according to new gendered principles of equality between brothers. By drawing men into new bodily relations of intimacy organized around the axes of proximity and horizontality, masonic rituals sought to constitute new egalitarian attachments between men. As such, this paper shows how freemasonry mobilized binary gender differences of the body to transform individuals mired in the hierarchical politics of kingship and build a new world of masculine association based on principles of equality. Accordingly, this paper explores how a republican political movement instantiated the egalitarian politics of fraternity by transforming men’s bodily relations. The proliferation of novel bodily rituals of fraternity in the 18th century thus institute a new set of political relations based not on hierarchy and patronage but equality and reciprocity, which ultimately come to define not just a new egalitarian mode of publicity but a novel political form of association.

Stephanie Howard-Smith

Horace and Haraway: ‘Dogmanity’ and More-than-human Kinship in Walpole’s Circle

Companion dogs occupied a contentious position within the British household throughout the long eighteenth century, and lapdogs in particular were exposed to

intense scrutiny. The dog's place within the British family was controversial; writers and artists often reflected on the companion dog's potential to pervert familial relationships by distracting women from their roles as mothers and wives. (Less frequently discussed is the role companion dogs might play in the lives of men.) At the same time, owners were keenly aware of the unique opportunities the irrepressibly procreative properties of the companion dog offered to families. In *Animal Companions: Pets and Social Change in Eighteenth-Century Britain* (2015), Ingrid Tague notes that in the case of Lady Isabella Wentworth and her son, Thomas Wentworth, Earl of Strafford, animals distributed amongst family members offered 'a valuable connection [...] and a sign of the bonds between them' (p. 208). However, for some dog owners, dogs could help to reinforce ties outside of blood relation and act as family members themselves.

My paper will consider the ways lapdog owners themselves coded and embraced lapdogs as family members and used these dogs to expand an adoptive 'family' through an examination of the personal correspondence of Horace Walpole and his elite circle of friends. Although this paper is informed by the work of other historians of animal-human relations, in particular it will act in conversation with the work of Tague, building upon her argument that the lapdog gave unmarried or childless owners an opportunity to solidify friendships through the distribution of dogs as gifts. My research further illuminates the network formed by interspecies connections in Walpole's circle; Walpole and his friends deliberately reinforced their bonds by co-opting the language of family and kinship. In *Pets and Domesticity in Victorian Literature and Culture: Animality, Queer Relations, and the Victorian Family* (2015), Monica Flegel argues that in queer households pets may act 'as an indication of a queer sensibility, a desire to take pleasure in border-crossing relations that exclude reproduction in favor of non-productive intimacy and desire' (p. 10), and I posit such impulses are evident from Walpole's correspondence.

In particular, I compare Walpole's development of an alternative family based on a kind of fictive kinship to that described by Donna Haraway in *The Companion Species Manifesto* (2003). For Walpole, relationships between his pets and those of his friends were not only expressed in terms of human biological kinship (mother/daughter, father/son), but on less obvious connections between them – both humans and dogs might have a 'God-dog', for instance. These references might be tongue in cheek descriptions shared among dog-loving friends, but they also suggest the existing language available to describe companion animals and their place in human lives proved increasingly inadequate.

Sarah Parkins

Diaries of Fear

In examining the evolution of medicine's effect on women's bodies during the process of pregnancy and childbirth in the Age of Enlightenment, academics have often studied fictional works to understand a bodily event and a period neither of which they have experienced. My paper will offer an addition to body studies which bridges the gap between cultural and historical research to offer an in-depth understanding of the motherhood experience in the eighteenth century.

While fiction gives us a perspective of the realities of motherhood, pregnancy, and birth, diaries can give us a different insight into 18th-century women's lives and show us the challenges and ordeals that a woman had to go through in day-to-day life. This paper will read three of what I believe to be the most significant diarists of motherhood of the period. Sarah Hurst, Esther Edward Burr and Melesina Trench. Hurst, Burr and Trench are real-life women who all married and had the opportunity to have children and their discourse through which appears in the everyday day journal entries. These diaries not only show the brutal realities and the enduring friendships that women encounter but also the fear in which each woman lived,

before, during and after motherhood. They give us a portal into what it was like to have an 18th-century body, and to be at in the grips of ‘modern’ medicine and ‘modern’ midwifery.

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Host:

Novels

Matthew Grenby

Chair:

Robert Stearn

Co-chair:

Speakers:

Hannah Moss

Reforming Sensibility: Jane Austen’s Engagement with Jane West’s *A Gossip’s Story* (1796) in *Sense and Sensibility* (1811)

When Jane Austen’s *Sense and Sensibility* was published in 1811 it followed in the wake of numerous novels of the 1790s to present a moral message through the contrasting conduct of sister heroines, including Jane West’s *A Gossip’s Story* (1796). The anonymous reviewer in *The Critical Review* certainly read *Sense and Sensibility* through the lens of didactic novels of this kind, commenting upon the volume of similar texts: ‘The story may be thought trifling by the readers of novels after something new. But the excellent lesson which it holds up to view, and the useful moral which may be derived from the perusal, are such essential requisites, that the want of newness may in this instance be readily overlooked’ (*Critical Review*, Feb. 1812, 149). However, *Sense and Sensibility* is not to be seen simply as a variation upon a common theme, so much as part of a continuum of influence. Austen’s work is to be considered as a response to West rather than a retelling of *A Gossip’s Story*.

In a letter dated 28 September 1814, Austen light-heartedly exclaims: ‘I think I can be stout against any thing written by Mrs West’ (*Letters*, 1995, 277-78). Written in jest, it is difficult to ascertain what Austen actually thought of West’s novels, but various critics have seen *Sense and Sensibility* as Austen’s attempt to correct, or at least improve upon West. Positioning *A Gossip’s Story* as the ‘starting point’ for *Sense and Sensibility*, J.M.S. Tompkins describes Austen’s work as more of a ‘rescue expedition’ than a parody (1940, 38), whilst for Martin Melanger *Sense and Sensibility* is ‘a sort of protest’ against West’s novel (1949, 157). However, there has been a more recent move to appreciate how these two authors intersect, and Daniel Schierenbeck has espoused the benefits of reading West’s novel in dialogue with *Sense and Sensibility*, arguing that it ‘provides a way to rethink Austen’s originality (and, indeed the concept of originality itself)’ (2014, 2). Indeed, the difficulties with originality that compel Marianne Dashwood to keep silent are contended with by Austen herself as she uses *A Gossip’s Story* as a model to respond to as she strives to reform corrupted, extreme ideas of sense and sensibility, and create the ‘something new’ the *Critical Review* perceived as lacking. Whilst the similarities and differences between the two novels have been noted in an attempt to chart the extent of West’s influence upon Austen, there remains space to look in detail at the artistic sister heroines and the ability of the arts to regulate sensibility.

Caroline Koegler

“Torn From Her, From France”: Figurations of Homesickness and Imperial Dread in Sarah Scott’s *The History of Sir George Ellison* and Henry Mackenzie’s *The Man of Feeling* and Julia de Roubigné”

This paper discusses constructions of white suffering and mourning over the notion of a home lost, retrievably or irretrievably, in Sarah Scott’s *The History of Sir George Ellison* and Henry Mackenzie’s *The Man of Feeling* and Julia de Roubigné. I pay particular attention to the novels’ rendition of affect specifically when the protagonists are confronted with the necessity of an Atlantic crossing and the cruelties of colonialism and/or enslavement. I use concepts such as dread, grievability, and imperial-patriarchal non-relation to distil how the texts figure the colonial

enterprise/enslavement as vacillating between a white burden, an affective-epistemological intrusion, and an enriching (if strenuous) exercise. I will be interested in how concepts of, specifically, homesickness factor in here: as a longing for home; as a sickness endemic to the temporary home in the colonial periphery and/or the original homestead; as staining or sickening white bodies, both male and female. Against this background, I argue that the novels to varying degrees dramatise how imperial-patriarchal race, class, and gender relations threaten to corrupt and ‘sicken’ the very idea of an erstwhile pristine home. They voice a particular kind of imperial dread and mourning—at times a seductive gratification—as the integrity of white bodies and private feelings is broken apart and exposed to imperialism’s sublime, globalising forces. Simultaneously, the suffering of another group and their Middle Passage—enslaved persons of African descent—remain, at best, tentatively acknowledged, indicating the novels’ implication in normalised imperial non-relation.

