

**Call for Papers**  
**47th ASECS Annual Meeting and the**  
**Eighteenth-Century Scottish Studies Society**  
**Pittsburgh, PA**  
**March 31-April 3, 2016**

**Seminar Descriptions**

Proposals for papers should be sent directly to the seminar chairs no later than 15 September 2015. Please include your telephone and fax numbers and e-mail address. You should also let the session chair know of any audio-visual needs and special scheduling requests. We actively encourage presentations by younger and untenured scholars.

Seminar chairs are reminded that all papers received up to the deadline **MUST** be considered. Please do not announce that the panel is closed prior to the 15 September deadline. Chairs have until 30 September to send the names of participants, their e-mail addresses and the titles of their papers to the ASECS Business Office (asecs@wfu.edu) (Fax: 336-727-4697)

The Society's rules permit members to present only one paper at the meeting. Members may, in addition to presenting a paper, serve as a session chair, a respondent, or a panel discussant, but **they may not present a paper in those sessions they also chair.**

Please be reminded that if you submit a paper proposal to more than one session, you should notify all the chairs to which you have made a submission. If you fail to notify the session chairs, they will have the right to decide between themselves in which session the paper will be presented or if the paper will be excluded entirely.

All participants must be members in good standing of ASECS, ECSSS (designated sessions) or a constituent society of ISECS. Membership must be current by November 1 in order to be printed in the program and to receive pre-registration materials. Those members of constituent societies of ISECS **MUST** furnish a snail mail address to asecs@wfu.edu to receive pre-registration materials.

**Those wishing to present a paper or organize a panel on a Scottish topic for the Eighteenth-Century Scottish Studies Society program are encouraged to send their paper or panel proposals directly to the ECSSS Executive Secretary, Richard B.Sher (rbsher6@gmail.com), as soon as possible, and no later than 15 September 2015.**

**"Innovative Course Design Competition"** ASECS, PO Box 7867, Wake Forest University, Winston-Salem, NC 27109; Tel: (336) 727-4694; E-mail: [ASECS@wfu.edu](mailto:ASECS@wfu.edu)

Proposals should be for a new approach to teaching a unit within a course on the eighteenth century, covering perhaps one to four weeks of instruction, or for an entire new course. For example, participants may offer a new approach to a specific work or theme, a comparison of two related works from different fields (music and history, art and theology), an interdisciplinary approach to a particular social or historical event, new uses of instructional technology (e.g., web sites, internet resources and activities), or a new course that has never been taught or has been taught only very recently for the first time. Participants are encouraged to include why books and topics were selected and how they worked. Applicants should submit five (5) copies of a 3-5 page proposal (double-spaced) and should focus sharply on the leading ideas distinguishing the unit to be developed. Where relevant, a syllabus draft of the course should also be provided. Only submissions by ASECS members will be accepted. A \$500 award will be presented to each of the participants, and they will be invited to submit a twelve-page account of the unit or course, with a syllabus or other supplementary materials for publication on the website.

**“Teaching the Eighteenth Century: A Poster Session”** Jack Iverson, Whitman College, 345 Boyer Ave., Walla Walla, WA 99362; Tel: (509) 526-4750; E-mail: [iversojr@whitman.edu](mailto:iversojr@whitman.edu)

All aspects of pedagogy are welcome for poster presentations that can cover an entire course or focus on a particular element of a course. Brief presentations (5 minutes) will be followed time for browsing and conversation. Participants who are part of other, “traditional” panels are invited to participate in the poster session, in addition.

Posters will remain on display throughout the conference.

### **Easels, foam boards, 1 display table**

**“Felines and Philosophers in the Eighteenth Century”** Michael Yonan, Department of Art History and Archaeology, University of Missouri, 365 McReynolds Hall, Columbia, MO 65211; Tel: (573) 882-6711; Fax: (573) 884-5269; E-mail: [yonanm@missouri.edu](mailto:yonanm@missouri.edu)

The Comte de Buffon was not a cat person. “Unfaithful domestics,” he dubbed them, possessing “only the appearance of attachment or friendship” with their human keepers. Behind those enticing purrs and rubs lay malicious, distrustful natures, leading Buffon to question whether cats could ever be socialized completely. Even worse, unlike their wild cousins, house cats were dissimulators, “easily assuming the habits of society, but never acquiring its manners.” Buffon’s comments prophesize sentiments voiced today by those wondering how creatures with strong independent and predatory instincts ended up sleeping on our couches. They likewise reveal that something about felines remained difficult to describe within schema of animal behavior formulated in the Enlightenment. Following in the footsteps of recent ASECS panels devoted to birds, otters, and monkeys, this panel seeks papers discussing perceptions of domesticated felines in the eighteenth century. How did philosophers understand cats? How did natural historians explain their role in nature and subsequent migration into human domains? How did artists and writers formulate images and narratives that engaged with these perceptions? Papers from all disciplines are welcomed and interdisciplinary inquiries strongly encouraged.

### **LCD PROJECTOR PACKAGE**

**“Health and Disease in the Eighteenth Century”** Chris Mounsey, The University of Winchester, Sparkford Road, WINCHESTER, SO22 4NR. England; Tel: (+44 7985 319 849); E-mail: [chris.mounsey@winchester.ac.uk](mailto:chris.mounsey@winchester.ac.uk)

This panel will try to build on some of the useful outcomes of the Medical Biography panel of ASECS 2015: that the current idea of Medical Biography was too narrow and needed to accommodate a wider Cultural Studies model in finding its sources and interpreting them; that accounts of illness and health are more informative when they centre on single subjects rather than general definitions; and that the Medical Humanities is an unhelpful umbrella term as it is too centred on the need for other subjects than science in modern doctors’ education. In effect, this panel is looking for papers which explore particular cases of illness, health regimen, conditions of the body, regimes of cure, eighteenth-century doctors’ education, peri-natal women, in fact anything that might help us to understand the triplet “disease, treatment, cure” which was forged in the century of medicalisation.

### **LCD PROJECTOR PACKAGE**

**“Event Structure and Reception”** Paula Backscheider, English Department, Auburn University, AL 36849; Tel: (334) 844-9091; Fax: (334) 844-9027; E-mail: [pkrb@auburn.edu](mailto:pkrb@auburn.edu)

“Event Structure” has become a major interpretative tool, and, although it cannot be said as Marvin Carlson did in 1989 that studies of texts and performances have “given almost no attention to those elements of the event structure aside from text and performance,” many revisionary and even startling results can come from applying the concept to literary and theatrical moments. The concept may help explain such things as the reaccentuation

of a text or unpredicted responses by readers and audiences or even offer a counter-interpretation. This panel will explore an event structure that reveals new things about a text or performance. Event structures may include paratexts, publicity and reviews, playbills, audience familiarity with earlier performances or presentations of stories or myths, specific immediate external events or larger social contexts, and other elements that influenced interpretation and impact. Experimentation and originality are encouraged.

## LCD PROJECTOR PACKAGE

**“Bastardy and Illegitimacy in Eighteenth-Century Literature”** Amanda Louise Johnson, Vanderbilt University, 1606 17th Avenue South Apt. 1 Nashville TN 37212; Tel: (615) 636-4729; E-mail: [Amanda.l.johnson@vanderbilt.edu](mailto:Amanda.l.johnson@vanderbilt.edu)

This panel considers the significance of bastardy as a legal, social, biological, and religious category. At the beginning of the long eighteenth century, the Exclusion Crisis, Monmouth Rebellion, and Glorious Revolution all contested traditional notions of dynastic succession and legitimacy. Legally referred to as “child of the people” and “child of no one,” the bastard occupied an interstitial space in the accepted social order, and the colonial laws that refused to recognize slave marriages as legitimate also gave the category of bastardy racial connotations. The implications of bastardy for novelistic characterization vary; Defoe’s bastard heroes Moll Flanders and Colonel Jack (both 1722) find success in the Americas, and the hero of Henry Fielding’s *Tom Jones* (1744) navigates the world with aplomb. Samuel Johnson’s *Life of Savage* (1744), meanwhile, depicts a deeply troubled man. Bastard genres also abounded with the proliferation of illegitimate theatrical performances and the persistence of prose-romances alongside the more respectable Richardsonian novel. The term “bastard,” then, suggests the burden of stigma, but also the agency of disruption and alterity. This panel will explore how bastardy and its attendant sense of not-belonging are emphasized, resolved, or displaced in eighteenth-century literature.

**“Queer Lives? (Roundtable)”** George Haggerty, Department of English, University of California, Riverside, Riverside, CA 92521; Tel: (310) 766-3592; Fax: (951) 827-3967; E-mail: [george.haggerty@ucr.edu](mailto:george.haggerty@ucr.edu)

Anyone in the throes of biography or life studies is welcome to participate in this roundtable. Send proposals for 5 minute statements to my email address above. Statements are short so that discussion can flourish.

**“Samuel Johnson’s Eighteenth-Century Social and Intertextual Networks”** Anthony W. Lee, 9342 Edmonston Rd. Apt. 202 Greenbelt, MD 20770; Tel: (202) 340-8449; E-mail: [lee.tony.181@gmail.com](mailto:lee.tony.181@gmail.com)

While the things “reticulated or decussated, at equal distances, with interstices between the intersections” were pictured by Samuel Johnson in his infamous 1755 definition of “network” as instances of finely crafted threading, those formed by spiders or wrought by human hand, the intersections formed—and even, in a sense, the interstices as well—might equally have applied to two networks of his own fabrication. The first of these I take to cover and “enmesh” both his immediate circle (such as Hester Thrale, Frances Burney, Edmond Malone, Arthur Murphy, Oliver Goldsmith, etc.) as well as the more remote rings of correspondents and acquaintances that accumulated around, or jostled against, his charismatic presence (such as Thomas Warton, Charlotte Lennox, Edward Gibbon, William Cowper, etc.). This social network is shadowed by a second one, a web not created by intersections of personalities and friendships but rather by the threads drawn from a vast array of authors and passed, so to speak, through the eye of Johnson’s sharp mind, threads embroidering with intricate and extensive textures Johnson’s own writing and thought. The present panel seeks to tie these two threads together by inviting essay proposals upon the triangulation of intertextual networking between Johnson, a member of his circle (near or far), and a precursor author or text: e.g., Johnson and Lennox, as mediated through Shakespeare; Johnson and Murphy, as mediated through Pope; Johnson and Malone as mediated through Dryden’s *Essay on Dramatick Poesy*, Johnson and Thomas Warton as mediated through *The Fairie Queene*, etc.

**“Dancing in Restoration and Eighteenth-Century England”** Julia Fawcett, 4 Boswell Ave., Toronto, ON M5R 1M4 CANADA; E-mail: [julia.fawcett@gmail.com](mailto:julia.fawcett@gmail.com)

Dance was an important part of Restoration and eighteenth-century society and of Restoration and eighteenth-century theatre, and it figures prominently in a number of eighteenth-century novels as well. Yet it is a field of study that has been largely overlooked in Restoration and eighteenth-century scholarship that focuses on England. This panel invites papers on all aspects of eighteenth-century British dance culture, from attempts to reconstruct or analyze dances to explorations of eighteenth-century dance textbooks to inquiries into how dance informed the other arts like theater, opera, and the novel. What might the methodologies of dance scholarship contribute to our understanding of eighteenth-century books, performances, or cultures? And is it possible to study such an embodied medium (famously difficult to notate) of a culture that survives largely through its books?

#### LCD PROJECTOR PACKAGE

**“The Imperial Fates of Eighteenth-Century Classics”** Robert Mankin, UFR d’Etudes anglophones, Université Paris Diderot, 75013 France; Tel: (33) 1-45806628; E-mail: [mankin@univ-paris-diderot.fr](mailto:mankin@univ-paris-diderot.fr)

This panel proposes to discuss the diffusion of Enlightenment classics of European political thought and historiography as the British Empire took shape in the latter part of the long eighteenth century—and beyond, into the 19th. What makes this panel appropriate for ASECS is, first, that the accent falls on the historical reception in ‘new’ parts of the English-speaking world, of eighteenth-century works such as Gibbon’s *Decline and Fall of the Roman Empire*, Hume’s *History of England* or his political essays, Smith’s *Wealth of Nations*, the works of William Robertson, etc. Secondly, we will be concerned to study the imaginative adaptation that such works underwent, and the uses made of them, in shaping political and social identities in new climes. The examples given here are all of classic English-language works of the eighteenth century that combined cultural authority with wide diffusion. Other English-language authors could be mentioned, but submissions are also invited that address the imperial fate of significant works of Enlightenment from other European languages, just as the British Empire may be stretched to include other areas of English-speaking settlement, including America.

#### LCD PROJECTOR PACKAGE

**“The Harmonious Human Multitude: Benjamin Franklin as the True Pennsylvanian”** Robert B. Craig, 51 Hedge Row Road, Princeton, NJ 08540; Tel: 609-452-8474; E-mail: [craigrbcm@aol.com](mailto:craigrbcm@aol.com)

On the day of his death, April 17, 1790, the largest recorded number of mourners, estimated at 20,000, gathered in Philadelphia to bid farewell to their dearly beloved Benjamin Franklin. At that time, Franklin was eulogized in part with a declaration that he was “the harmonious human multitude.” What did that mean – what was it meant to convey? While Ben Franklin best known for his dedication to helping the colonies succeed from England, he accomplished a plethora of activities within and for his adopted state of Pennsylvania. Included were: Editor of the *Pennsylvania Gazette*, originator of the American Philosophical Society, launching of the Library Company, initiating the Philadelphia Fire Company, and service in the Pennsylvania militia, to name but a few. This panel seeks to highlight and identify the countless number of actions and events which brought Benjamin Franklin to the fore, not only as a leader in the establishing of a new nation, but also as a down-to-earth citizen in his beloved state of Pennsylvania and as our Eighteenth Century’s “true Pennsylvanian.”

#### LCD PROJECTOR

**“Sensibility: How is that Still a Thing?” (Roundtable)** Juliet Shields, Box 354330, University of Washington, Seattle, WA 98195-4330; Tel: (206) 326 9061; Fax: (206) 685 2673; E-mail: [js37@uw.edu](mailto:js37@uw.edu)

Until relatively recently, scholars of eighteenth-century literature were embarrassed by the sentimental literature that flourished in the latter half of the eighteenth century and deemed it unworthy of critical attention. With the advent of cultural studies, works such as G. J. Barker-Benfield’s *The Culture of Sensibility* (1992) and Markman

Ellis's *The Politics of Sensibility* (1996) legitimated sensibility as subject of study. Yet in a recent, admittedly polemical, review essay, Claude Rawson suggested that this subject has already been exhausted, describing "eighteenth-century sentimentalism" as a topic "that in general has become more fashionable than it deserves." This roundtable will ask whether we've exhausted sensibility, and, if not, what remains to be said about it in literary, aesthetic, philosophical, or historical terms. What value might the study of sensibility hold for current critical concerns or methodologies? What place does the literature, culture and/or politics of sensibility occupy in your own teaching and research? Taking our cue from one of comedian John Oliver's favorite phrases, this roundtable will ask "sensibility: how is that still a thing?" Please send abstracts for 8-10 minute papers to Juliet Shields at [js37@uw.edu](mailto:js37@uw.edu).

**"The Literary Impact of Hardwicke's Marriage Act"** Jaclyn Geller, Department of English, Central Connecticut State University, Emma Willard Hall, 1615 Stanley Street, New Britain, Connecticut, 06054; Tel: (860) 523-1918; E-mail: [jac763@hotmail.com](mailto:jac763@hotmail.com)

Sponsored by Philip York, Earl of Hardwicke (and a member of the Pelham-Newcastle coalition), the Act for Better Preventing Clandestine Marriages set new terms for matrimony, demanding that weddings be performed in churches, by Anglican clergy, with banns read previously and recorded in parish registers. Hardwicke's Marriage Act, as it is more commonly known, made wedlock public, ceremonial, and Anglican, requiring both marrying partners to be of legal age. According to some scholars, it altered England's social fabric by invalidating traditional arrangements of cohabitation, commitment by verbal consent, and sanctifying rituals of friendship. This panel invites papers that deal with literary responses to/ interpretations of the Act. Topics might include whether the Act weakened or reified the teleology of novels centering on marriage plots; representations of the Act in poetry or drama; discussions of the legislation in essays and periodicals; and characterizations of unmarried men and women and/or non-marital children after the Act's passage.

**"Reading for Depth: Quantitative Research and Literary Analysis"** Elizabeth Neiman, 5752 Neville Hall, Room 217, Orono, Maine 04469 AND Megan Peiser, 114 Tate Hall, University of Missouri, Columbia, MO 65221; Tel: Neiman: (207) 581-3811; E-mail: [Elizabeth\\_Neiman@umit.maine.edu](mailto:Elizabeth_Neiman@umit.maine.edu) or [megan.l.peiser@mail.missouri.edu](mailto:megan.l.peiser@mail.missouri.edu)

Innovative research methodologies such as distant reading (used by Franco Moretti in his *Graphs, Maps, and Trees*), or the use of bibliographic compilations (like Peter Garside and James Ravens' *Bibliographical Survey of Prose Fiction*) have proved the value of quantitative research for the study of literature and history. It is not uncommon now for literary scholars to pair close textual analysis, a traditional method of the field, with number crunching, excel sheets, charts, and graphs. This panel seeks to explore questions related to this new turn (if it is indeed a new turn) to quantitative methods. We invite papers that broadly respond to the question of what quantitative methods enable for eighteenth-century studies. We invite papers that address issues such as: how particular projects have benefited from quantitative research; navigation between quantitative methods and more traditional literary analysis; ideas about what research topics or questions might benefit most from quantitative research; new problems, questions, challenges, posed to eighteenth-century studies by quantitative research methods.

## LCD PROJECTOR PACKAGE

**"In the 1720s. . ."** Regina Janes, Dept of English, Skidmore College, 815 N. Broadway, Saratoga Springs, NY 12866; Tel: (518) 580-5168; Fax: (518) 580-5189; E-mail: [rjanes@skidmore.edu](mailto:rjanes@skidmore.edu)

Papers are invited on any aspect of the culture (sermons to opera), economics, or politics of the 1720s. The decade beginning with the South Sea Bubble, saw Gulliver's Travels, The Beggar's Opera, two versions of The Dunciad, Defoe's novels, Mandeville's enflaming additions to the Fable of the Bees, Watteau's death, Hogarth's early work, Handel's operas, Swift's Irish tracts, Voltaire's English visit and commentary, the beginning of Haywood's career and the end of Centlivre's, the death of George I and the coronation of George II, not to mention the controversy over who translated Pope's *Odyssey*. Much has been omitted. Submissions are invited, but not required, to consider whether the work or problem under consideration, the tea kettle or the map, the



garden or the statistical analysis, the book or the silver tray, constitutes a beginning at this period, or an ending, or merely a fecund middle muddle.

### LCD PROJECTOR PACKAGE

**“Mapping the Eighteenth-Century City”** Hannah Williams, St John’s College, University of Oxford, Oxford, OX1 3JP, United Kingdom; Tel: (+44 ) 790 885 8448; E-mail: [hannah.williams@sjc.ox.ac.uk](mailto:hannah.williams@sjc.ox.ac.uk)

This session seeks to explore eighteenth-century approaches to mapping cities and current approaches to mapping eighteenth-century cities. Academically these two pursuits are often distinct, with inquiries into historical maps as visual images or textual documents, and inquiries using modern mapping techniques to communicate aspects of urban life in the past. This session draws connections between these practices inviting scholars from a range of fields, including art historians, historians, historical geographers, and digital humanists, among others, to bridge the discursive gaps. Papers might consider the functions of eighteenth-century city maps – then and now; eighteenth-century cartographic aesthetics and technologies; the kinds of information eighteenth-century map-makers were trying to record or reveal; and the role these material objects can play in our own attempts, as historians, to explore eighteenth-century cities, to visualise historical data in flexible and discoverable ways, and to probe the social lives and urban experiences of eighteenth-century city inhabitants. In particular, proposals relating to recent or on-going research projects engaging with digital mapping techniques and methods are especially welcomed.

### LCD PROJECTOR PACKAGE AND INTERNET ACCESS

**“The Eighteenth Century on Film” ((Northeast American Society for Eighteenth-Century Studies)** John H. O’Neill, Department of English, Hamilton College, Clinton, NY 13323; Tel: (315) 859-4463; Fax: (315) 859-4390; E-mail: [joneill@hamilton.edu](mailto:joneill@hamilton.edu)

This special session sponsored by NEASECS invites papers on the topic “The Eighteenth Century on Film.” The session encourages proposals for papers on any aspect of this topic, including film and television adaptations of eighteenth-century narratives (for example “Dangerous Liaisons,” “Tristram Shandy: A Cock and Bull Story”), films set in the period (e.g., “Stage Beauty,” “Amazing Grace”), and explorations of eighteenth-century history (e.g., Peter Watkins’s “Culloden,” Sofia Coppola’s “Marie Antoinette”).

Although this session is sponsored by NEASECS, all members of ASECS are welcome to submit proposals.

### LCD PROJECTOR PACKAGE WITH EXTERNAL SPEAKERS

**“Oriental Networks: Culture, Commerce and Communication, 1662-1842”** Greg Clingham, Bucknell University Press, Bucknell University, Taylor Hall 6, Lewisburg, PA 17837; Tel: 570-577-1552; 814-234-0220; E-mail: [clingham@bucknell.edu](mailto:clingham@bucknell.edu)

Recent recognition of the global scope of the enlightenment has emphasized international networks informing travel, scientific exploration, trade, and politics, not to mention the fascination with exotic geographies and peoples that surfaces in poetry, fiction, drama, landscape design, art, material culture, and aesthetics. This panel seeks papers that explore any aspects of the cultural and commercial transactions and networks linking the Orient – understood as China, Japan, South East Asia, the Near East (and perhaps even the Cape Colony, as a pivotal geographical link between East and West) – with Europe and America from the time of the Kangxi emperor (1662-1722) to the first Opium War (1839-42). Contributors might explore either oriental or occidental perspectives. All critical and theoretical approaches are welcome, as are papers (of no longer than 20 minutes in length) in any discipline or combination of disciplines. If circumstances are right, abstracts (or full papers) will be circulated to interested parties before the conference, and contributors will be invited to submit their papers for publication in a volume of essays by Bucknell UP. Send 1-2 page abstract plus 1-page cv to Greg Clingham ([clingham@bucknell.edu](mailto:clingham@bucknell.edu)).

### LCD PROJECTOR PACKAGE

**“Jonathan Swift and His Circle XIII”** Donald Mell, Department of English, University of Delaware, Newark, DE 19716; Tel: (302) 831-3660; Fax: (302) 831-1586; E-mail: [dmell@udel.edu](mailto:dmell@udel.edu)

This special session will explore literary, political, religious, economic, philosophical and other cultural concerns that occupied Swift and his Irish and English friends and enemies during the late seventeenth and eighteenth centuries. Persons, topics, and critical issues may be familiar to Swift’s readers or they may involve lesser known figures, areas of interest, or controversies reflected in Swift scholarship and criticism over the years.

**“Reading/Reciting Eighteenth-Century Verse: A Roundtable” (Roundtable)** John Richetti, 276 Riverside Drive Apt 9E, New York, NY 10025; Tel: (212) 865 2967; Fax: (212) 865 2967; E-mail: [jrichett@english.upenn.edu](mailto:jrichett@english.upenn.edu)

This roundtable will invite participants (five or six) to read or (preferably) recite from memory a short poem or a part of a longer eighteenth-century English poem and to present their thoughts on how such performance can help students to understand such verse. Audience members will be invited to critique these performances and to offer their views on the role of oral performance as a crucial adjunct to understanding and, especially, as a means of teaching eighteenth-century verse.

**“Loving Literature: A Roundtable on Deidre Lynch’s New Book” (Roundtable)** William B. Warner, English Dept., U. of California, Santa Barbara; Santa Barbara California, 93117; Tel: (805) 689-4035; E-mail: [warner@english.ucsb.edu](mailto:warner@english.ucsb.edu)

*Loving Literature*, a new book by Deidre Lynch, offers a compelling historical overview of the ways that readers, critics and scholars avowed their lover for literature between 1750 and 1850. This topic takes on special urgency because of the so-called “crisis in the humanities.” 3 or 4 scholars will be invited to respond to Lynch’s book in 5-6 minute position statements; Professor Lynch will then respond, leaving ample time for extended discussion that includes the audience.

## LCD PROJECTOR PACKAGE

**“Interdisciplinary Perspectives on the Moral Imagination”** Andrew Dicus, Queens College, CUNY, and Wesleyan University, 588 10<sup>th</sup> St., #2, Brooklyn, NY 11215; Tel: (773) 401-8206; E-mail: [andrew.dicus@gmail.com](mailto:andrew.dicus@gmail.com)

This panel seeks papers that explore the development of normative, moral principles in literature and in theory. When the protagonist of Frances Burney’s *The Wanderer* laments “the fallacy, alike in authors and in the world, of judging solely by theory,” she neglects the extent to which eighteenth-century literary and philosophical innovations shaped one another. Authors like Shaftesbury, Rousseau, and Wollstonecraft saw their literary and philosophical interests as largely continuous; this panel invites papers that address those continuities directly. What do we gain – or lose – by reading philosophical treatises as literary texts? How can we read literary texts for their philosophical implications? What kinds of claims (about “realism,” aesthetics, or narrative) do these ostensibly different discourses presuppose?

**“Charles Macklin: Man of the World”** David O’Shaughnessy, School of English, Trinity College, Dublin; Tel: 00 353 1 8964721; E-mail: [doshaug@tcd.ie](mailto:doshaug@tcd.ie)

The life and work of Charles Macklin (1699?-1797) has recently received critical attention, particularly on the subject of his celebrity, his status as an ‘ethnic’ playwright, his legal entanglements, and the attention his plays received from the Examiner of Plays. This panel solicits papers that further our understanding of Macklin on these topics but also on under explored areas of his life such as his less well known plays, his school of oratory, and his importance to London Irish patriots in the 1780s. Macklin’s career spanned most of the eighteenth century and

this panel, building on ASECS 2015's discussions of theatre censorship and de-centering Garrick, will be engaged with teasing out his considerable contribution to Georgian cultural life.

### LCD PROJECTOR PACKAGE

**"Inside the Artist's Studio"** Heather McPherson, Department of Art and Art History, AEIVA 211, 1221 10<sup>th</sup> Avenue South, University of Alabama at Birmingham, Birmingham, AL 35294; Tel: (205) 934-4942; Fax: (205) 975-2836; E-mail: [hmcphers@uab.edu](mailto:hmcphers@uab.edu)

This session will examine the artist's studio as a multi-faceted site of artistic experimentation, creation, and display; social interchange and artistic camaraderie; and financial exchange with collectors and dealers that frequently blurred the lines between public and private and art and commerce. I am interested in papers exploring the artist's studio in the long eighteenth century from diverse national and global perspectives ranging from painting techniques and chemical experiments; to apprenticeship and the role of assistants in producing art and replicas; to the studio's role as an exhibition venue; to its growing significance as an artistic and literary theme that was closely tied to artistic identity and professional status, sometimes functioning as a figurative self-portrait of the artist. The expanding coverage of the arts in the press and the advent of public exhibitions contributed to the public's growing interest in the visual arts and the image and personality of the artist.

### LCD PROJECTOR PACKAGE

**"Pennsylvania's 'Mixed Multitude' in History and Literature"** Judith Ridner, Department of History, Mississippi State University, PO Box H, Mississippi State, MS 39762; Tel: (662) 325-3604; E-mail: [jridner@history.msstate.edu](mailto:jridner@history.msstate.edu)

Eighteenth-century Pennsylvania was known for the ethnic and racial heterogeneity of its inhabitants, which included a volatile mix of Native peoples, Europeans, and Africans. Writers of the time praised some groups, such as the Germans, as models; they extolled the virtues of German industry and frugality as models for all Americans. Other writers critiqued and even satirized peoples such as the Scots-Irish and Irish as nothing more than a disorderly and mostly useless babble. And commentators looked even more cautiously, and even fearfully, at Native Americans and Africans whose cultures seemed simultaneously foreign and comparable with their own. Using the metaphor of the "mixed multitude" as its launching point, this panel invites papers that use historical or literary sources to consider key dimension[s] of early Pennsylvania's ethnic and/or racial past.

### LCD PROJECTOR PACKAGE

**"The Practice of Parody"** David Francis Taylor, Dept. of English & Comparative Literary Studies, Humanities Building, University of Warwick, Coventry, CV4 7AL, UK; Tel: 02476 523 640; E-mail: [d.f.taylor@warwick.ac.uk](mailto:d.f.taylor@warwick.ac.uk)

Critical and theoretical interest in postmodernism and deconstruction over the past twenty-five years has rehabilitated parody – once looked upon with such disdain by Leavisite critics – as a dynamic literary mode. For Linda Hutcheon, parody generates critical distance; for Frederic Jameson, it is distinct from pastiche in its sense of vocation; and for Simon Dentith, it is intrinsically polemical. Far from being derivative or parasitic, then, we now regard parody as creative, as fundamentally original in its self-conscious and playful imitativeness. But what of parody in the eighteenth century? The interlocutors of postmodernism have little to say of the period, yet parody was in many ways ubiquitous across texts of the long eighteenth century, where it is common to poetry, drama, the novel, and graphic satire. Building on Robert L. Mack's important revaluation of parody, this panel asks what characteristics, impulses, and values (if any) define parodic practice in the eighteenth-century.



**“Epistolarity in Early Eighteenth-Century Fiction, 1660-1740” (SEASEC)** Martha F. Bowden, Dept. of English, Kennesaw State University, 440 Bartow Avenue #27, Kennesaw, GA 30144; Tel: (470) 578-3219; E-mail: [mbowden@kennesaw.edu](mailto:mbowden@kennesaw.edu)

This panel continues the lively conversation begun at ASECS 2015 in the panel entitled “Epistolary Fiction in the Early Eighteenth Century.” In response to that discussion, the topic has been broadened to include epistolarity more generally in the period, in fiction for which the letter is the organizing principle and beyond it to novels where letters have significant roles in plot and character development. We are also interested in presentations on the influence of epistolarity in other genres—including plays, epistolary verse, periodicals, and collections of familiar letters—on early eighteenth-century fiction. Please send a 250-500-word description of your proposed presentation, your affiliation, contact information, and audio/visual requirements.

## LCD PROJECTOR PACKAGE

**“The Competitive Edge: Ambitious Relations Among Women”** Julia Douthwaite, Dept. of Romance Languages and Literatures, University of Notre Dame, Notre Dame, IN 46556; E-mail: [jdouthwa@nd.edu](mailto:jdouthwa@nd.edu)

At the 2015 ASECS in Los Angeles, several panels were devoted to women’s tributes to women. Such panels showed how women writers either before or during the eighteenth century provided inspiring models or much-needed mentorship for other women writers.

This 2016 seminar proposes to look at potentially more problematic relations among women. Under what conditions and why did eighteenth-century women compete with other women, whether precursors or contemporaries? How might we assess such competition? Presumably driven by ambition, whether conscious or not, was competition between or among women necessarily destructive, dividing women from each other, or could competition be productive, and if so how? In what genres—novels, painting, journals, philosophical or scientific texts, for instance—did women represent competition with other women, and does the genre affect what might be at stake for women competing with women?

This seminar invites contributions from a variety of disciplines and cultural traditions to examine different forms of competition among women and interpret the reasons for that competition and the effects of it.

**“Jane Austen, Moral Philosopher?”** Peggy Thompson, Agnes Scott College, 141 E. College Ave. Decatur, GA 30030; Tel: (404) 471-6218; E-mail: [pthompson@agnesscott.edu](mailto:pthompson@agnesscott.edu)

As “light, and bright, and sparkling” as Austen’s work may be, many critics have identified a moral gravitas in her novels, which have been linked to the philosophies of such writers as Aristotle, Aquinas, Locke, Hobbes, Shaftesbury, and Adam Smith. This panel aspires to address three basic questions. In what sense can and should we read Austen in relation to moral philosophy? What philosophy, if any, is most helpful in illuminating and appreciating Austen’s work? And, most generally, how do these questions raise larger issues about the relationship between literature and philosophy, especially in a postmodern age that questions traditional distinctions between the two?

## LCD PROJECTOR PACKAGE

**“Empires of Print”** Douglas Fordham, McIntire Department of Art, University of Virginia, Fayerweather Hall, P.O. Box 400130, Charlottesville, VA 22904; Tel: (434) 284-1995; E-mail: [fordham@virginia.edu](mailto:fordham@virginia.edu)

A quarter century after Mary Louise Pratt published *Imperial Eyes: Travel Writing and Transculturation*, this session reconsiders travel narratives in the long eighteenth century, and it places a particular emphasis on books and reproductive prints as physical objects with their own imperial histories and narratives. With books, prints, and printed ephemera more accessible to scholars than ever before, this session reconsiders “imperial print culture” not just from the perspective of subject matter and thematics, but also as commodities and agents within the flows

and networks of Western imperialism. Paper submissions are encouraged from a variety of disciplines and the travel narratives and images may pertain to any region or nation in the long eighteenth century.