Ioannes Chountis

Edmund Burke and Swiftian Satire in ‘The Vindication of Natural Society’

Edmund Burke wrote ‘The Vindication of Natural Society’, one of his only two treatises, primarily in order to debunk Lord Bolingbroke’s arguments in favor of deism and natural religion and on a more subtle level in attempt to discredit Rousseau’s theories. In his endeavor to achieve this, Burke utilized his familiar means of satire; since his undergraduate days at Trinity College, Dublin, Burke had had produced satiric compositions in ‘The Reformer’, a short-lived weekly periodical he published with his friends.

In this paper it is argued that Burke followed the satirical template of Jonathan Swift’s works. In the first part of the analysis, certain key rules of Swiftian satire are offered as a methodological and interpretative framework. In the second part, these rules are applied to the text of ‘The Vindication’ in an effort to prove the convergences between Burke and Swift in terms of satirical writing, such as personae, argumentation, and characteristic traits of persons.

The purpose of this examination is twofold: First, on a more specific level to establish a connection between Burke’s and Swift’s mode of satirizing as a novel interpretation of Burke’s use of various literary genres and second on a more general level to provide a case study of how satire was used as a vehicle for political purposes in mid-eighteenth-century politics.

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Morals and Religion

Host:

Gemma Tidman

Chair:

Brychan Carey

Co-chair:

Speaker:

Andrés Gattinoni

‘My Yoke is Easy...’: Robert Blakeway and his Essay on Religious Melancholy

The indictment on ‘enthusiasm’ is a well-known feature of British culture and political languages in the long 18th century. G. Williamson, M. Heyd, M. MacDonald, J. G. A. Pocock, among other scholars, have shown that it was a powerful concept to deal with religious and political dissent and that it was closely linked to melancholy. Critics would accuse enthusiasts of being mentally ill and dismiss their pretensions of Pentecostal inspiration as the delusions of their troubled minds. Over the first decades of the century, according to L. Laborie, this led to a medicalization of the discourse on enthusiasm.

There was, however, another side to this matter which has not received enough attention. As important as it was to denounce the excesses of religious zeal, the

medicalization of enthusiasm meant that many Christian writers had to defend their own faith against the charge of producing melancholy. In a sermon published posthumously in 1716, John Sharp, Archbishop of York, commented: ‘some have so frightful Notions of Religion’ that they ‘look upon it as made for none but either the Melancholy or the Miserable’. Around the same time, Susanna Wesley lamented ‘how unjustly does the profane part of the world charge religion with melancholy and moroseness’. Some of the most popular devotional works of the age, such as *The Whole Duty of Man* or William Law’s *Serious Call to a Devout and Holy Life*, emphasized that the duty of repentance was not a melancholy task. The rebuttal of this ‘empty and groundless Objection of Melancholy to the Christian Religion’ was also the starting point of *An Essay Towards the Cure of Religious Melancholy*, published in 1717. This short volume was originally a letter of advice to a gentlewoman identified as Mrs. H—. Its author, Robert Blakeway, was a little-known clergyman, chaplain to Baron Cherbury, and rector of Little Ilford, Essex. Blakeway’s *Essay* has been mostly overlooked by recent scholarship on the history of melancholy. When trying to assess the opinions within the Church of England, historians have paid more attention to the writings of eminent Bishops such as Simon Patrick, John Moore, or Gilbert Burnet. The voices of parish clergy like Blakeway are useful to gain a more comprehensive outlook on Anglican ideas about religious melancholy. This paper will focus on his argument against the melancholy nature of Christian religion. It will place the text within a wider effort from Church of England clergy to define the contours of an ‘orthodox sorrow’, as a *via media* between enthusiastic melancholy and lukewarm indifference. This perspective will highlight the polemical overtones of the vocabulary of sorrow and, thus, provide insights on the emotional language of 18th-century religious writings in England.

Abigail Struhl

“Just Picture” or Just a Picture? Defoe’s *Roxana* as Vanitas Still Life

Defoe’s last work of prose fiction, *Roxana*, might seem uncharacteristic within Defoe’s oeuvre because it does not conform to eighteenth-century theories of “poetical justice,” the alignment of sin with punishment and virtue with reward. However, although the text fails to be just in this classical sense, it is just in a stranger and more complicated way: by virtue of offering what *Roxana* calls a “just picture” of vice. Defoe thus raises the question of whether a detailed, realistic representation of past events can achieve the Christian moral ends of poetical justice, evoking future rewards and punishments. I argue that the text, paradoxically, succeeds when it fails: when *Roxana* cannot align the descriptions of her vices with her reflections on their moral significance, she performs her own worldly engagement and evokes a future beyond this world that remains inaccessible. I read her “just pictures” alongside the tradition of the vanitas still life in Northern painting, which Norman Bryson has argued represents worldly things in a worldly medium, and thus can invoke the divine only insofar as it remains foreclosed. In doing so, I build on recent eighteenth-century scholarship that uses Dutch painting to theorize the self-reflexivity of British fiction, but extend the insights of Lynn Festa, Jonathan Lamb, and others into a consideration of the Protestant context in which these images and texts made meaning. Finally, I reassess *Roxana* as an experiment in aligning the descriptive techniques we now associate with formal realism with a Christian moral program, and I reflect on Defoe’s unique reconciliation of the historical past and the providential future in fiction.

Gráinne O’Hare

‘This Holy Harlequinade’: Myth and Misdirection in anti-Methodist Satire

'The enclos'd is a copy of a song Mr. Rich has sung in a new scene added to one of his old entertainments in the character of Harlequin Preacher to convince the town he is not a Methodist. Oh; pray for him that he may be a Christian in deed and then we will be no more concern'd about what he is call'd.'

These lines were written to Charles Wesley in November 1746 by Priscilla Rich, former actress and wife to the Covent Garden theatre manager John Rich. Mrs Rich converted to Methodism and quit the stage in the early 1740s, much to the displeasure of her husband; she became a close friend of Charles Wesley, whose daughter Sarah recalled Mrs Rich's claim: 'She said, if she did appear on the stage again, it would be to bear her public testimony against it.' The offending song referenced in Mrs Rich's letter to Wesley was an afterpiece in which Mr Rich sings mockingly of abandoning the stage for the pulpit, swapping his harlequin garb for the gown and collar of a preacher with a view to 'convert[ing] Covent Garden to Grace.' These verses were first performed by Mr Rich at the end of a production of Lewis Theobald's *The Rape of Proserpine: or, the Birth and Adventures of Harlequin* (1731) on the 24th and 26th of November 1746 (the 25th, incidentally, being the Riches' wedding anniversary); Robert Glen observes that John Rich's public declaration of anti-Methodist sentiment was very likely 'the climax of a domestic tug-of-war.'

While the use of Harlequin in anti-Methodist satires of the eighteenth century is ostensibly concerned with the targeted lampooning of male Methodist leaders for their public, performative preaching, this paper will argue that satirical criticisms of Methodism orbit a central concern around female agency and transgression. Anti-Methodist print material often assigned a weak-willed credulity to its female followers, which both fuelled mistrust around the perceived cult-like influence of the male Methodist preacher, while also undermining the agency of the women who subscribed to their doctrine. Though the Harlequin visual was deployed as a means of mocking the theatrical, populist, public nature of Methodist preaching, it was also imbued with concerns about how this might destabilise the domestic sphere. This paper looks at how anti-Methodist satires criticised Methodism by conflating it with female transgression, yet overlooking the Methodist women who were active within the actual movement. I explore how Methodist-critical media of the eighteenth century co-opted contemporary anxieties around femininity as a means of undermining the movement; I argue that Methodism as depicted in anti-Methodist writing and caricature is flattened into a series of inherently feminised tropes, while the women who held significant roles of leadership and authority within the movement are largely ignored.

Oliver Melville

'Wit enough to find it out': Practical Education and a lesson in morals in Maria Edgeworth's *Belinda*

Through an examination of the experiential approach to learning developed by Maria Edgeworth in *Practical Education*, this paper explores the ways in which the act of reading is reimagined in *Belinda* as an empirically justifiable educational act, one that is grounded in active, practical experimentation and literary praxis. Paying particular attention to the narrative function of Lady Delacour in the text, this paper makes the case that in *Belinda* Edgeworth is able to interrogate the limits of educative communication in a manner that reveals an important, and seldom acknowledged intersection in Edgeworth's adult fiction between literary theory and pedagogic philosophy. Drawing a distinction between didacticism and education, Edgeworth opens up the possibility for an educational philosophy that shifts the focus away from top-down didactic pedagogy towards an understanding of literary education that is focused on the act of reception rather than the imparting of ideas. Through Edgeworth's renegotiation of this traditional pedagogic relationship, she reframes

what it means for literature to be educative, forcibly insisting on the agency of the reader.