## LCD PROJECTOR PACKAGE

**“Pedagogy Deep vs. Broad: Exploring the Successes of Eighteenth Century Single-Author Courses” (Roundtable)** Lisa Berglund, Buffalo State U. AND Cami D. Agan, Oklahoma Christian U., Agan: 2801 NW 34<sup>th</sup> OKC OK 73112; Berglund: SUNY Buffalo State Buffalo NY 14222; Tel: (405) 425-5332 [Agan] (716)878-6329 [Berglund]; E-mail: [camidagan@oc.edu](mailto:camidagan@oc.edu) [berglul@buffalostate.edu](mailto:berglul@buffalostate.edu)

In the “What I Learned Teaching Jane Austen” roundtable from ASECS 2015, the co-chairs discovered we shared an enthusiasm for the single-author course: we posit that such courses allow for a particular process of discovery of the texts and contexts of that single author. We welcome submissions to the roundtable that explore the ways in which the single author course benefits students – whether graduate or undergraduate – as well as faculty members. With a roundtable, we hope to share research paths, effective classroom techniques, and specific critical methods that ground the single author course. Naturally, those who wish to caution against the single author course are also welcome.

**“Psychological Trauma in the Long Eighteenth Century”** Cynthia Richards and Erin Peters, (Richards) Wittenberg University; (Peters) , University of Worcester, UK; Tel: (937) 327 7053 (Richards); (+44) 7957 587 779 (Peters); E-mail: [crichards@wittenberg.edu](mailto:crichards@wittenberg.edu) AND [e.peters@worc.ac.uk](mailto:e.peters@worc.ac.uk)

The present-day term ‘trauma’ refers to a wound or a paradigmatic rupture that disorients an individual or a community with overwhelming fear and suffering. Though “trauma” may have modern-day connotations, most commonly associated with WW1 and Freud, psychological trauma as a result of distressing or disturbing experiences is a human phenomenon that has been recorded across time and cultures as far back as records of warfare and disaster exist.

We invite proposals for papers that explore Restoration and eighteenth-century attempts to engage with the issue of psychological trauma. Topics may include, but are not limited to, the narration, treatment, and/or attempts to name and conceptualize psychological wounds, as well as the ways in which trauma can shape both individual and collective memory. We also encourage (interdisciplinary) papers that explore the methodology of applying modern traumatology to an early modern context. Additional topics may include: combat-related trauma; multigenerational legacies of trauma; exile; slavery; healing and recovery; environmental devastation; witnessing; memorialization.

We welcome submissions on these or other related topics. Proposals will also be considered on any related theme of mental illness. Please send abstracts of 250 words to both chairs via email.

## LCD PROJECTOR PACKAGE

**"Is Fictionality a Fiction?" (Roundtable)** John Bender, Dept. of English, Stanford U.; E-mail: [bender@stanford.edu](mailto:bender@stanford.edu)

This Roundtable follows up on the large interest generated by Emily Hodgson Anderson's panel last year, "The Eighteenth Century and the Rise of Fictionality." So many ASECS members applied that the panel was split into two.

Last year, the focus was, broadly speaking, on literary issues. This proposed Roundtable will continue those interests, while shifting the balance somewhat toward continuing concerns in eighteenth-century thought about the ways in which fictions may figure in the workings of the human mind and human institutions, as well as in literature. The Roundtable will treat philosophers and critics as parts of a continuum stretching from Locke, Hume, Reid and, above all Bentham, to twentieth-century figures such as Vaihinger (the philosophy of "as if")

and Goodman ("possible worlds"). Catherine Gallagher, the reigning figure for last year's panels, should be joined by Marie-Laure Ryan, Ann Banfield, and Monika Fludernik as inspirations.

But, reaching back to the eighteenth century, we also will have in mind important essays or prefaces by such writers as Henry Fielding, Horace Walpole, Anna Laetitia Barbauld, and Anne Radcliffe. Is there a boundary between fact and fiction? Is fiction a stable category at all? Should we be thinking instead about description, factual reference, the place of history, and the methods of science?

I hope to see abstracts from scholars such as Emily Anderson, Jonathan Kramnick, Sarah Kareem, and Nickolas Paige. But also from scholars I may not yet have identified. All abstracts will go to John Bender (bender@stanford.edu)

**"QE I: Quantifying the Enlightenment"** Corrinne Harol (with Mike Hill), U. of Alberta, Dept. of English Film Studies, Edmonton, AB T6G 2E5, Canada; Tel: (310) 399-5463; E-mail: [charol@ualberta.ca](mailto:charol@ualberta.ca)

If so much criticism of the late twentieth century critiqued "The Enlightenment" for its contributions to the failures of modernity, a number of twenty first century trends—for example, new materialism, re-enlightenment, Latour's amodernity—have invited us once again to think more affirmatively about Enlightenment methods and values and about the *longue durée* of the Enlightenment. This "renaissance" of the Enlightenment has often taken the form of a "quantitative turn." As scholars think anew about such fundamental issues as categorization, systematization, temporality, and scale, the magnitude of objects is being recognized with renewed interest across many areas of specialization in our field. The Enlightenment grappled with questions of multiplication and multitudinousness, of singularity and universality, of infinite variety and finite capacity. Its methods and theories in a wide range of areas—sociability, population, affect, media, and theology, and others—commonly sought to solve emergent problems of quantification. The pressure of multitudes was as critically relevant in the long eighteenth century for the discussion of people and ideas, as it was for geography and texts. We propose two linked seminars on the "quantitative turn." The first session (a traditional panel) will examine how Enlightenment addressed the problems of quantification in various realms. The second session (a roundtable) extends Enlightenment preoccupations with quantity to the questions of what kinds of problems, and what solutions, quantitative scholarship brings to twenty-first century work.

This panel invites papers on how eighteenth century writers engaged with issues of quantification. We invite scholars working within and on different disciplines, methods and media—science, theology, philosophy, mathematics, aesthetics, print culture, etc.—to present research papers (of about 20 minutes) on how eighteenth century theories, forms, and methods responded to problems of quantification. We also invite these presentations to reflect on how our new interest in numbers challenges or enhances issues such as human agency, empiricism, formalism, intersubjectivity, or other such Enlightenment mainstays. Topics might include the tensions between multitudes and category; asystemic thought; relations between secularism and the substance of nature; the "thinging" of the book; infinity as a problem of theology and materialism; literary form for and against quantification; multiplicity of agencies and objects; disciplining quantity.

**"Women and Manuscript Culture in the Digital Age"** Cassie Childs and Jessica Cook, 4202 E Fowler, CPR 107, Tampa, FL 33620; Tel: (805) 403-3318 and (434) 426-7174; E-mail: [cassiechilds@mail.usf.edu](mailto:cassiechilds@mail.usf.edu) and [jcook4@mail.usf.edu](mailto:jcook4@mail.usf.edu)

This panel would explore female sociability in eighteenth-century manuscript culture, and the way it invites the reader to participate in a dynamic way, whether by editing, commenting, transcribing, or sharing the manuscript text. We are especially interested in the way modern digital scholarship reflects eighteenth-century manuscript culture. Some questions we would like to raise include: what are some examples of women participating in manuscript culture as writers, readers, editors, and transcribers? what kind of social and literary networks did manuscript culture create among women? in what ways has digital scholarship opened up our study of women in manuscript culture? what specific opportunities has digital scholarship created or made possible in studies of

women in manuscript culture? how do our own collaborations with one another in the digital age reflect eighteenth-century manuscript culture?

## LCD PROJECTOR PACKAGE

**"Fashioning Fame: Celebrity Studies, Where Have We Been, Where Are We Going?" (Roundtable)** Laura Engel and Jocelyn Harris, Duquesne University 600 Forbes Avenue, Pittsburgh, PA 15282; Tel: (412) 721-1154; E-mail: [engell784@duq.edu](mailto:engell784@duq.edu), [jocelyn.harris@otago.ac.nz](mailto:jocelyn.harris@otago.ac.nz)

This roundtable seeks papers that explore how the field of Celebrity Studies has shaped distinct strategies for research and interpretation in eighteenth-century studies and/or papers that propose possible new directions investigations of celebrity, fame, notoriety and theatrical culture may be headed. We also welcome papers on pedagogical approaches to celebrity studies in both the undergraduate and graduate classrooms. Please send proposals to Laura Engel, [engell784@duq.edu](mailto:engell784@duq.edu) and Jocelyn Harris, [jocelyn.harris@otago.ac.nz](mailto:jocelyn.harris@otago.ac.nz).

## LCD PROJECTOR PACKAGE

**"Rubens in the Eighteenth Century"** Kaylin Haverstock Weber and Leslie M. Scattone, (Weber) 4120 Oberlin Street, Houston, Texas 77005; (Scattone) 6236 Overbrook Lane, Houston, Texas 77057; Tel: (Weber) (713) 828-3646 and (Scattone) (832) 419-3364; E-mail: [kaylinhweber@yahoo.com](mailto:kaylinhweber@yahoo.com) and [leslie.scattone@gmail.com](mailto:leslie.scattone@gmail.com)

Peter Paul Rubens (1577-1640) cast a long shadow on art and culture not just in the seventeenth century, but throughout the eighteenth century to the present day. Through hundreds of paintings as well as thousands of reproductive prints, the work of Rubens had a major impact on artists, patrons, collectors and writers. In the eighteenth century, the dynamic art market brought even greater access to his work both in Europe and her colonies. While many artists looked to Rubens for artistic inspiration, some also saw him as a model of an artist who attained the status of a gentleman, collector, diplomat, and court painter. His legacy, which has been the subject of a recent major exhibition, is a vast topic that deserves greater investigation. Through this seminar we hope to expand the scope of the current discourse to include not only European art, but also colonial art, as well as Rubens's influence in terms of art criticism, literature, and fashion.

## LCD PROJECTOR PACKAGE -- Schedule Saturday

**"Satirical Images: Between Sociability, Animosity, and Entertainment"** Kathryn Desplanque and Jessica Fripp, (Desplanque) AAHVS, Duke University, PO Box 90766, Durham, NC 27708; (Fripp) TCU School of Art, PO Box 298000, Ft Worth, TX, 76129; Tel: (703) 395-6335; (667) 207-3316; E-mail: [kathryn.desplanque@duke.edu](mailto:kathryn.desplanque@duke.edu) AND [j.fripp@tcu.edu](mailto:j.fripp@tcu.edu)

The use of graphic satire proliferated in the eighteenth century, from the *caricature* and *portrait charges* of the Grand Tour (Pier Leoni Ghezzi, Thomas Patch, François-André Vincent), to political caricature on the continent and in England, to the verbal-visual puns of broadside imagery and street cries series, to the complex allegories that criticized and supported the French Revolution. These different genres of graphic satire are difficult to reconcile because they vary widely in tone: some are oppositional, others are sociable, and others still seemed destined primarily for entertainment. Scholarship on eighteenth-century graphic satire has privileged oppositional and political imagery, neglecting the prolific sociable, amusing, and cultural caricatures whose imagery and tone are often more challenging to decode. Recent scholarship, such as *The Efflorescence of Caricature* (2010), *The Saint-Aubin 'Livre de caricatures'* (2012), *L'Art de la caricature* (2014), and Ann Bermingham's 2015 Clifford Lecture, "Coffee-House Characters and British Visual Humor at the End of the Eighteenth Century," has begun to bridge persistent gaps in the study of graphic satire, putting into conversation formerly disparate genres of satirical imagery. This panel seeks papers that nuance, overturn, or refine the categories applied to graphic satire—oppositional versus entertaining; political versus cultural; sociable versus slanderous. Possible topics might include, but are not limited to: satire (especially political satire) in the light of sociability; how the circulation of these images through commercial or social exchange relates to their format, including tone or medium; and

how satire informs our understanding of relationships between individuals and groups, such as friendship, enmity, rivalry, or comradeship.

## LCD PROJECTOR PACKAGE

**“The Business of Everyday Life”** Kit Kincade, Dept. of English, Indiana State University, Terre Haute, IN 47809; Tel: (812) 237-3173; Fax: (812) 237-3156; E-mail: [kit.kincade@indstate.edu](mailto:kit.kincade@indstate.edu)

This panel seeks to examine works that address the commonplace events that occur in the average person's life (although writing about not-so average people doing their regularly scheduled tasks would also be considered) in late Seventeenth and Eighteenth Century. Defoe, Swift, Manley, Collier and many others wrote for the general public about the general public. Also considered would be works by diarists and fictional works that examine the everyday events in the characters' lives.

**“Home Entertainment: Artistic Production and Domestic Life”** Linda Zionkowski AND Miriam Hart, Department of English, Ohio University, Athens, OH 45701; Tel: (Zionkowski) (740) 407-6363; Fax: (740) 593-2832; (Hart) (740) 590-3668; Fax: (740) 590-33668; E-mail: [zionkows@ohio.edu](mailto:zionkows@ohio.edu) AND [hartmim@aol.com](mailto:hartmim@aol.com)

Writing in the mid-nineteenth century, Anna Lefroy recalled the home of her aunt, Jane Austen, as a haven for "the flow of native homebred wit," where "all the fun & nonsense of a clever family" found expression in the art they produced. This session will examine the prevalence of homebred amusements in the long eighteenth century, particularly those involving music, drama, and literature. Journals, diaries, and literary texts from this period repeatedly describe the importance of home as a place for artistic creation, experimentation, and enjoyment, particularly for women like Austen but also for men like Alexander Pope; they also portray home entertainment as the occasion for dissipation and transgressive conduct--behavior that is all the more disruptive when it occurs in the midst of family life. Panelists might consider the way in which playing, singing, acting, or writing at home challenges concepts of gender roles and domesticity; enables individuals to fashion an identity as actors, writers, and musicians; and confuses the categorization of private and public venues for artistic production.

**“Picturing the News”** Leslie Ritchie, Department of English Language and Literature, John Watson Hall 4<sup>th</sup> Floor, 49 Bader Lane, Queen's University, Kingston, Ontario, Canada K7L3N6; Tel: [613 533-6000 x74429](tel:6135336000); Fax: [+1-613-533-6872](tel:6135336872); E-mail: [ritchie@queensu.ca](mailto:ritchie@queensu.ca)

Unlike their image-laden modern counterparts, eighteenth-century newspapers present their readers with a wall of words. Within their tight columns of text, however, eighteenth-century newspapers allude to, advertise, or represent the pictorial in myriad ways. This panel will consider the role played by the pictorial in news media. Topics may include: advertisements for particular artists or prints; allusions to visual arts *topoi* or particular art works within the news; reviews that rely upon the visual; broadsides, pamphlets and prints that comment on news items using visual means; the typography and formatting of news.

## LCD PROJECTOR PACKAGE

**“Worrying about Money in France: The Art and Literature of Financial Crisis”** Kate Jensen, Dept. of French, Studies 416 Hodges Hall, Louisiana State University, Baton Rouge, LA 70803-5309; Tel: (225) 578-6627; Fax: (225) 578-6628; E-mail: [kjensen@lsu.edu](mailto:kjensen@lsu.edu)

The 2015 ASECS Annual Meeting included at least six "economic" panels that covered topics including the triangular trade, double-entry bookkeeping, and works of political economy by Smith and Montesquieu. Some scholars connected political economy to novels by authors such as Burney and Austen, or sought to understand the norms dictating the literary market and how it was gendered. A round-table focused on the surprise best-seller of 2014, Piketty's *Capitalism in the 21<sup>st</sup> Century*. But the question of method remains somewhat elusive. Can



media such as art and literature predict, prejudice or otherwise affect the course of financial history? Or do they play a more passive role, as a mirror of mentalities? Whereas Piketty studies the realism of Balzac to enable readers to identify the wealth needed to frequent the elite of the 1820s, and to understand the fears of bankruptcy felt by the have-nots, this panel would like to explore other methods of analyzing literature's role in moments of economic turbulence. Before declaring on fiction's use-value to realistically portray money worries, we need to explore where those worries came from, who generated them, and what forms they later took. This session seeks to prompt scholars to make interdisciplinary connections between art, literature and economic history, to see if and to what extent these media may be seen as active participants in fanning the flames of financial worry in eighteenth-century France, especially in reaction to the financial crisis of 1719-21 (the Law System) and the build-up to the French Revolution.

### LCD PROJECTOR PACKAGE

**“Theater and Migration”** Daniel Gustafson, The City College of New York | CUNY, Department of English, NAC 6/219, 160 Convent Ave, New York, NY 10031; Tel: (203) 907-9346; E-mail: [dan.w.gustafson@gmail.com](mailto:dan.w.gustafson@gmail.com)

The contention of this panel is that theater becomes a migrational form in the years between 1660 and 1800. As recent studies like Elizabeth Dillon's *New World Drama* have shown us, scripts and performed scenarios circulate in and amongst the spaces of a rising theatrical empire (London, Dublin, Edinburgh, Paris, early America, the West Indies), vexing ideas of stable national identity and discrete national literary traditions. But so too do the live bodies of playwrights, actors, and other theater personnel (managers, prompters, patentees, etc) circulate fluidly in this era; so too does the material culture belonging to the stage itself (like physical texts, sets, props, costumes) and so too do socioeconomic, political, and aesthetic ideologies. This panel invites participants from across disciplines to discuss this contention, or to discuss more broadly the idea of cultural, physical, and/or geographical movement (or exchange, circulation, migration, exile/return, dispersal, expansion, etc) in relation to any and all aspects of Restoration and eighteenth-century theatrical culture.

### LCD PROJECTOR PACKAGE

**“Realism and ‘Real Life’: New Approaches to Material Culture and Literature”** Karen Lipsedge AND Julie Park, (Lipsedge) English Literature Department, Kingston University, Kingston-upon-Thames, Surrey, England; (Park) English Department, Vassar College, Poughkeepsie, NY 12604-0744; Tel: 020 8427 9000; E-mail: K. Lipsedge@[Kingston.ac.uk](mailto:Klipsedge@Kingston.ac.uk) AND [jupark@vassar.edu](mailto:jupark@vassar.edu)

One of the major innovations attributed to the eighteenth-century novel was its development of realism as a literary mode and representational system. So realistic was the narrative art of fiction during this period, the worlds depicted in it were recognizable as the readers' own. Scholars from Ian Watt and Naomi Schor to Cynthia Wall have explored the critical role physical details play in producing narrative realism. What might happen if we were to focus not only on eighteenth-century material culture as it appears in literature as description or plot device, but on the referents themselves? How might research—including embodied research in physical environments—in the material worlds of eighteenth-century life complicate our understandings of realism's realism? How might information about the way carriages, pockets, toothpick cases, personal letters, bowling greens, scissors, etc., were designed and used in their eighteenth-century contexts transform our understanding of their significance when they emerge in literature as setting, prop or detail? We invite papers exploring eighteenth-century literature of all genres and material culture research of all fields, from theater design, costume history, landscape and garden design to print and manuscript studies.

### LCD PROJECTOR PACKAGE

**“On Foot: Walking in the Eighteenth Century”** Alison O'Byrne, Centre for 18th Century Studies, University of York, King's Manor, Exhibition Square, York YO1 7EP Great Britain; Tel: (+44) 01904 324992; E-mail: [alison.obyrne@york.ac.uk](mailto:alison.obyrne@york.ac.uk)

Papers may explore any aspect of walking in the period, including (for example) the experience of walking as described in accounts of pedestrian travel, and walking as a principle of organization in poetry, descriptive tours, and other forms of writing.

#### LCD PROJECTOR PACKAGE

**“‘Fenc’d Against Loss’: Insurance, Risk, and Probability in the Eighteenth Century”** Jared Jones, 421 Denney Hall 164 W 17<sup>th</sup> Ave. Columbus, OH 43210; E-mail: [jones.4251@osu.edu](mailto:jones.4251@osu.edu)

This panel invites papers that explore any aspect of risk or probability in the long eighteenth century. Possible topics include gambling, state lotteries, speculative investing, insurance, randomness, belief in uncertainty, or inductive/deductive reasoning. We especially welcome papers that consider the implications of the science of probability in relation to fiction or natural philosophy and papers with cross national considerations. Following the standard format, we anticipate 3–4 papers with ample time for discussion

#### LCD PROJECTOR PACKAGE

**“English Catholicism in Eighteenth-Century Literature and Culture”** Jeremy Carnes, 223 Butler Hall, Lindenwood University, 209 S. Kingshighway, St. Charles, MO 63301; Tel: (734) 332-3776; Fax: (636) 949-4386; E-mail: [GCarnes@lindenwood.edu](mailto:GCarnes@lindenwood.edu)

This seminar aims to focus attention on a segment of the English population that is often ignored or treated simplistically in scholarship on our period: the English Catholic community. Recent research by Gabriel Glickman, Alison Shell, and several other scholars has demonstrated that the Catholic community was active politically, socially, and artistically throughout the eighteenth century. This panel seeks papers from historians, art historians, literature scholars, and religion scholars on any subject related to the political or social activities or cultural productions of eighteenth-century English Catholics. Papers exploring anti-Catholicism that are carefully contextualized within the historical circumstances of the English Catholic community will also be considered.

#### LCD PROJECTOR PACKAGE

**“Performing Restoration Shakespeare” (Roundtable)** Amanda Eubanks Winkler, Dept. of Art and Music Histories, 308 Bowne Hall, Syracuse University, Syracuse, NY 13244; Tel: (315) 443-4584; Fax: (315) 443-4186; E-mail: [awinkler@syr.edu](mailto:awinkler@syr.edu)

In November 2014 Richard Schoch (Queen’s University, Belfast) and Amanda Eubanks Winkler (Syracuse University) co-led a workshop on Performing Restoration Shakespeare at the Folger Shakespeare Library. This workshop considered the ways in which direct engagement with theatrical performance can enrich an understanding of Restoration Shakespeare and generate meaningful research questions. Participants in the weekend workshop integrated hands-on practical work in the Folger Theatre—with actors, musicians, and singers—with scholarly readings, examination of archival sources, and discussion. Participants and professionals staged and analyzed selected scenes from Richard Leveridge’s musical setting of William Davenant’s *Macbeth* (1702) and Charles Gildon’s adaptation of *Measure for Measure* (1700), which included interpolated music from Purcell’s *Dido and Aeneas*. At ASECS, Schoch and Winkler will facilitate a roundtable discussion with selected participants from the Folger workshop about the scholarly and pedagogical outcomes of the weekend and will share a video recording of the performance of Davenant’s *Macbeth*. We will then move to a broader conversation that considers the challenges and benefits of incorporating performance studies into theatre history and musicology.

#### LCD PROJECTOR PACKAGE

**“Eighteenth-Century Book Clubs and Reading Societies”** Jon Mee, Centre for Eighteenth Century Studies, King’s Manor, Exhibition Square, York, UK, YO1 7EP; Tel: (+44) 1904324986; E-mail: [jon.mee@york.ac.uk](mailto:jon.mee@york.ac.uk)

Reading societies and book clubs were a distinctive feature of the eighteenth-century associational world. Apart from their key economic role of providing their members access to books at relatively affordable rates, they also served other purposes, not least with regard to various reading practices, forms of sociability, and ideas of improvement. Nor were they only concerned with the consumption side of the ‘communication circuit.’ As subscribers and sometimes even writers and publishers, they also produced what they consumed. Reading societies encouraged emulation and reproduced with great regularity and consistency of format across continents, but they were also sites of disagreement and dissent over the purpose of reading and the social value of knowledge. Their presence was frequently celebrated in urban histories as indices of politeness and improvement; rural and factory reading societies also occasioned the emergence of new ideas about class and society.

## LCD PROJECTOR PACKAGE

**“‘Literaturkritik’ or ‘Literaturwissenschaft’? The Birth of German Literary Criticism in the Eighteenth Century”** Christoph Schmitt-Maass, Universität Basel | Deutsches Seminar, Totengässlein 4 | CH-4051 Basel, Exzellenznetzwerk Aufklärung - Religion – Wissen, Martin-Luther-Universität Halle-Wittenberg, Franckeplatz 1, Haus 24 | D-06110 Halle (Saale); E-mail: [christoph.schmitt-maass@unibas.ch](mailto:christoph.schmitt-maass@unibas.ch)

Germans generally differentiate between ‘Literaturkritik’ (a more journalistic discussion of recent literature) and ‘Literaturwissenschaft’ (a more analytic interpretation of - mainly older - literary works). In English speaking and Romance areas this sharp distinction is mostly unknown: literary criticism, critique littéraire or crítica literaria describe both ‘Literaturkritik’ and ‘Literaturwissenschaft’. Recent research has no satisfactory explanation as to why and how such a distinction took place in German speaking countries. We propose to trace the evolutionary conditions of early German literary criticism in the early 1700s (e.g. the importance of theological, hermeneutical and scholarly traditions). Originally deriving from early modern period, the practices of ‘Literaturkritik’ have repercussions on the theory and practice of literary criticism to the present day. Our panel is open to young academics with interdisciplinary backgrounds.

**“Gothic Routes: Travel Writing and the Gothic”** M. Soledad Caballero, 520 North Main Street, Department of English, Box 95, Allegheny College, Meadville, PA 16335; Tel: (814) 332-4329; Cell: (781) 504-6593; E-mail: [scaballe@allegheny.edu](mailto:scaballe@allegheny.edu)

This panel will focus on the connections between travel writing as a genre and the uses of, representations about, and innovative connections between it and conventions of the gothic. Themes and topics may include: narrative relationships between the gothic and travel narratives, gender and travel writing/gothic tropes, empire and the gothic/travel narratives, exploration and the gothic, finding the “other” and the narrative of travel writing and the gothic.

## LCD PROJECTOR PACKAGE

**“Dismissing or Appropriating Dante in Eighteenth-Century Europe”** Francesca Savoia, Department of French and Italian, University of Pittsburgh, 1328 Cathedral of Learning, Pittsburgh, PA, 15260; Tel: (412) 624-6265; Fax: (412) 624-6263; E-mail: [Savoia@pitt.edu](mailto:Savoia@pitt.edu)

In 1756, in his *Lettres philosophiques*, Voltaire famously proclaimed that Dante was no longer read in Europe. In the same year, in his *Essay on the writings and genius of Pope*, Joseph Warton wrote that “perhaps the Inferno of Dante’s is the next composition to the Iliad in point of originality and sublimity.” Towards the end of 1757 Saverio Bettinelli, crafting a manifesto for blank verse poetry in his *Lettere virgiliane*, accused Dante of being verbally and intellectually obscure, and prompted Gasparo Gozzi to write - short after - a passionate *Defence of Dante*. What do different, sometimes opposite reactions towards Dante’s work tell us about predominant moral and aesthetic

parameters of judgment? Are they a good predictor of change in the views held about human nature and literary and artistic taste over time, and across nations? What hampered or helped Dante's assimilation to the cultural consciousness of one nation or another within eighteenth-century Europe? I invite paper proposals addressing one or more of these (and related) questions.

## LCD PROJECTOR PACKAGE

**“Tableaux Vivants: Life and/as Art in the Eighteenth Century”** Noémie Etienne, Getty Research Institute; AND Meredith Martin, New York University, Department of Art History, New York University, 303 Silver Center, 100 Washington Square E, New York, NY, 10003; Tel: (901) 786-3787; E-mail: [msm240@nyu.edu](mailto:msm240@nyu.edu)

During the eighteenth century, a whole series of artistic productions aimed to simulate motion and life, at the same time that individuals became ever more preoccupied with performing or embodying static works of art. This session aims to explore such hybrid creations and the boundaries they challenged between animate and inanimate form, art and technology, the living and the dead. Papers may focus on specific objects, such as the automata created by the clockmaker Pierre-Jacques Droz that imitated human acts of writing or harpsichord playing; hyperrealistic wax figures, sometimes displayed in groups or dioramas, that were used for entertainment as well as pedagogical and medical purposes; and “tableaux mécaniques,” mixed-media paintings with motors on the back that enabled the figures represented to move across their surfaces. Other possible topics include the staging of collaborative tableaux vivants in eighteenth-century theaters, gardens, and salons; and related attempts to resurrect or animate ancient artifacts, as in Emma Hamilton’s “living statue” performances. Papers that consider the eighteenth-century specificity of such artistic productions, introduce new methodological perspectives, or discuss relevant examples from outside of Europe are especially encouraged.

## LCD PROJECTOR PACKAGE

**“Re-Imagining Enlightenment: Islamic Cosmopolitanism in the Pan-Oceanic World”** Emily Kugler and Samara Cahill, Kugler: Howard University, Department of English, 2441 Sixth Street, Washington, DC 20059; Cahill: Nanyang Technological University, Division of English, HSS-03-73, 14 Nanyang Drive, Singapore 637332; Tel: Kugler: (202) 806-6730; Cahill: (65) 6592 1534; E-mail: Kugler: [emnkugler@gmail.com](mailto:emnkugler@gmail.com); Cahill: [sacahill@ntu.edu.sg](mailto:sacahill@ntu.edu.sg) (please note the “sg” for Singapore)

In its many manifestations during the long century, Islam forms a connecting thread between the Mediterranean, Indian Ocean, South China Seas, and even into the Atlantic. This panel is interested in multiple levels of interaction: from comparative studies of Islamic communities in different regions to Islamic interactions with other groups in specific contact zones such as the Deccan and Levant, to the travels of individuals, such as Ayuba Suleiman Diallo’s journey from Senegal to Colonial North America to Britain.

Key Questions include, but are not limited to:

- As eighteenth-century scholarship increasingly embraces a wider geographic breadth and makes connections between scholarship on Asia, the Americas, Europe, Africa, and the Mediterranean, to what extent does this Pan-Oceanic turn challenge or conform to Atlantic world conceptions of “Enlightenment”?
- How do we talk about cross-cultural encounters from the point of view of peoples who did not think of the eighteenth century as the period of “Enlightenment”?
- Do models for discussing the Atlantic World Eighteenth century, such as Anderson’s *Imagined Communities*, apply to the Islamic world(s) at this time?
- How did interactions with the Islamic world influence the cultural development of the Americas and Europe?
- In what ways did European conceptions of Islamic cultures shape their perceptions of and interactions with regions with Muslim populations, such as South and South East Asia, as well as multiple regions of Africa?

## LCD PROJECTOR PACKAGE

**“What was a Miracle?”** Roger Maioli dos Santos / William C. Miller, Department of English, Johns Hopkins University, 3400 N. Charles Street, 14 Gilman Hall, Baltimore, MD 21218; E-mail: [rogermaioli@gmail.com](mailto:rogermaioli@gmail.com) AND [willmiller5@gmail.com](mailto:willmiller5@gmail.com)

In keeping with recent reconsiderations of secularity and the history of science, this panel seeks to unsettle an apparently settled debate: the controversy over miracles that exercised so many thinkers from the Restoration through the eighteenth century. What was at stake in this debate? How was the notion of the miraculous understood by different writers of the time? And what might a reconsideration of this once-central question reveal about eighteenth-century literature? We are particularly (but by no means exclusively) interested in papers that link the debate on miracles to: 1) the rise of the novel and the concerns over represented marvels and miracles so evident in early novelistic fictions; 2) the complicated role of miracles in the early lives of the disciplines we now call scientific; 3) the importance of miracles for questions of political theology and spiritual authority at the time. The panel will include three 15-minute papers. Please send 300-word abstracts and a brief CV to both chairs at [rogermaioli@gmail.com](mailto:rogermaioli@gmail.com) and [willmiller5@gmail.com](mailto:willmiller5@gmail.com)

## LCD PROJECTOR PACKAGE

**“Lost and Found in the Eighteenth Century”** Stephanie Koscak AND Kate Smith, [Koscak] Department of History, Wake Forest University, Tribble Hall B101, P. O. Box 7806, Winston-Salem NC 27109; [Smith] Department of History, University of Birmingham, Edgbaston, Birmingham, B15 2TT, United Kingdom; Tel: (336) 758-5627; Fax: (336) 758-6130; E-mail: [Koscakse@wfu.edu](mailto:Koscakse@wfu.edu) [k.smith@bham.ac.uk](mailto:k.smith@bham.ac.uk)

Lost, stolen, and otherwise mislaid things haunt the history of the eighteenth century. Advertisements for missing objects, animals, and persons crowded London’s newspapers, and by the first decades of the century an entire economy surrounding the return of pickpocketed goods had developed in London. Scholars have made heavy use of these advertisements, employing a wide range of critical and methodological approaches, but remaining preoccupied with a narrow set of questions concerned with the invention of formal realism, the use of commercial metaphors to represent social relations and interactions, and the invention of modern selfhood rooted in the ownership of property. Others have used advertisements for stolen stuff and prosecutions for theft to trace the diffusion of consumer goods in urban areas and to examine changes in styles, tastes, and material ornamentation. This panel invites papers that address new directions in the study of eighteenth-century loss and restitution across different fields and disciplines. Possible questions include (but are not limited to): How did print mediate the distinctiveness and the affective and monetary values of missing things and people? How did notices for lost objects shape the experience of metropolitan taste and the materiality of social relations? What is the relationship between urbanization and anxieties about dispossession? What are the gendered implications of possession and loss? How were lost people, animals, and belongings remembered and commemorated? Have digital methodologies transformed our ability to analyze the movement of and meanings attributed to missing things? If enough participants express interest in the panel, we will consider reformatting it as a roundtable rather than a seminar.