The guided critical reading that we see in Edgeworth's earlier stories like "The Purple Jar" is enacted through the delaying of explanatory gratification and the inclusion of narrative intervention on the part of the mother/pedagogue figure. The need to retrospectively explain the educative intent of the text is less necessary, however, in Edgeworth's more nuanced adult fiction. Through characters like Lady Delacour in *Belinda*, Edgeworth is able to deny rather than merely delay explanatory gratification because even the unfulfilled promise of interpretive closure is enough to enact literary praxis. What we see in examples like Lady Delacour's moral epilogue is the realisation of an educative form that no longer relies on the need for propositional moral exposition. By the end of the novel the reader should have been provided with sufficient guidance that an explicit moral is not necessary. So, when Lady Delacour at the end of the text eventually breaks the fourth wall and addresses us, there is an expectation that the reader has learnt something through their reading of the novel, though what exactly this is, is even now not made explicitly clear. This type of strategy finds its perfect mouthpiece in Lady Delacour who, as a self-confessed coquette, teases the reader as much as she does the various other characters that she interacts with in the text. The lack of fulfilment that this narrative strategy relies on acts to create an expectation in the mind of the reader, who is made to look, or at the very least wait, for the lessons promised in episodes like Lady Delacour's 'history'. What we see in *Belinda* is an example of how Edgeworth is attempting to help guide the reader towards making these critical reflections for themselves. That is to say that rather than merely telling the reader what to think, *Belinda* functions to actively involve the reader in the interpretive process, enabling a form of reading that seeks to mirror the self-empowered approach to learning we see depicted within the text itself. Rejecting the propositional didacticism that we see so often developed in early moralistic literature, Edgeworth's text offers an educative alternative that seeks to evoke an active critical response from readers, one that looks to encourage interpretive freedom.

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Roundtable: Eighteenth-Century Theatre Today: Theatre-Makers, Audiences, Teachers, and Scholars

Host:

Katie Noble

Chair:

Elaine McGirr

Co-chair:

Speakers:

James Harriman-Smith

Nicola Hunt

Graham Watts

1800-1810

BREAK

1810-1840

CLOSING CEREMONY AND AWARDS

presented by Brycchan Carey, BSECS President

Host:

Brianna Robertson-Kirkland

Chair:

Rees Arnott-Davies

2023 Call for Papers
BSECS 52nd Annual Conference

HOMECOMING, RETURN, AND RECOVERY

The annual meeting of the British Society for Eighteenth-Century Studies is Europe's largest and most prestigious annual conference dealing with all aspects of the history, culture and literature of the long eighteenth century. We invite proposals for papers and sessions dealing with any aspect of the long eighteenth century, not only in Britain, but also throughout Europe, North America, and the wider world. Proposals are invited for fully comprised panels of three papers, for roundtable sessions of up to five speakers, for individual papers of twenty minutes duration, and for 'alternative format' sessions of your devising.

As we write at the end of 2021, our sincere hope is that the 2023 BSECS conference will be a homecoming of sorts: a return to in-person conferencing as the society, the world, and many individuals recover from the global Covid pandemic. While recognising that there is an element of risk in this, and while assuring our members that we have robust plans for an online conference should the situation require it, our expectation is that we will again meet in person in 2023.

Homecomings and returns have always been a feature of family and community life, from prodigal sons to returning regiments, but in an era of expanding empire and global warfare people were travelling further, for longer, and returning with increasingly extraordinary tales of a world that was vaster and more complex than had hitherto been imagined—although while Europeans travelled mostly by choice, and, unless permanently emigrating, may have hoped for a return, those they enslaved had no such hope. Europeans returning from tropical regions often did so for their health, hoping to recover from diseases previously unknown to European doctors, but even for those who stayed at home illness and accident were never far away. While historical records and literature often focus on the acute phase of disease and injury, recovery is less well represented even though millions of people lived with the temporary or permanent aftereffects of illness. Communities and even nations were themselves often thrown into 'recovery mode', not only after epidemics but also following the ravages of war, famine, and political turmoil. Both homecomings and recoveries are commonplace scenarios in literature, often combined when a distant child returns to care for an ailing parent, and tell us much about people's personal hopes, fears, and expectations in the face of circumstances often beyond their control. While proposals on all and any eighteenth-century topics are very welcome, this year our plenary speakers at the conference will accordingly be addressing the topic of '**Homecoming, Return, and Recovery**', and proposals are also invited which address any aspect of this theme.

Webpage: <https://www.bsecs.org.uk/conferences/annual-conference/>

Enquiries: Any enquiries regarding the academic programme of the conference that are not answered on our website should be addressed to Dr Brianna Robertson-Kirkland via the BSECS email address conference.academic@bsecs.org.uk.

The BSECS/Edinburgh PhD Studentship in Enlightenment Identities, 2021-24

Colleagues will remember the clear skies and stimulating events that marked our hosting of the 15th annual International Congress on the Enlightenment, which took place at the University of Edinburgh from 14 to 19 July 2019. Under the theme of Enlightenment Identities, we hosted fourteen plenaries, many dozens of panels, and numerous musical and artistic activities and excursions, all of which were very polite and highly civilized. Some 1800 delegates attended, from all over the world, making this one of the largest academic events ever hosted in Scotland. It was a great success.

We enjoyed the enthusiastic participation of early-career researchers from across the UK, the EU, the US, and beyond. The organising committee was eager to ensure a legacy that will benefit not only our research culture, but also support a PhD candidate whose participation at BSECS events will sustain the spirit of our Congress.

With the generous support of BSECS, and the Dean of Graduate Studies at the University of Edinburgh, we created the BSECS/Edinburgh PhD Studentship in Enlightenment Identities. This financial package covers tuition and a modest stipend, enabling an exceptionally-promising candidate to focus on their doctoral studies for three full years, with supervision provided by colleagues based in the Edinburgh College of Art and/or the School of History, Classics, and Archaeology. Applicants were invited to propose a dissertation project associated with Enlightenment Identities, defined however they wished, that would draw upon Edinburgh's repository holdings.

The application panel, comprising Adam Budd, Brycchan Carey, and Vicky Coltman, convened in July to interview three applicants. The proposed topics ranged from studies of masculinity and sport, Jacobin women and political fiction, and on the design, trade, and representation of tartan fabrics across the British empire.

We were delighted to award the PhD studentship to Emma Pearce, who completed her MA at the Courtauld last year, having submitted an excellent dissertation on the enslaved Caribbean seamstresses whose muslin robes were popularised in Europe by Marie Antoinette and whose work made an important contribution to material and artistic history during our period.

Emma commenced her studies at Edinburgh in September and is at work on her first chapter, co-supervised by Vicky Coltman, Diana Paton, and Meha Priyadarshini, on "the circulations and transcultural connections of tartan . . . investigating the network of colonial interactions between Scotland and the British empire." We look forward to learning more of Emma's research at BSECS events and beyond. We wish Emma all the best for three productive years of doctoral research, to sustain a legacy from our successful and memorable Congress.

Dr Adam Budd, BSECS Executive Committee

The BSECS/Edinburgh PhD Studentship in Enlightenment Identities, 2021-24: Emma Pearce's Project

I am very grateful to have been awarded the BSECS scholarship in Enlightenment Identities, which will enable me to undertake my PhD at the University of Edinburgh. I have been in Edinburgh for around two months now and really am enjoying living in such a beautiful city and interacting with the vibrant postgraduate community here!

Earlier this year I completed my MA degree at the Courtauld Institute of Art, where I studied the special option "Circum-Atlantic Visual Culture 1770-1830" under the supervision of Dr Esther Chadwick. My MA dissertation explored the Caribbean origins, production and circulation of the *robe à la creole*, a muslin shift dress popularised by Marie Antoinette in the 1780s. My central aim of this was to foreground the 'creole' Caribbean makers and wearers of this garment, and consider how we might be able to see eighteenth-century enslaved seamstresses as contributors to the history of art. I'm excited to be able to continue this focus on Caribbean textiles in my PhD research, as well as combining it with my interest in Scottish art history that I specialised in during my BA degree at the University of York.

My PhD project, supervised by Professor Vicky Coltman in the History of Art department and Professor Diana Paton and Dr Meha Priyadarshini in the History department, will explore the circulations and transcultural connections of tartan during the long eighteenth century. Ultimately, I am hoping to find links between tartan and Madras or Guinea check fabric in the Caribbean, as well as investigating the network of colonial interactions between Scotland and the British empire that may have informed these textile connections. I will be examining, through visual and surviving material culture, how these textiles were used to construct various gendered and racial identities within the British empire, as well as demonstrating the interconnectedness of people and commodities in the Atlantic world. My research during my first year is going to be predominately focused on Scotland and the dissemination of tartan through military and commercial activities in North America and India. This semester I am working on my first chapter, where I am examining the role of tartan in portraits of Scottish military elites who were involved in imperial conquest for the Britain.

I ultimately hope this PhD will be an opportunity for me to contribute to timely discussions of Britain's colonial histories, as well as emerging scholarship on Atlantic textiles. I am also much looking forward to being a part of, and learning from, the wider BSECS community, and I would like to offer my thanks again to the society for giving me this opportunity!

Emma Pearce, PhD Candidate, University of Edinburgh

The British Society for Eighteenth-Century Studies

The British Society for Eighteenth-Century Studies, a registered charity, was founded in 1971 to promote the study of the eighteenth century, not only as it was experienced in Britain but throughout the world. The Society strives to be as fully multi- and inter-disciplinary as possible. It encourages research into, inter alia, art history, dance history, economics, education, linguistics, literature, medicine, music, philosophy, politics, science, sociology, sport and theatre – indeed, into all aspects of eighteenth-century history, culture and society. The Society also strives to encourage good practice and new approaches to teaching and researching the eighteenth century.

We hope that members will attend the society's AGM which takes place at this conference.

The Activities of the Society

BSECS organises a major international conference every January, and supports a number of smaller specialist or regional conferences throughout the year, including a conference especially designed for postgraduate students. The Society sponsors two prizes in eighteenth-century studies: the BSECS Digital Eighteenth-Century Prize for innovative digital resources that facilitate the study of the eighteenth century, and the President's Prize for the best paper presented by a postgraduate at the Annual Conference. BSECS also provides bursaries for postgraduate students, and for established scholars from countries with less developed economies, to attend its conferences.

The Society also publishes the *Journal for Eighteenth-Century Studies* four times a year. All members receive printed copies of the Journal as well as access to the full run of the electronic edition.

Journal for Eighteenth-Century Studies

The Journal for Eighteenth-Century Studies (JECS) is the official journal of the British Society for Eighteenth-Century Studies, published by Wiley. Founded in 1972, JECS publishes essays and reviews on a full range of eighteenth-century subjects. It is received by all the Society's members, and is subscribed to by many individuals and institutions, including many University libraries. All volumes of the Journal are available in both printed and electronic format.

Members of BSECS and those with institutional subscriptions can read JSECS online in the Wiley Online Library.

JECS is edited by Dr Kate Tunstall (journal@bsecs.org.uk), at Worcester College, Oxford, OX1 2HB, U.K.

The General Reviews Editor is Dr Emrys Jones (journal.reviews@bsecs.org.uk), at King's College London, 22 Kingsway, London WC2B 6NR, U.K.

Essays may be up to 10,000-words long, and may contain illustrations or other graphic material. They should be written in English, or in French (if with a substantial abstract in English). Papers must be submitted online at <https://mc.manuscriptcentral.com/jecs>.

Criticks – Reviews of events online

The eighteenth century was the first great age of criticism. In this spirit, the Criticks website provides entertaining, informative and provocative reviews of events and media that are of interest to scholars of the eighteenth century. These complement the reviews of books that are published in the journal of the Society, *Journal for Eighteenth-Century Studies*.

All Criticks reviews are available freely on the Society's website at:

<https://www.bsecs.org.uk/criticks-reviews/>

Plays, concerts, operas, exhibitions, films, broadcasts and online resources are here considered in depth by experts in the field. If there is an event that you would like to see reviewed in these pages, or if you would like to review for us, please contact one of the editors below:

CRITICKS EDITOR

Adam James Smith

CRITICKS SUBJECT EDITORS

Fine Art:	Miriam Al Jamil
Media:	Gráinne O'Hare
Music:	Brianna Robertson-Kirkland
Theatre:	Katie Aske



Awards & Funding

Applications are now open for a number of BSECS annual prizes and awards.

Visit our website for details on eligibility and how to apply: www.bsecs.org.uk/prizes-and-awards/

Awards currently open are:

- **The BSECS-Georgian Papers Programme Fellowship** (deadline 17 January 2021)
* For this award, we welcome applications from researchers at any career stage from PhD onwards, including independent scholars with commensurate research experience.
- **The BSECS Teaching Prize** (deadline 17 January 2021)

Have you developed a digital resource in the field of eighteenth-century studies in the last five years? Have you created an innovative teaching module or course? Do you have a research project that draws on the interdisciplinary Georgian Papers Programme, and that needs funding?

Take a look at our awards to see if we could support you!



Follow us on Twitter to stay up to date.

@BSECS



Bursaries for the BSECS Annual Conference

Although our 2021 Annual Conference will be online (and free to members and members of affiliated eighteenth-century societies), BSECS is delighted to say that it will continue offering conference prizes, to reward academic excellence among our members who are postgraduates, early career scholars, and from countries ranked 'low' or 'medium' in the latest UN HDI ranking. We recognise the particularly difficult financial situation faced by these groups in light of the Covid-19 pandemic, and we are eager to provide our support.

The awards available are:

5 x BSECS Early Career Conference Award

Of which one is generously sponsored by the Besterman Centre, supported by the Voltaire Foundation.

19 x BSECS Postgraduate Conference Awards

Among these conference bursaries are named awards, generously sponsored by our members:

The Michael Burden Award for Musicology, to support a graduate student involved in research on music in the long eighteenth century.

Up to TWO *Thomas Keymer Awards*, to support graduate students who are either Canadian citizens (based in Canada or elsewhere) or enrolled at a Canadian university.

The BSECS Committee Award, offered by the BSECS committee's personal donations, to reward a particularly interdisciplinary paper or one which pioneers a new area of 18th-century studies.

Winners for the 2021 prizes will be announced at our closing ceremony, taking place 1840-1910 on Friday 8th January.

The 2021 winners were:

Aylon Cohen, University of Chicago (K)
Esther Brot, King's College, London
Zachary Garber, University of Oxford
Joel Herman, Trinity College Dublin
Giulia Iannuzzi, University of Florence-University of Trieste (C)
Ryna Ordynat, Monash University, Melbourne
Elizabeth Schlappa, Newcastle University
Renée Vulto, Ghent University (B)
Nicola Westwood, University of Birmingham

(C) = Committee Award

(K) = Keymer Award

(B) = Burden Award

BSECS Annual Conference Voltaire/Besterman ECR Award

2019 saw the launch of a new bursary to support an early career researcher in attending the annual conference. Covering the same costs as our postgraduate bursaries, this award is funded by the Voltaire Foundation. All individuals within three years of having their doctorate conferred on the are eligible to apply.

2021 winner: Rita Dashwood, University of Roehampton.

2020 winner: Dr Kathleen Keown, University of Oxford.

BSECS Capacity Building Award

In addition to these awards for postgraduates and early career researchers, the BSECS Capacity Building Award rewards a scholar, at any career stage, from an academic institution in a country ranked as 'Medium' or 'Low' in the most recent United Nations Human Development Index (UN HDI). See out [website](#) for further details.

The British Society for Eighteenth-Century Studies President's Prize

The President's Prize is awarded to the best postgraduate paper at the Annual Conference in January, as nominated by the session chairs and adjudicated by a special panel, which assesses for evidence of originality, rigour and presentational skills.

The award of £200 is made annually. The winner is announced in early March.

The British Society for Eighteenth-Century Studies Research Fellowships

With the Bodleian Libraries, the British Society for Eighteenth-Century Studies supports a one-month residence in Oxford by a member of BSECS for research in the Special Collections of the Bodleian Libraries on any topic in the study of the long eighteenth century.

Further particulars, including eligibility criteria and details of the application process, are available from the Fellowships website of the Centre for the Study of the Book, Bodleian Libraries, or by email: fellowships@bodleian.ox.ac.uk or telephone +44 (0)1865 277006.

Applications open: 1 September in any year

Deadline: 17 January in any year

Past Winners

2020

Dr Daniel Cook, University of Dundee, for 'Gulliver's Afterlives': a study of literary and cultural reworkings of and responses to 'Gulliver's Travels' since the eighteenth century

2019

Dr Estelle Murphy (Maynooth University, Ireland), for 'William Boyce and the Development of the Musical Court Ode'

2018

Dr Darren Wagner, for 'Shocking and Edifying: Gender and Demonstrations of Anatomy, Electricity, and Generation in Eighteenth-Century Britain'.