## LCD PROJECTOR PACKAGE

**“John Bender’s Eighteenth Century” (Roundtable)** Jesse Molesworth, Ballantine Hall 442, 1020 E. Kirkwood Ave., Bloomington, IN 47405; Tel: (812) 360-2300; E-mail: [jmoleswo@indiana.edu](mailto:jmoleswo@indiana.edu)

Over a career spanning five decades, John Bender, the Jean G. and Morris M. Doyle Professor in Interdisciplinary Studies at Stanford University, has left a lasting imprint on eighteenth-century studies. The author of countless articles, three edited collections, and four books, one of which (*Imagining the Penitentiary: Fiction and the Architecture of Mind in Eighteenth-Century England*) won this organization’s Louis Gottschalk Award in 1987, Bender is widely recognized as a leading scholar of eighteenth-century British literature and culture, and of European Enlightenment more broadly. His criticism has touched and shaped numerous fields, including but not limited to the history and theory of the novel, narrative theory, the history of science and philosophy, cultural



studies, visual studies and art history, and cognitive approaches to literature. In addition, he has served as the ASECS delegate to the American Council for Learned Societies from 2008-13 and ASECS president from 2002-3.

This roundtable proposes to recognize and to honor Bender's numerous achievements as a scholar, teacher, and mentor. At the most basic level, the hope is to gather together a group of scholars drawn from various disciplines, ranks, and institutions in order to discuss Bender's legacy within eighteenth-century studies. More broadly, the hope is to initiate a conversation about the past, present, and future of our field.

**“Gap Years: (Un)Common Knowledge and the Eighteenth Century” (Roundtable)** Seth Rudy, Rhodes College, Palmer Hall, 2000 North Parkway, Memphis TN 38112; Tel: (901) 843-3135; E-mail: [rudys@rhodes.edu](mailto:rudys@rhodes.edu)  
The eighteenth century, the majority of eighteenth-centuryists would rightly agree, is the best of all possible centuries. How, though, is the period perceived more generally? This session seeks papers on the state of eighteenth-century history, literature, philosophy, and art as part of current “common” knowledge. Are the major figures, texts, events, and movements of the period more or less familiar outside of academia than those of, for example, the Medieval, Renaissance, or Victorian eras? Does the degree of familiarity change across nations, demographics, disciplines, timelines, or subspecialties? The session invites papers that can identify any such “gaps” or differences in common knowledge (whether by qualitative or quantitative means) and discuss the phenomena or processes behind them.

## LCD PROJECTOR PACKAGE

**“Literary History and Life Writing: The Development of Nonfiction in the Eighteenth Century”** Lindsay E. Moore, University of North Texas, Auditorium Building Room 112, 1155 Union Circle #311307, Denton, TX 76203; Tel: Cell: (940)224-4161 Department: (940)565-2050; Fax: (940)-565-4355; Email: [lindsaymoore@my.unt.edu](mailto:lindsaymoore@my.unt.edu)

This panel will investigate the emergence of life writing in the eighteenth century and consider the ways in which genres of life writing work in relation to literary history and canon formation. From Colley Cibber's *An Apologie for the Life of Colley Cibber* to William Mason's *The Life and Letters of Thomas Gray* to Jean-Jacques Rousseau's *The Confessions* to Samuel Johnson's *Lives of the Poets*, life writing in the century took many different forms. These and other writers of autobiography and biography used new nonfiction genres to respond to harsh criticism of their work, defend particular genres from criticism, memorialize literary heroes, defend a set of literary genres, and begin to create what later became the literary canon.

This panel welcomes papers interested in exploring these or related topics:

- The development of nonfiction as a response to the decline of traditional genres such as odes, pastorals, and drama
- The consolidation of genres in life writing
- The development of life writing and literary history and the changing literary ideologies that anticipate the Romantic period
- Writers' use of nonfiction genres to preserve traditional genres
- Rhetorical strategies of memorialization of writers and genres
- Writers' collection and archiving of letters for the purpose of life writing prior to or after death

Essays that focus on economic or material culture approaches to the creation of these genres are also welcome. Please send an approximately 250-word abstract.

**“Native American and African American Religious Performance in the Early Republican Era”** Heather L. Robinson, University of North Texas, Department: Auditorium Building Room 112, 1155 Union Circle #311307, Denton, Texas 76203; Tel: Cell: (256) 572-1406 Department: (940) 565-2050; Fax: (940) 565-4355; Email: [heather\\_lee22@hotmail.com](mailto:heather_lee22@hotmail.com)

At the end of the eighteenth century, marginalized populations, particularly Native Americans and African Americans, struggled to attain not only personal freedoms but also spoken and literary agency in early republican discourses. Negotiating both the public and private spheres, Native Americans and African Americans emphasized the ideas and ideals of the Euro-American Enlightenment in both written text and oral speech. At the same time, oppressed populations also projected authenticity and claimed authority through religious experience and performance. By dramatizing the process of spiritual conversion, both Native Americans and African Americans stressed not only their natural human rights but also their identities secured within an eternal realm. With a focus on various modes of religious performance at the end of the eighteenth century, this panel invites submissions that explore the following questions:

- How does religious performance, either authentic or contrived, aid in the quest for freedom for oppressed peoples?
- How does the rhetoric of the Enlightenment era pervade literatures delivered or written by Native Americans and African Americans?
- How do religious modes (evoking scripture, performing sacrifices, relying upon providence, etc.) assist oppressed populations in their roles as early American authors and speakers?

Essays that focus on religious performance, expressed in written, physical, oral, or other forms by either African Americans or Native Americans, are particularly welcome. Please send an approximate 250-word abstract to Heather Robinson ([heather\\_lee22@hotmail.com](mailto:heather_lee22@hotmail.com)) by September 15, 2015.

**“Religion and Irreligion in the Enlightenment”** Anton Matytsin, Tel: (202) 386-2026; E-mail: [matytsina@kenyon.edu](mailto:matytsina@kenyon.edu) /[anton.matytsin@gmail.com](mailto:anton.matytsin@gmail.com)

The role of religion in Enlightenment thought continues to be one of the most contested topics in eighteenth-century studies. Traditional narratives of the Enlightenment have presented it as an intellectual movement opposed to organized religion—particularly in the case of France. However, recent scholarship has demonstrated the enduring role of religious thought in the learned culture of this period. This panel invites papers that consider various aspects of religious and irreligious ideas during the long eighteenth century. Contributions that examine the diverse origins and influences of atheism and deism, and those that explore the tensions between faith and reason are especially welcome.

## LCD PROJECTOR PACKAGE

**“Making Sense(s) in the Eighteenth Century”** Rachel Seiler-Smith, 442 Ballantine Hall, Dept. of English, Indiana University, 1020 E Kirkwood Ave, Bloomington, IN 47405; Tel: (248) 331-5257; E-mail: [rseiler@indiana.edu](mailto:rseiler@indiana.edu)

Are you a Man of Feeling or Man of Taste? Have you seen the Spectacular Actress lately, or are you too busy acting as an Eavesdropping Rogue? Snuff-Box Enthusiast or Turtle Soup Connoisseur? Such characters—be they found in fact or fiction—pervade the eighteenth century, but what about the senses to which they are so often attached? How did eighteenth-century culture make sense of the senses? Impressions of touch, whiffs of olfactory stimulants, flares of vision, notes of sound, subtle flavors of taste—how did thinkers, writers, and everyday participants distinguish between and/or synthesize different sensory experiences? Possible papers can include, but are not limited to, a focus on a given sense or a combination of the senses; sensibility, sensation, sensationalism; phenomenology, cognition, synaesthesia; dis/ability; medicine, health, science; representing the senses through character, poetry, literature, visual culture, music etc.

## LCD PROJECTOR PACKAGE

**“Adapting the Eighteenth Century: Pedagogies and Practices” (Roundtable)** Kirsten T. Saxton, Mills College, AND Sharon Harrow, Shippensburg University, [Mills College] Department of English, 5000 MacArthur Blvd., Oakland CA 94613; Tel: (510) 812-1701; Fax: (510) 430-3398; E-mail: [ktsaxton@mills.edu](mailto:ktsaxton@mills.edu)

The eighteenth century has quite a bit of popular currency these days; we see adaptations of eighteenth-century literature and culture on tumblr, fan fiction, web series, scent lines, cult mashups, Facebook accounts, you-tube videos, fashion shoots, literary fiction, theater stagings, greeting cards, and in mainstream films.

Adaptation is currently a lively intellectual topic, generating theoretical and applied research. Theories of adaptation such as, for example, Linda Hutcheon's *A Theory of Adaptation*, Julie Sanders' *Adaptation & Appropriation* and Dan Hassler-Forest's and Pascal Nicklas' *The Politics of Adaptation: Media Convergence and Ideology* undergird recent inquiries into adaptation, including interpretations of contemporary adaptations of eighteenth-century texts, such as: *Pride & Prejudice and Zombies*, *Longbourne*, *The Scandal of the Season*, *Foe*; *The Cattle Killing*, *Inkle and Yariko*, *Mother Clap's Molly House*, and *Zong!*. In addition, new work argues for the adaptive nature of the century itself; *Citizens of the World: Adapting in the Eighteenth Century*, explores adaptations—transnational and transactional—within the century.

Our panel builds on this rich scholarly foundation to focus on adaptation and pedagogy. Adaptations of material or ideas from the long eighteenth-century are often seen as middlebrow simplifications, capitalist exploitations, or, in teaching, simply as gateway texts. Rather than viewing adaptations as the spoonful of sugar, we invite papers to combine current adaptations of eighteenth-century texts or concepts with texts from the eighteenth-century in ways that provocatively and thoughtfully open up and out our own reading and teaching.

Papers might focus the literary (novels, plays, poems), or philosophical or scientific treatises, paintings, historical records or musical notations. We are interested in both direct adaptations and in appropriations, re-mixes, traces. We are particularly interested in papers that move beyond description of a film adaptation of a book to address new forms of media convergence and participatory culture in which reading, watching, and listening are key elements in the process of adaptation.

For example, we'd like to think together about how productively to teach about things as: how does Jo Malone's designer Georgian scent and its ad campaign engage with the historical record regarding eighteenth-century smell?; how do current ads for medical treatments in the United States use images from the eighteenth-century to sell their products?; how might current fashion representations of white silk connect to eighteenth-century fashion plates?; in what registers does current media imagine eighteenth-century blackness?; can we use adaptations and appropriation to think about tracing taxonomies of imagery or taste or feelings?; what might we learn from teaching the history of illustrated editions of novels, such as *Pamela*? How might we include a discussion of how novels are abridged onto fans or bastardized editions? Where do we find echoes of eighteenth-century texts in contemporary literary works? What are the politics of representation in a cinematic historical drama based on an eighteenth-century legal case? What happens when fan fiction queers the romance? What might we learn from teaching the recent adaptation of *Pride and Prejudice* into African American chick lit, which only signals its source text through its vaguely historical cover art? How can we bring these adaptations and appropriations into the classroom in stimulating ways that provoke meaningful inquiry?

The panel welcomes work from across disciplines and geographies. Papers will be considered for a forthcoming volume, *Adapting the Eighteenth-Century: Pedagogies and Practices*.

**LCD PROJECTOR PACKAGE, EXTERNAL SPEAKERS**

**“Reassessing Press Freedom: From the Enlightenment to Today”** Andrew Benjamin Bricker, Department of English, McGill University, 853 Sherbrooke St W., Montreal, QC, H3A 0G5, Canada; Tel: (415) 832-9133; E-mail: [andrew.bricker@mcgill.ca](mailto:andrew.bricker@mcgill.ca)

Literary scholars and historians tend to be less sanguine about the history of press freedom than they once were. The story went, according to the great historians of the nineteenth century, that the rise of press freedom was an ineluctable consequence of the greater expansion of liberal democracy during the early modern and modern periods. But later historians have been less optimistic—even less Whiggish—about such a rise, with many pointing to notable contractions in press freedom, even after the lapse of the licensing act in 1695 and especially during periods of unrest—the Jacobite Uprisings of 1715 and 1745, Wilkes and *North Briton* no. 45, the Fox-North coalition, the Junius letters, and especially the American and French Revolutions. Despite this awareness, we have failed to fill the narrative vacuum that has opened up between the age of Whig history and the piecemeal skepticism that has come to typify studies of press freedom over the last several decades. How might we account for the simultaneous growth and contraction of press freedom during this period? How do we get from the at times oppressive regimes of press censorship, licensing, regulation and prosecution of the early modern period to our own Anglo-American moment in the history of press freedom? What other national models for the history of the press might inform a broader discussion? Is there even a cohesive story that can be told about press freedom from the eighteenth century to today?

This panel welcomes 15-minute presentations about the *longue durée* of early modern and modern press freedom. I am especially interested in conjectural, preliminary and provisional (rather than definitive) accounts that might be put forward, no matter how skeptically, and that will open up a broader and much more wide-ranging discussion of the stories of press freedom we might tell.

## LCD PROJECTOR PACKAGE

**“Let’s Get Engaged! Innovative Approaches to Teaching Gender in Eighteenth-Century Novels” (Women’s Caucus - Pedagogy Panel) (Workshop)** Heather King, Dept of English, University of Redlands, 1200 E. Colton Ave, Redlands, CA, 92373; Tel: (909) 748-8581; E-mail: [heather\\_king@redlands.edu](mailto:heather_king@redlands.edu)

Correspondence proliferates in the novels of the long eighteenth century, from Clarissa’s disastrously miscarried missives, to Evelina’s endless epistles, to the interjections Caroline Bingley asks Darcy to include in his letter to Georgiana. Questions of gender, voice, and control of self-presentation are embedded in these communicative exchanges, whether they fail or are successful. And as Clarissa makes clear when she sews her letters into her petticoats, the written self can be metonymic for the corporeal self. How can we effectively teach the long eighteenth century novel to digital natives who may be more comfortable with 150-word tweets than 1500-page tomes? How can we offer students a way into these potentially daunting texts by thinking about how women communicate in writing? Does *Texts from Jane Eyre* offer us more than a quick laugh? Is written communication more or less authentic than direct speech? Can female characters write things that they cannot say? How does the accountability of something committed in your own hand complicate women’s authority? What kinds of literacies do female characters display? How are those complicated by class or national origin? How can we use modern communication tools to bridge the historical distance? Or does such “translation” betray the novel?

This seminar will combine teaching presentation with workshop to highlight innovative classroom exercises or assignments that participants have newly tried or are planning to try. The purpose of the panel will be two-fold: to exchange ideas about teaching gender in the eighteenth century novel; and, to workshop the activities. The participants will be asked to develop a 5 to 7-minute presentation explaining the activity and any challenges experienced or foreseen. The balance of the session will be a workshop format in which the audience will discuss implementation and any additional challenges that may arise given the differences in classroom structure.

The proposal should describe a specific classroom activity or assignment that helps students to understand and analyze women's communication in eighteenth-century novels, and provide an example of materials the presenter will make available to attendees (paper prompts, pre-reading guides, activity directions, etc). Interactive or technology-focused strategies are of particular interest and relatively untested strategies would be welcome. Please send a 250-word abstract to [heather\\_king@redlands.edu](mailto:heather_king@redlands.edu).

## LCD PROJECTOR PACKAGE

**“Eighteenth-Century Freemasonry and the Arts”** Rebecca Dowd Geoffroy-Schwinden, Music History, College of Music, Division of Music History, Theory, and Ethnomusicology, University of North Texas, 1155 Union Circle, Denton, TX 76203-5017; Tel: (570) 498-3757; E-mail: [rebeccageoffroy@gmail.com](mailto:rebeccageoffroy@gmail.com)

Freemasonry represented a new social and cultural institution during the eighteenth century. The ideologies of Freemasonry opened new frontiers to the application of Enlightenment philosophy to lived experience, to the creation of new spaces of socialization, and to the integration of new forms of spirituality with Newtonianism and sensationism. The practices and ideologies of Freemasonry called for humans to rethink their relationships: with themselves and their peers, with authority figures, and toward the natural and supernatural realms. Artists across the visual, performing, and literary arts came to occupy a crucial role in the development, expansion, and sociality of Masonic lodges. This panel seeks to explore the significance of the relationship that Freemasonry, from its rituals to its social structure to its values, shared with the arts. Recent scholarship has begun to reveal the rapport between Freemasonry and the visual, performing, and literary arts. This panel aims to bring scholars of the arts into conversation to pursue a holistic theoretical and methodological framework through which to understand the mutual influence of Freemasonry and the arts during the eighteenth century.

## LCD PROJECTOR PACKAGE WITH EXTERNAL SPEAKERS

**“Not the Usual Suspects” (Roundtable)** Melissa Mowry and David Mazella, 2121 Wayne Avenue, Abington, PA 19001; Tel: (917) 751-2944; E-mail: [mowrym@stjohns.edu](mailto:mowrym@stjohns.edu) / [mazella@central.uh.edu](mailto:mazella@central.uh.edu)

This roundtable seeks to reconsider historicism and historicist praxis in the wake of Sharon Marcus' and Stephen Best's dismissal of them for their reinforcement of an ineffective, over-generalized “hermeneutics of suspicion.” Marcus' and Best's intention was to make a clean sweep of literary studies, clearing disciplinary space for a reinvigoration of form and formalism. Yet their indictment of historicist approaches has instead provoked wide-ranging scholarly conversations that have tried to reactivate the critical potential of historicism in newly reconceptualized domains of literature and literary history. In the wake of trends like globalization and digitized scholarship, which permit analysis of their objects at ever-increasing scale, historicists of every type have used this debate to produce enriched methodologies as well as to highlight the rising demand that literary studies become responsive to a “world” viewed increasingly in mediatized rather than exclusively textual terms.

The effects of this mutual reconceptualization of historicism and literary studies are registered in a number of ways. Literary periodization is no longer regarded as a comprehensive, unilinear master-narrative, but as a set of clustered authors, genres, texts, and events that allow synchronic comparisons. Historicist literary scholarship engages openly with a variety of urgent critical presentisms (introducing, e.g., perspectives of queers, people of color, laboring people into its analyses) without its usual anxieties about anachronism. Scholars begin to embrace but also analyze the affective or reflexive relationships developed with the objects of investigation. More broadly, historicist scholars may begin to question the longstanding yet under-examined distinction between text and context, in order to undo the simplistic narratives of causality that this distinction underwrites.

We invite very brief (5 min) presentations from a variety of perspectives that seek to challenge some of the dyadic oppositions in which historicist literary studies often finds itself deadlocked (e.g., history/theory; presentism/historicism; affect/knowledge; text/context, etc). Papers might consider such questions as: How do space and time figure in the historical or contemporary archive? Does the current focus on form contribute to the deracination of matter? How do recent theorizations of “temporality” affect our conceptualizations of “history” and



“historicization”? How does the presumptive “whiteness” of historical scholarship affect its treatment of race in the past or present?

**“Judith Sargent Murray, Literary Genre, and Social Change”** Mary M. Evans University at Albany, SUNY and Hudson Valley Community College AND Amy Mallory-Kani, Mississippi State University, Mallory-Kani - PO Box E, Mississippi State, MS 39762; Evans- Marvin 207E Hudson Valley Community College, Troy, NY 12180; Tel: (518) 584-8393; E-mail: [mevans@ualbany.edu](mailto:mevans@ualbany.edu)

Judith Sargent Murray (1751-1820) was an eighteenth century spokesperson for women's equality, particularly in the area of education. Like her near-contemporary, Mary Wollstonecraft, Murray believed that women might gain greater participation in the public sphere, and one way to do so was through an active writing agenda. Murray, herself, wrote in several genres including essays, poetry, and letter books. This panel seeks to explore the ways in which Murray's writing crosses the private/public divide as a means to affect social change. More generally, the panel seeks papers that re-assess Murray as a key woman writer of the long eighteenth century.

## LCD PROJECTOR PACKAGE

**“Unfinished Business: Enlightened Texts, Projects, Problems”** Karen Stolley, Dept. of Spanish & Portuguese Callaway Center 501 Emory University Atlanta, GA 30322; Tel: (404) 727-0857; Fax: (404) 727-4072; Email: [kstolle@emory.edu](mailto:kstolle@emory.edu)

Despite the totalizing claims that have often been made about it by defenders and detractors, the Enlightenment was, and continues to be, unfinished business. Examples abound: the *Bibliotheca Mexicana*, José Eguiara y Eguren's massive compendium, organized alphabetically, stopped at the letter C; Catherine the Great's project to modernize Russia remained incomplete; as Joanna Stalnaker demonstrated in her prize-winning book, competing truth claims regarding description lead to an “unfinished” French Enlightenment. This session proposes an interdisciplinary exploration of the texts, projects and problems generated in the eighteenth century that remained unfinished, incomplete, or contested in the broader context of a discussion about the Enlightenment project and its legacy.

## LCD PROJECTOR PACKAGE

**“Elizabeth Singer Rowe, Revisited”** Rivka Swenson, 900 Park Ave, PO Box 842005, Department of English, Virginia Commonwealth University, Richmond, VA 23284-2005; Tel: (804) 827-8328; Fax: (804) 828-8604; E-mail: [rsvenson@vcu.edu](mailto:rsvenson@vcu.edu)

Since 2000, Rowe criticism has seen an uptick. Recent articles and essays tackle topics such as: her fiction and manuscript letters; the theme of disembodiment in her verse; her feminist spirituality; her Whiggish poetic agenda; Rowe and Haywood; Rowe and religion; Rowe and early print culture; and more. The past few years have been especially good to Rowe, following the publication of Paula R. Backscheider's *Elizabeth Singer Rowe and the Development of the English Novel* (JHUP, 2012). I welcome abstracts for 15 minute papers on any aspect of Rowe, including but not limited to her contributions to the development of the English novel. Professor Backscheider has agreed to serve as respondent.

**“Mothers and Motherhood Across the Caribbean and Central America”** Christine Clark-Evans, Pennsylvania State University, French & Francophone Studies Department, University Park, PA 16802; Tel: (814) 865-1960; Fax: (814) 863-1103; E-mail: [cxc22@psu.edu](mailto:cxc22@psu.edu)

This panel aims to examine women as mothers and the social dynamics of motherhood in the nations, societies, and civilizations across the Caribbean and Central America during the early modern era with a focus on the long eighteenth century. While recent studies have addressed late modern debates in Europe and North America, this panel looks at the history of and discourses on mothers and motherhood to explore a comparative, gender analysis of women, sexuality, and racial, ethnic, and social hierarchies along the transatlantic colonial and African

slave trade routes. Of particular consideration are women's production of material value and wealth from their procreative and creative labors, the economic, political, social, and cultural presence of individual women and groups of women in relation to their status as mothers and other familial relations, and the knowledge and art created by and about women who are and those who are not mothers during this period.

### LCD PROJECTOR PACKAGE

**“New Approaches to Trans-Pacific Studies II”** Danielle Spratt AND Jacqui Grainger, English Department, CSUN, 18111 Nordhoff Street, Northridge, CA 91330; Tel: (818) 677-7207; E-mail: [Danielle.spratt@csun.edu](mailto:Danielle.spratt@csun.edu), [jacquigrainger99@gmail.com](mailto:jacquigrainger99@gmail.com)

Following up on the lively and too-short discussion from Los Angeles, and also in recognition of the geographic location of this year's ASECS, this roundtable seeks talks that consider the important relationship between transpacific commerce and culture and its relationship to/distinctiveness from early east coast hubs of trade. The eighteenth century saw increased scientific, colonial, artistic, and commercial activity across the continents and islands that frame the Pacific, causing a proliferation of both cultural and imaginative textual productions. This roundtable panel seeks talks that address innovative cross-disciplinary approaches to the literary, textual, visual, and/or cultural productions of the trans-pacific eighteenth century: these approaches might offer new arguments to seminal texts, or they might consider new scholarly, methodological, pedagogical, and/or archival techniques or discoveries. How did the cultural output from the period define a distinctive trans-pacific eighteenth-century identity? We are especially interested in presentations from fields within and beyond literary studies, particularly those that consider interdisciplinary fields such as art history, history of science/medicine, or bibliographic/archival studies.

### LCD PROJECTOR PACKAGE

**“Social Provisions for Lay Women and Girls”** Valentina Tikoff, History Department, DePaul University, 2320 N. Kenmore Avenue, Chicago, IL 60614; Tel: (773) 325-1570; Fax: (773) 325-4764; E-mail: [vtikoff@depaul.edu](mailto:vtikoff@depaul.edu)

This session seeks to explore aspects of charitable, philanthropic and governmental provisions for girls and lay women in the eighteenth century. The term “social provisions” is intentionally broad to stimulate conversation about various types of institutions and programs, and their relationships to family strategies and resources, in multiple eighteenth-century texts and contexts. Thus we welcome papers from a variety of disciplines that focus on any of the several forms that such provisions for lay women and girls could take: educational and/or residential establishments, charity dowries, different forms of “outdoor relief,” etc. The envisioned session would feature three to four papers, each 15-20 minutes in length, plus a short comment by a discussant, with ample time for questions and shared conversation between the panelists and audience.

### LCD PROJECTOR PACKAGE

**“Visualizing the Eighteenth-Century Novel” (Roundtable)** Nazanin Keynejad AND Danielle Spratt, Cal State U, Northridge, English Department, CSUN 18111 Nordhoff Street, Northridge, CA 91330; Tel: (818) 677-7207; E-mail: [nazanin.keynejad.61@my.csun.edu](mailto:nazanin.keynejad.61@my.csun.edu) AND [danielle.spratt@csun.edu](mailto:danielle.spratt@csun.edu)

Word clouds and other data mining technologies have become a favorite way for scholars to make legible important patterns of meaning in lengthy textual works, while they have also demonstrated the important link between close and distant reading practices. This roundtable seeks papers that consider how digital humanities tools (such as Lexos, Mallet, and others) or other interdisciplinary approaches can help us reconsider our understanding of visual cues and the visual in the eighteenth-century novel. How do such DH-enhanced reading practices help complicate our understanding of Defoe's cities, Tristram Shandy's gestures, Radcliffe's sublime, or Austen's heroines? How can such data visualization help us determine other issues, such as authorial attribution, or important lexical shifts over time?

### LCD PROJECTOR PACKAGE

**“News, Media and Information Systems in Eighteenth-Century Europe”** Thierry Rigogne, 32 Vandeventer Ave. #1, Princeton, NJ 08542; Tel: (609) 945 3176; E-mail: [rigogne@fordham.edu](mailto:rigogne@fordham.edu)

Eighteenth-century Europe witnessed an explosion in news media and the development of complex (yet understudied) information systems that combined all sorts of media to relay information. This panels seeks to examine how news was created and circulated, whether in one specific locale or across them. It is interested in exploring particular media, as well as the interactions between different media, taken as broadly as possible (from print periodicals and manuscript news sheets to private letters, pamphlets, handwritten or printed topical literature, songs, verse, plays, public ceremonies, engravings, maps, as well as oral media of all types, from café conversations to street gossip).

## LCD PROJECTOR PACKAGE

**“The Woman of Color in the Eighteenth Century” (Roundtable)** Regulus Allen AND Nicole N. Aljoe, Allen: English Department, California Polytechnic State University, San Luis Obispo, 1 Grand Avenue, San Luis Obispo, CA 93407-0322; Aljoe: English Department, Northeastern University, 360 Huntington Avenue, Boston, MA 02115; Tel: Regulus (805)756-2596; Nicole (617)373-4543; Fax: Regulus (805)756-6374; Nicole (617)373-2509; E-mail: [rlallen@calpoly.edu](mailto:rlallen@calpoly.edu); [n.aljoe@neu.edu](mailto:n.aljoe@neu.edu)

The recent republication of the 1808 novel *The Woman of Colour, A Tale*; the debut of *Belle*, a film inspired by the 1779 portrait of Dido Elizabeth Belle; and work by scholars such as Felicity Nussbaum, Lyndon Dominique, and Sarah Salih have facilitated a greater focus on eighteenth-century representations of women of color, and have indicated that such depictions are more prevalent and complex than the criticism has previously suggested. This panel invites short presentations (5-7 panelists, speaking 5-7 minutes each) that consider verbal and visual depictions of women of color and their impact on eighteenth-century culture and society. Please send abstracts of 250-500 words.

## LCD PROJECTOR PACKAGE

**“The Amatory in the Eighteenth Century” (Roundtable)** Toni Bowers, University of Pennsylvania, Fisher-Bennet Hall 239, 3340 Walnut Street, Philadelphia PA, 19104; E-mail: [tbowers@english.upenn.edu](mailto:tbowers@english.upenn.edu) ; Aleksandra Hultquist, Centre of Excellence in the History of Emotion, E-mail: [aleksandra12@gmail.com](mailto:aleksandra12@gmail.com)

It has been over 20 years since the designation of “Amatory Fiction” by Ros Ballaster in *Seductive Forms*. Since then, the idea of the amatory has expanded to encompass a range of ideas. Such terms as “amatory aesthetic” “amatory heroine” “amatory authority” have entered the vocabulary of a genre that deals with seduction, rape, love, gender, intrigue, and politics. This Roundtable seeks to evaluate and extend various aspects of the amatory in eighteenth-century literature (of all genres by all authors) in order to think broadly about amatory works in eighteenth century literature, history, art, and culture.

Panelists might address the following questions: What “advances” have we made in researching literature through the stories of love and seduction? What authors might we add to the “amatory” designation? What other genres have benefitted from amatory investigations? What is the difference between “amatory” and “seduction” and “intrigue”? Where are the intersections of love and sex in literature and what do they tell us about power in the eighteenth century? How might theories of affect, readership, and cultural studies be at play in the amatory designation? What diverse practices, desires, and norms are at stake in stories of love and seduction? What culturally specific and historically contingent institutions and techniques shape the amatory encounter? Do those encounters serve ends beyond the political metaphor or the moral edification of its readers? What about race, colonialism, and empire? What are the classical, medieval influences upon the early modern amatory and how might they be put into conversation with current configurations?

The Roundtable chairs invite proposals of about 500 words. Visual and auditory aids are encouraged.

## LCD PROJECTOR PACKAGE

**“Widows and Working Women: Making a Living without a Husband”** Amber Ludwig, Honolulu Museum of Art School, 411C Kaelepulu Drive, Kailua, HI 96734; Tel: (214) 288-6155; Fax: (808) 681-7378; E-mail: [amberludwigotero@gmail.com](mailto:amberludwigotero@gmail.com)

“The comfortable estate of widowhood is the only hope that keeps up a wife's spirits.” So proclaims Peachum to Polly in John Gay's *The Beggar's Opera* (1728) upon learning of his daughter's marriage to the highwayman Macheath. Peachum's comic view of widowhood is a positive one, and many eighteenth-century women, like sculptor Anne Seymour Damer, thrived in their widowed state and were able to exploit the professional independence and financial freedom that came with it. Other women, like Emma Hamilton who found herself in debtor's prison after the deaths of her husband and lover, seemed unable to cope without the guiding influence of a man. This panel invites papers from across a variety of disciplines (art, literature, music, history, etc.) that explore the lives of eighteenth-century widows and other working women without men and the social and political structures that encouraged or discouraged contentment and success.

## LCD PROJECTOR PACKAGE

**“The Delight of the Eye”: Eighteenth-Century Painting and/as Decoration”** Yuriko Jackall, National Gallery of Art, Washington D.C. AND Katherine Brion, Kalamazoo College, Jackall: Department of French Paintings, National Gallery of Art, 2000B South Club Drive, Landover, MD 20785; Tel: (202) 842-6089; E-mail: [Y-jackall@nga.gov](mailto:Y-jackall@nga.gov) ; [kbrion@kzoo.edu](mailto:kbrion@kzoo.edu)

In 1747, the critic Étienne La Font de Saint-Yenne lamented that painting of the French school had been divested of its rightful purpose: bringing great deeds of the past to splendid visual life. For his contemporaries, La Font argued, painting had become nothing more than another form of vanity or ornamentation, a “delight of the eye” equated with surface treatments such as mirrors, gilding, paneling, and plasterwork. In the context of this lament, he drew a sharp distinction between history painting (broadly defined as narrative representation with moral and didactic intent) and painting as decoration (associated with pleasure and flattery). Apart from some temporary upsets, this distinction held sway over painting and its reception through the nineteenth century and into the twentieth.

The goal of this session is to explore the relationship between painting and decoration in the practice and reception of eighteenth-century art—a relationship that begs to be reexamined, particularly in the light of increasing scholarly interest in later “decorative” impulses. In what contexts was the category of decoration meaningful, and how was it defined? To what extent were site-specificity, the constitution of ensembles, the formal qualities of paintings themselves, and/or other concerns determining factors in the role of painting as decoration? Was “decorative” painting aligned with, or distinguished from, other “decorative” practices and media? Finally, do the answers to these questions dispute, nuance or confirm La Font's opposition of decoration and edifying representation? Case studies in a variety of fields ranging from architecture to the decorative arts are welcome, as are papers examining the subsequent historical impact of eighteenth-century models of painting and/as decoration.

## LCD PROJECTOR PACKAGE

**“Commerce and Benevolence in the Long Eighteenth Century”** Margaret S. Yoon, Dept. of English, University of Exeter, EX4 4QH UK; E-mail: [m.yoon@exeter.ac.uk](mailto:m.yoon@exeter.ac.uk)

Recent publications have focused on money, risk, and economics in the long eighteenth century; others have traced the important connections between commerce and moral philosophy. This panel seeks to explore the connections between the rise in commerce and the parallel rise in philanthropic movements in Britain during the long eighteenth century. How does literature of the period represent – or indeed deny – this connection? Are there examples of the proto-capitalist (the merchant) as moral hero? How, if at all, is philanthropy seen as connected to wealth-creation, education, and even nation-building? The fictional representation of dissenters may well be of particular interest to this panel, as Quakers, in particular, are notable for their highly successful businesses as

well as for founding institutions that served the public. This panel seeks to explore the literary pairing of wealth and benevolence.

### LCD PROJECTOR PACKAGE

**“Vernacular, Secret, and ‘Other’ Languages” (Roundtable)** Roxann Wheeler, The Ohio State University, Department of English, 164 W 17<sup>th</sup> Ave, Columbus, OH 43210; Tel: (614) 292-6065; Fax: (614) 292-8716; E-mail: [wheeler.213@osu.edu](mailto:wheeler.213@osu.edu)

Submissions are welcome on oral, textual, performative, or methodological issues of colonial, regional, vulgar, minority, arcane, or any "marked" or differentiated languages, including--but not limited to--pidgin, creole, dialect, cant, slang, professional jargon, stuttering, or specialized language.

### LCD PROJECTOR PACKAGE

**“Revolutionary Radicalism and the French Language Print of America”** Hilary E. Gordon, 20395 Callon Drive Topanga, California 90290; Tel: (985) 290-6839; E-mail: [hgordon@tulane.edu](mailto:hgordon@tulane.edu)

France's age of revolutions sent thousands of refugees and exiles in search of new homelands. Despite disappearing political control of her American territory, regions where France maintained some cultural hegemony, such as the lands around the Great Lakes and in the Mississippi River Valley, received many of the progressively displaced. This period of immigration influx significantly overlapped with the emergence of French language newspapers and printers in many of these same regions. These new medias served as spaces to define and debate streams of ideas brought to the fore by the revolutionary conflicts; from critiques of colonialism and slavery, to qualifications human equality, to questions on the very basis of political authority and roots of nationhood... I would like to gather a seminar on printed diasporas of French revolutionary radicalism in America. I am especially interested in the differences between revolutionary era immigrants and those French Creole generations who had arrived in America during the previous century. This could include differences in the printed portrayals of these peoples, differences in the ideas that they expressed in their writings, or other print manifestations of difference. Also of key interest are the ideological and tangible connections of these French language printers and newspapers to other, often more established, networks of print and printers in the United States and France.

### LCD PROJECTOR PACKAGE

**“Istanbul: Beyond Tulips and Turqueries”** Jonathan Haddad; Tel: (510) 316-0029; E-mail: [jhaddad@berkeley.edu](mailto:jhaddad@berkeley.edu)

How should we situate Istanbul in Eighteenth Century Studies? Traditionally, scholarship has pivoted on the Tulip period (1703-30) as a moment of unprecedented adoption by the Ottoman state and society of European influences in the arts and technology, extending to advances in military tactics and the advent of print. However, recent revisions of studies in Orientalism have brought to bear evidence of more complex cultural flows that blur the frontiers between Europe and the Ottoman Empire. In a similar vein, situating Istanbul within the field of Mediterranean Studies has been fruitful in revealing the work done in facilitating these cultural flows by transcultural intermediaries, such as dragomans, renegades, and Armenian merchants. However, narratives of mobility reconstitute a European relationship with the Islamicate Orient at the risk of deemphasizing the internal dynamics of the Ottoman state and society as factors of artistic production.

This panel, then, seeks to reconcile these disparate approaches to the Ottoman Empire in the eighteenth century through contributions that explore how Ottoman and other identities (Persianate, European, Islamic, provincial, urban, transcultural, etc.) were articulated through poetry, performance, court ceremonials, the visual arts, ekphrasis, and/or artistic patronage in eighteenth-century Istanbul. Please send abstracts of 200-350 words.

### LCD PROJECTOR PACKAGE



**“Spanish-language Publishing Outside Ibero-America” (Ibero-American Society on Eighteenth-Century Studies (IASecs))** Enid Valle, 1200 Academy St., Kalamazoo, MI 49006; Tel: (269) 337-7136; E-mail: [valle@kzoo.edu](mailto:valle@kzoo.edu)

By the XVIIIth century, the Viceroyalties of Mexico, Perú, and Argentina, as well as the General Captaincy of Cuba, had printing presses. In Spain itself, there were more than two dozen publishing houses, some of which published works by, among others, Gaspar Melchor de Jovellanos, Antonio de Villarreal, and Nicolás Fernández de Moratín. However, some key publishing centers outside of the Ibero-American world, such as Brussels, London, Lyons, Venice, and Philadelphia, also published many works in Spanish. The most famous such example is the 1738 London edition of the 1605 *Vida y Hechos del Ingenioso Hidalgo Don Quixote de la Mancha*; others are less known, for example *Carta de Don Carlos de los Ríos, conde de Fernán Núñez a sus hijos* (Paris, 1791) and A. Palomino Velasco's *La vida de pintores y estatuarios eminentes españoles* (London, 1742). Furthermore, non-Ibero-American publishers also published Spanish translations of devotional, historical, political, scientific, and fictional works originally written in other languages. Such flourishes of Spanish publications outside of Ibero-America merit examination as they relate to, among other things, the book trade, the availability of paper and printing presses, readership and cultural consumption, politics, controversial writings and censorship, distribution networks and bureaucratic obstacles, exiled writers, travel writing and the *grand tour*, and transatlantic exchanges. This panel invites proposals on all aspects related to the session's topic, and welcomes approaches that seek a deeper understanding of the significance of this phenomenon.

**“Austen’s Scale”** Jason Solinger, English Department, University of Mississippi, University, MS 38677; Tel: (662) 832-6772; E-mail: [solinger@olemiss.edu](mailto:solinger@olemiss.edu)

Austen, everyone knows, once described her fiction as “the little bit (two inches wide) of ivory on which I work with so fine a brush, as produces little effect after much labour.” This panel seeks papers investigating the scale of Austen’s novels. In addition to welcoming new work on the geographic scale of Austen’s little (or not so little) England—its common walks and maritime dimensions—the panel invites work on other modalities of scale: e.g. architectural, social, and stylistic. From the circles in which her characters move to the aphoristic opening of *Pride and Prejudice*, Austen’s scale was once thought of as miniature. In the wake of the global turn, what does it mean to speak about Austen’s “little bit (two inches wide) of ivory”? In what ways are Austen’s “little bit” actually little? How is her rhetoric of smallness part of a larger strategy of authorial self-fashioning? How have critics and other novelists distinguished the scale of Austen’s novels from other types of fiction? How might we do so? What are the cultural politics of size?

## LCD PROJECTOR PACKAGE

**“Sleeping through the long Eighteenth Century”** Matthew J. Rigilano AND Leah Benedict, Department of English, 306 Clemens Hall, University at Buffalo, Buffalo, NY 14260; E-mail: [rigilano@buffalo.edu](mailto:rigilano@buffalo.edu); [lb45@buffalo.edu](mailto:lb45@buffalo.edu)

Scholars of Early Modern philosophy and narrative have long been attuned to the complex interplay between intention and action. From Locke’s personal empiricism to Radcliffe’s Gothic accidents, we find the vicissitudes of willful action everywhere. This panel proposes to focus on acts (and non-acts) that occur (or fail to occur) during the universal and yet insistently puzzling experience of sleep. We know from the pioneering work of A. Roger Ekirch that pre-industrial European society enjoyed segmented sleep patterns that afforded all kinds of nighttime activity. This panel aims to take this concern a step further: we want to think about not just what happens between acts of somnolence, but during them. Here are but a few questions: What is a sleeping person? How much sleep is too much sleep? What is the difference between sleep, coma, and death? Are we responsible for our sleeping acts? Do those acts reflect a person’s hidden truths? Are dreams the friends or enemies of sleep in this period, and is the bed a place of danger or respite?

## LCD PROJECTOR PACKAGE

**"Religious Dramas on the Enlightenment Stage: Revelation, Conversion, Martyrdom"** Peter Erickson, Oakland University AND Ana Conboy, College of Saint Benedict and Saint John's University, Oakland University 372 O'Dowd Hall Rochester, MI 48309; Tel: (773) 326-5252; E-mail: [perickson@gmail.com](mailto:perickson@gmail.com)

Over the course of the seventeenth and eighteenth centuries, explicitly Christian forms of theater declined in popularity. Rather than understand this shift merely as a sign of declining popular belief, this panel seeks to investigate the way that new formal demands complicated the representation of Christian themes. Frequently dismissed as anachronistic, efforts to revive Christian theater — whether to found a Christian tragedy or to reinvent martyr drama — are nevertheless interesting for the *formal* strategies that they devised to (re)stage Christian genres. Contributions are welcome that address the persistence of Christian themes on the early modern stage: How were Christian forms — martyr drama, conversion narrative, saints' lives — revived, satirized, or transformed to be made relevant to a new era? What role did the gender of the protagonist play? What media (visual, auditory, etc.) were made use of? What elements of religious narrative were borrowed and replicated on the secular stage? The organizers specialize in German and French literature, but contributions that deal with other national traditions or that offer a comparative perspective are welcome.

**"Transnational Feminisms in the Eighteenth Century" (Roundtable)** Catherine Jaffe AND Elizabeth Lewis, (Jaffe) Dept. Modern Languages, Texas State University, San Marcos, TX 78666; (Lewis) Dept. Modern Languages and Literatures, Mary Washington University, Fredericksburg, VA; Tel: (512) 245-2392, (540) 654-1987; E-mail: [cj10@txstate.edu](mailto:cj10@txstate.edu) [elewis@umw.edu](mailto:elewis@umw.edu)

In *European Feminisms 1700-1900* (2000), Karen Offen defines feminism as "the name given to a comprehensive critical response to the deliberate and systematic subordination of women as a group by men as a group within a given cultural setting" (20). For Offen, the concept of feminism "encompass[es] both a system of ideas and a movement for sociopolitical change based on a refusal of male privilege and women's subordination within any given society" (20). Although the term "feminism" was not used until the 19<sup>th</sup> century, its intellectual and activist roots can be traced to the eighteenth century. This panel seeks to explore connections between transnational eighteenth-century contributions to feminist thought. We invite proposals for this roundtable discussion that will address how aspects of feminist thought and activism crossed and recrossed national boundaries, north and south, from east to west, across Europe and the Americas, and back and forth across the Atlantic, through translation, reading, exile, migration, travel, trade, etc. Presentations will consider the dynamic relationship between local and transnational expressions or activities that articulated women's concerns.

## LCD PROJECTOR PACKAGE

**"Intersections of Digital and Public Humanities: New Media and New Audiences for Eighteenth-Century Studies" (Roundtable)** Jessica Richard, Wake Forest University, 1834 Wake Forest Road Winston-Salem, NC 27109; Tel: (336) 758-3548; E-mail: [richarja@wfu.edu](mailto:richarja@wfu.edu)

This roundtable will explore the challenges and benefits of studying the eighteenth century in public, using the digital environment and reaching new audiences. Participants with public-oriented digital humanities projects (small- or large-scale, nascent or established) will address some of the following questions: What does it mean to take our scholarly work online? What is gained and/or lost when addressing a public or blended public/student/scholarly audience? How do you elicit scholarly contributors? How do you engage readers in the online environment? What opportunities does the digital environment offer? Roundtable participants might be bloggers, editors, designers, contributors, or users of online journals or other digital projects, or scholars of the digital humanities.

## LCD PROJECTOR PACKAGE

**"Reconsidering the Restoration" (Roundtable)** Laura Rosenthal, English Department, Tawes Hall, University of Maryland, College Park, Maryland, 20742; Tel: (301) 512-3792; E-mail: [lrosent1@umd.edu](mailto:lrosent1@umd.edu)

Recently, the Modern Languages Association proposed to eliminate the division on “Restoration and Early-Eighteenth-Century English Literature.” If this proposal had passed, it would have eliminated the Restoration as a distinct period of scholarly interest for purposes of the annual convention and probably diminished attention this area at the conference, as the Restoration has not consistently been considered as part of the “Seventeenth Century.” For this panel, I invite proposals from colleagues who would like to discuss the meaning and/or significance of this particular period, and to continue thinking about its inclusion or exclusion from the MLA divisions. What are the strengths and weaknesses of considering this particular span of years as a distinct period? Is the reorganization of the divisions at MLA part of a larger transformation to which we need to pay attention? What is the standing of the Restoration as a period in other disciplines besides English literature? What characterizes “The Restoration”? Are there ways in which we need to shift our thinking about the writing, culture, and history of this period? If it is a period, what years does it include? What kind of case is there to be made for its significance (or lack of distinct significance)?

**“Thieves, Beggars, and Vagrants: Rethinking Eighteenth-Century Poverty”** Tracey Hutchings-Goetz, Indiana University, Department of English, Ballantine Hall 442, 1020 E. Kirkwood Ave, Bloomington, IN 47405-7103; Fax: (812) 855-9535; E-mail: [trahutch@indiana.edu](mailto:trahutch@indiana.edu)

Representations of poverty and impoverished figures populate eighteenth-century literature and culture. Although occasionally the subject of their own criminal narratives, the poor tend to occupy the margins of eighteenth-century culture, whether as the butt of a cruel joke or the occasion for sentimental sympathy. Eighteenth-century scholarship, especially literary studies, has long focused on the rise of the middle class, rendering the poor relatively underexamined, especially when compared to Romantic studies. This raises the larger disciplinary question, how do we talk about poverty, economic inequality, charity, and welfare in the eighteenth century? This panel invites papers to consider eighteenth-century attitudes toward and representations of poverty. Possible topics include, but are not limited to populism/mobs, debt, workhouses, begging, welfare/charity, labor, dis/ability, and hospitals/hospitality.

**“Space as Writing Systems of Time”** Mita Choudhury, Purdue University Calumet, 2200 169th Street, Hammond, Indiana 46323; Tel: (219) 989-2262; Fax: (219) 989-2160; E-mail: [choudhur@purdue.edu](mailto:choudhur@purdue.edu)

The idea that the inscriptions of time and the deposits of events leave their mark on the “writing tablet, so to speak, of space” (Henri Lefebvre) assumes particular significance in any historiography of the eighteenth century. In imaginative and actual documents of real or lived life, the sanctity of private space could not be protected from the pressures and pollutants in public space (Michael McKeon; Cynthia Wall). Inevitably, the history of space colluded with the triumphant time-lines of imperial space. And colonial space gained access to homes resplendent in foreign objets d’art (John Dewey), including fungi, leopard skin, elephant tusks, and fangs of the ferocious tiger, even as the “English” book or the script traveled abroad.

The purpose of this seminar will be to introduce diverse and interdisciplinary perspectives on how space—social space as defined, for instance, by Henri Lefebvre and the practice of everyday life as defined by Michel de Certeau—was *used* in the eighteenth century and to what end. In this endeavor to read, *space* is the text; therefore, this seminar will not engage with space in the abstract, how space was idealized, conceptualized, fictionalized, or theorized.

Each of the four presentations could explore the dialectics of the agency of space and human agency, as these agencies coalesced and separated, worked in unison or contrary to each other’s interests in specific sites including but not limited to home, hearth, street, theatre, brothel, marketplace, stock exchange, chapel, temple, monument, museum, prison, academy, tavern, port, channel, river, sea, and so on. Instead of talking about fictive space, in other words, the participants might consider the space where a work of fiction was conceived or bought, sold, destroyed, or transported. Instead of delineating the poetic renditions of the use of fields, pastures, or steeples, speakers might want to analyze the materiality of “real” bucolic space juxtaposed against the architectonics of urban/ engineered space as lived expressions of Eurocentric modernity (Enrique Dussel).

Instead of discussing how distant space (Venice, Virginia, Numidia) was dramatized and ostensibly represented on stage, speakers might want to explore how stage lighting or scene painting created ephemeral illusions of elsewhere. The goal of such a seminar might be to ask whether the spatial dimension of collective identity materializes and brings about change or stagnation or atrophy or resistance or revolution.

Toward ensuring consistency and a cohesive structure, each participant will be asked to identify and to project on to the big screen specific examples of “space as writing systems of time.” The visual dimension of space will thus be manifested/ seen and not just described by the presenter and imagined by the audience. These individual examples of space need not be accompanied by Power Point presentations or Prezis.

## INTERNET AND LCD PROJECTOR

**“Whither the Subject in Eighteenth-Century Studies?”** Stephanie Insley Hershinow, Baruch College AND Kathleen Lubey, St. John’s University, Dept of English, SJH B40-3, St. John’s University, 8000 Utopia Parkway, Queens, NY 11439; Tel: (718) 990 5615; E-mail: [kathleen.lubey@gmail.com](mailto:kathleen.lubey@gmail.com) or [stephanie.insley@gmail.com](mailto:stephanie.insley@gmail.com)

In recent years, the status of the subject has undergone radical revision in eighteenth-century studies. Once the domain of realist psychological representation in Ian Watt’s formulation, and later, in the work of Nancy Armstrong, John Bender, and Michael McKeon, a site of ideological regulation and reform, the subject is now being considered for its less cohesive history, one in which consciousness, intention, and will no longer constitute irreducible mental states through which the subject exerts or registers social force. As field-changing work by Frances Ferguson, Jonathan Kramnick, Sandra Macpherson, and Helen Thompson demonstrates, the literature of our period also construes the subject as an entity that strategically fractures coherence, refutes states of mind we associate with autonomy, and merges the subject with its ostensibly objective exteriors. In the context of these important reconfigurations, this panel queries the current and future status of the subject in our field. Are we redefining what constitutes the subject, allowing fragmentation and non-intention space alongside autonomy and will? Or was the subject never really the concern of Enlightenment philosophy and liberal democratic theory? Does the eighteenth-century novel offer a deeply complex, potentially paradoxical account of the eighteenth-century subject, or is a unified subject not its central concern? Have we overvalued Cartesian and Lockean psychologies and, if so, for how long and at what cost? In short, did the subject *exist* in the eighteenth century as we long thought it did? We invite papers on any aspect of the literature and philosophy of the long eighteenth century, and papers with a polemical approach to the topic are especially welcome.

## LCD PROJECTOR PACKAGE

**“Shame and Its Neighbors”** Daria Samokhina, 8098 Regents Rd., apt. 102, San Diego, CA 92122; Tel: (858) 349-6811; E-mail: [darias1@stanford.edu](mailto:darias1@stanford.edu)

This panel invites to investigate representations, concepts and theories of the emotion of shame and its neighbors — emotions of guilt, embarrassment, regret, and disgust — in the eighteenth century through a variety of literary, philosophical, scientific, and normative texts. “Shame cannot [...] be seen purely as a self-conscious experience but as one which encapsulates a multitude of domains that relate to social interaction” - suggested Paul Gilbert and Bernice Andrews in the volume of essays *Shame* (1998). In what way was shame formative of social interactions in the eighteenth century in different cultural contexts? How did emotion of shame relate to the collective (feeling of shame for an entire social group) or individuating (ostracizing) tendencies of social agents? How were the structures of transparency and opacity involved into conceptualization of shame or into the experience of shame as described in fictional or factual accounts? This panel seeks to open a multidisciplinary and cross-cultural discussion of the phenomenon in question. Depending on the number of submissions, the panel can be organized into a standard session or a roundtable.

## LCD PROJECTOR PACKAGE

**“Maritime Epistemologies”** Janet Sorensen, 322 Wheeler Hall, English Department, University of California 94720-1030; Tel: [510-558-0894](tel:510-558-0894); E-mail: [jsorensen@berkeley.edu](mailto:jsorensen@berkeley.edu)

Papers exploring when/where/how seafaring made possible new forms of writing, new forms of knowledge and/or revised habitual practices or customary thought.

## LCD PROJECTOR PACKAGE

**“Intellectual Dead Ends: Alternative Narratives and Perspectives in the Eighteenth Century”** Nathan D. Brown, Randolph-Macon College, 114 College Avenue, Haley 08, Ashland, VA 23005-5505; Tel: (804) 752 7281; E-mail: [nathanbrown@rmc.edu](mailto:nathanbrown@rmc.edu)

There are certain fixed ideas about the eighteenth century that have long fueled eighteenth century studies. The eighteenth century is the age of reason and empiricism. It is the age of a triumphant belief in human perfectibility and progress. The thinkers of the eighteenth century banned superstition and fanaticism. Liberty and the Rights of Man were on everyone’s lips...At least, that is what generations of students have been taught.

The march towards Enlightenment is a common, but teleological, reading of the eighteenth century that discounts the voices of tradition, the *arrière-garde*, and Enlightenment’s rivals. By focusing on the ideas and ideals that came to represent the canonical Enlightenment we often miss the larger, more nuanced, picture(s) of the eighteenth century. Therefore, this panel seeks papers that investigate what might be gained from focusing on intellectual dead ends and dead-enders – ideas and thinkers that do not fit neatly into our aesthetical and intellectual categories of the eighteenth century. These might range from Catholic opponents of the philosophes to thinkers who proposed alternative epistemological methods. Even among the canonical authors of the eighteenth century certain dead-end ideas might be found. Minority communities and their cultural productions may also be intriguing fields of inquiry. Studies of genre, gender, or materiality would be also welcomed.

Inspired by the approach in Lorri G. Nandrea’s *Misfit Forms: Paths Not Taken by the British Novel* and Jeff Horn’s historical study *The Path Not Taken: French Industrialization in the Age of Revolution, 1750-1830*, this panel aims to bring light to alternative perspectives in the eighteenth century. Open to a wide range of scholars working in various fields, the panel hopes to explore the potentiality of the eighteenth century through a focus on the century’s “dead ends.”

## LCD PROJECTOR PACKAGE

**“The Colonial Clergyman, His Community, and His Culture”** Nancy B. DuPree, U. of Alabama Libraries, PO Box 870266, U. of Alabama, Tuscaloosa, AL 35487-0154; Tel: (205) 348-1489; E-mail: [ndupree@ua.edu](mailto:ndupree@ua.edu)

The colonial clergyman fulfilled a complex role, not only spiritual but social and cultural as well. Though few colonial clergymen were actively engaged in politics, they were in many cases the focus of a powerful local social institution, the church. The role of the clergyman spread outward from the institution, however, as an ordained individual he took part in pages of life—birth, marriage, death. Even those who were not actively religious sought a clergyman to formalize these events. Clergy journals and letters reveal constant demands for such participation, often overcoming ethnic and denominational differences. As the itineration of a celebrity preacher like George Whitefield drew public attention and large audiences, less well-known clergy were on the move more locally, to meet the spiritual and social demands placed on them by their fellow citizens.

**“Representing the Fragment in the Eighteenth Century”** Olaf Recktenwald, McGill University, School of Architecture, 815 Sherbrooke St. W., Montréal, QC H3A 0C2, Canada; Tel: (206) 938-3446; Fax: (514) 398-7372; E-mail: [olaf.recktenwald@mail.mcgill.ca](mailto:olaf.recktenwald@mail.mcgill.ca)



Whether it be in discussions of architecture, art, music, philosophy, literature, or theatre, the fragment rose to a new level of significance in the eighteenth century. An obsession with torsos, ruins, fragments themselves, and unfinished conditions could be linked to an understanding of nature that found its fulfilment in future growth. In the case of the built artificial ruin, the confidence that architecture could provide humans with true places of dwelling was lost, thus necessitating a desire to return to nature's garden. Pittsburgh collections such as the Carnegie Museum of Art's Hall of Sculpture and Hall of Architecture attest to this cultural preoccupation. This panel readily welcomes interdisciplinary readings of the fragment and ones that address either international or local topics.

### LCD PROJECTOR PACKAGE

**"On Not Only Teaching the Eighteenth Century: Specialists becoming Generalists at the Teaching-Centered College" (Roundtable)** Maria Park Bobroff, Guilford College, AND Lori A. Davis Perry, United States Air Force Academy, (Bobroff) 5800 W. Friendly Ave., Greensboro, NC 27282; Tel: (336) 316-2238; E-mail: [mbobroff@guilford.edu](mailto:mbobroff@guilford.edu) (preferred contact); [Lori.daviserry@usafa.edu](mailto:Lori.daviserry@usafa.edu)

Eighteenth-century scholars at teaching-centered colleges know a common experience: we rarely teach courses that focus exclusively on the eighteenth century. In many cases, we incorporate the eighteenth century in larger historical/thematic narratives. (Re)training ourselves to become generalists has both advantages and disadvantages. It pushes us to contextualize the eighteenth century, making it more relatable to our students. We are able to reach more students, particularly those not initially interested in the eighteenth century. Challenges include having to stay abreast of new scholarship across multiple centuries and subfields. Ultimately, the generalist/specialist divide invites a broader discussion of what knowledge is valuable and who decides its value.

This roundtable invites panelists from all disciplines, including literary studies (English and other languages), history, art history, cultural studies, music, etc., to share insights, challenges, and successes of teaching beyond the eighteenth century. Our aim is to continue the discussion begun at the Teacher/Scholar roundtable at ASECS 2015 in Los Angeles, and to offer practical strategies for navigating and benefitting from our work as generalists. We look forward to a lively discussion on how we can make our teaching and student interaction more relevant and productive, both for students and for us.

**"The Objects of Performance"** Ashley Bender, ESFL, Texas Woman's U., PO Box 425829, Denton, TX 76201; Tel: (940) 898-2334; (940) 898-2125; E-mail: [abender@twu.edu](mailto:abender@twu.edu)

This panel seeks presentations that consider the role of objects in the production and study of Restoration and eighteenth-century drama. How might a consideration of the physical and material conditions of performance shed light on the texts through which we often engage with the drama? What do textual artifacts reveal about production practices or even specific performances?

### LCD PROJECTOR PACKAGE

**"Italian Celebrity Culture"** Adrienne Ward, Dept. Span, Italian and Portuguese, 461 New Cabell Hall, University of Virginia, Charlottesville VA 22904; Tel: (434) 960-6040; Fax: (434) 924-7160; E-mail: [aw7h@virginia.edu](mailto:aw7h@virginia.edu)

Cheryl Wanko, in the abstract to her review article on eighteenth-century Celebrity Studies (*Literary Compass* 8:6, 2011) states: "Celebrity studies is more than a simple description of a star's popularity. Instead, it examines how personal, social, media, political, and economic events create local conditions of popularity, how a celebrity's popular images circulate within a culture, and what the celebrity means to a culture; it also traces how concepts of merit and fame change over time." This panel focuses on celebrity culture both within Italy and without. In the former case, which figures (Italian or otherwise) achieved levels of fame among Italian communities, and how was that renown cultivated /sustained /negotiated? In the latter case, what can be learned from Italian luminaries -- theater, music and visual artists, for example, to cite only one exemplary eighteenth-century domain -- whose fame propelled them to perform/work in other states and cities? Whether Italians were the stars or the starstruck,

this panel spotlights the dynamics of celebrity, in the context of the century's numerous new modes and technologies of entertainment, communication, and travel, and networking.

### LCD PROJECTOR PACKAGE

**“Making Menstruation: Catamenia in the Eighteenth Century” (Roundtable)** Melissa Rampelli, 2238 Pemberton Street, Philadelphia, PA 19146, Tel: (860) 716-6989; E-mail: [melissa.rampelli@gmail.com](mailto:melissa.rampelli@gmail.com)

This round table discussion seeks to examine the epistemological narratives of menstruation, the debates inherent to its intellectual and social history, and the ways in which the discourse of menses codified gender and sexuality within the layperson's social imagination in the long eighteenth century. Presenters may explore the intersection of menstruation with fields or methodologies including: new materialism; vitalism; physiological catachisms; health and sanitation; mythical mimesis; feminism and queer studies; history of medicine; etcetera.

### LCD PROJECTOR PACKAGE

**“Revisiting *Dangerous Liaisons/Les Liaisons dangereuses*”** Amy Wyngaard, 314 H. B. Crouse Hall, Syracuse University, Syracuse, NY 13244-1160; Tel. [315-443-5496](tel:315-443-5496); Fax [315-443-5376](tel:315-443-5376); E-mail: [aswynga@syr.edu](mailto:aswynga@syr.edu)

Revisiting classic interpretations/proposing new analyses of Laclos's perennial work, particularly in light of continued pop culture interest internationally. Approaches to teaching also welcome. Please send CV and 150-word abstract of papers in French or English.

### LCD PROJECTOR PACKAGE

**“New Directions in Restoration and Eighteenth-Century Theatre and Performance History” (Roundtable)** Fiona Ritchie AND Diana Solomon, (Ritchie) Department of English, McGill University, 853 Sherbrooke Street West, Montreal, Quebec, H3A 0G5, Canada; (Solomon) Department of English, Simon Fraser University, 8888 University Drive, Burnaby, British Columbia, V5A 1S6, Canada; Tel: (514) 398-4400 #09995; Fax: (778) 782-5737; E-mail: [fiona.ritchie@mcgill.ca](mailto:fiona.ritchie@mcgill.ca) and [diana\\_solomon@sfu.ca](mailto:diana_solomon@sfu.ca)

How do we approach the study of Restoration and eighteenth-century theatre history today? The aim of this roundtable is to bring together scholars of theatre and performance working in literature, history, musicology, art history, architecture and so on to discuss methodologies and goals common across disciplines. Participants will give brief presentations (of no more than 5 minutes) in which they reflect on, for example, a) the current state of the field, b) an innovative methodological approach that they have used that would be applicable to other projects, c) gaps in our knowledge of Restoration and eighteenth-century theatre history and the tools we might develop in order to fill them, d) a case study of or proposal for cross-disciplinary collaboration. Proposals on other topics related to current and future approaches to the study of long eighteenth-century theatre history are very welcome.

### LCD PROJECTOR PACKAGE AND EXTERNAL SPEAKERS

**“The Ecology of Ageism in the Long Eighteenth Century”** Michael P. Parker, Department of English, United States Naval Academy, 107 Maryland Avenue, Annapolis, MD 21402-5044; Tel: (410) 293-6211; Fax: (410) 293-4372; E-mail: [mparker@usna.edu](mailto:mparker@usna.edu)

This panel will address the construction of age in the eighteenth century and its role in enforcing privilege by discriminating against the generationally marginal. Topics might include stock characterizations of both the elderly and the young in literary and non-literary texts; socioeconomic and cultural forces that contribute to the ebb and flow of ageism during the period; institutional segregation and compartmentalization based upon chronological age; age-based competition for resources; and gendered assessments of otherwise coeval groups.

## LCD PROJECTOR PACKAGE

**“Working Girls in the Eighteenth Century: Part II”** Sara Tavela, Dept. of English, Duquesne University, 639a College Hall, 600 Forbes Avenue, Pittsburgh, PA 15282; Tel: (412) 396-6420; Fax: (412) 396-1112; E-mail: [tavelas@dug.edu](mailto:tavelas@dug.edu)

To continue and extend the stimulating discussions from the previous meeting, this follow-up seminar seeks papers that explore questions of gender and labor in the long-eighteenth century. Possible topics might include the literary or artistic representation of working women, the economic or political history of female labor, or the writing of working women themselves. The session aims to honor the interdisciplinary aims of the society by selecting a group of papers that explore the issue of gender and labor in a variety of genre/media (literature, visual art, print culture, historical narrative, etc.) and from diverse perspectives.

## LCD PROJECTOR PACKAGE

**“Books, Periodically”** Hannah Doherty Hudson, The University of Texas at San Antonio, Department of English, One UTSA Circle, San Antonio, TX 78249; E-mail: [hannah.hudson@utsa.edu](mailto:hannah.hudson@utsa.edu)

The book and the periodical, theoretically distinct forms, are nonetheless entwined in countless ways in eighteenth-century print culture. This panel invites papers that consider any of the myriad points of intersection between the two. Possible topics might include, but are certainly not limited to: book reviews; serialized pieces later collected in book form; advertisements for books in periodicals, or vice versa; genre-crossing authors or publishers; physical interactions (for instance, extra-illustrated books using material from magazines); critical or methodological approaches to one form vs. the other; periodical essays on book culture; references to periodicals in novels. Whatever their specific topic, papers that consider the boundaries of form and genre are especially welcome. Please send inquiries or abstracts of approximately 250 words.