The British Society for Eighteenth-Century Studies Fellowship, with The Queen Mary Centre for Eighteenth-Century Studies

The aim of the Fellowship is to provide support for an early career researchers: any doctoral student at a British university in their second year of study and above; and any post-doctoral researcher normally resident in Britain, within five years of the award of their PhD. It will normally involve the Fellow in research in libraries and archives in London, and also in making contacts with researchers at The Queen Mary Centre for Eighteenth-Century Studies.

More information can be found at <http://www.qmul.ac.uk/eighteenthcentury>

Past Winners

2020

Holly Day, University of York

2019

Dr Madeleine Pelling, University of York

2017

Jessica Patterson, University of Manchester

The British Society for Eighteenth-Century Studies Fellowship, with the Georgian Papers Programme

The Georgian Papers Programme (GPP) is a ten-year interdisciplinary project to digitise, conserve, catalogue, transcribe, interpret and disseminate 425,000 pages or 65,000 items in the Royal Archives and Royal Library relating to the Georgian period, 1714-1837. The GPP is a partnership between the Royal Collection Trust and King's College London and is joined by primary United States partners the Omohundro Institute of Early American History & Culture and William & Mary. For more information on the Programme, visit the project website. The documents so far digitized can be viewed on <https://gpp.rct.uk>.

The total value of the fellowship is £1,000. Candidates will be required to submit receipts for relevant expenses directly contributing to the research (travel, subsistence, accommodation, research costs), within 12 months of the commencement of the award.

The call for applications opens on 1 September 2021 and will close at 23:59 GMT on 17 January 2022.

Applicants are required to submit:

a current CV

a statement of max. 1,000 words outlining the proposed research and its relation to the Georgian Papers

No references are required.

More information can be found on our [website](#).

Past Winners

2020

Dr Jonathan Taylor University of Surrey

Research project: 'Princess Charlotte of Wales's Early Childhood on Shooter's Hill and her Patronage of the Visual Arts'

The BSECS Prize for Digital Resources

The British Society for Eighteenth-Century Studies is pleased to call for nominations for the annual prize for the best digital resource supporting eighteenth-century studies.

The prize is sponsored by Adam Matthew Digital, and is judged and awarded by BSECS.

This prize promotes the highest standards in the development, utility and presentation of digital resources that assist scholars in the field of eighteenth-century studies broadly defined. Nominated resources should meet the highest academic standards and should contribute in one or more of the following ways:

by making available new materials, or presenting existing materials in new ways;

by supporting teaching of the period at university level;

by facilitating, or itself undertaking, innovative research.

The prize is intended to benefit the international research community, and the competition is open to projects from any country. Resources supporting any scholarly discipline are eligible. Websites or other resources and projects may be nominated by either creators or users. They must have been first launched on or after 1 January five years prior to the year in which the prize is awarded. The winner will be announced at the BSECS Annual Conference.

The award of £200 is made annually. The winner is announced at the annual conference in January.

Nominations open: 1 September in any year

Deadline: 13 December in any year

For more information on Awards and Prizes, please contact: Gemma Tidman, BSECS Prizes and Awards Officer

BSECS Career Development Award

BSECS will reopen the call for applications from early-career and/or independent scholars on **7 January 2022**. The Career Development Award of £1500 is intended to support a defined research output in the field of eighteenth-century studies.

This new, annual scheme (to run for three years in the first instance) will offer **FOUR** awards of £1500. The grant may be used to fund expenses associated with a defined research output such as, but not limited to, travel or subsistence during a research visit, in the UK or abroad; the cost of access to library or archival resources; costs associated with publication (e.g. image rights); the cost of childcare or other caring responsibilities.

These awards are intended to support the career development of UK-based researchers working in the field of eighteenth-century studies, who are in positions of precarity. Individuals are eligible if, at the time of application, they:

- Hold a PhD, in any area of eighteenth-century studies;
- Are resident in the UK (**NB:** exceptional cases will be considered from those who, ordinarily, would be resident in the UK, but for whom this is not the case at the time of application, due to the pandemic);
- Are not employed by a higher education institution on a full-time basis;
- Are not in receipt of postdoctoral funding amounting to more than £17,290p.a* .;
- Are members of BSECS or any other ISECS affiliate society.

* This amount reflects the annual salary for a person working 35 hours per week, paid the UK-rate living wage (£9.50 per hour, in 2020/21).

Applications are not limited to British/EEA nationals, but applicants must demonstrate that they are in a position to acquire appropriate work/study visas as necessary. Please consult the current visa regulations before applying, to ensure eligibility. See: <https://www.gov.uk/guidance/immigration-rules>

Awards will be judged on the basis of candidates' academic excellence, financial need, and the importance of the research to be carried out.

BSECS Committee Members wishing to apply for funds will be asked to stand down from any decision-making subcommittee.

Award holders will be expected to:

- submit a short report (c. 500 words) to the BSECS Prizes & Awards Officer, after the grant has been spent, detailing the research that it has facilitated;
 - consider presenting their research at a BSECS or ISECS conference;
 - acknowledge the grant in any publications that follow from it, and inform BSECS of their appearance.
- The research funded by this award should take place between May 2022 and October 2023.

To apply, candidates should send the following documents to the BSECS Prizes & Awards Officer at gemma.tidman@mod-langs.ox.ac.uk, by **23:59 on 25 February 2022**:
A CV of max. 2 pages.

A completed application form, to include:

- a) A statement of max. 500 words detailing the research to be funded. This should indicate the importance of the work, its contribution to your career development, and full details of the resulting output(s);
- b) A breakdown of expenses, detailing how the grant will be spent;
- c) The name and email address of ONE referee, whom BSECS will approach for a reference if you are shortlisted. Please state this person's relationship to you, and confirm in advance of application that they are happy to write a reference for you.

Any questions regarding this award should be sent to gemma.tidman@mod-langs.ox.ac.uk.

Past Winners

2021

Dr Sydney Ayres

Dr Meghan Kobza

Dr Katie Aske

Dr Madeleine Pelling

Email Addresses

Tech Support		tech.support@bsecs.org.uk
Adam	Bridgen	adam.bridgen@ell.ox.ac.uk
Andrew	Lacey	a.lacey2@lancaster.ac.uk
Mary-Jannet	Leith	M-J.N.C.Leith@soton.ac.uk
Alena	Shmakova	danse.antique@gmail.com
Amy	Solomons	amyjs@liverpool.ac.uk
Clare	Taylor	clare.taylor@open.ac.uk
Caroline	Warman	caroline.warman@jesus.ox.ac.uk
Rees	Arnott-Davies	conference.admin@bsecs.org.uk
Dominic	Bridge	dominic.bridge@liverpool.ac.uk
Carys	Brown	clmb3@cam.ac.uk
Rachel	Bynoth	rachel.smith11@bathspa.ac.uk
Daniel	Cook	d.p.cook@dundee.ac.uk
Sophie	Coulombeau	sophie.coulombeau@york.ac.uk
Helen	Dallas	helen.dallas@trinity.ox.ac.uk
Franca	Dellarosa	franca.dellarosa@uniba.it
Sophie D.	Dunn	sophie.d.dunn@gmail.com
Joanne	Edwards	joanne.edwards@northumbria.ac.uk
Andrés	Gattinoni	agattinoni@unsam.edu.ar
Marie	Giraud	m.s.giraud@qmul.ac.uk
Charlotte	Goodge	cjg60@kent.ac.uk
Stephen	Gregg	s.gregg@bathspa.ac.uk
Natalie	Hanley-Smith	nataliehanleysmith@gmail.com
Masha	Hansen	mascha.hansen@uni-greifswald.de
James	Harriman-Smith	james.harriman-smith@ncl.ac.uk
Karen	Harvey	k.l.harvey@bham.ac.uk
Elaine	Hobby	e.a.hobby@lboro.ac.uk
Kaiwen	Hou	Kaiwen.Hou@durham.ac.uk
Nicola	Hunt	nikki.hunt@bristol.ac.uk
Anna	Jamieson	anna.jamieson@bbk.ac.uk
Meg	Jianing Zhang	mjz2125@columbia.edu
Catherine	Keohane	clk24@caa.columbia.edu
Timotheé	Léchet	timothee.lechet@gmail.com
Amy	Lim	amy.lim@st-hildas.ox.ac.uk
Jytte	Lyngvig	jyttel@hum.ku.dk
Cathleen	Mair	c.i.mair@qmul.ac.uk
Nicola	Martin	nicola.martin@uhi.ac.uk
Wendy	McGlashan	wendymcglashan@yahoo.co.uk
Amelia	Mills	a.mills2@lboro.ac.uk
Hannah	Moss	egp07hmm@sheffield.ac.uk
Katie	Noble	katie.noble@chch.ox.ac.uk
Emma	Pearce	e.m.m.pearce@sms.ed.ac.uk

Kelly	Plante	Kellyjplante@wayne.edu
Amy	Prendergast	a.prendergast@qub.ac.uk
Anastasia	Prinzing	a.g.prinzing@pgr.reading.ac.uk
Lotte	Reinbold	cr417@cam.ac.uk
Brianna	Robertson-Kirkland	conference.academic@bsecs.org.uk
Jack	Rooney	Jack.Richard.Rooney@gmail.com
Margarete	Rubrik	margarete.rubik@univie.ac.at
Louise	Ryland-Epton	Louise.ryland-epton@open.ac.uk
Emma	Salgard Cunha	ec32@cam.ac.uk
Elizabeth	Schlappa	e.l.schlappa2@newcastle.ac.uk / elschlappa@gmail.com
Noble	Shrivastava	noble11_ssb@jnu.ac.in
Josh	Smith	j.j.smith@stir.ac.uk
Elizabeth	Spencer	elizabeth.spencer@york.ac.uk
Robert	Stearn	rec.stearn@gmail.com
Abigail	Struhl	abigail_struhl@berkeley.edu
Karenza Sutton-Bennett & Kelly Plante		The.ladys.museum@gmail.com
Fauvdnbe	Vandenbergh	fauvdnbe.vandenbergh@ugent.be
Valeria	Viola	vannimaletto@gmail.com
Carly	Watson	carly.watson@conted.ox.ac.uk
Charlotte	Wetton	charlotte.wetton@postgrad.manchester.ac.uk
Ben	Wilkinson-Turnbull	ben.wilkinson-turnbull@ell.ox.ac.uk
Carolyn D.	Williams	cdwilliamslyle@aol.com
Gillian	Williamson	gswilliamson@virginmedia.com
Gillian	Wright	g.wright@bham.ac.uk
Ellice	Wu	kaiwenel001@c.ntu.edu.sg

ISECS: International Society for Eighteenth-Century Studies

Seminar for Early Career Scholars 2022 | SOG18

September 25 – September 30, 2022 in Schloss Seggau/Leibnitz (Austria)



CALL FOR PAPERS

The International Society for Eighteenth-Century Studies (ISECS) invites applications from scholars in all fields of eighteenth-century studies to participate in a four-day International Seminar for Junior Eighteenth-Century Scholars. The seminar will be organized by the Society for Eighteenth Century Studies on South Eastern Europe with its seat at university of Graz (= Seat of the XIIIth ISECS congress, 2011)

The organizing committee consists of Christoph Gnant (University of Vienna/Austria), Harald Heppner (University of Graz/Austria), Olga Katsiardi-Hering (University of Athens/Greece), Ivan Pärvev (University of Sofia/Bulgaria) and Stefanie Stockhorst (University of Potsdam/Germany).

War Times in the 18th century Perceptions and Memories

The 18th century was a period fulfilled with military conflicts in Europe as well in the other continents. Several generations were directly or indirectly being involved in campaigns, battles and war logistics on land and water respectively in illness and war damages and were influenced by head and heart. Therefore, we have to expect that war time created a large spectrum of perceptions and memories. The main aspects of the subjects seem to be:

- The role of wartime in the contemporarian perception
- The diversity of wartime memory (soldiers, politicians, managers, clergy, etc.)
- The kinds of traces of wartime (letters, documents, memories, journals, songs, pictures, monuments etc.)
- The intellectual reflection about war and military violence in the era of enlightenment
- The similarities and diversities in the different war scenes (Western Europe, Eastern Europe, other continents, continental and maritime aspects).

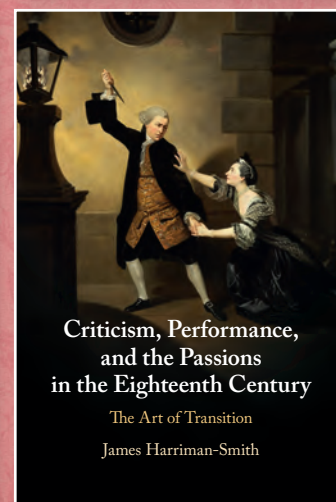
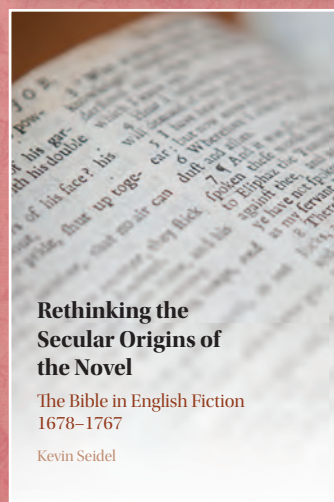
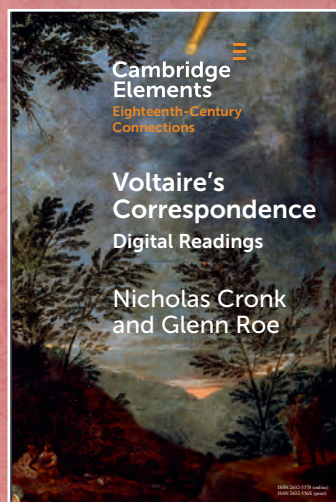
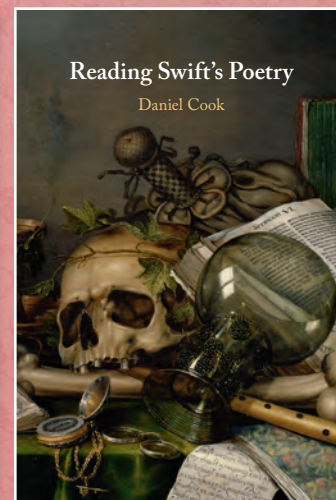
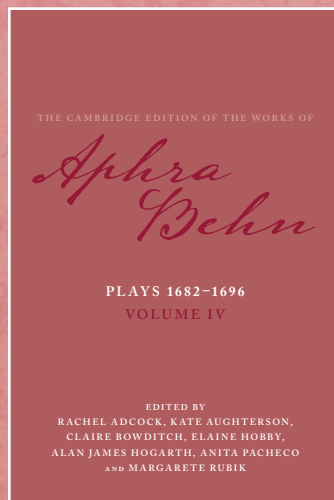
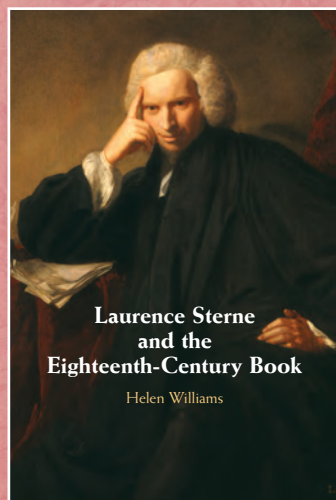
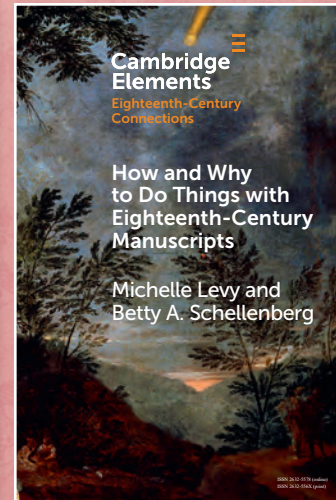
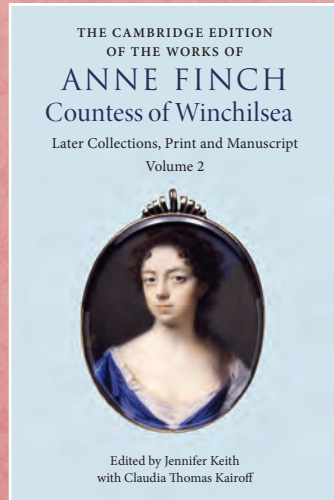
The seminar is limited to 15 participants. Proposals should be based on an original research project (e.g. a doctoral dissertation) which addresses the theme of the seminar. Because this is a seminar rather than a conference, each participant will be given approximately one hour to present their research. Preference will be given to scholars who are at the beginning of their academic career (PhD or equivalent for less than six years). The official languages of the seminar are English and French. Translations of abstracts and various seminar materials not in English will be made available to participants. Accommodation costs (Sunday night to Saturday morning) and lunches and dinners will be covered in full by the organizers, who will be responsible for reserving rooms in the congress center at Seggau castle. Participants must cover their own travel costs, but the organizers will be glad to offer advice on the best routes to and from Graz International Airport or Graz Main Railway Station.