## LCD PROJECTOR PACKAGE

**“Eighteenth-Century Research: Addressing Our Future Audiences” (Roundtable)** Jennifer Keith, English Department, University of North Carolina at Greensboro, P.O. Box 26170, Greensboro, 27402; Tel: (336) 274-9492; E-mail: [jmkeith@uncg.edu](mailto:jmkeith@uncg.edu)

When the humanities in general and tenure-track positions in eighteenth-century studies in particular are losing ground in colleges and universities, how can we develop our research to ensure that we have future audiences to address? How can the content and forms of eighteenth-century research support and even expand the presence of our field in both the academy and the culture outside the academy? I welcome proposals from participants in all disciplines to discuss future paths of research in eighteenth-century studies and multiple forms of dissemination to reach future audiences that include scholars, students, administrators, and “the general public” (a public that includes legislators who vote on funding higher education). Participants may wish to consider how such avenues of dissemination would, perhaps should, change our work as academics, the training of our doctoral students, and our promotion and tenure requirements. Speakers will be asked to present their main ideas briefly, in five to seven minutes, so that there will be a generous amount of time for discussion.

## LCD PROJECTOR PACKAGE

**“Violence and Death in Eighteenth-Century Visual Culture”** Amy Freund, Department of Art History, Southern Methodist University, P.O. Box 750356 Dallas, Texas 75275-0356; Tel: (817) 542-5862; E-mail: [afreund@smu.edu](mailto:afreund@smu.edu)

Chardin’s eviscerated ray, William Blake’s tortured slaves, Copley’s Watson eternally escaping his shark, Goya’s terrifying *Disasters of War*, David’s deaths of everyone from Hector to Marat: violence and death haunt eighteenth-century visual culture. This panel will explore the depiction of violence and death in eighteenth-century

art, with the aim of mapping an alternative history of the visual arts and revising our understanding of aesthetic categories such as the Rococo and Neoclassicism. Topics might include: representations of sick, injured, aging or dying bodies, both human and animal; violent practices (hunting, executions, warfare); the impact of eighteenth-century colonial violence and global war on artistic production; memorialization of the dead (including saints and ancient or contemporary heroes); examinations of objects of violence (arms, armor, the guillotine), domestic or sexual violence; and violence against inanimate things (iconoclasm, the demolition of buildings, attacks on the state or religion).

### LCD PROJECTOR PACKAGE

**“Portraiture Before 1750”** Jennifer Germann, Department of Art History, Ithaca College, 953 Danby Road, Ithaca, NY 14850; Tel: (607) 274-1527; Fax: (607) 274-1774; E-mail: [jgermann@ithaca.edu](mailto:jgermann@ithaca.edu)

Over the last decades, the topic of portraiture has generated significant scholarly interest. Much of this attention has been focused on painted portraits in the second half of the eighteenth century. This panel proposes to turn attention to the late seventeenth and early eighteenth century. What are the major trends or themes emerging in the practice of portraiture at this time? What about sculpted portraits or those incorporated into the decorative arts (such as in tapestries)? How are artists working internationally, within and beyond Europe? What cross-cultural exchanges are emerging with the expansion of colonial networks? Papers are welcomed from diverse cultural traditions around the globe engaging both the analysis of cross-cultural exchange in terms of the approaches to and forms of portraiture as well as facilitating the cross-cultural comparison of portrait traditions.

### LCD PROJECTOR PACKAGE

**“Illustration, Visual Interpretation, and the Eighteenth-Century Book Market”** Kwinten Van De Walle, Department of Literary Studies (English Studies), Ghent University, Blandijnberg 2, 9000 Ghent, Belgium; Tel: (0032)9 264 36 55; Fax: (0032)9 264 41 74; E-mail: [kwinten.vandewalle@ugent.be](mailto:kwinten.vandewalle@ugent.be)

In the last two decades, scholars such as Peter Wagner and W.B. Gerard have abandoned the notion that illustrations are secondary to the typographic text proper in favour of a more balanced, and often interdisciplinary, approach which considers book illustration as an important and integral facet of print culture and the book market. Illustrations not only allowed publishers to generate appeal and to distinguish their products from their competitors', it also had an impact on a reader's approach to and interpretation of the text. A major intervention in the field is Sandro Jung's recent book, James Thomson's *The Seasons*, Print Culture, and Visual Interpretation, 1730-1842, which is a compelling study of the ways in which book illustration can significantly affect the cultural reception and reputation of texts. This panel wishes to acknowledge the value of book illustration studies and its potential to contribute to and even revise existing scholarly accounts of eighteenth-century literature. Open to presentations on a broad range of illustrations, from up-market productions (such as furniture prints) intended for an elite audience to cheaply manufactured ornaments in widely disseminated print forms (such as ballad-sheets and chapbooks), this panel invites 300-word paper proposals, aiming to consider the visual (re)interpretation of texts as well as the role of illustrations within the broader context of the eighteenth- and early nineteenth-century book market in general.

### LCD PROJECTOR PACKAGE

**“Translations of Eighteenth-Century Poetry and (National) Character”** Sandro Jung, Department of Literary Studies (English Studies), Ghent University, Blandijnberg 2, 9000 Ghent, Belgium; Tel: (0032)92643691; Fax: (0032)9264; E-mail: [Sandro.Jung@UGent.be](mailto:Sandro.Jung@UGent.be)

This panel invites submissions of 300-word proposals on work that is currently being undertaken on the translation of poetry throughout eighteenth-century Europe. It is centrally concerned with the strategies used by translators of different nations for appropriating the poetry of another country to their target consumer groups while negotiating both the original nationally inscribed character of poetry and its re-inscription for a different

audience with different generic and ideological expectations. The papers in this panel will engage with the role that translated poetry held within the eighteenth-century European republic of letters and how translated poetry was related to “indigenous” poetic productions. Case studies of individual translations are as much of interest as studies of the paratexts (memoirs, dedications, glosses, and notes establishing intertextual relationships between the translated poems and native poetry) that translators add to their renderings of one linguistic medium into another. Throughout the period, illustrations (at times lifted from the original editions of the texts, at others newly commissioned for an edition) frequently accompanied editions of translated poetry. Like other paratexts, these illustrations on occasion play a central role in the translator’s re-inscription of the poems, in terms of national character, for a new audience that is either unable to read the poetry in the original and prefers a mediated (re-interpreted and ideologically re-aligned) version in its native language. The organizer welcomes papers that investigate the strategies deployed by translators for “domesticating” non-native poetry but also papers that consider the marketing and reception of translated poetry. It is planned that the papers in this panel will form the basis for an edited collection.

## LCD PROJECTOR PACKAGE

**“Fashion, Beauty, and Social Mores in Eighteenth-Century Europe”** Catherine Sama, University of Rhode Island, Department of Modern and Classical Literatures, 60 Upper College Rd., Kingston, RI 02881; Fax: [\(401\) 874-4694](tel:4018744694); E-mail: [csama@uri.edu](mailto:csama@uri.edu)

This panel invites papers from a variety of disciplines addressing the intersections among fashion, beauty, and social mores in eighteenth-century Europe. Papers might address (but are not limited to) the following topics:

- Fashion periodicals as proscriptive and/or descriptive texts of gendered norms
- Fashion, beauty, and the construction of literary, domestic, social, and national spaces
- Translations and adaptations of fashion periodicals across Europe
- Women, genre (textual, visual) and space/place in fashion periodicals and trends
- Notions of performance, gender, class in fashion periodicals and trends

## LCD PROJECTOR PACKAGE

**“Bodies of Philosophy, Philosophical Bodies”** Kristin Girtten AND Dahlia Porter, (Girtten) University of Nebraska at Omaha, 6001 Dodge St., ASH 192, Omaha, NE 68182; Tel: 402-682-2757 (Porter) University of North Texas, Department of English, 1155 Union Circle #311307, Denton, TX 76203-501; Tel: 940-222-9074; E-mail [Kgirtten@unomaha.edu](mailto:Kgirtten@unomaha.edu) [dahlia.porter@unt.edu](mailto:dahlia.porter@unt.edu)

Inspired by Bacon’s encouragement to seek “material” in “things themselves,” the methods of investigation upon which the new science relied demanded an intensely physical interaction between philosopher and his object of study. The philosopher might even become the subject of self-experimentation, as optical experiments and experiments with heat attest. However, ironically, with its classificatory systems, methods of display, and goal of reproducibility, the new science often minimized—if not fully denied—the physical presence of the philosopher.

This session invites an exploration of this tension between embodiment and disembodiment in philosophy of the Enlightenment era.

Proposals exploring any form of embodiment or disembodiment in the long eighteenth-century are welcome. Possible topics include: the philosopher’s body; the anatomical body; bodies of knowledge; taxonomy; specimen displays; medicalized bodies; the body in moral philosophy; scientific illustration and the artist’s body; professional bodies (such as the Royal Society, the Royal College of Surgeons, the Royal Humane Society, etc.); gender and philosophy; cyborg science.

## LCD PROJECTOR PACKAGE



**“Crime and Punishment in the Enlightenment”** Melissa J. Ganz, Department of English, Marquette University, Marquette Hall 115, P.O. Box 1881, Milwaukee WI 53201-1881; Tel: (414) 288-3480; E-mail: [melissa.ganz@marquette.edu](mailto:melissa.ganz@marquette.edu)

From Defoe’s novels to Hogarth’s engravings to *The Newgate Calendar*’s cautionary tales, eighteenth-century culture teems with crime and vice. In England, the period was marked by rising crime rates as well as heated debates about the nature and consequences of illicit behavior. While some contemporaries celebrated the harsh set of laws known as the “Bloody Code,” others worked tirelessly to reform the legal system. This panel seeks papers that examine the rhetoric, practice, and policing of criminality between the late seventeenth century and the early nineteenth. How do changing ideas of and debates about crime and punishment shape imaginative texts? How do imaginative works participate in and contribute to debates about criminal justice? Papers might focus on criminal auto/biographies, last dying speeches and confessions, trial narratives, slave narratives, treatises, novels, poems, plays, or ballads, and they might consider topic such as prison conditions, slave uprisings, convict labor, capital punishment, or penal transportation. Alternatively, panelists might examine the iconography of crime and punishment, examining illustrations of processions to Tyburn or executions by the Guillotine. What do these works tell us about the value and/or limits of illicit behavior, the nature and purpose of punishment, or the role of law in constructing gender, sexuality, race, or class? In what ways do these texts challenge or qualify received views concerning the decline of violence and the growth of humanitarianism during the long eighteenth century? Papers examining representations of and debates about crime and punishment in England, Europe, and the Americas are all welcome.

### LCD PROJECTOR PACKAGE

**“Artists' Artists in the Long Eighteenth Century”** Ryan Whyte, Faculty of Liberal Arts & Sciences, OCAD University, 100 McCaul Street, Toronto, ON, Canada, M5T 1W1; Tel: (416) 435-9163; Fax: (416) 977-6006; E-mail: [rwhyte@faculty.ocadu.ca](mailto:rwhyte@faculty.ocadu.ca)

In the long eighteenth century, artists commissioned, collected, and published criticism of the work of fellow living artists. Superficially, artists' patronage and criticism of other artists appears consistent with the activities of the larger world of art, yet in fact it represents a parallel world of artistic engagement that was, and remains, at least partially inaccessible and incompletely understood beyond professional artistic circles. This session aims to shed light on artists' taste for one another's work in a period when the emergence of art criticism and periodic public exhibitions of contemporary art created tensions between the increasingly public nature of artists' careers, and the exclusive, technical nature of studio practice and language.

What did it mean when an artist--rather than a critic or a patron--favored the work of a fellow living artist? Who were considered "artists' artists," as reflected, for example, in artists' collections of one another's work, and why? To what extent was the notion of an "artist's artist" even understood beyond the confines of the studio? When artists commissioned, collected, and published criticism of the work of fellow living artists, how and why did their patronage and criticism depart from state and private initiatives? How did homages and rivalries manifest in artists' portraits of fellow living artists, so prevalent and sophisticated in this period? This session welcomes new approaches to these problems, including interdisciplinary and methodologically innovative papers.

### LCD PROJECTOR PACKAGE

**“Thinking in Verse: Poetry and/as Intellectual Exploration in the Eighteenth Century” (Roundtable)** Erin Drew, Department of English, 128C Bondurant Hall, University of Mississippi, University, MS 38677-1848; Tel: (662) 915-2783; E-mail: [eedrew@olemiss.edu](mailto:eedrew@olemiss.edu)

The purpose of this roundtable is to open a conversation about the unique ways poetry served as a site of and/or structure for intellectual exploration in the eighteenth century. How did different poetic forms and modes shape discussions of theology, economics, epistemology, or other intellectual concerns? What made such discussions in poetry different from those in other forms? We invite proposals that focus on a particular poetic form or mode (couplet, ode, pastoral, georgic, etc.), as well as those that examine a specific issue across a range of poetic

forms. Proposals that focus on poetry in languages other than English, transnational contexts, or those that consider poetry's connection to or role in shaping non-literary discourse are particularly welcome.

## LCD PROJECTOR PACKAGE

**“Translating the Eighteenth Century” (Roundtable)** Julie Candler Hayes, U. of Massachusetts, Amherst; E-mail: [jhayes@hfa.umass.edu](mailto:jhayes@hfa.umass.edu)

As a transnational phenomenon, the European Enlightenment speaks in many voices and many languages. This roundtable will bring together translators who have engaged in bringing eighteenth-century writers into languages other than their own. Among the topics to be explored: the purpose of the project, whether recovery of a lesser-known figure or better understanding of a canonical figure; the role of retranslation; historical grounding of translation projects; technical issues in the translation of older texts; the publishing market for translations. While the main focus of the panel will be on specific recent or in-progress translation projects, I would welcome one or two presentations that take a broad view of the role and significance of translation projects in eighteenth-century studies.

**“An Eighteenth-Century Invitation to Play”** Bethany Wong, Department of English, UC Santa Barbara, Mail Code 3170, Santa Barbara, CA 93106; E-mail: [bjwong@umail.ucsb.edu](mailto:bjwong@umail.ucsb.edu)

What can eighteenth-century literature contribute to our understanding of play? Cultural historian, Johan Huizinga introduces a paradox in our attitude towards play when he writes “[p]lay is superfluous. The need for it is only urgent to the extent that the enjoyment makes it a need” (*Homo Ludens*). According to this account, our value for play depends upon perception. At the same time, attachment theorists (Main, Bowlby), neuroscientists (Panksepp) and psychoanalysts (Winnicott) testify to play's vital importance. This is something they have in common with the eighteenth century, a period that needs to play and often plays for high stakes. Play seems to be an unnecessary necessity. Whether on page or stage, in the coffeehouse or tearoom, at the gaming table or dressing table, play is ubiquitous. It spans across decades, genres, and social categories. It can be painful and pleasurable in equal measure. Given play's fluidity, what are the stakes of play? How serious can it be? Where do its many manifestations fall on the utilitarian spectrum? When and where does it become an art? This panel invites interdisciplinary papers that use specific examples to tease out the dangers, joys, pitfalls and potential of play. Together, we will ask how studying eighteenth-century literature and culture can teach us to play anew.

## LCD PROJECTOR PACKAGE

**“Intention and the Eighteenth-Century Text” (Roundtable)** Mark Vareschi, University of Wisconsin-Madison AND Jess Keiser, Tufts University, (Vareschi) 600 N. Park St. Madison, WI 53706; Tel: (908) 420-1396; E-mail: [jess.keiser@gmail.com](mailto:jess.keiser@gmail.com) [vareschi@wisc.edu](mailto:vareschi@wisc.edu)

Intention and intentionality were at one point some of the great obsessions of literary studies and humanistic inquiry more generally. Long consigned to the realm of critical “fallacy,” intention has, however, never quite left literary studies. While debates about intention have receded from the critical foreground, this roundtable argues it is time again to bring these issues to the fore in light of the recent turn toward posthumanism, new materialism, new formalism, and media studies in eighteenth-century scholarship. Above all, we are interested in how eighteenth-century texts help us understand how intention and intentionality work in modern critical methodologies.

How does the recent focus on agency and motive in eighteenth-century studies relate to the older (and arguably neglected) category of intention? How might renewed interest in formalist methodologies influence our understanding of intention? Can intention belong to non-human beings (such as animals or objects) or are only human beings capable of intentional action? As we move from work to corpus can we still talk about intention when some approaches in the digital humanities and media studies ask us to focus on data and technology rather than the content of individual works?

## LCD PROJECTOR PACKAGE

**“Doing ‘Edgeworth Studies’” (Roundtable)** Shawn Lisa Maurer, 9 Bishop Street, Jamaica Plain, MA 02130; Tel: (617)\_610-3873; E-mail: [smaurer@holycross.edu](mailto:smaurer@holycross.edu)

What might it mean to do “Edgeworth Studies”—both for individual scholars and for our disciplines more broadly? The last two decades have witnessed Maria Edgeworth’s increased accessibility in print and visibility in the classroom, as well as her firm grounding in the canons of British and Irish literature. Moreover, we have seen a steady efflorescence of diverse and wide-ranging Edgeworth scholarship, work that moves away from the often limited focus on a particular novel (*Belinda*), mode (moral/didactic), or body of work (*Castle Rackrent* and other writing about Ireland) to engage the many complexities—generic, geographical, biographical, historical, political, national, colonial—of an author whose life and work continue to embody contradictions and resist any easy classification and interpretation. In part because her oeuvre, both extensive and generically diverse, spans multiple areas (Irish Studies, Women’s and Gender Studies, Children’s Literature, Romanticism, Age Studies), working on Edgeworth continues to present a significant critical challenge, yet it also offers the opportunity to think and work across boundaries, to explore how an approach that embodies the feminist concept of “intersectionality” might offer new insight into the “critical puzzle” that is Maria Edgeworth.

This panel invites a range of scholars to reflect on their past and current approaches to Edgeworth’s oeuvre, and to discuss how their own critical, theoretical, and/or disciplinary locations might inform innovative ways of reading and teaching this complex figure.

**“Man a Machine: The Figure of the Automaton”** Dorothée Polanz, James Madison University, 1300 A 36<sup>th</sup> Street NW, Washington DC, 20007; Tel: (571) 277-7423; E-mail: [dpolanz@yahoo.com](mailto:dpolanz@yahoo.com)

The Enlightenment is often recognized as a period of “automaton mania”, when philosophers and artists alike used the figure of the automata to try and understand the mechanics of Man himself. (Minsoo Kang, *Sublime Dreams of Living Machines: The Automaton in the European Imagination*, Harvard University Press, 2011). Both delicate works of art and experimental objects “Enlightenment automata are often taken to be forerunners and figureheads of the modern, industrial machine age, an age in which the economical, social, cultural and aesthetic constitution of humans changed fundamentally and supposedly became “mechanized”. (Adelheid Voskuhl, *Androids in the Enlightenment: Mechanics, Artisans, and Cultures of the Self*, University of Chicago Press, 2013). In both literature and philosophy, androids served as a metaphor to reflect on humanity and spirituality. Indeed, from Julien Offray de La Mettrie’s 1748 philosophical essay *Man a Machine* to the utopian world of the Machine King in Johann Paul Friedrich Richter’s (Jean Paul) short story *Particulars of the Servant and Machine Man* (in his 1798’s *Palingeniesien*), and, lately, to the threatening mechanical females in the 2015 movie *Ex Machina*, humans have been eager to explore the origins of their own genesis through the motif of a life creator. This session proposes to study the many facets—in literature, philosophy, visual arts, engineering—of the figure of the automaton in Eighteenth Century Europe, as well as its contemporary echoes.

More specifically, we expect presenters to:

- Analyze the function of the automaton in a larger social/philosophical context (not devote most of the presentation to describing or narrating the object/text/image)
- Draw comparisons between disciplines using the automaton as a central figure
- Find common traits between the artistic object, the experimental model, the philosophical metaphor and the literary motif

## LCD PROJECTOR PACKAGE

**“Sade in Translation”** Will McMorran, School of Languages, Linguistics and Film, Queen Mary, University of London, Mile End Road, E1 4NS; Tel: (+ 44 ) 2078828315; E-mail: [w.s.mcmorran@qmul.ac.uk](mailto:w.s.mcmorran@qmul.ac.uk)

The aim of this seminar is to bring together a panel of scholars and translators to discuss English translations past, present and imminent of the Marquis de Sade.

While the works of the Marquis de Sade have long been available in paperback editions in the French-speaking world, they have not been so readily available to an English-speaking readership. Until recently, the only English translations of the major works have been the rather eccentric ones completed by Austryn Wainhouse and Richard Seaver in the 1950s and 1960s; subsequently, mainstream classics collections have shied away from publishing works such as *The 120 Days of Sodom* and *Juliette*. 2016 is likely to be a pivotal year for the circulation and reception of Sade's work in English, however with a new translation of the *120 Days* to be published by Penguin, and a new translation of the lesser-known *Italian Journey* also to appear. The chair of the panel will present a joint paper with Tom Wynn, his co-translator of the *120 Days*, and will issue a call for papers on the appropriate mailing lists. The remaining papers will be selected with a view to presenting recent, current or forthcoming translations of Sade, or scholarship on the history of Sade in English translation. The chair will encourage proposals that address the particular challenges – linguistic, cultural and ethical - of translating Sade for a modern English readership, and that reflect on the changing place of Sade in English-speaking cultures.

## LCD PROJECTOR PACKAGE

**“Filling the Vacuum of Space and Time in Eighteenth Century”** Brian Shane Tatum, University of North Texas, Auditorium Building Room 112, 1155 Union Circle #311307, Denton, TX 76203; Tel: Cell: (817)449-5342; Department: (940)565-2050; Fax: (940)-565-4355; Email: [briantatum@my.unt.edu](mailto:briantatum@my.unt.edu)

Scientific discoveries in the seventeenth and eighteenth centuries led to a revolution in the epistemology of space and time as intellectuals such as Anna Barbauld and Thomas Wright expanded the scope of these concepts to infinite or nearly infinite regions. Proposals about the infinite size of the universe and the discovery of deep time created a vacuum that philosophers and writers quickly tried to fill. This led to expansion both in content and form of literary texts. This panel seeks to explore the connection between eighteenth-century scientific advancements and literature.

This panel welcomes papers interested in exploring these or related topics:

- The intersection of science and literature in the seventeenth and eighteenth centuries
- The exploration of time and space in seventeenth and eighteenth century literature
- The use of analogy in science and literary discourse
- The effect of seventeenth and eighteenth-century scientific discoveries on the ordering of ideas within contemporaneous writing
- Connections between attempts to read geological strata and literature
- The influence of scientific ideas on literary visions of astronomical spaces and imaginary worlds
- Attempts to control space and time through eulogies, epitaphs, and memoirs

Essays that focus on the role of fancy in investigations of space and time are also welcome. Please send an approximately 250-word abstract.

**“Adrianne Wadewitz Memorial Wikipedia Edit-A-Thon”** Courtney Wennerstrom  
AND Christopher Nagle, 1903 W. Michigan Ave/Sprau Tower, Kalamazoo, MI 49008-5331; Tel: (269) 387-2591; Fax: (269) 387-2562; E-mail: [cwenners@gmail.com](mailto:cwenners@gmail.com) AND [christopher.nagle@wmich.edu](mailto:christopher.nagle@wmich.edu)

Friends and colleagues: please join us in honoring Adrianne Wadewitz at this year's ASECS meeting in Pittsburgh while contributing to an important collaborative project. Feel free to distribute this call widely.

2nd Annual Adrianne Wadewitz Wikipedia Edit-A-Thon  
(sponsored by the Indiana University Center for Eighteenth-Century Studies)

This special session will again honor our beloved, brilliant colleague, Adrienne Wadewitz, who died in 2014 in a tragic rock climbing accident. (Her New York Times obituary can be found here: [http://www.nytimes.com/2014/04/20/business/media/adrienne-wadewitz-37-wikipedia-editor-and-academic-dies.html?\\_r=0](http://www.nytimes.com/2014/04/20/business/media/adrienne-wadewitz-37-wikipedia-editor-and-academic-dies.html?_r=0) )

An 18th-centuryist, Wadewitz was also an innovator in digital humanities, a rising star in both fields. In particular, she worked tirelessly to increase the representation of women and minorities on Wikipedia--an online resource which historically has been dominated by the contributions of men. Concerned with content, she wanted to ensure that a diversity of stories and voices were being recognized.

This conference session will be an active editing session where we will add new entries and expand incomplete ("stub") entries for important figures, works, and key terms or concepts—literary, historical, artistic, philosophical, religious, scientific, etc.—from our period. In essence, we hope to continue contributing to an Encyclopédie project for the 21st century, following Diderot's aim: "to change the way people think."

Like last year, we are soliciting proposals for specific content, and well as for participation in this digital humanities event. As eighteenth-century scholars, we have a signal opportunity to make accessible material that has been inadequately represented—some of it effectively "lost" to any but a small group of specialists by not being included in the world's largest and most utilized reference work—to the widest possible audience of readers.

We will be collaborating with experienced Wikipedians, so no prior editing experience with the encyclopedia is necessary. Instead, we can channel our collective energy into deciding what to add—including fresh entries as well as significant expansion of existing ones. We anticipate writing at least some of the content in advance, although this preparation is not required. The number of entries we add or revise will depend on the total number of participants, but our goal is to contribute substantially to anywhere between a dozen and two-dozen entries. Last year we were able to create or expand around 15 entries. Obviously, this will be a highly collaborative endeavor, and our hope is to draw a wide range of contributors from senior scholars to graduate students. No time commitment is too short or too long -- feel free to drop in for part of the session or to stay for the entirety. You may also contribute throughout the conference, of course, but without the same convivial element that those of us gathering face to face will enjoy.

Please send preliminary inquiries as well as requests to participate and ideas for proposed entries by October 1 to: Courtney Wennerstrom ([cwenners@indiana.edu](mailto:cwenners@indiana.edu)) AND Christopher Nagle ([cnagle@wmich.edu](mailto:cnagle@wmich.edu))

We can then match participants with content in time to prepare for the annual meeting in March.

## **LCD PROJECTOR PACKAGE AND INTERNET**

**"Stage and Page: Celebrity, Theater, and the Eighteenth-Century Novel"** Kate C. Hamilton, English Department, Carnegie Mellon University, Baker Hall 259, 5000 Forbes Ave., Pittsburgh PA 15213; Tel: (860) 304-0017; E-mail: [khamilton@cmu.edu](mailto:khamilton@cmu.edu)

Scholars of the "long" eighteenth century have identified several factors contributing to the emergence of celebrity between 1660 and 1800, including the rise of the periodical press, the emergence of the novel, and the popularity of the London and Dublin theaters. Indeed, eighteenth-century theatrical biographies, printed satires, and even prologues and epilogues reflected cultural anxieties about the tantalizing slippage between "public" and "private" life of actors and authors. However, theatrical and literary celebrity are usually seen as two distinct ideas. In response, this panel seeks to understand celebrity as a unifying force—or at least, a hybrid form—that exists somewhere between stage and page. In exploring how celebrity manifested in performance and in print, ideas to consider include:



- **Genre:** Given that many eighteenth-century novelists also wrote for the theater—and many actors also penned autobiographical texts—how does celebrity muddle the distinctions between forms? How do eighteenth-century celebrities manipulate genre conventions to their advantage?
- **Agency:** In what ways is celebrity a tool for economic and social gain, and in what ways is it an oppressive force? Who controls the “narrative” of celebrity: the celebrity figure or the audience?
- **Commodification:** In what ways was the celebrity commodified and commercialized? How were the images of celebrity novelists, playwrights, and players objectified and circulated within material culture?

Topics may explore any of these issues or introduce new ones related to celebrity, theater, and print.

Interdisciplinary and cross-cultural approaches are especially encouraged. Please send a one-page proposal and mention any audio/visual requirements.

## LCD PROJECTOR PACKAGE AND EXTERNAL SPEAKERS

**“Women of Parts”** Rebecca Shapiro, Department of English, City University of New York, 300 Jay Street, Brooklyn, NY 11201; E-mail: [rshapiro@citytech.cuny.edu](mailto:rshapiro@citytech.cuny.edu)

When Chesterfield writes of a “man of parts” or a “man of many parts,” he is referring metaphorically to a man who is talented in many different areas, or a man of notable achievements. In one letter he writes, “Absolute perfection is . . . unattainable; but I know too, that a man of parts may be unweariedly aiming at it, and arrive pretty near it” and later, “A man of parts sees and hears very differently from [other] gentlemen, and a great deal more. He examines and informs himself thoroughly of everything he sees or hears; and, more particularly, as it is relative to his own profession or destination.”

On the contrary, much of the long eighteenth century literature and criticism of women, women writers, and female characters in literature, has been viewed and studied as collections of body parts—often meant for sexual use by men—or as being significant for their individual body parts. By now, scholars are fully aware of the bawdy or salacious references to women and their bodies such as the premise of Wycherley’s *The Country Wife*, Sophia Western and her muff in *Tom Jones*, or the Hottentot as representation of the Other in Hamilton’s *Memoirs of Modern Philosophers*. Likewise, scholars are familiar with sensitive responses to breast cancer in Edgeworth’s *Belinda* or Frances Burney writing about her own surgery.

What is absent, however, in scholarship at least, is something like Chesterfield’s definition as it could have applied to women, for women were rarely openly acknowledged in the same way as men were for their acumen or intellect. But this critical absence was not justified by historical fact. This panel calls for papers that explore talented women who are understood, or might be understood, as accomplished and informed human beings who happened to be female. Examples might include papers on topics like female professionals and businesswomen; papers that counter assumptions about female physical, moral, or spiritual constraints that supposedly or actually prevented them from participating in public discourse or professions (such as philosophy, the sciences, or preaching); papers about women in hunting, sports or other physical activities. (Some women who are particularly interesting are: Bathshua Makin, the scholar and teacher; Catherine and Jane Ray, daughters of the naturalist John Ray; Abigail Baldwin, the publisher; Penelope Aubin, owner of a shipping company; Eliza Haywood, naturally.)

**“Against the Novel” (Roundtable)** Scott Black AND Anthony Jarrells, (Black) Department of English, 255 Central Campus Dr, Rm 3500, University of Utah, Salt Lake City, UT 84112; (Jarrells) Department of English, University of South Carolina, 1620 College St, Rm 107, Columbia, SC 29208; Tel: Black--(801) 581-5137 / Jarrells--(803) 414-4672; Fax: Black--(801) 585-5167 / Jarrells--(803) 777-9064; E-mail: [scott.black@utah.edu](mailto:scott.black@utah.edu) [Jarrells@mailbox.sc.edu](mailto:Jarrells@mailbox.sc.edu)

An exciting session at last year’s ASECS conference had panelists speak “against history,” a seemingly indispensable category for eighteenth-century studies. This roundtable aims to continue in the same spirit, asking participants to imagine the period without one of the central, defining genres of our literary histories: the novel.

What happens if we look beyond the novel as an organizing category of literature, and even as an organizing category of prose fiction? How does literary history look without the novel, and without the assumptions of modernity, progressivism, and historicism built into the genre? And how do even the most canonical “novels” look if we don’t assume that (much disputed) generic category? We welcome proposals for brief, provocative position papers.

**“Disaster and Its Aftermath”** Annelle Curulla AND Lauren Ravalico, (Curulla) Williams College, 85 Mission Park Drive, Williamstown, MA 01267; Tel: (413) 597-4075; E-Mail: [ac8@williams.edu](mailto:ac8@williams.edu) (Ravalico) College of Charleston, 66 George Street, Charleston, South Carolina 29424, Tel: (843) 953.4964; E-mail: [ravalicold@cofc.edu](mailto:ravalicold@cofc.edu)

In his poem on the 1755 earthquake in Lisbon, Voltaire asked how it was possible to comprehend arbitrary suffering and loss of human life: “Come, ye philosophers, who cry ‘All’s well,’ / And contemplate this ruin of a world.” Not unlike today, eighteenth-century disasters laid bare human vulnerability to myriad forces. This panel will examine disaster and its aftermath as represented in literature, drama, philosophy, history, and journalism of the long eighteenth century. How does a singular catastrophic event enable religious, philosophical, socio-political, economic, or scientific critique? What crises and opportunities for change are triggered in the wake of disaster? Why does disaster figure so prominently in eighteenth-century visual, material, and literary culture? We welcome papers from a range of disciplines focusing on disasters man-made and natural (shipwreck, disease, crop failure, earthquakes, volcanoes, floods, etc.).

### LCD PROJECTOR PACKAGE

**“Rousseau and the Language of Politeness”** Cody Trojan, 4289 Bunche Hall, UCLA, Los Angeles, CA 90095-1472; Tel: (310) 870-1789; E-mail: [codytrojan@ucla.edu](mailto:codytrojan@ucla.edu)

The aim of the session is to use the writings of Rousseau as a touchstone to spark a broader conversation concerning the language of politeness, or of the polishing of manners, as a central preoccupation of writers in the eighteenth century.