Applications should include the following information: a brief curriculum vitae with date of PhD (or equivalent); a list of principal publications and scholarly presentations; a brief description of the proposed paper (max 1,000 words). The description must show how the applicant's project addresses the theme of the seminar, and how it fits with their wider research.

Applications will be judged on the following criteria: 1. The fitness of the research to the seminar theme; 2. The extent to which the research is rigorous, significant, and original; 3. The balance of countries and disciplines represented at the seminar.

Applications are invited by **31th January 2022**. Please send applications by e-mail to **sog18@uni-graz.at**. We will aim to notify all applicants about the outcome of their application by 28th February 2022.

The latest in Eighteenth-Century studies from Cambridge University Press



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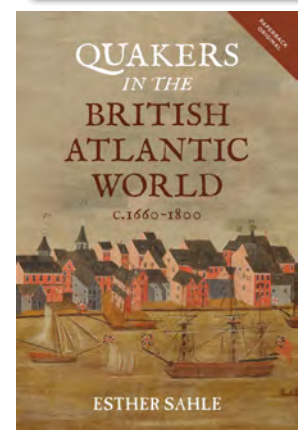
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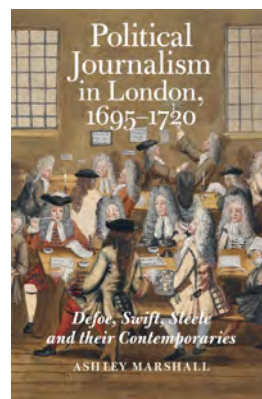
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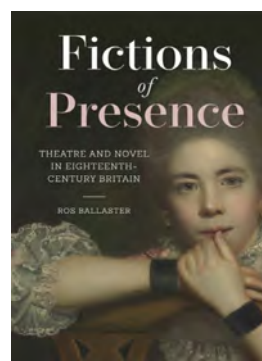
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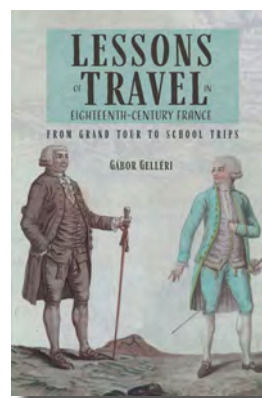
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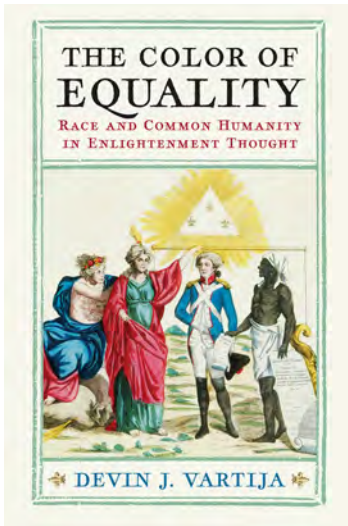
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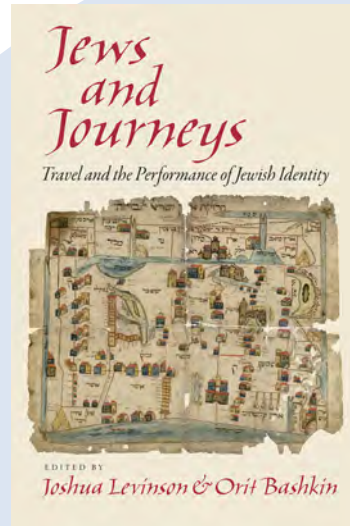
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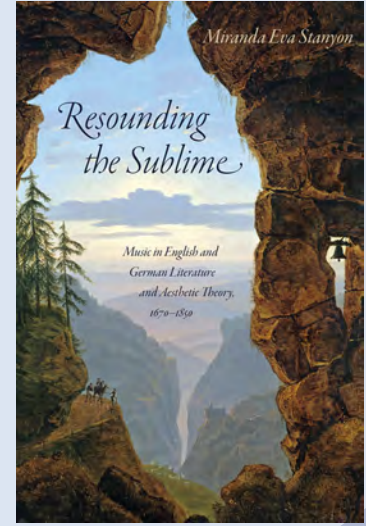
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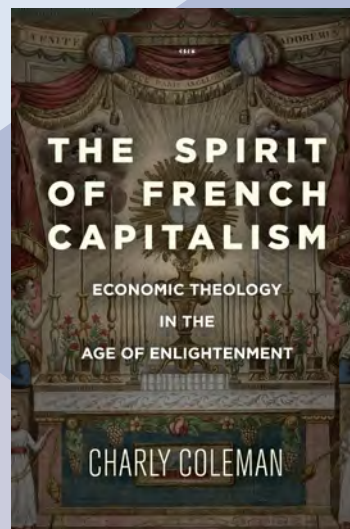
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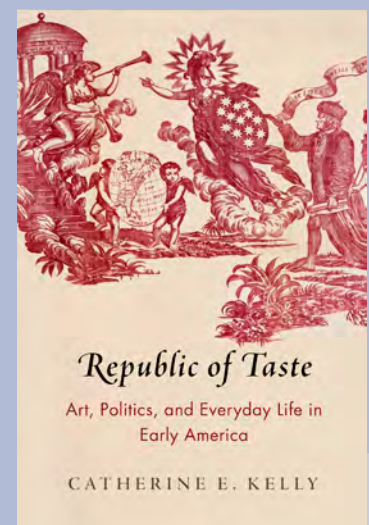
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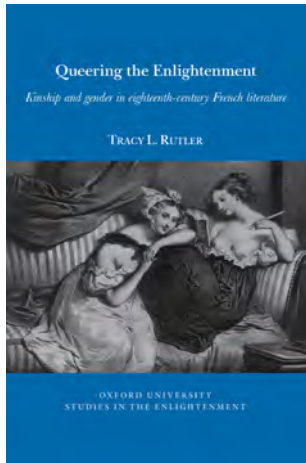
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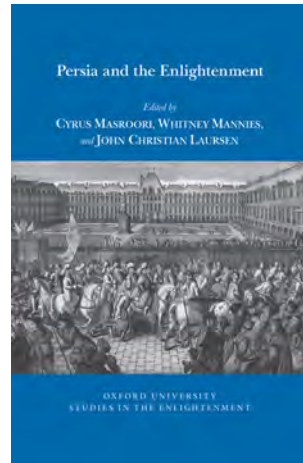
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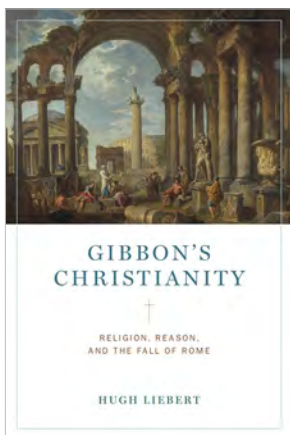
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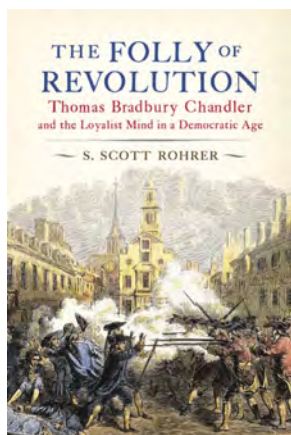
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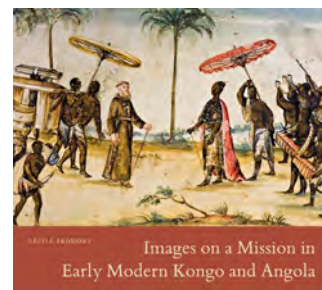
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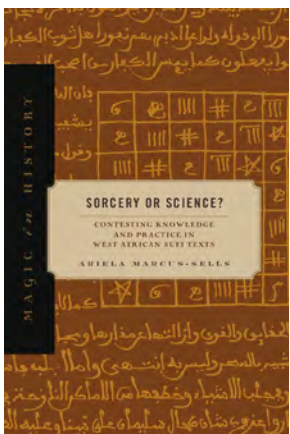
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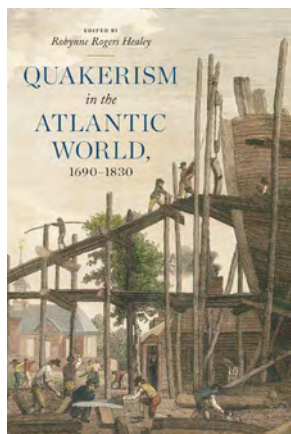
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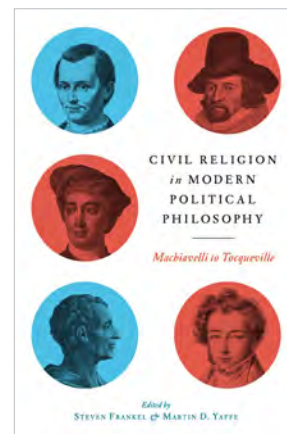
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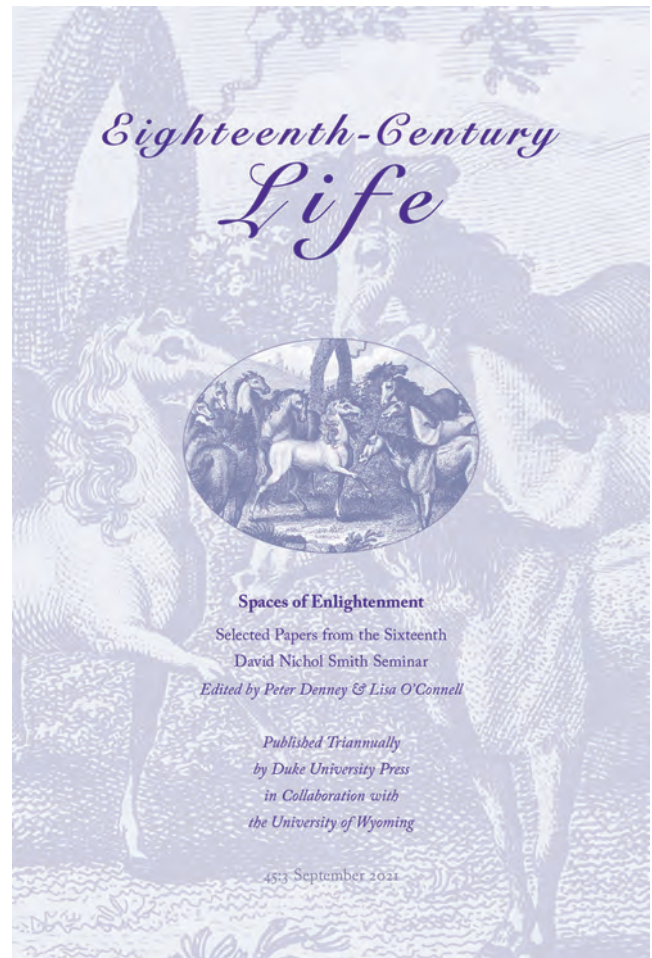