**“Satire: Then and Now”** Deborah Nestor, Language and Literature, Fairmont State University, 1201 Locust Avenue, Fairmont, WV 26554; Tel: (304) 367-4245; Fax: (304) 367-4896; E-mail: [Deborah.Nestor@fairmontstate.edu](mailto:Deborah.Nestor@fairmontstate.edu)

This panel will explore the connections between our present age and that other great age of satire, the eighteenth century. In both periods, we see challenges to established institutions alongside the growth of new technologies that expand the capacity for the production and distribution of satiric works. What can the satires that accompanied the expansion of print culture in the eighteenth century tell us about how the new medias of the last fifty years have shaped the satiric discourse of our own age? What effect, if any, does satire have on the “real world” objects to of its attack? Papers that address any aspect of satire—verbal or visual—are welcome, including but not limited to comparisons of individual works; the use of satiric techniques common to the two periods (such as fictional *personae*, the *naïf*, scatology, exaggeration, parody, or direct attack); and the reception of or responses to satiric works.

### LCD PROJECTOR PACKAGE

**“Stage-craft and State-craft on the Eighteenth-Century Stage”** Lisa A. Freeman, University of Illinois at Chicago, Department of English, m/c 162, 601 South Morgan Street, Chicago, IL 60607; Tel: (312) 355-2530; Fax: (312) 413-1005; E-mail: [lfreeman@uic.edu](mailto:lfreeman@uic.edu)

This panel proposes to explore the intersections of stage-craft and state-craft in playhouses across the global and long eighteenth century. In recent years, important scholarship in our field has identified the Georgian theatre as a crucial site of governmentality and social regulation. This panel aims to build on this work by exploring how forms

of sovereignty were represented, performed, and enforced on British imperial stages. How were issues of legitimacy and authority negotiated on stage and amongst the audience in the social space of the theatre? How were metropolitan stage representations influenced by colonial expansion and imperial rule? What is the relationship between metropolitan, colonial, and provincial stages? How did the politics of performance inflect the performance of politics? Finally, how were all of these concerns mediated by race, class, nation, gender, and sexuality?

## LCD PROJECTOR PACKAGE

**“Secrets, Spying, Correspondence, Networks, Media, and Revolution in the Long Eighteenth Century” (Roundtable)** Rachel Carnell, Department of English, Cleveland State University, 2121 Euclid Avenue, Cleveland OH 44115; Tel: (216) 687-3973; E-mail: [r.carnell@csuohio.edu](mailto:r.carnell@csuohio.edu)

Recent critical interest in secret history, spying, and networks of correspondence has raised questions about the broader relationships between such narratives and networks and eras of revolution and rebellion in a variety of locations (British, European, American, Colonial) and decades across the long eighteenth century.

**“Music and Politics in Eighteenth-Century Europe and Northern America”** Charlotta Wolff, Dept. of History, P.O. Box 59, 00014 University of Helsinki, Finland; Tel: +358 50 4482881; E-mail: [charlotta.wolff@helsinki.fi](mailto:charlotta.wolff@helsinki.fi)

Since a couple of decades, the political dimensions of music have been increasingly explored by cultural historians and musicologists. Opera and concerts have been described as central elements of eighteenth-century public life, and songs and singing have become interesting for research concerned with early modern political culture. Also, the relationships between musical genres, taste, and political allegiance now appear as legitimate objects of study.

The ambition of this seminar is to bring together scholars of relevant disciplines and present examples of current research on the political aspects of eighteenth-century music. The seminar will consist of four papers. Both case studies and methodological reflections are encouraged.

## LCD PROJECTOR PACKAGE WITH EXTERNAL SPEAKERS

**“Milton in the Long Eighteenth Century”** Mark A. Pedreira, Department of English, University of Puerto Rico, P.O. Box 22586 San Juan, Puerto Rico 00931; Tel: (787) 409-9044 (Cell); E-mail: [prof.pedreira@gmail.com](mailto:prof.pedreira@gmail.com)

My seminar will include three or four speakers, who may speak on any aspect of John Milton's influence on Restoration and eighteenth-century culture (literary, rhetorical, political, and theological). A wide variety of approaches are welcome, including textual criticism (editing Milton), literary criticism, poetic influence, literary adaptation (Dryden's Milton), and literary allusion in novels and plays.

**“Transnational Exchanges: Gender and Embodiment”** Pamela Cheek AND Mona Narain, (Cheek) Department of Foreign Languages and Literatures, University of New Mexico, Albuquerque, NM 87131; (Narain) Department of English, Texas Christian University, Fort Worth, TX 76129; Tel: Cheek--(505) 277-3810; Narain--(817) 257-7284; Fax: Cheek--(505) 277-3599; Narain--(817) 257-6238; E-mail: [pcheek@unm.edu](mailto:pcheek@unm.edu); [M.Narain@tcu.edu](mailto:M.Narain@tcu.edu)

How did gender serve as a fundamental category for engaging writers and readers in transnational dialogues about imagining the world and their place in it? Did gender in the eighteenth century function transnationally as a prism for engaging reflection on national identity and difference in travel accounts, histories and fiction? Did such reflections assume some continuity across cultures about what was meant by “woman” or “man”? How might concepts such as “love” and “family” have served as modes of exchange across cultures? Did alternative accounts of these terms, particularly in narratives describing conflicts in cultural expectations, offer opportunities for reimagining gender roles? When we pay attention to material gendered bodies involved in transnational

exchanges—bodies that crossed border, active bodies, inscribed bodies—how does such an analysis change the way we think of such exchanges? We invite papers from different national and transnational perspectives that explore how gender was enlisted in making universal and particularist claims about humanity in the long eighteenth century.

## LCD PROJECTOR PACKAGE

**“Making and Breaking Rules: Unorthodoxy in Eighteenth-Century Literature”** Preea Leelah and Renée Anne Poulin, Oberlin College, Department of French and Italian, Peters 304, 50 North Professor Street Oberlin OH 44074; Tel: (608) 215-0715; E-mail: [pleelah@oberlin.edu](mailto:pleelah@oberlin.edu), [RA\\_Poulin@baylor.edu](mailto:RA_Poulin@baylor.edu)

This panel seeks papers on authors who sought to renegotiate established literary and /or societal rules through their writings. Interdisciplinary and comparative approaches are particularly welcome. Literary genres may include but are not limited to theater, opera, treatises, dialogues.

**“Romanticism and the Rise of the Novel”** Zoe Beenstock, The Department of English Language and Literature, University of Haifa, Mount Carmel, Haifa, Israel 3498838; Tel: (972) 4-8249803; Fax: 972-4-8249711; E-mail: [zbeenstoc@univ.haifa.ac.il](mailto:zbeenstoc@univ.haifa.ac.il)

This panel brings together two major literary watersheds that are classified as belonging to antithetical epistemes: Romanticism and the rise of the novel. In recent years the works of M. H. Abrams and Ian Watt have increasingly been understood as expressions of later political and aesthetic preoccupations. Andrew Franta notes the tendency of Abrams’s account of Romanticism to exclude late eighteenth- and early nineteenth-century conditions of literary reception and transmission (2007). Simon Dickie observes that eighteenth-century studies are often mis-represented as heralding modern values (2011). And Srivinas Aravamudan notes the latterday privileging of the novel in a long eighteenth century that conceives of fiction beyond the boundaries of genre (2011). How might periodization be reconsidered in lieu of Abrams’s and Watt’s forward-moving models?

This panel welcomes papers that suggest productive redefinitions of form and period across the long eighteenth century. Papers might focus either on Romanticism, or on the eighteenth-century novel (or both in conjunction), and consider what each field can gain by broadening its scope beyond traditional paradigms.

## LCD PROJECTOR PACKAGE

**“Compassing the Mind in Travel Literature”** Anne M. Thell AND Frank Boyle, (Thell) Dept of English / AS5, 7 Arts Link, National University of Singapore, Singapore 117570; (Boyle) Dept of English, Fordham University, 113 W. 60<sup>th</sup> Street, NY, NY 10023; Tel: (+65) 9328 0448 / (+1) 212-636-6739; Fax: (+1) 212-636-7153; E-mail: [elltam@nus.edu.sg](mailto:elltam@nus.edu.sg) / [ftboyle@fordham.edu](mailto:ftboyle@fordham.edu)

The tropes of curiosity and wonder have become perennial concerns in travel studies and feature prominently in work by scholars across the theoretical spectrum. In recent years, there has also been an increasing focus on the fragility of the European self who narrates his travels (e.g., Jonathan Lamb’s *Preserving the Self in the South Seas, 1680-1840*), while other studies like Margaret Cohen’s *The Novel and the Sea* have started to reexamine how travel conventions and personas—and the “poetics of adventure”—filter into the early novel. However, there seems far more to be said about how wonder, curiosity, and ‘surprise’ function internally as a device for or a reflection of the intake of new knowledge. How are acts of wonder, perception, and cognition represented in travel and travel-related texts? How does spatial and epistemological dislocation allow for the type of defamiliarization necessary to ‘see’ and understand the self and/or mind with wonder and/or enhanced precision, and how does the narration of cognitive processes contribute to self-construction? In what ways does travel itself become a trope for representing knowledge accrual and cognition?

We invite papers that discuss any aspect of cognition, perception, and/or tropes of wonder in travel literature, particularly those papers that implement interdisciplinary approaches. To propose a paper, please send a 250-word abstract and 2-page c.v.

## LCD PROJECTOR PACKAGE

**“Natural Philosophy for the Novice: Popularization and Print Culture in the Long Eighteenth Century”** Anna K. Sagal AND Nicole Keller Day, Northeastern University; E-mail: [anna.sagal@tufts.edu](mailto:anna.sagal@tufts.edu) [day.n@husky.neu.edu](mailto:day.n@husky.neu.edu)

In 1826, Henry, Lord Brougham formed the Society for the Diffusion of Useful Knowledge with the intent of distributing affordable and accessible scientific texts to readers across class boundaries. The foundation of this organization was the result of more than a century of popularizing endeavors across nearly all print genres, including, but not limited to, translation, conversations, lectures, textbooks, children’s books, periodicals, illustrations, and epistolary works. Yet what role did such publications actually play in the dissemination and consumption of scientific content? How do these different genres of popularizing texts serve different purposes and populations? How did the aims of popularizing science reflect the shifting intellectual values of the eighteenth century? Barbara Gates suggests that critics should “treat popular science as its own form of knowledge, shaped in relation to the needs of audiences beyond elite and learned culture,” a move that enables scholars to begin to answer these and other questions. Indeed, such popularizing texts – from Bernard de Fontenelle’s *Entretiens sur la Pluralité des Mondes* to Margaret Bryan’s *A Compendious System of Astronomy* – have yet to be fully explored within the locus of literary science studies, leaving a number of additional exciting and potentially fruitful issues open for debate:

- What role did the commercial marketplace play in the production and distribution of popularizing texts?

-What role, if any, did gender play in the production and consumption of these texts?

-What is the relationship between popularizing texts and professional texts?

-What is the relationship between discipline and mode of popularization?

**“Mining, Machines, Manufacturing: Industry and Labor in the Long Eighteenth Century”** Hazel Gold, Dept. of Spanish and Portuguese, Emory University, Atlanta GA 30322; Tel: (404) 727-0904; Fax: (404) 727-4072; E-mail: [hgold@emory.edu](mailto:hgold@emory.edu)

Over the course of the eighteenth century, small-scale production in the hands of cottage industries and individual manufacturers transitioned to the greater efficiency that characterizes the nascent Industrial Revolution. An explosion of new technologies—the flying shuttle (1733), the spinning jenny (1764), the steam engine (1776), the power loom (1785), the cotton gin (1794), the battery (1799)—fuelled changes in the operations of textile mills and the mining of coal, iron, and precious metals. As work processes became more automated, the labor force experienced a shifting away from skilled craftsmen toward semi-skilled or unskilled workers. This session welcomes papers from a broad range of disciplinary and interdisciplinary perspectives that examine the transformative effects of these economic and technological changes on eighteenth-century society and politics. How do the changing modes and scales of labor and production interact with Enlightenment culture? Papers may focus on the connections of these changes with conceptual systems (aesthetics, philosophy, statecraft), social relations (gender, class, race) or specific arts (literature, journalism, painting). Place-based papers are also invited, in recognition of the mining and industrial history of this year’s host city of Pittsburgh.

## LCD PROJECTOR PACKAGE

**“Re-defining Romanticism in the Eighteenth Century” (Roundtable)** Jeff Strabone, 202 Baltic Street, Apt. 3, Brooklyn, New York 11201; Tel: (347) 407-1012; E-mail: [jeff@strabone.com](mailto:jeff@strabone.com)



The dates, definitions, and genres of Romanticism have been under intense pressure in recent years. Where once Romanticism was widely held to begin in 1789, after the French Revolution or in reaction to Enlightenment, it is now common to see its emergence dated decades earlier. The eighteenth-century ballad revival, Macpherson's works of Ossian, and Percy's *Reliques* are mid-century events now widely regarded as Romantic. The genres and concepts of Romanticism commanding scholarly attention are likewise changing. Challenging traditional emphases on lyric poetry and the imagination, recent studies have focused new scrutiny on ballads, sonnets, dialect poetry, medievalism, gender, disability, Anglo-Indian poetry, and national questions.

The roundtable, now in its fourth annual incarnation, will consider the stakes of this ongoing transformation in the definition, periodization, and theorization of Romanticism. It will ask such questions as, Why has the starting point of Romanticism become such a forward-moving target? What does this shift mean for the study of the eighteenth century and the study of Romanticism? Why have eighteenth-century scholars, more so than those of other periods, so readily adopted a four-nations approach? Why is the scope of Romanticism, in terms of authors and genres deemed Romantic, expanding? What new blind spots might we be creating? What other questions should we be asking? Why do we still care about 'Romanticism' at all?

The roundtable will proceed by a series of five or six informal presentations, followed by discussion between the panelists and audience in a true roundtable format. Please send a proposal of up to 250 words and a c.v.

### LCD PROJECTOR PACKAGE AND AFTERNOON SLOT

**“The Non-Linear Book”** Christina Lupton, Dept of English and Comp Lit, University of Warwick, Coventry, UK, CV4 7AL; E-mail: [c.lupton@warwick.ac.uk](mailto:c.lupton@warwick.ac.uk)

Books not read, excerpted, stolen, displayed, cut, sampled, sequestered. How does the materiality of the hand-operated codex intercept the sequential and the syntactical?

### LCD PROJECTOR PACKAGE

**“Re-Framing the Picturesque”** William C Snyder, Department of English, Saint Vincent College Latrobe PA 15650; Tel: (724) 309-7204; E-mail: [william.snyder@email.stvincent.edu](mailto:william.snyder@email.stvincent.edu)

My intent is to pick the brain of ASECS members to uncover the latest scholarship addressing the Picturesque, the late eighteenth century movement that involved landscape, prospects, natural process and the relation of these to multiple arts, especially painting, poetry, and gardening. Digital Humanities and other recovery tools have provided new texts and evidence of material culture that suggest that the Picturesque in its time was (1) not bounded on one end by the touring of the 1770s and on the other by Romanticism in the 1790s; (2) subject to competing aesthetic criteria as articulated by various theorists and practitioners; (3) part of, and not simply precedent to, theory and creative work of several Romantic writers and painters well into the 1800s. I have drafted this CFP: The “mode” or “school” of the Picturesque is generally fixed in the last quarter of the eighteenth century, but recent research questions the period boundaries of the Picturesque as well as its theoretical underpinnings. Papers are invited to re-assess the phenomenon of the Picturesque, focusing on the connections between its visual art and verbal art, its theory, its tools and practices, its implications involving class and gender, or its influence on some Romantic writers and painters. Send 300-word proposals.

### LCD PROJECTOR PACKAGE

**“‘Histoires anglaises’ in French Literature, 1740-1800”** Sylvie J. Kleiman-Lafon, Université Paris 8, DELA, 2 rue de la Liberté 93526 Saint-Denis France, Tel: (0033)\_682 383 117; E-mail: [Sylvie.kleiman-lafon@univ-paris8.fr](mailto:Sylvie.kleiman-lafon@univ-paris8.fr)

This panel proposes to examine the fashion for ‘histoires anglaises’ in French eighteenth century literature. Following the sudden success of Richardson’s *Pamela* in France (translated into French in 1742) the fashion for stories told ‘dans le goût anglais’ developed and, alongside an increasing number of translations, French readers

were also presented with false translations, such as Marie-Jeanne Riccoboni's *Lettres de Mistriss Fanni Butlerd* and Gain de Montagnac's *Mémoires du Chevalier de Kilpar* or with imitations, such as Jeanne-Marie Leprince de Beaumont's *La Nouvelle Clarice* and d'Arnaud's *Fanni ou la nouvelle Paméla*. What conception of the English novel did these French novels convey? Was this production coherent with the critical reception of the English novel in France (Sade, Diderot...)? Papers dealing with the translations of some of these French 'histoires anglaises' into English will also be considered.

## LCD PROJECTOR PACKAGE

**"Women Writers and Female Leadership" (The Goethe Society of North America)** Elisabeth Krimmer, UC Davis, 1166 Arch Street, Berkeley, CA 94708; Tel: (510) 909-2722; E-mail: [emkrimmer@ucdavis.edu](mailto:emkrimmer@ucdavis.edu)

It is often assumed that German women writers of the eighteenth and early nineteenth centuries were doubly disadvantaged when it came to theories and practices of leadership: typically, female writers around 1800 were excluded from political discourses and confined to ancillary roles in religion, culture, and politics. Even so, however, many of these writers were acutely aware of questions of power, authority, and governance and frequently discussed these issues in their works, both explicitly and obliquely. This panel seeks to explore the neglected topic of female leadership around 1800 and invites contributions on how eighteenth-century female authors portray women in positions of authority in the spiritual, cultural and political realms.

## LCD PROJECTOR PACKAGE

**"Sociability, Authority and the Curation of Literature in Eighteenth-Century Britain"** Robby Koehler AND Edmund King, (Koehler) New York U., Department of English; 244 Greene St. New York, NY 10003; (King) Open University, English Department, Walton Hall Milton Keynes MK7 6AA UK; Tel: (309)-208-2291; E-mail: [rdk252@nyu.edu](mailto:rdk252@nyu.edu); [edmund.king@open.ac.uk](mailto:edmund.king@open.ac.uk)

In the "Preface" to his 1725 Shakespeare edition, Alexander Pope excoriated previous editorial compilers who had been willing to print "unworthy" plays under Shakespeare's name. If those plays he judged "spurious" on stylistic grounds—which included *Titus Andronicus* and *Pericles*—were removed from the canon, Pope wrote, "how many low and vicious parts and passages might no longer reflect upon [Shakespeare's] great Genius, but appear unworthily charged upon him?"

Comments like Pope's might seem shocking to a contemporary academic audience that assumes that attributing a text requires an authorizing historical or editorial precedent. However, the culture of eighteenth-century scholarly and literary editing operated on different principles, encompassing moral, ethical, and aesthetic elements as well purely empirical ones. What can we learn from examining the attribution practices of eighteenth-century writers and editors? This panel calls for papers that examine the presuppositions and practices of eighteenth-century literary attribution. What were the roles of scholarly sociability? How did scholarly coteries both produce and upend traditional interpretations of literary history and scholarly practice over the course of the century? How do eighteenth-century debates about the theory and practice of attribution impact our own practices today? Papers on any aspect of the theory or practice of attribution in Great Britain in the long eighteenth century are welcome, as are papers from other literary and scholarly traditions.

## LCD PROJECTOR PACKAGE

**"Patience"** Gabriel Cervantes, Department of English, University of North Texas, Auditorium 112, 1155 Union Circle #311307, Denton, TX 76203-5017; Tel: (215) 740-5420; E-mail: [gabriel.cervantes@unt.edu](mailto:gabriel.cervantes@unt.edu)

This seminar seeks to explore the theme and figure of patience in eighteenth-century culture. In the English context, patience was a theological touchstone. It was as an emblem for a Christian virtue, and it could be attributed to the condition of mortals whose faith and fortitude affirmed a higher authority. In this regard it had strong links to discourses of revelation and deliverance. It could likewise be attributed to God himself as a

characteristic of his dealings with men. But patience also had much more pervasive mundane presence. It was invoked as a remedy to the frustrations produced by the obduracy of others, by the slowness of legal and bureaucratic processes, and by uncertain channels of transportation and communication. In professional discourses, teaching called for patience as did mathematical calculation and the tedious work of stitching-up a surgical wound. While patience could be invoked to temper war-making or violent revolt -- and arguments based on expediency more generally -- it was also a successful way of making love and a plea debtors used on creditors demanding repayment. Patience often marked the limits of a trespass upon honor and justice while also presenting a strategy for various types of evasion. Requests for passive waiting were also a common feature of the way authors trained the attention of their audience as they elaborated social, political, and scientific arguments or observations. In many of these aspects, this recurrent theme and figure played a role in the construction of narrative fictions wherein characters are often left without the help of a *deus ex machina* and are instead left with what one of Defoe's characters calls "the old insignificant thing call'd patience."

Examinations of understudied or unknown texts will be welcomed and all relevant methodologies and interdisciplinary approaches (such as those drawing on oceanic history, print culture, law, science, medicine, and postcolonial theory) strongly encouraged.

Format: This panel will consist of three to four papers selected with regard to their connection to the panel rationale and their capacity to illuminate the panel's central concern in innovative and distinct ways. It will be chaired over by Gabriel Cervantes, Assistant Professor, University of North Texas who will moderate a question and answer session following the individual presentations.

### LCD PROJECTOR PACKAGE

**"Women in Motion: The Figure of the Female Traveler in Eighteenth-Century Literature and Culture"** Linda Van Netten Blimke, Concordia University of Edmonton, 7128 Ada Boulevard, Edmonton, AB, T5B 4E4, Canada; Tel: (780) 479-9354 (ext. 354); Fax: (780) 477-1033; E-mail: [linda.vannettenblimke@concordia.ab.ca](mailto:linda.vannettenblimke@concordia.ab.ca)

Despite the fact that eighteenth-century women were conventionally associated with the home, the figure of the female tourist or traveler abounds in eighteenth-century non-fictional and fictional literature. Women were in motion in the eighteenth century, either by choice (as a tourist or as a traveler accompanying family or friends for purposes related to work or relocation) or for reasons beyond their control (as an exile, an emigrant moving due to financial exigency, or as one of the many slaves forced from their homes over the course of the century). As the eighteenth century progressed, there were also those women who increasingly gave voice to their experiences as travelers and tourists and provide direct insight into the reality of being a 'woman in motion' in a period when being a 'woman at home' was more appropriate. This panel invites papers that address the figure of the female traveler in eighteenth-century fictional and non-fictional texts. The purpose of this panel is to broadly explore the range of representations of traveling women within eighteenth century and to examine the possibilities opened by and the meanings associated with the figure of the female traveler.

### LCD PROJECTOR PACKAGE

**"Literary and Cultural Reception of the Bible"** Sarah B. Stein AND Nicholas Valvo, Witherspoon 137, Department of English, Arkansas Tech University, Russellville AR 72801; Tel: (479) 968-0257; E-mail: [sstein@atu.edu](mailto:sstein@atu.edu); [nvalvo@bates.edu](mailto:nvalvo@bates.edu)

It's been ten years since Jonathan Sheehan's *The Enlightenment Bible* brought a new scholarly perspective to the cultural importance of the Bible in the eighteenth century. This panel invites papers that engage with various social and cultural resonances of biblical reception in the eighteenth century. Papers might engage with Sheehan's work; address the Bible as literature (generally or in a specific text); or provide insight into biblical influence on the culture, literature, philosophy, or politics of the period.

**"Loyal Subjects"** Brett D. Wilson, Department of English, College of William & Mary, P.O. Box 8795,

Williamsburg VA 23187-8795; Tel: (757) 221-3918; Fax: (757) 221-1844; E-mail: [bdwils@wm.edu](mailto:bdwils@wm.edu)

What does it mean and how does it feel to be a loyal subject in the long eighteenth century, perhaps especially after the events of 1688 in the British Isles? To what or whom is allegiance promised—to a ruler, a nation, a set of principles? (Might Jürgen Habermas’s “constitutional patriotism” owe as much to the Anglophone eighteenth century as his public sphere?) And to what extent is allegiance a matter of affect? This panel seeks papers on representations, theorizations, and contestations of loyalty and loyalism occurring in literature, philosophy, and other discourses. Topics especially welcome include (but are not limited to) Williamites, Hanoverians, anti-Jacobites, anti-Jacobins, and loyalists in the British colonies and empire.

**“The Vexatious Century”** Sharif Youssef, Department of Law, Jurisprudence & Social Thought, Amherst College, Clark House, PO Box: AC# 2261; Tel: (647) 966-8407; E-mail: [smyoussef@gmail.com](mailto:smyoussef@gmail.com)

Vexation is a local, one might say private frustration, but it also seems to have a public, literary cultural life. When Jonathan Swift told Alexander Pope that “the chief end I propose to myself in all my labours is to vex the world rather than divert it,” we take for granted that he fancied himself a provocateur. The purpose of this panel is to let Swift prompt us to think about the literary work as the production of an affective relationship of vexation among the world, the text and the author, and more broadly about *vexatiousness*; an embodied, emotive relationship to the political suffused by intention, exasperation and malice. The eighteenth-century is a vexed century where individuals find themselves constantly at cross-purposes. It is episodic, characterized by the ubiquity of its interruptions and obstructions. Papers are encouraged to address the meaning of vexation as aggrievement and interference as it pertains to vexatious texts, such as satires; interrelationships between persons (for example, cuckolds and rakes); the relationship between persons and the law (both are said to vex one another) and persons and the state; and in relation to pedagogy.

**“Is the Coffeehouse the Message or the Medium? Developing Interfaces Between General Education and the Eighteenth Century”** Kathleen A. Leicht, Department of English and Philosophy, University of Central Missouri, Warrensburg MO 64093; Tel: [\(660\) 543-8507](tel:6605438507); Fax [\(660\) 543-8006](tel:6605438006); E-Mail: [leicht@ucmo.edu](mailto:leicht@ucmo.edu)

In general education programs, the eighteenth century traditionally figures as a single prospect among many in surveys of history, music, literature, etc. However, many general education programs are shifting the emphasis from “coverage” in surveys to the development of skills and sustained inquiry through innovations such as integrated learning communities, pathways, and signature work. Since many eighteenth-century topics clearly lend themselves to such emerging approaches, might eighteenth-century studies assume a more central role for lower-division students in the coming years? Which issues, events, practices, and institutions from our period might foster or explain the integrative learning, critical thinking, and communication skills these newer general education programs seek to cultivate, and what would these updated programs look like? What should the relationship of our specialization to general education be? This panel seeks papers that describe or envision how studying the eighteenth century could transform undergraduate education in ways that studying other periods might not.

## LCD PROJECTOR PACKAGE

**“Eighteenth-Century Camp”** Emily Kugler AND Ula Klein, (Kugler) Howard University, Department of English, 24441 Sixth St., Washington DC 20059; (Klein) Texas A&M International University, Humanities Department, 5201 University Blvd., Laredo, TX 78041; Tel: Klein--(956) 326-2642; Kugler--(202) 806-6730; E-mail: [ula.e.klein@gmail.com](mailto:ula.e.klein@gmail.com) and [emnkugler@gmail.com](mailto:emnkugler@gmail.com)

This panel proposes to examine the concept of “camp” with regards to eighteenth-century studies. The central questions that the panel will explore are: How do we define the concept of camp in the eighteenth century? How might “camp” function as a useful framework or concept for thinking about eighteenth century culture and making

connections between studies of race, gender, sexuality, material culture, animal studies, and other axes of interpretation? How does the concept of camp play into our representations of that era today?

The goal of this panel is to produce working definitions of and methodologies that center upon “camp” in eighteenth-century studies. Topics of interest include:

Theatre and Performance  
Race and Class  
Colonialism  
Dandies and Fops  
Pop Culture - Then and Now  
Visual Culture  
Jane Austen and Janeites  
Eighteenth-Century Cultural Studies  
Representations of the eighteenth-century today

The format of this session centers on discussion and collaboration. Prior to the panel, the presenters' short papers (2-5 pages double-spaced) will be circulated online. At the panel, presenters will give a brief synopsis of their piece, including a presentation of any relevant images. Following these brief presentations, the audience and presenters will break into small groups to discuss and produce a short document on their subtopic. At the end of the session, we will come together for a final discussion of all groups. After the panel, the documents produced by the small groups will be added to the presenters' papers online.

## LCD PROJECTOR PACKAGE

**“Environmental History and the Literary Archive”** Eric Gidal, Department of English, 308 EPB, University of Iowa, Iowa City, IA 52245; Tel: (319) 541-9513; E-mail: [eric-gidal@uiowa.edu](mailto:eric-gidal@uiowa.edu)

How can the literary archives of the eighteenth century, in libraries, private collections, and digital databases, be reconceived as environmental records? In the context of modern planetary transformations – from agriculture, mining, trade, and manufacturing to communications, travel, and transportation – the preoccupations and preconditions for much of the literary activity of the eighteenth century assume new significance. Can insights and methods of environmental historians and earth scientists be transferred to archival research in the literary and cultural domains? How can biogeography, human ecology, and literary history meet in the records of the collection, the database, and the museum? How are regional and global eighteenth-centuries re-conceptualized in different archival settings? Papers both pragmatic and theoretical are welcome.

**“Historical Poetics in the Long Eighteenth Century” (Roundtable)** Anna Foy, English Dept., University of Alabama in Huntsville, 222 Morton Hall, 301 Sparkman Dr., Huntsville, AL 35899; Tel: (256) 824-4636; E-mail: [anna.foy@uah.edu](mailto:anna.foy@uah.edu)

We often speak of “poetry” as a transcendent, timeless form of literature, associated particularly with the expression of refined, individual feeling or thought, and distinct in its nature and purpose from prose fiction. During the last decade, however, nineteenth-century scholars promoting “the new lyric studies” have argued that the idea of poetry as ineffable lyric is an invention of nineteenth- and twentieth-century Anglo-American poetry and criticism rather than a reliable guide to the compositional aims and interpretive practices of earlier cultures. In a collection of short essays published in *PMLA* (Jan. 2008), in edited collections and monographs including Meredith Martin’s *The Rise and Fall of Meter* (2012 MLA First Book Prize), and in Yopie Prins and Virginia Jackson’s *The Lyric Theory Reader* (2014), these scholars show that ideas about the nature and purpose of poetic writing have shifted over time. Pushing back against the universalizing claims of mid-twentieth-century Anglo-American criticism and poetry, they adopt the term “historical poetics” to designate methods of interpreting poetry that acknowledge—and perhaps even celebrate—the embeddedness of poetic writing and criticism in culture.



This roundtable panel discussion is intended as a collective brainstorming session about whether and how historical poetics might be productive for scholars working on poetry and poetics in the long eighteenth century. To what extent do we already do historical poetics? What blind spots remain? What are the risks and advantages of this kind of formalist historicism? Thus far, nineteenth-centuryists working under the banner of “historical poetics” have tended to focus on the inappropriateness of now-conventional critical concepts such as “voice” and accentual-syllabic scansion for interpreting poems and criticism from the period that they study. What themes and phenomena seem most pressing in the study of our period? Prepared comments might address such issues as:

- Describing patterns of circulation, formatting, reading, and interpretation
- Accounting for poetry’s proliferation in the period (by John Brewer’s calculation, “47 per cent of all titles” in England)
- Interpreting non-lyric genres (georgics, verse epistles, etc.) and accounting for their prominence
- Understanding and applying concepts from neoclassical literary theory
- Parsing experiments of lesser-known poets
- Parsing multi-national controversies about literary value and function
- Coming to terms with prior scholarship on eighteenth-century verse, or with recent novelistic emphases
- Querying modern conventions of periodization and categorization (e.g., “Augustanism,” “protoromantic,” “dunces” and “wits”).

Each panelist should prepare an initial statement (5-7 minutes long) that need not be written out beforehand in lecture style. John Sitter, author of *The Cambridge Introduction to Eighteenth-Century Poetry* (2011), has already been confirmed as a panelist. We seek at least five more panelists, representing a variety of perspectives and career stages.

**“Thomas Gray at 300”** John Sitter, English Dept. U. of Notre Dame, Notre Dame, IN 46556; Tel: (574) 631-7185; Fax: (574) 631-4795; E-mail: [jsitter@nd.edu](mailto:jsitter@nd.edu)

The purpose of this session would be to explore the achievement, cultural place, and current understanding(s) of Gray 300 years after his birth. Arguably the second most important poet of the eighteenth century, Gray’s double legacy of exoteric and esoteric poetry has particular relevance for our own continuing debates about poetry’s accessibility. David Fairer has committed to participate if the session is approved, and I have asked Tobias Menely to give a very brief response. That would leave room for two 20-minute or three 15-minute papers to be solicited through the CFP.