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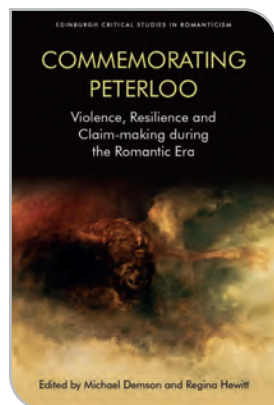
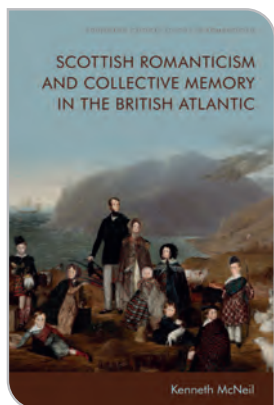
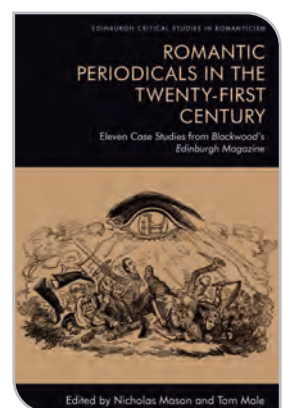
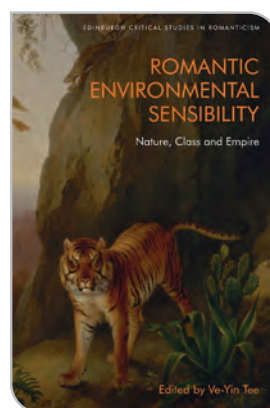
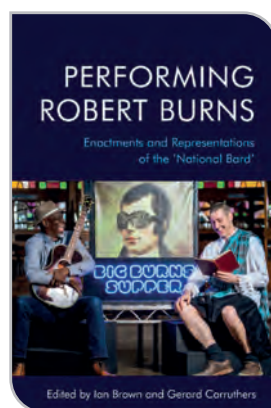
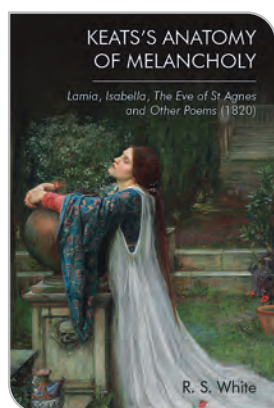
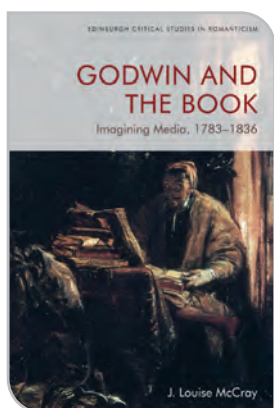
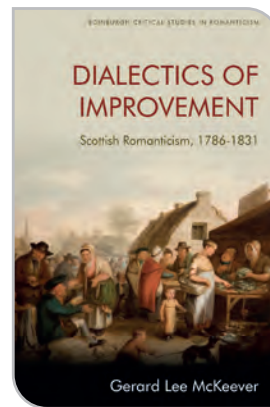
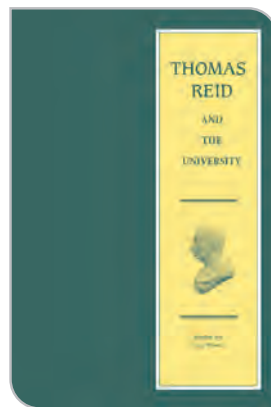
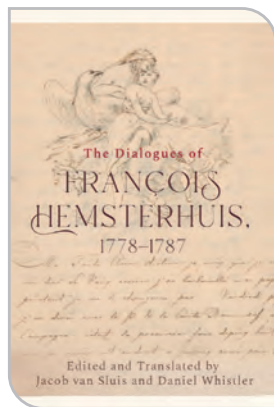
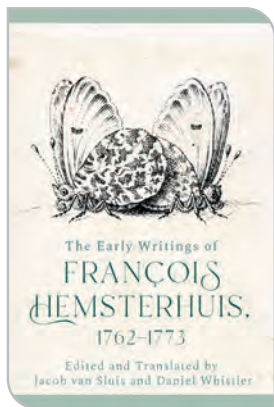


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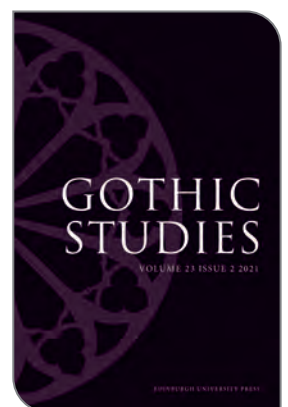
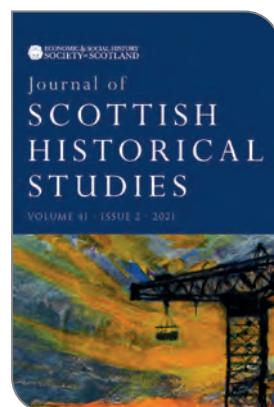
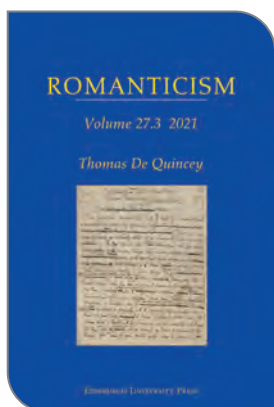


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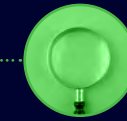
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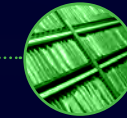
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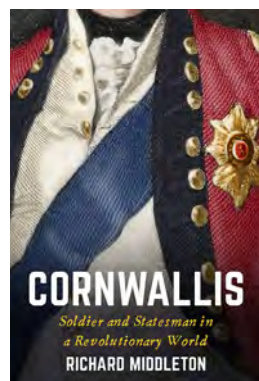
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