## LCD PROJECTOR PACKAGE

**“Women and Poetry, 1700-1730” (Roundtable)** Jennifer Batt, Department of English, School of Humanities, University of Bristol, 3/5 Woodland Road, Bristol, BS8 1TB; E-mail: [jennifer.batt@bristol.ac.uk](mailto:jennifer.batt@bristol.ac.uk)

This roundtable seeks to explore lesser known poems by women writers active in the early decades of the eighteenth century. Panelists will be invited to focus on a poem of their choice written by a female poet between 1700-1730 which they consider to be overlooked, marginalized or otherwise worthy of reappraisal.

Prospective participants are invited to send an indication of the poem on which they would like to focus and a brief sketch of the likely direction of their remarks to the panel organizer.

## LCD PROJECTOR PACKAGE

**“Sade at 200”** Melissa Deininger, 3102 Pearson Hall, Ames, IA 50010; Tel: (515) 294-4314; (515) 294-9914; E-mail: [mdein@iastate.edu](mailto:mdein@iastate.edu)

On 2 December 1814, the Marquis de Sade died at Charenton Asylum, leaving behind a scandalous reputation and a body of work that continues to intrigue scholars and pop culture alike. Unlike the unmarked 250<sup>th</sup> anniversary of his birth in 1990, the 200<sup>th</sup> anniversary of his death has been celebrated by a major exhibit at the Musée d'Orsay, the return of his seminal manuscript to France, and numerous academic conferences. What has changed in the past 25 years to make the Marquis an acceptable subject of inquiry? This panel aims to examine the impact that Sade has had in various domains over the past 200 years and to discuss his place in the canon. Contributions are welcome from diverse perspectives, including (but not limited to): literary studies, psychology, gender studies, and/or film studies

**"Spectacle Events in Eighteenth-Century Society"** Guy Spielmann, Georgetown University, Dept. of French  
3700 O St., NW, Washington, DC 20057; Fax: (202) 687-0079; E-mail: [spielmag@georgetown.edu](mailto:spielmag@georgetown.edu)

While the most immediate association that "spectacle" brings to mind is theatrical activity, loosely conceived (including spoken drama, opera and other lyrical forms, pantomime, etc.), a thorough consideration suggests that "spectacle" is an extremely broad category of event types. A spectacle event occurs as someone, in a given place and at a given time, *performs*—i.e., does something according to a predetermined script or protocol to the attention of someone else, both being aware of their respective roles. Such events may have no fictional dimension, and the performance involved need not be representational. For the purposes of this session, relevant types of spectacle events include

- civic, military and religious pageants and parades;
- weddings, funerals, crownings and other ceremonies;
- speeches, addresses, sermons;
- court trials;
- executions;
- lectures and readings;
- sales pitches and commercial performances by charlatans;
- Etc.

The main purpose of this session is to explore how non-fictional and non-representational spectacle events contribute to social life, and how they relate to other forms of spectacle that do involve fiction and/or representation.

Successful proposals will

1. focus on events or types of events that have received little scholarly attention thus far—or propose a radical reinterpretation of well-studied events, or event types.
2. avoid a simple metaphorical approach (life as drama, the world as a stage...)
3. avoid confusing traces of an event and the event itself
4. engage the material critically, after a very brief description and/or display (i.e. not devote most of the presentation to describing or narrating a particular event, or event type).

## LCD PROJECTOR PACKAGE

**"Global and Local Spatiality in the Spanish Americas: Appropriation of Urban, Social, and Legal Orders"**

Yolopattli Hernández-Torres, Modern Languages and Literatures Department, Loyola University Maryland, 456 Maryland Hall, 4501 N. Charles St., Baltimore, MD 21210; Tel: (410) 617-2463; E-mail: [yihernandez@loyola.edu](mailto:yihernandez@loyola.edu)  
AND Ana María Díaz Burgos, Department of Hispanic Studies, Oberlin College, Peters Hall 301, 50 N. Professor St., Oberlin, OH, 44074; Tel: (678) 697-0420; E-mail: [adiazbur@oberlin.edu](mailto:adiazbur@oberlin.edu)

According to Henri Lefebvre, space's dynamic nature is exemplified by the complexity of social exchanges —such as family organization, work division, race, and gender. Santa Arias and Mariselle Meléndez have focused on how the nature of colonial spaces shaped the lives of their occupants, and what kinds of relationships and discourses

colonial and imperial subjects produced in those spaces regarding identity and representations of power in the Spanish Americas. Space determined the ways in which the Spanish Americas were conceived, named and inhabited from discursive, cultural, legal and historical perspectives.

By taking into account Arias and Melendez' proposal, this panel explores the role that space plays as a tool to wield power in the textual production of the long Eighteenth Century in the Iberian world. We will discuss questions such as: To what extent imperial reforms transform the official meanings of space? How colonial institutions used space to contain within walls deviant subjects? How is knowledge created and disseminated in multiple spaces during the long eighteenth century? And finally, how space determined the construction and circulation of knowledge at the dawn of Independence for many of the Iberian territories?

**“Doctors Without Borders: Practicing Medicine Across National Lines”** Dana Gliserman Kopans AND Sara Luly, (Kopans) SUNY Empire State College, 113 West Ave., Saratoga Springs, NY 12866; (Luly) Kansas State University, 104 Eisenhower Hall, Manhattan, KS 66505; Tel: (518) 581-5343 OR (785) 532-6760; Fax: (518) 587-2660; E-mail: [dana.glisermankopans@esc.edu](mailto:dana.glisermankopans@esc.edu) OR [srluly@k-state.edu](mailto:srluly@k-state.edu)

Capitalizing on the recent critical interest in both the medical humanities and in the global eighteenth century, this session aims to explore the varieties of medical practice and medical practitioners inside and across national (and disciplinary) lines. We would welcome papers addressing physicians, surgeons, apothecaries, midwives, and other practitioners—and patients!—from anywhere, including, of course, fictional places.

## LCD PROJECTOR PACKAGE

**“Land, Labor and Literature in the Eighteenth Century” (Roundtable)** Suvir Kaul, Department of English, University of Pennsylvania, 127 FGH, 3340 Walnut St., Philadelphia, PA 19104; Tel: (215) 898-7341; Fax: (215) 573-2063; E-mail: [kaul@english.upenn.edu](mailto:kaul@english.upenn.edu)

Recent publications like Peter Linebaugh's *Stop, Thief! The Commons, Enclosure and Resistance*, Vittoria di Palma's *Wasteland: A History*, and *ECTJ's* special issue on “The Dispossessed Eighteenth Century” have returned our attention to the connections between eighteenth-century literary culture and conflicts over land. While enclosures at home disrupted age-old patterns of customary usage, colonialism overseas forcefully remade labor and production practices. Many scholars have identified these developments as facets of “primitive accumulation,” a multi-pronged process that was central to the development of global capitalism. All of these historical developments were reflected and actively reworked in eighteenth-century literary writing, from the poetry of working-class writers such as Stephen Duck and Mary Collier; to verse genres such as topographical poetry, prospect poetry, and the georgic; to plays and novels such as Sir Robert Howard's *The Committee* and Maria Edgeworth's *Castle Rackrent*, all of which feature struggles over land. Enclosure and land usage were also the subject of myriad texts in other “non-literary” genres, from treatises on agriculture, civil engineering, and forestry, to popular manuals on gardens and landscaping. These texts are the forerunners of our current concern with our own well-documented, ongoing processes of accumulation and privatization. These developments, along with the unfolding environmental crisis to which they contribute, demand a renewed critical engagement with the eighteenth-century English and global histories of primitive accumulation, enclosure, and dispossession.

This roundtable invites participants to reflect on key issues and debates in these areas of study. Papers might, for example, consider the relationship between literary modes of representation, aesthetic theories, and discourses of improvement; or, connections between land conflicts in the British Isles and those in Britain's colonial possessions overseas. The format for this roundtable will be 7-10 minute “flash talks” that stimulate discussion.

**“Framing the Eighteenth Century: Borders and Peripheries in Visual Culture”** Daniella Berman AND Blythe C. Sobol, Institute of Fine Arts, 1 East 78<sup>th</sup> Street, New York, NY 10128, Tel: DB: (203) 687-6666; BCS: (847) 651-4098; E-mail: [daniella.berman@nyu.edu](mailto:daniella.berman@nyu.edu) and [bcs265@nyu.edu](mailto:bcs265@nyu.edu)

In its entry on *bordure*, the 1792 *Dictionnaire des arts de peinture, sculpture, et gravure* considers the dynamic between painting and frame, between border and center: “Cependant, d’après les loix d’un gout éloigné de trop de sévérité, la bordure d’un tableau, ainsi que la parure d’une femme, ne doit point fixer les yeux, en les détournant trop de l’objet qu’elle embellit; mais l’une & l’autre doivent faire valoir les beautés dont elles sont l’ornement.”

Watelet and Levesque underscore the distinct remit of the central work of art and its border, in terms of iconographic program and decorative function. How do framing devices augment our understanding of the artworks they surround? How do borders and margins function in visual culture? How intentional is the association between picture plane and the embellishments on the fringe? How vital is the periphery to the center—artistically, and spatially? This panel will explore the complex and sometimes fraught relationship between the artwork and its frame, between the ornament and the ornamented, between the periphery and the center in visual culture of the long eighteenth century.

We welcome a variety of interpretations of the subject of borders and peripheries in the visual arts. Topics might include, but are not limited to, the role of borders in landscape architecture or manuscript illumination; relationships between (literal) framing, display, and status; re-woven tapestry borders; considerations of luxury and superfluity in artistic discourses; and examinations of the role of Paris versus the provinces in artistic production.

### LCD PROJECTOR PACKAGE

**“Once Upon A Mother”** Kelli Wilhelm, 6104 University Commons Dr. Star City, WV, 26505; Tel: (301) 707-3032; E-mail: [kdwilhelm@mix.wvu.edu](mailto:kdwilhelm@mix.wvu.edu)

This panel seeks papers that explore eighteenth-century women through the role of the mother presented in fairy and children’s tales of the period. The panel intends to view the mother broadly from surrogate to angelic to “bad” mother figures and potentially explore the implications upon eighteenth-century thought surrounding motherhood. Submissions that consider how the mother role(s) presented in these tales is reflected in current culture are also welcome. Preference will be given, but is not limited, to papers concerning Charles Perrault’s tales.

**“Novels and Not Novels” (NWSECS - North West Society for Eighteenth-Century Studies)** Marvin D. L. Lansverk, English Dept. Montana State University, Bozeman, MT 59717; Tel: (406) 994-5198; Fax: (406) 994-2422; E-mail: [marvin.lansverk@msu.montana.edu](mailto:marvin.lansverk@msu.montana.edu)

Whether one subscribes to the view that the novel emerged in the long eighteenth century or not, the period remains one of genre experimentation and genre competition, with a growing dominance of long fictional narratives we recognize as novels. This panel welcomes papers on the emergence of boundaries between what are eventually seen as novels and not novels. Papers addressing genre theory, literary reception, and individual works are welcomed, especially treatments with an awareness of competing genres. Thus we welcome attention to novels addressed in the context of works that aren’t novels and attention to non novels addressed in the context of works that are.

### LCD Projector Package

#### Affiliate Societies

**“Making Sense of the Mathers” (American Antiquarian Society)** Paul Erickson, American Antiquarian Society, 185 Salisbury Street, Worcester, MA 01609; Tel: (508) 471-2158; E-mail: [perickson@mwa.org](mailto:perickson@mwa.org)

The Mather Family of colonial Massachusetts—Richard, Increase, Cotton, and Samuel, along with their families—have long been considered one of the most learned families in early America. The generations of puritan ministers of the Mather family exerted an extraordinary influence on the course of Dissenting religious practice in New England, but also played important roles in politics, science, and literature. The various members of the Mather family and their writings have long constituted a central element of much scholarship on puritan New England. However, in recent years, scholars are beginning to take new approaches to the Mathers themselves, and to make use of the family's writings and their remarkably cosmopolitan connections to explore subjects that extend well beyond the boundaries of Massachusetts. Much of this scholarship has drawn on the 1500 printed books that once belonged to the Mather family, their colleagues, and correspondents that are held at the American Antiquarian Society. Acquired from Samuel Mather's daughter Hannah Mather Crocker in 1814, the Mather Family Library is the largest extant portion of colonial New England's most important library. It represents an extraordinary resource not only for the study of New England religion, but also for the transatlantic circulation of the latest thinking in virtually all fields during the seventeenth and eighteenth centuries. This panel seeks papers that take new approaches to the Mather family, that situate them in contexts beyond the familiar ones, and that capitalize on the incredible breadth of knowledge represented by the family's reading and writing.

### LCD PROJECTOR PACKAGE

#### **"Transatlantic Eighteenth-Century Women (The Aphra Behn Society for Women in the Arts, 1660-1830)"**

Misty Krueger, University of Maine at Farmington, Division of Humanities, 270 Main Street, Farmington, ME 04938; Tel: (207) 778-7473; E-mail: [misty.krueger@maine.edu](mailto:misty.krueger@maine.edu)

This panel addresses writings by or about long eighteenth-century women who have crossed the Atlantic Ocean. The panel calls for papers that pay close attention to women's experiences as they travel (by choice or by force) across land and sea and eventually learn how to live in new places under remarkable circumstances. The panel aims to problematize the ideas of location and nationality, so it welcomes papers that complicate the seeming divide between "American" and "British" texts, writers, characters, and subjects. In addition to literary studies, this panel encourages submissions from disciplines such as history, art history, linguistics, gender studies, and oceanic studies. Please send abstracts of 250-500 words.

### LCD PROJECTOR PACKAGE

**"Teaching Book History and Bibliography" (The Bibliographical Society of America)** Norbert Schürer, CSULB, English Department, 1250 Bellflower Blvd., Long Beach, CA 90840; Tel: (562) 985-4213; Fax: (562) 985-2369; E-mail: [nschurer@csulb.edu](mailto:nschurer@csulb.edu)

For this panel, we invite proposals for short presentations on how any and all aspects of book history and bibliography are taught (or might be taught). Such aspects might include traditional bibliography, digital humanities, book production, authorship and readership, the communications circuit, and paratexts. Scholars could come from disciplines such as history, literature, art, gender studies, etc. Presentations might articulate goals and outcomes (for a unit or an individual class—we are not focusing on entire courses devoted to book history); elaborate on institutional and pedagogical contexts, student preparation, and classroom activities; share handouts and assignments; and discuss experiences in the classroom. Attendees of the panel would hope to go home with practical ideas for how to integrate book history into their own teaching.

### LCD PROJECTOR PACKAGE

**"Burney and Other Writers" (The Burney Society)** Hilary Havens, Department of English, 301 McClung Tower, University of Tennessee, Knoxville, TN 37996-0430; Tel: (865) 974-6958; E-mail: [hhavens1@utk.edu](mailto:hhavens1@utk.edu)

This panel invites proposals that consider Frances Burney in the context of other writers. The topic is broadly conceived, so proposals discussing Burney's influence on and/or appreciation of any other writers are welcome. For example, parallels between her work and that of Samuel Richardson, Tobias Smollett, Charlotte Lennox,



Samuel Johnson, Jane Austen, and others are encouraged. The panel will be concerned with several questions, including: how did Burney operate within literary networks? How has her work been shaped by her predecessors and eighteenth-century literary traditions? And what sort of legacy did she leave for future generations of writers?

**“Children of the Restoration: Seventeenth-Century Events and Influences in the Works of Defoe and His Contemporaries” (Daniel Defoe Society)** Andreas Mueller, University of Worcester, Henwick Grove, Worcester, WR2 6AJ; Tel: (01905) 855293; E-mail: [a.mueller@worc.ac.uk](mailto:a.mueller@worc.ac.uk)

As a 'child of the Restoration', Defoe, for all his noted modernity, maintained a lifelong interest in the history and events of his formative years: several of his novels are set during the second half of the seventeenth century, Defoe's verse was arguably shaped by the attitudes, registers and techniques of Restoration poetry, and at least some of his political views are anchored in a 'pre-party' world. Proposals are invited for papers that explore the ways in which Defoe and/or his contemporaries engaged with, reflected on, and were influenced by Restoration history, literature, and culture. For example, papers may investigate the ways in which the Restoration became incorporated into early eighteenth-century cultural memory, the influence of Restoration literary modes on the literary productions of the years 1688-c.1740, or the dis-/continuities of moral, political and religious ideas during the half-century covered by this panel.

### LCD PROJECTOR PACKAGE

**“Intercultural Conflict in the Caribbean” (Early Caribbean Society)** Richard Frohock, 205 Morrill Hall, English Department, Oklahoma State University, Stillwater, OK 74078; Tel: (405) 744-9474; Fax: (405) 744-6326; E-mail: [richard.frohock@okstate.edu](mailto:richard.frohock@okstate.edu)

The Early Caribbean Society invites proposals for papers that explore any aspect of intercultural conflict and/or alliance in connection with the islands of the Caribbean. Papers might address relationships between colonizing nations (e.g. Spanish/British/French conflicts or truces), or between European, American, or African nations or groups (eg. British alliances or conflicts with Native tribes or Maroons). Papers representing various disciplines—history, literature, the visual arts—are encouraged. Standard format papers are welcome, but proposals for jointly-written papers or other innovative presentations will also be entertained.

### LCD PROJECTOR PACKAGE

**“Geist as a ‘Keyword’ during the Age of Goethe” (The Goethe Society of North America)** Clark Muenzer, Department of German, 1409 CL, University of Pittsburgh, Pittsburgh, PA 15208; Fax: (412) 624-6318; E-mail: [muenzer@pitt.edu](mailto:muenzer@pitt.edu)

Inspired by the “keywords project” at the University of Pittsburgh and Cambridge University, which continues the work of Raymond Williams, this session will explore the varying uses of the word Geist and its cognates during the Age of Goethe. As a “prominent word,” not only in the widespread discussions of the day about the occult, but also in literature, philosophy, and science, Geist produced a language (Geistersprache) that was “capable of bearing interlocking, yet sometimes contradictory and commonly contested [. . .] meanings.” My session will offer three papers that together begin to outline in broad strokes the full range of lexical complexity that this keyword involved for writers as diverse as Swedenborg, Kant, Fichte, Schelling, Hegel, Wieland, Schiller, Goethe, Novalis, Kleist, etc.

### LCD PROJECTOR PACKAGE

**“Anne Schroder New Scholars’ Session” (Historians of Eighteenth-Century Art and Architecture)** Janet R. White, UNLV School of Architecture, 4505 Maryland Pkwy, Box 454018, Las Vegas, NV 89154-4018; Tel: (702) 895-4431; Fax: (702) 895-1119; E-mail: [janet.white@unlv.edu](mailto:janet.white@unlv.edu)

This session will feature outstanding new research by emerging scholars of art and architecture in the long eighteenth century.

### LCD PROJECTOR PACKAGE

**“Stories from the Ibero-American Archives” (Roundtable) (Ibero-American Society on Eighteenth-Century Studies (IASECS))** Yvonne Fuentes, University of West Georgia, E-mail: [yvonnefuentes@charter.net](mailto:yvonnefuentes@charter.net) ; [yfuentes@westga.edu](mailto:yfuentes@westga.edu)

When the legendary archaeologist Dr. Henry Walton Jones a.k.a Mr. Harrison Ford was elected to the Board of Directors for the Archaeological Institute of America he said: “knowledge is power, and understanding the past can only help us in dealing with the present and the future.” This panel seeks to explore how archives are experienced by non-fictional historians, art historians, anthropologists, literary scholars, critics and writers who delve into the long eighteenth century in an effort to understand it better.

Though presentations on how archives are created by political or cultural pressures, or studies about archives as documents of exclusion can be tempting topics of exploration, on this occasion we prefer to talk about the “aha moments.” We invite you to share stories about the journey, the adventure and the moment when days of tedium, frustration and sleeplessness pays off. The roundtable will consist of five to seven participants who will speak briefly. Following these short interventions, we will open the discussion to the public.

We invite scholars who work directly or tangentially on the Ibero-American eighteenth century and who have navigated through its archives.

**“Multi-Genre Johnson” (The Johnson Society of the Central Region)** Stephen Karian, English Department, University of Missouri; Tel: (573) 882-1784; Fax: (573) 882-5785; E-mail: [karians@missouri.edu](mailto:karians@missouri.edu)

Samuel Johnson wrote in many genres: poetry, periodical essays, biography, fiction, literary criticism, travel writing, political pamphlets, and lexicographical and editorial scholarship. We welcome papers that speak to Johnson’s theory and practice of genre, his work in multiple genres, and/or the ways in which his understanding of genre illuminates and is illuminated by the work of his contemporaries. Participants need not be members of the Johnson Society of the Central Region, though we invite them to join us. The dues are \$3 per year and may be sent to Stephen Karian, University of Missouri, Columbia, MO 65211. Our next meeting is at Northwestern University in the Spring of 2016, hosted by Vivasvan Soni.

**“Samuel Johnson and the Economy of Literature” (The Samuel Johnson Society of the West)** Myron Yeager, Department of English, Chapman University, One University Drive, Orange, CA 98266; Fax: (714) 997-6697; E-mail: [yeager@chapman.edu](mailto:yeager@chapman.edu)

This session, sponsored by the Samuel Johnson Society of the West, invites papers on any aspect of Samuel Johnson and eighteenth-century economics. From Johnson’s early *Debates in Parliament* to his Preface to Holt’s *Dictionary of Trade and Commerce*, from his journalistic work for Edward Cave to his friendship with Henry Thrale, Johnson demonstrates an understanding of the power and process of economic practice and emerging economic theory. This session invites papers that explore how Johnson responds to emerging economic issues or contemporary economists, or how Johnson employs issues of trade, commerce and economics in his works.

### LCD PROJECTOR PACKAGE

**“Precision, Correction, and Performance: Creative Process in Lessing’s Works” (Lessing Society)** Pascale LaFountain, Modern Languages and Literatures; 222 Schmitt Hall; Montclair State University; 1 Normal Avenue; Montclair, NJ 07043; Tel: (973) 655 – 5577; Fax: (973) 655 – 5515; E-mail: [lafountainp@mail.montclair.edu](mailto:lafountainp@mail.montclair.edu)

Decades before Kleist's famous essay on the "allmähliche Verfertigung der Gedanken beim Reden," Lessing's dramatic, philosophical, and theoretical texts examine the functional challenges of creative writing, visual art, sculpture, and performance. In an environment that delved into the functionality of language and that increasingly glorified and codified the semiotic effectiveness of body language in pantomime, ballet, and precision acting, Lessing's works are often torn between the goal of precision and an emphasis on the very imperfectability of creativity.

From *Miß Sara Sampson* to *Die Erziehung des Menschengeschlechts*, explicit discussions of creative process, imagination, and improvement accompany the stylistic prominence of questioning, self-correction, re-casting, re-formulation, and reiteration, revealing anxiety about communicative accuracy and perfection. This panel seeks to probe the ways in which Lessing's works explore notions of truth particularly through explorations of creative process, so as to find Lessing's place in the larger history of discussions on creativity and creative process.

Topics might include:

- Comparisons between Lessing's work and other works more explicitly concerned with semiotic accuracy and/or creative process (Lord Chandos Brief, etc.)
- Readings of Lessing's letters that reflect on his own creative process.
- New literary, philosophical, or theoretical analyses of particular works that discuss or perform models of process.
- Assessments of stylistic elements in Lessing's texts that demonstrate his philosophy of creative process.
- Original readings of Lessing's work informed by theories of creativity.
- Scholarly discussions of how Lessing's discussions and/or performances of (im)perfection fit into the history of eighteenth-century theater.

**"Mozart and the Promise of the Enlightened Stage" (Mozart Society of America)** Edmund J. Goehring, Don Wright Faculty of Music, University of Western Ontario, London, Ontario, N6A 3K7 Canada; Tel: (519) 661-2111 x85440; E-mail: [egoehrin@uwo.ca](mailto:egoehrin@uwo.ca)

The later eighteenth century witnessed a significant reconception of what was thought possible for the stage. Previously regarded as, at best, a source of diversion or, at worst, of corruption, the stage came to be seen as a source of instruction, a sensuous medium for forming the morals of a nation.

How to understand Mozart's operas against this legacy is a complicated matter. Do his dramas belong to this tradition or, in fact, a different one altogether, one oriented more toward pleasure than instruction? Do they subvert the confidence that pleasure can so easily be harnessed to the cause of virtue? Or, in light of a modernist poetics skeptical of the viability of convention, do we reject or revise the very idea of theater and opera as representational arts?

This session welcomes papers, from any discipline, that may contribute to these debates. They might address theories of the stage, of sensuality, of mimesis, or specific repertoires. Alternatively, papers might pursue these questions through exploring contemporary or modern performance traditions, or from the perspective of individual works, or via social-political developments, as in those concerning public piety and the persistence of a ceremonial culture in Counter-Reformation Austria.

## LCD PROJECTOR PACKAGE

**"Anglo-American Musical Exchanges in the Eighteenth Century" (North American British Music Studies Association)** Bethany Cencer, 106 Superior St Port Jefferson Station, NY 11776; Tel: (631) 553-7007; E-mail: [Bethany.Cencer@stonybrook.edu](mailto:Bethany.Cencer@stonybrook.edu)

This session on Anglo-American music invites scholars to examine interrelationships between British and American music over the long eighteenth century. Building on recent postcolonial inquiry in musicology and British history, this panel seeks to understand how music participates in the circulation of cultures, commodities, and

identities across the Atlantic. Topics to be explored include: British music in American and Caribbean colonies; influences of and references to colonial music in British musical life; postcolonial perspectives on British and American identities (gender, race, nation, religion, and class) in light of transatlantic cultural connections; and intersections between Anglophone musics and Francophone, Hispanophone, Afro-diasporic, and indigenous traditions. We encourage abstract submissions representing diverse fields, including musicology, historical ethnomusicology, history, literature, cultural studies, anthropology, economics, and folklore studies. Three presenters will be selected through blind review of abstracts by an anonymous program committee consisting of scholars who specialize in Anglo-American music.

## LCD PROJECTOR PACKAGE AND EXTERNAL SPEAKERS

**“Rousseau and Diderot: Collaboration and Conflict in the Enlightenment” (Rousseau Association)** Ourida Mostefai, 48 Lloyd Avenue, Providence, RI 02906; Tel: (401) 863-3517; Fax: (401) 863-7344; Email: [Ourida\\_Mostefai@brown.edu](mailto:Ourida_Mostefai@brown.edu)

This session will be devoted to a reassessment of the relationship between Rousseau and Diderot and its effect on their intellectual trajectories and careers. We invite proposals for papers in English and/or French dealing with any aspect of this question: their collective projects, including the joint authorship of *Le Persifleur*, their separate and parallel critiques of theatrical representation, their disagreements and conflicts over religion and politics as well as their appeals to posterity.

**“Music, Art, Literature” (Society for Eighteenth-Century Music)** Janet K. Page, School of Music, University of Memphis, Memphis, TN, 38152; Tel: (901) 678-1400, (901) 834-1391; Fax: (901) 678-3096; E-mail: [jpage2@memphis.edu](mailto:jpage2@memphis.edu)

Music-making is depicted in art and features as an activity in eighteenth-century literary works. This seminar addresses the ways in which these arts interacted in the eighteenth century, and what this interaction can tell us about how people reacted, or were supposed to react, to music. Making use of material from one discipline within another discipline is always challenging, as each requires its own specialized knowledge. Thus, collaborative work, with scholars of two or more disciplines working together, is especially encouraged.

## LCD PROJECTOR PACKAGE AND EXTERNAL SPEAKERS

**“The Atlantic Exchange: The Two-Way Street of Reading and Publishing during the Eighteenth Century” (Society for the History of Authorship, Readership & Publishing (SHARP))** Eleanor F. Shevlin, 2006 Columbia Road, NW #42, Washington, DC 20009; Tel: (202) 462-3105 or 202-821-3990; E-mail: [eshevlin@wcupa.edu](mailto:eshevlin@wcupa.edu)

It goes without saying that colonial American printers, during the first half of the eighteenth century, filled their newspapers with “freshest intelligences” filtered through London periodicals and that they imported and occasionally reprinted standard English religious texts and works by popular British writers such as Richardson, Addison, Pope, and Swift. But the works of American writers also found their way into London printing houses—works by such writers as Cotton Mather, Anne Bradstreet, William Byrd, Elizabeth Ashbridge, Benjamin Franklin, Thomas Paine, Thomas Jefferson, and others. The purpose of this session will be to explore not only the influx of British publications into late seventeenth and eighteenth-century America but also the reverse flow outward from the colonies and the Republic to England.

Possible topics include but are not limited to the reprinting of British publications in the colonies, scribal publication/manuscript circulation, popular re-printings, the reputations of European authors in colonial America, the printing and reprinting of works by American writers in England (also Ireland and Scotland), the reputations of American writers among the British, the relationships between suppliers and American colonial printers, the market for imported matter in the colonies, copyright issues, collaboration between printing houses on both sides of the Atlantic, and other related areas of investigation.

Proposers should submit titles and brief proposals/ abstracts (250-300 words) to [eshevin@wcupa.edu](mailto:eshevin@wcupa.edu) by September 15, 2015.

Proposers need not be members of SHARP to submit, but panelists must be members of both ASECS and SHARP in order to present. For questions about SHARP membership, please direct inquiries to Eleanor F. Shevin, Membership Secretary, at [eshevin@wcupa.edu](mailto:eshevin@wcupa.edu)

## LCD PROJECTOR PACKAGE

**“Colloquy on Russ Castronovo’s Propaganda 1776 and Bill Warner’s Protocols of Liberty” (Society of Early Americanists) (Roundtable)** Dennis Moore, Department of English / Florida State University / Tallahassee 32306-1580; Tel: (850) 644-1177; Fax: (850) 644-0811; E-mail: [dennis.moore@fsu.edu](mailto:dennis.moore@fsu.edu)

Rather than presenting a paper, each participant in this interdisciplinary roundtable -- including both Russ Castronovo, author of *Propaganda 1776: Secrets, Leaks and Revolutionary Communications in Early America* (2014, in Oxford U.P.’s “Oxford Studies in American Literary History” series) and William Beatty Warner, author of *Protocols of Liberty: Communication Innovation and the American Revolution* (U. of Chicago P. and recipient of ASECS’s 2013-2014 Gottschalk Prize) -- will make a four- or five-minute opening statement that lays out a specific issue or question related to these books. That round of brief opening statements frees up time for lively, substantive discussion that engages members of the audience as well as panelists. Dennis Moore (Florida State U.) is organizing this roundtable, which will be one of two sessions that ASECS’s Americanist affiliate, the Society of Early Americanists, is sponsoring; he admits to having borrowed the format from the Joyceans’ “living book reviews.” A detailed list of the 40+ interdisciplinary sessions he has organized and frequently chaired along these lines, “Two Decades and Counting,” is available via a link at <http://www.english.fsu.edu/faculty/dmoore.htm>. Organizing these colloquies has involved working hard at avoiding two extremes: on the one hand, assembling a tablefull of sycophants ready to drool on cue and/or the author(s), and, on the other, assembling a lineup that would include someone intent on an academic ambush: trashing author over her or his methods, conclusions, and maybe parents. No fan club, then, and no food fights.

**“Family Affairs /Affaires de famille” (Germaine de Staël Society for Revolutionary and Romantic Studies (USA), and the Société des études staéliennes (France))** Nanette Le Coat ([nlecoat@trinity.edu](mailto:nlecoat@trinity.edu)) and Stéphanie Genand ([stephanie.genand@univ-rouen.fr](mailto:stephanie.genand@univ-rouen.fr)); Le Coat - Department of Modern Languages and Literatures, Trinity University 1 Trinity Place, San Antonio, TX 78209; Tel: (210) 999-7550; Fax: (210) 999-8370

Recent publications testify to a renewed critical interest in Germaine de Staël’s biography and especially her relations with close family members. (See works mentioned below.) This “biographic turn” calls for a reinvestigation of the relationship between Staël’s life and work and suggests new analytical perspectives. One particularly rich terrain for exploration is the change of generations: the writings of Staël’s intimates and her correspondence with them open up provocative new angles from which to consider the family.

Analysant récemment la place occupée par la famille et la vie privée dans la recherche staélienne, Karyna Szmurlo parle d’un « biographic turn » (G. de Staël : Forging a Politics of Mediation) : après avoir occupé le devant de la scène au point d’occulter l’œuvre et la pensée, l’individu staélien semble aujourd’hui trouver une place plus légitime. Cette articulation soulève cependant de nouvelles questions : affranchie du préjugé misogyne et de la projection beuvienne, la relation entre Staël et son œuvre doit être redéfinie ou déplacée. Parmi les pistes les plus fertiles pour rouvrir ce dossier figure celle du changement de génération : éclairés par plusieurs publications récentes (Catherine Dubeau, *La Lettre et la mère*, Othenin d’Haussonville : *Auguste de Staël. Lettres à sa mère*), les autres protagonistes de Coppet, permettant un décalage des regards, invitent à renouveler l’angle sous lequel interroger la famille.



The GSRRS and the Société des études staëliennes invite contributions discussing Staël's relationship members of her family. Particularly welcome are submissions reflecting new approaches to the study of the individual and the family, generational conflicts, and family studies.

Proposals in French or in English should be addressed to Stéphanie Genand([stephanie.genand@univ-rouen.fr](mailto:stephanie.genand@univ-rouen.fr)) and Nanette Le Coat ([nlecoat@trinity.edu](mailto:nlecoat@trinity.edu))

**“Recent Research on Voltaire” (The Voltaire Society of America)** Jack Iverson, Whitman College / 345 Boyer Avenue / Walla Walla, WA 99362; Tel: (509) 526-4750; E-mail: [iversojr@whitman.edu](mailto:iversojr@whitman.edu)

This session will continue the tradition of dedicating one open session at the annual meeting to work on or related to Voltaire. Proposals from all fields are welcome. In past years, contributors have included specialists in French literature, philosophy, art history, history, and German Studies.

## LCD PROJECTOR PACKAGE

### Caucuses

**“The Passions and Eighteenth-Century Aesthetics” (Cultural Studies Caucus)** Aleksondra Hultquist, University of Melbourne; E-mail: [aleksondra12@gmail.com](mailto:aleksondra12@gmail.com) AND Joel Sodano, University at Albany, SUNY; E-mail: [jsodano@albany.edu](mailto:jsodano@albany.edu)

“The passions” was a catch-phrase that eighteenth-century writers used in numerous contexts (philosophical treatises, sermons, periodicals, plays, poetry, novels, etc.) as a means of expressing and explaining emotional experience. Scholars such as Margaret Doody, Thomas Dixon, Alan McKenzie, Adela Pinch, and Rebecca Tierney-Hynes have argued convincingly that a central concern of eighteenth-century discourse is played out in the relationship between aesthetic expressions and the emotionally charged interiorities they attempted to describe. This panel seeks to push that work further by exploring the significance of “the passions” as a culturally and historically specific concept, distinct from terms like “emotions,” “sentiments,” “affections,” or “feelings” and, at the same time, integrally related to the development of all of them.

The panel chairs invite submissions that bring new light to the subject of the passions as it was explored throughout discourses of the long eighteenth century. How do eighteenth-century conceptualizations of passion differ from their classical and early-modern counterparts? In what ways do they evoke or challenge earlier historical models for understanding emotional experience? How did eighteenth-century writers imagine the relationship between the passions and the body? How might we consider the passions as bodily, affective responses to aesthetic forms? How are the passions depicted and/or theorized across aesthetic genres? How might these depictions be affected by their geographic, national, and global contexts?

Please send abstracts of approximately 500 words that address the scope of the topic, primary sources, and methodological intervention. Visual aids are encouraged.

## LCD Projector Package

**“Navigation and Anthropology: The Ship as Ethnographic Instrument” (Cultural Studies Caucus)** Rajani Sudan, SMU; E-mail: [rsudan@smu.edu](mailto:rsudan@smu.edu)

This panel seeks papers that examine the many ways in which ships functioned as important barometers of scientific and cultural “progress” during the long eighteenth century. Papers may address issues of technological innovation and the provenance of those forms of *techné* (rudders, rigging, sailing techniques, and the like), ships as centers of calculation (log books, modes of charting, bills of lading, and other forms of discursive accounting and measurement associated with navigation), economics (joint-stock companies, global forms of maritime trade),

and the like. We are particularly interested in papers that examine the connection between material culture and ethnography.

**“Building an Eighteenth-Century Corpus” (Digital Humanities Caucus)** Scott Enderle, Skidmore College AND Mark Vareschi, University of Wisconsin-Madison, 600 N. Park St. Madison, WI 53706; Tel: (908) 420-1396; E-mail: [scott.enderle@gmail.com](mailto:scott.enderle@gmail.com) and [Vareschi@wisc.edu](mailto:Vareschi@wisc.edu)

The Digital Humanities Caucus invites proposals on the politics, possibilities, and practicalities of building an Eighteenth-century corpus. While much focus in the digital humanities has been on the analyses of corpora, this panel considers the selection and construction of corpora necessary and prior to such analyses. How possible is it to create a "complete" or "representative" corpus? As we build corpora, how should we address the problem of archival silences?

Further questions this panel may explore:

What processes might we use to select works in a corpus? (Selection by "hand"? By some algorithm? Based on this or that metadata? What kinds of arguments are these different methods useful for?) How should we think about the disjoint temporality of corpora? (An unplanned corpus -- the books on a bookshelf -- may include works from many different periods. A planned corpus built using temporal constraints may include just those texts from a given period, but only if they have been preserved by successive generations.) What could, for example, an eighteenth-century corpus tell us about the Victorian era or the seventeenth century? Might histories of reading help us build corpora? (How accessible were different kinds of documents? What reading habits did they invite?)

This panel invites interdisciplinary perspectives and innovative presentation formats.

## LCD PROJECTOR PACKAGE

**“Small-Scale Digital Humanities” (Roundtable) (Digital Humanities Caucus)** Stephen H. Gregg, Department of English and Cultural Studies, Bath Spa University, Newton St. Loe, Bath. BA2 9BN, UK; Tel: (044) 7771702912; E-mail: [s.gregg@bathspa.ac.uk](mailto:s.gregg@bathspa.ac.uk)

A large, but largely unreported, amount of digital humanities work occurs outside of big research centres or well-funded collaborative projects. Such work might be undertaken by a scholar who is the sole academic in their Faculty - or one of a small handful of academics in their University - engaged in the digital humanities. They might also be working on a highly focused or a relatively small-scale digital project. This is a roundtable panel that seeks share the experiences of small-scale digital humanities work and the lone digital humanist. It seeks to engage with the challenges facing such scholars, such as:

- building value and recognition at home
- creating networks and collegial support at home
- networking outside the home University (regional, national, international)
- finding funding
- issues of technical support and training

## INTERNET AND LCD PROJECTOR PACKAGE

**“Disability Aesthetics: Tobin Sieber’s Legacy” (Disability Studies Caucus)** Stan Booth, University of Winchester, Sparkford Road, Winchester, SO22 4NR. UK.; Tel: +44 1962 827372; E-mail:

[stan.booth@winchester.ac.uk](mailto:stan.booth@winchester.ac.uk) AND Essaka Joshua. University of Notre Dame, Department of English, 356 O'Shaughnessy, Notre Dame, IN 46556; Tel: (574) 631-7662; E-mail: [ejoshua@nd.edu](mailto:ejoshua@nd.edu)

This panel will honour the legacy of Tobin Siebers by examining how his work on disability theory can speak to eighteenth-century studies. Siebers's *Disability Theory* (2008) argues that embodiment is caught between competing models of disability: the medical and the social, and offers a new theory of "complex embodiment" that values disability as a form of human variation. His *Disability Aesthetics* (2010) argues that disability is central to modern art. Siebers observes here that while disability is not absent from aesthetic history, it has been excluded in the sense that its role in the questions that are fundamental to aesthetic production and appreciation has not been made apparent. For Siebers, disability aesthetics "names the emergence of disability in modern art as a significant presence," and it "prizes physical and mental difference as a significant value in itself". While 'disability' in this sense is a nineteenth-century phenomenon, this panel will explore analogous concepts (such as deformity and individual function impairments) to discover whether eighteenth century aesthetics challenges the use of "harmony, bodily integrity, and health as standards of beauty"

This panel invites 20 minute papers which use Siebers's work as a starting place and explore:

- early perception of disability as a minority identity, disability community
- complex embodiment, prosthetics and embodiment
- disability simulation, disability masquerade
- damaged art, trauma, wounded bodies, cultural sickness
- the ideology of ability, harmony, bodily integrity, health regimes
- deformity in art and literature and the beauty-deformity binary
- taste and disgust
- the role of disability in aesthetic production and appreciation

## LCD PROJECTOR PACKAGE

**"Disability Narratives" (Roundtable) (Disability Studies Caucus)** Stan Booth, University of Winchester, Sparkford Road, Winchester, SO22 4NR. UK; Tel: +44 1962 827372; E-mail: [stan.booth@winchester.ac.uk](mailto:stan.booth@winchester.ac.uk) AND Essaka Joshua. University of Notre Dame, Department of English, 356 O'Shaughnessy, Notre Dame, IN 46556; Tel: (574) 631-7662; E-mail: [ejoshua@nd.edu](mailto:ejoshua@nd.edu)

This interdisciplinary roundtable invites short papers (10 minutes) that further the discussion of narratives from a disability-studies perspective. The panel will discuss personal narratives and cultural narratives of eighteenth-century people, narrative theories, and the intersections between narrative, history, ideology, and culture more broadly. Papers might engage with topics such as literature and environment, and social space; how narratives dis/enable at a structural level; theorizing about narrative using disability studies dis/enabling discourses; narratives of overcoming, passing, medicalization, compensation, suppression, inclusion, integration, rehabilitation, normalcy, narrative wholeness, disabling narrative conventions and enabling counter-narratives.

**"Queer Feelings" (Roundtable) (Gay & Lesbian Caucus)** Julie Beaulieu, GSWS Program, University of Pittsburgh, 401 CL 15260; Tel:(412) 624-7232; E-mail: [jrb107@pitt.edu](mailto:jrb107@pitt.edu)

This roundtable invites participants to explore the intersections of affect theory and eighteenth-century sexuality studies through "queer feelings." How are our understandings of sexual identity shaped or reimagined through affect, emotion, sentiment, or feeling? How do feelings help to shape and solidify the status quo? What new questions are introduced via a focus on queer affect in the eighteenth century? What does it mean to locate the history of queerness in feelings? What are the wider historiographic stakes of the affective turn in eighteenth-

century sexuality studies? Submissions that focus on the production of sentiment, emotion, “nerves,” or sensibility as agents of biopower and/or aspects of sexualized oppression are particularly welcome. Broad speculations on what it means to feel queer in the eighteenth century are also encouraged.

## LCD PROJECTOR PACKAGE

**“Lesbian Studies” and the Long Eighteenth Century” (Gay & Lesbian Caucus)** Greta LaFleur, Yale University, Dept of American Studies, Hall of Graduate Studies Room 2686A, 320 York St, New Haven, CT 06511; Tel: (917) 588-3662; E-mail: [greta.lafleur@yale.edu](mailto:greta.lafleur@yale.edu)

Does the history of the “lesbian” bear a distinct history from the sodomite, the molly, the macaroni, or the homosexual (or, alternately, the virago, the macroclitoride, the female husband, or the amazon)? Following Valerie Traub, Martha Vicinus, and Susan Lanser, there is significant evidence to suggest that this is, indeed, the case; Vicinus reminds us that the term “lesbian” is used in its modern sense as early as 1736, in a virulent attack on the widowed Duchess of Newburgh,” and Susan Lanser has recently defined the category of “the Sapphic” as one of enduring importance for the study of modernity. The ASECS Queer Caucus invites paper proposals for a panel on “the lesbian” (broadly defined) in the long eighteenth century. We invite panels on a wide range of topics, but some of the questions that animate the development of this panel include: how do we read for lesbian in eighteenth-century studies? What is the relationship of this historical *and* historiographic category to labor? To the wealthy or the poor? To race? To empire? To gender? Who was eligible for being called (or accused of being) a “lesbian” and who was not, and why? Alternately, what has the history of reading for the “lesbian” in the scholarship of the early modern period looked like? When has “lesbian studies” flourished, and under what conditions? What are the promises and the limitations of a “lesbian studies” for the study of the eighteenth century? Panelists are invited to engage with the broad body of scholarship on lesbian historiography (Valerie Traub, Terry Castle, Martha Vicinus, Valerie Rohy, Elisabeth Ladenson, Susan Lanser, Judith Bennett, Heather Love, and many more), and of course to draw on eighteenth-century texts engaging the question of “the lesbian” or of “the Sapphic” themselves.

## LCD PROJECTOR PACKAGE (SCHEDULE EITHER THURSDAY OR FRIDAY)

**“Revising Eighteenth-Century Literature, History, and Culture” (Graduate Student Caucus)** Mallory Anne Porch, Department of English, Auburn University, Auburn AL; E-mail: [map0030@auburn.edu](mailto:map0030@auburn.edu)

This panel seeks to advance scholarship in every area of eighteenth-century studies on the recovery and revision of under examined, misunderstood, and/or mis-categorized eighteenth-century figures. Kathryn R. King’s *A Political Biography of Eliza Haywood* (2012) has significantly revised several commonplaces about Eliza Haywood’s political motivations and literary work, and Paula R. Backscheider’s *Elizabeth Singer Rowe and the Development of the English Novel* (2013) reveals the importance of epistolary fiction to the development of the novel, as well as the overwhelming popularity of the genre in the earlier half of the century. Both of these projects highlight the need for continued alert examination of eighteenth-century figures and their work. In an effort to continue moving the work of revision and recovery forward in productive and meaningful ways, this panel invites papers that either participate in the recovery of an (as yet) unexplored eighteenth-century person, place, or idea, or provide new insights that revise current commonplaces. Intentionally broad, this panel is open to proposals addressing any aspect of eighteenth-century studies.

**“Computer-Assisted Scholarship in Eighteenth-Century Studies: Past, Present, and Future” (Graduate Student Caucus)** Douglas Duhaime, 2990 Birch Hollow Drive Apartment 1A, Ann Arbor, MI 48108; Tel: (614) 254-6978; E-mail: [dduhaime@nd.edu](mailto:dduhaime@nd.edu)

Computer-assisted scholarship has long been important to eighteenth-century research. From early works such as Louis Milic’s stylometrical study of Jonathan Swift to Ted Underwood’s corpus-driven research of early

Romanticism, one finds a wide range of eighteenth-century scholarship that has benefited from computational analysis. In order to continue advancing this field of inquiry, the present panel seeks to draw together provocative work at the crossroads of the Digital Humanities and eighteenth-century studies. Suggested topics include: innovative research in computational bibliography, data mining case studies, the challenges and opportunities posed by databases like ECCO and the ESTC, and use cases for digital resources such as the Old Bailey API or the HathiTrust Research Center.

## LCD PROJECTOR PACKAGE

**“Conflict and Violence in Eighteenth-Century Ireland” (Irish Studies Caucus)** Scott Breuninger, Department of History; University of South Dakota; 414 East Clark Street; Vermillion, SD 57069; Tel: (605) 677-5223; E-mail: [Scott.Breuninger@usd.edu](mailto:Scott.Breuninger@usd.edu)

During the long eighteenth-century, warfare and violence was inscribed upon Ireland. The century began in the wake of the Battle of the Boyne and ended with the aftermath of the Rebellion of 1798. Between these eruptions of conflict, Irish life was transformed by a series of internal rebellions and international wars. This panel welcomes papers that explore how these destructive forces shaped the lives of people in Ireland during this period (politically, religiously, economically, socially) and/or how they were represented in popular culture (theatre, literature, history).

**“The Irish Enlightenment- VIII” (Irish Studies Caucus)** Scott Breuninger, Department of History; University of South Dakota; 414 East Clark Street; Vermillion, SD 57069; Tel: (605) 677-5223; E-mail: [Scott.Breuninger@usd.edu](mailto:Scott.Breuninger@usd.edu)

Over the past decade, scholars of the Enlightenment have increasingly recognized the contributions of Ireland to broader strands of eighteenth-century thought and the place of Irish thinkers' work within the context of European and Atlantic intellectual movements. This research has spawned an increasing number of essays, books, and conference panels, illustrating the vitality of debate concerning the Irish dimension of the Enlightenment and collectively helping to define the nature of the Irish Enlightenment. This panel welcomes participants whose work focuses on Irish thought and/or its relationship to the Enlightenment world, especially papers that utilize new methodological approaches to the study of intellectual history; including (but not limited to) models drawn from the digital humanities, global history, and/or gender studies.

**“Between Fiction and Reality: Accounts of “Real” Events and Invention in Literature in Eighteenth-Century Italy” (Italian Studies Caucus)** Pasquale Palmieri, 6207 E. 6th street, 90803, Long Beach, CA, USA / via Parravano 25, 81100, Caserta, Italy; Tel: (562) 682-6656; E-mail: [pasquale.palmieri@csulb.edu](mailto:pasquale.palmieri@csulb.edu)  
[depa78@alice.it](mailto:depa78@alice.it)

During the eighteenth century, the accounts of events of public interest were often suspended between reality and fiction. These texts dealt with natural disasters, battles, wars, discoveries of new lands, religious missions, purported miracles, unexplained healings, murders, and executions. They were geared toward offering the public pleasant entertainment and effective moral precepts. The desire to simultaneously address these two goals was also evident in other literary genres such as biographies, autobiographies, and lives of the saints, which were intended to be taken as statements of facts. In the frantic search for the reader's attention, these texts became less and less grounded in reality as invention occupied an ever-growing space. They incorporated increasingly complicated plots, accompanied by an impressive amount of data, anecdotes, exotic or fanciful settings, elements of tragedy, comedy, and adventure. This panel seeks contributions that will shed light on the production of such hybrid texts within the Italian context, exploring the *tenuous* line between reality and fiction.

## LCD PROJECTOR PACKAGE

**“Joseph-Jérôme De Lalande and Italy: Artistic, Masonic, and Scientific Grand Tour Networks” (Italian Studies Caucus)** Clorinda Donato, California State University, Long Beach 1250, Bellflower Blvd., Long Beach,



CA. 90840; Tel: (562) 985-4621; Fax: (562) 985-4259; E-mail: [Clorinda.Donato@csulb.edu](mailto:Clorinda.Donato@csulb.edu)

Grand tourists who came to Italy in the eighteenth century engaged with their Italian hosts in a variety of ways--as simple observers and bystanders--or as friends, intellectuals, artists, freemasons, academicians and scientists. Among them, French astronomer, freemason, and writer Joseph-Jérôme De Lalande (1732-1807) stands out as a unique and influential figure on the Italian scene, due as much to his status as eminent scientist as to his eight-volume "Voyage d'un Français en Italie fait dans les années 1765 et 1766" (1769). This panel seeks contributions that will shed light on De Lalande and his multifaceted connections with Italy so as to better understand his role as cultural mediator. The interests and pursuits he shared with Italians residing both inside and outside of Italy in the eighteenth century make him a pivotal figure of contact between Italy and the rest of Europe.

## LCD PROJECTOR PACKAGE

**"Transgendering the Eighteenth Century" (New Lights Forum: Contemporary Perspectives on the Enlightenment)** Jennifer Vanderheyden, Marquette University; Tel: (508) 981-0495; E-mail: [jennifer.vanderheyden@marquette.edu](mailto:jennifer.vanderheyden@marquette.edu)

Recent events in the twenty-first century have revived discussions of gender reassignment. Without the capabilities of the intervention of modern medicine, how were such issues manifested and dealt with during the eighteenth century? In his study *The Progressive Poetics of Confusion in the French Enlightenment*, John C. O'Neal discusses Rousseau's *La Nouvelle Héloïse* in terms of Saint-Preux as a "new, transgendered individual." O'Neal also refers to Judith Butler's work *Undoing Gender* and her definition of transgender as it relates to the eighteenth century. This panel invites discussions of such instances of gender role reversals or reassignment in the culture, art or literature of the Enlightenment.

## LCD PROJECTOR PACKAGE

**"Empires and Memory" (Roundtable) (Race and Empire Caucus)** Betty Joseph, Rice U., Dept. of English, MS-30, 6100 Main St., Houston, TX-77005; Tel: (832) 605-7382; Fax: (713) 348-5991; E-mail: [beejay@rice.edu](mailto:beejay@rice.edu)

What constitutes memory as a cultural practice and who creates it? How are acts of remembering and forgetting tied to the power relations and power struggles of European empires in the eighteenth century? We invite proposals that address methodological and interpretive perspectives on the role of memory in the history, literature and culture of colonization, and the material supports on which memory depends—archives, documents, commemorative events, material objects, etc. The question, "Who creates memory?" also foregrounds the importance of reading against the grain of official accounts. In the wake of dominant historiography that incorporates the colony into European history, what emerges as counter-memory, counter-history or subjugated knowledges of the colonized? We are especially interested in proposals that address memory in a comparative or transnational frame. Relevant topics might also include the use of archives in colonial governance, writing and orality as mnemonic devices, cultural/collective memory in colonial, national or postcolonial historiography, and accounts of memories of earlier imperial formations (e.g., the Roman Empire). This roundtable will feature 7-10 minute "flash talks" that aim to stimulate rigorous discussion, and consider collaborative presentations.

## LCD PROJECTOR PACKAGE

**"Technologies of Empire" (Race and Empire Studies Caucus) (Roundtable)** Daniel O'Quinn, School of English and Theatre Studies, University of Guelph, Guelph, ON, Canada M6H 3B3; Tel: (519) 824-4120 x53250; E-mail: [doquinn@uoguelph.ca](mailto:doquinn@uoguelph.ca)

The long eighteenth saw remarkable changes in how space, time and populations were measured, regulated and controlled. These changes were deeply intertwined with the history of capitalism and the practice of colonial domination. New and “improved” tools, machines and weapons, not to mention emergent “soft” techniques of management, regulation and surveillance, allowed for hitherto unforeseen interventions in the lives of subject populations both in the colonies and the metropolitan centres of Europe. And all of these innovations in hard and soft technologies generated new forms of resistance. This roundtable is interested in the full range of connotations that can be derived from the Greek root “*techne*”—its machinic, communicative and epistemic implications—and the practices that emerged to either abet or resist the forces of capitalism and empire.

## LCD PROJECTOR PACKAGE

**“Natural History and Other Genres” (Science Studies Caucus)** Christopher Loar, Western Washington University, and Melissa Sodeman, Coe College; E-mail: [Christopher.loar@wwu.edu](mailto:Christopher.loar@wwu.edu) AND [msodeman@gmail.com](mailto:msodeman@gmail.com)

In *An Essay on the Application of Natural History to Poetry* (1777), John Aikin called on poets to revive a genre “worn down, enfeebled, and fettered” by tired descriptions of nature with the particularity and novelty of natural history. This panel hopes to extend critical discussions of eighteenth-century natural history by giving consideration to its intersections with other genres such as the georgic, the travelogue, the topographical poem, the novel, and the educational dialogue.

Papers might address such questions as: How were aspects of natural history brought to bear on other eighteenth-century genres? How, in turn, did other genres shape eighteenth-century natural history? In what ways can these generic exchanges further our understanding of natural history? Interdisciplinary approaches are very much welcome, as are papers drawing from texts and practices from the British Isles, the Americas, or the European continent. Please send 300 word abstracts.

## LCD PROJECTOR PACKAGE

**“Science Studies Around the Eighteenth Century” (Roundtable) (Science Studies Caucus)** Rajani Sudan, SMU; E-mail: [rsudan@smu.edu](mailto:rsudan@smu.edu)

This roundtable seeks participants who are interested in reassessing the many ways that science studies intersects with eighteenth-century studies. We are looking for presenters who will identify key theorists and concepts in science studies and explore the ways in which we do and don’t engage with them when we discuss eighteenth-century science. That is, how do wider conversations about field and discipline, race and ethnicity, gender and sexuality, economics and trade, and/or the provenance of *techne* and the spaces and places of knowledge production inform our own investigations of Enlightenment scientific “progress” and the discourses that emerge from this dominant narrative.

**“Le Plagiat / Plagiarism” (Society for Eighteenth-Century French Studies)** Hanna Roman, Department of French and Italian, Vanderbilt University, VU Station B #356312, 2301 Vanderbilt Place, Nashville, TN 38235; Fax: 615-343-6909; E-mail: [hanna.roman@Vanderbilt.Edu](mailto:hanna.roman@Vanderbilt.Edu)

Le plagiat connaît des problématiques à facettes multiples au dix-huitième siècle, comme les questions de droit d’auteur, de publication et d’autorité et voix littéraire n’ont pas encore été bien fixées. Par exemple, Voltaire a été accusé d’emprunter des répliques à quelqu’obscur femme auteur de théâtre lors d’un débat sur les mérites relatifs des hommes et des femmes dans le domaine des lettres. Bernardin de Saint-Pierre discute longuement de sa ruine causée par le non respect de ses droits d’auteur. Nous tâcherons d’examiner dans ce panel les définitions et les mises-en-jeu du plagiat au cours du dix-huitième siècle français, afin de comprendre comment il était à la fois outil d’argument et de création littéraire et pratique qui commençait à acquérir des côtés négatifs.

Plagiarism can be found in many varied forms and functions during the eighteenth century, in questions of copyright, publication, and literary authority and voice, all of which had not yet been cemented in definition and in practice. In a debate about the relative merits of women and men in the literary world. Voltaire was accused, for example, of borrowing lines from an obscure French female dramatist. Bernadin de Saint-Pierre spends much time discussing his failure, which he attributes to his authorial rights not being respected. In this panel, we will examine the definitions and applications of plagiarism in the course of the French eighteenth century, seeking to understand how it was both a tool for argument and literary creation and a practice that was beginning to acquire negative interpretations.

## LCD PROJECTOR PACKAGE

**“Tolerance, Free Speech, and Civility from Voltaire to Charlie Herdon”(Society for Eighteenth-Century French Studies) (Roundtable) - I Dena Goodman, Women’s Studies Department, University of Michigan, 1122 Lane Hall, 204 So. State St., Ann Arbor, MI 48105; E-mail: [goodmand@umich.edu](mailto:goodmand@umich.edu); E-mail: [goodmand@umich.edu](mailto:goodmand@umich.edu)  
(Requested a second time slot)**

On 7 January 2015, terrorists entered the offices of the French satirical magazine *Charlie Hebdo*, slaughtered 12 editors and cartoonists and wounded several more. In the days and weeks that followed the French tried to understand this national trauma with reference to France’s Enlightenment heritage by invoking Voltaire. The author of the *Traité sur la tolérance* and defender of Calas was enlisted on behalf of Charlie Hebdo’s right to speak out freely against religious fanaticism in the name of reason. A widely distributed poster featured a young but stern-looking Voltaire emblazoned with the words, “Je suis Charlie.”

In a January 8 article titled: “Écrasé par l’infâme: Un journal héritier de la tradition satirique à la française à la défense d’une liberté d’expression absolue” [Crushed by infamy: A journal that is heir to the French satirical tradition in defense of an absolute freedom of expression.], the media critic of *Le Devoir* noted that “La lutte contre l’intolérance (l’infâme de Voltaire) a été la grande affaire de Voltaire et des Lumières.” [The struggle against intolerance (the ‘infamy’ of Voltaire) was the great affair of Voltaire and the Enlightenment.  
<http://www.ledevoir.com/societe/medias/428273/charlie-hebdo-et-la-tradition-satirique>

On the 13th, an American ex-pat living in Paris blogged on the *Huffington Post*:

“I can’t say that Charlie Hebdo’s cartoons were entirely to my taste, nor would they perhaps have been to Voltaire’s. But the old homme de lettres would have challenged us that in a truly free society, we must police our own judgments as fiercely as we police our borders. That without the liberty to be tasteless and puerile, there is no liberty to be innovative and sublime. That religions -- all religions -- are a free society’s natural enemies until they reconcile themselves to tolerance, skepticism, and humor. That enlightenment, finally, is not an age, or a country, but an ancient and humane idea in constant battle with the darkness outside and inside us.”  
[http://www.huffingtonpost.com/lex-paulson/charlie-hebdo-voltaire-an\\_b\\_6455032.html](http://www.huffingtonpost.com/lex-paulson/charlie-hebdo-voltaire-an_b_6455032.html)

For this roundtable we seek contributors who will trouble or complicate this simple association between the satire of *Charlie Hebdo*, Voltaire, the Enlightenment, and the position of religious minorities in France in the eighteenth and twentieth centuries. What is the legacy of Voltaire’s anticlericalism and “wit”? How do we square Voltaire’s reputation as the champion of the religiously oppressed with his antisemitism and, in general, his ridicule of religious faith, expressed both in the *Traité* and in his description of the Quakers in the *Lettres philosophiques*? How can we square the Enlightenment legacy associated with Voltaire (tolerance, free speech, and the “French satirical tradition”) with the civility, sociability, and mutual respect that are also its legacy? What is the legacy of Enlightenment for France’s Muslims? After Foucault, can the association of humanism with Enlightenment (and Enlightenment with anti-religion) be sustained? How can scholars of the French Enlightenment contribute to the ongoing conversation about the causes and meaning of the *Charlie Hebdo* attack? What other lessons might we draw from the Enlightenment to shed light on this event and move forward from it?

## LCD PROJECTOR PACKAGE

**“Rethinking the Academic Conference” (Women’s Caucus Professional Panel)** Emily C. Friedman, Auburn University, 9030 Haley Center, Auburn, AL 36849, E-mail: [ecfriedman@auburn.edu](mailto:ecfriedman@auburn.edu)

Even as travel budgets shrink (when they exist at all), conferences still play an important part in the life of the profession, and maximizing one’s time at a conference seems all the more vital. It is possible to spend 21+ hours (almost 8 hours a day) seated in a chair listening to papers. In response, “innovative formats” such as roundtables, lunches, pre-conference events, and other session forms (in addition to “playing hooky” altogether) have begun to proliferate as alternatives to the traditional 15-minute-paper format.

In light of this, this session asks: what kinds of knowledge-production and collaboration do our current formats support? How can we (and should we) alter formatting, programming, and scheduling to better foster our organizational, individual, and scholarly goals? Can we steal good ideas from sister organizations or learn from their mistakes?

The 2016 Women’s Caucus Professional Session will thus take the form of Pecha-Kucha style presentations ( <http://www.pechakucha.org> ) with an extended workshop period. We seek presenters who can bring examples of productive alternative format sessions from other academic organizations, their own institutions, or dream formats that have not yet been attempted, to inspire a lively and productive discussion among all session attendees. The session will end with a working document of potential session formats, with the advantages and challenges of each form as they apply to ASECS.

## LCD PROJECTOR

**“Food and Gender: Feeding the Eighteenth Century” (Women’s Caucus Scholarly Panel)** Lucinda Cole, Department of English, University of Illinois Urbana-Champaign, E-mail: [lcoble323@gmail.com](mailto:lcoble323@gmail.com)

Within the past few years, Food Studies has emerged as an important and provocative area of exploration; humanist scholars are examining the history of culinary practices (preparing, serving, and eating); the relationships between diet and nutrition; the biopolitics of particular food systems, or the complex effects of human agricultural and economic practices on the rest of the natural world. This panel extends such discussions by focusing on the links between food and gender. We seek papers on any aspect of the relationships between food and gender in the long eighteenth century.

## LCD PROJECTOR PACKAGE

**Johann Gottfried Herder and Empathy (International Herder Society)** Johannes Schmidt, Dept. of Languages, Clemson University, Clemson, SC 29634; Tel: (864) 656-4299; Fax: (864) 656-0258; E-mail: [schmidj@clemson.edu](mailto:schmidj@clemson.edu)

Uses of “fühlen” abound in Herder’s work, and none other than Gadamer, the leading 20th-century philosopher of hermeneutics, has praised Herder for being a “virtuoso of historical empathy.” A closer view may complicate this picture and question whether Herder’s advocating of “sympathisieren” and other expressions of identificatory participation and engagement can be readily equated with contemporary notions of empathy.

We invite presentation proposals that cast new light on the role of empathy and related phenomena and approaches in Herder’s writings – in his conceptions of history, of reading, the arts, humanity and Bildung. Comparative proposals (Herder and Lessing, Herder and Kant) and investigations of Herder’s reception are welcome.

**“Monsters, Fantastical Creatures, Subaltern Life-Forms in the Sciences and Arts” (German Society for Eighteenth-Century Studies) (Deutsche Gesellschaft für die Erforschung des 18. Jahrhunderts) (DGEJ)** Julian Heigel (Universität Göttingen) AND Dr. Silke Förschler (Universität Kassel), [Heigel,] Universität Göttingen,

Kurze Geismarstraße 1, 37073 Göttingen, Germany; [Förschler,] Universität Kassel, Mosenthalstraße 8, 34109 Kassel, Germany; Tel: ( 0049) 151 20465956; E-mail: [julian.heigel@web.de](mailto:julian.heigel@web.de) [silke.foerschler@uni-kassel.de](mailto:silke.foerschler@uni-kassel.de)

The Enlightenment does not drive out the monsters. The Enlightenment is fascinated with the monstrous, the incredible, the deviant. At the same time, norms and boundaries of the animate world and of anthropology are negotiated within these deviations: What is human, what is animal? What is culture, what is nature? What is healthy, what is sick? What is male, what is female? What is beautiful and what is ugly? By describing, examining, dissecting, categorizing and classifying the deviation, it becomes the focus of the sciences as well as the fine arts. Yet its defining factor is its inconceivability.

The planned panel examines the dialogue between a "scientific facticity of deviance" and the portrayal in the arts. How is the idea of deviant or mastered nature reflected in artistic representations, what other images of the the monstrous, such as disgust or fascination with the scary and unexplainable, are produced in the arts and contrasted with the "enlightened monsters"?

Contributions from perspectives of art history, musicology and literature are welcome. Please send (via email) 300-word abstracts for 15-minute lectures.

**LCD PROJECTOR PACKAGE, EXTERNAL SPEAKERS**