

BSECS Outline Programme, 2010

TIME and SPACE

A Distant Land: Representations of Production by London Retailers, 1760-1800

Smith, Kate Esther

Abstract:

In the consumer goods industry operating in eighteenth-century Britain, making and quality were important attributes for any object. Yet what constituted quality or how a certain product was actually manufactured was rarely explicitly apparent. Retailers often had much scope in which to conjure up different representations of production while explaining certain objects to consumers. This paper examines the different ways in which retailers represented the manufacturing processes that produced the goods they sold.

The paper focuses primarily on retailers in the ceramics trade and seeks to discover why retailers increasingly invoked depictions of distance from manufacturing as part of their advertising repertoire. It questions the 'place' in which retailers attempted to locate the making of their goods and examines the benefits that retailers might accrue from successfully invoking a particular locale. In order to answer these questions this paper examines a series of trade cards produced by ceramic dealers in the second half of the eighteenth century. It explores the images included on these cards for evidence of spatial motifs. It then compares these references with those included in the images present on the trade cards and in the newspaper advertisements of other retailers.

A further spatial element is brought to bear by analyzing the location of ceramic dealers in eighteenth-century London. For a society that understood the inherent significance of address, the location of certain retail environments could invoke specific connotations about the make and quality of the goods they sold. Their nearness to, or distance from, key production areas, trading sites, or artistic locations situated them and their goods in the geographical imagination. By using newspaper advertising and trade cards to publicize the location of their shop, retailers were not only ensuring customers could find them, they were also ensuring that customers understood their position in the cultural landscape of the city.

For ceramic retailers a significant relationship seems to exist between spatial distance from and proximity to certain ways of making. This paper examines the benefits that retailers could accrue from demonstrating such distances to customers in order to explore eighteenth-century perceptions of manufacturing.

A Manuscript Map of Coleridge's Childhood Home

Pritchard, Jonathan

Abstract:

Cambridge University Library holds a manuscript plan of Ottery St Mary in Devon whose whereabouts have been unknown to map historians for the last thirty years. It was drawn by Thomas Boutflower, a Royal Navy officer, in a lively and idiosyncratic manner in 1774—two years, that is, after Coleridge's birth in the locale.

Beyond the history of cartography per se, the interest of the item is literary-historical, scholarly and critical. This paper shows that the survey corrects solecisms in recent biographies of the writer and editions of his work; that the authorship of the map confirms the identity of one of the persons said to have inspired 'Songs of the Pixies', an early and local poem; and that the plan serves to focus the childhood locales, the town of Ottery St Mary and the valley of the River Otter, that so memorably haunt Coleridge's work. Boutflower's map, in short, delineates the society and topography of the writer's childhood home in a strikingly unexpected manner.

"A Model unknown to the Age we live in": The Correspondence of Charles Saint-Evremond and the Duchess of Mazarin.

van Hensbergen, Claudine

Abstract:

This paper explores letters collected together in the posthumously printed "Works of Monsieur de St. Evremond" (London, 1714). Edited by St. Evremond's friend Pierre Desmaizeaux, the three volumes of the "Works" demonstrate the close friendship that existed between St. Evremond (1610-1703) and his fellow exile, Hortense Mancini, the Duchess of Mazarin (1640-1699). St. Evremond arrived in London as a refugee of the Fronde in the late 1640s; Mazarin arrived three decades later, in 1675, as the victim of a disastrous marriage arranged by her uncle, Cardinal Jules Mazarin. On her arrival in England the Duchess briefly became maîtresse en titre to King Charles II, and was associated in popular culture with the libertinism of the Restoration Court.

This paper focuses upon a number of letters included in the "Works" written between St. Evremond and Mazarin. Their close friendship, based upon a shared cultural appreciation, is attested to by their adoption of literary noms de plume: St. Evremond writes, "I signed all my Letters to the Dutchess of Mazarin, when she and I were good Friends, as Don Quixot, did his to Dulcinea; THE KNIGHT WITH THE DISMAL COUNTENANCE: and she sign'd hers as Dulcinea did." In my paper, I consider how St. Evremond purposefully configures Mazarin as a woman existing outside of both the normal limits of time and her rightful space. Addressing Mazarin's past, present and future, St. Evremond seeks to explain the Duchess's contemporary dislocation from the French Court and empathize with her situation. In this process he simultaneously helps to enforce the idea of Mazarin as a tragically wronged woman and wife by reinscribing her within cultural and literary and discourses.

'A new discovery of a new world': the Moon and America.

Carey, Brycchan

Abstract:

From the early C17th onwards, both scientists and writers began to turn their attention to the moon, which Galileo and Kepler had conclusively proved was a real place, capable of being visited and possibly inhabited. Between 1600 and 1800, hundreds of imaginary moon voyage narratives were published, in English, French, Latin, and German, in which lunar adventurers imagined more or less plausible methods of reaching the Earth's satellite, and in which they offered more or less plausible ideas of what lunar travellers might find there. In this paper, I argue that many of these narratives, particularly C17th texts by such as John Wilkins, Francis Godwin, Aphra Behn, and Cyrano de Bergerac, offer writers an opportunity to comment not on recent discoveries in astronomy but rather to articulate their concerns – and sometimes their enthusiasms – about the project of European colonisation and imperial expansion, particularly in the New World.

A Practical Approach to the Ancient World: The Development of Freemasonic Myth and Ritual

Kebbell, Peter

Abstract:

For many eighteenth-century intellectuals, an interest in the ancient world was an academic pursuit. However, for freemasons, an interest in the past incorporated a deeply practical element: an element in which the freemasonic version of the past was played out in initiatory rituals.

A study of the development of freemasonic ritual during the long eighteenth century gives a unique perspective on attitudes to the past during that period, and brings a significant, but generally ignored element of cultural history into play in our understanding of the way in which the eighteenth-century understanding of the ancient world impacted the activities and thoughts of eighteenth-century culture.

This paper will take a look at the way in which freemasonic ritual, and the mythical history which underpinned that ritual, developed during the long eighteenth century. It will explore the ways in which the mythological ancient world of freemasonry was inspired by, and in turn inspired, the contemporary understanding of the ancient world. It will look at the involvement of antiquaries such as George Payne and William Stukeley in endeavouring to re-discover the ancient past through freemasonry.

The paper will also delve deeply into the rituals themselves, investigating how the ritual space was used to bring to life elements of ancient history for the participants, by encouraging initiates to take a role in a ritual recreation of past events, thereby giving a direct, physical experience of the past.

Ultimately, this paper will demonstrate why an understanding of the historical development of freemasonic ritual is fundamental to our understanding of the way in which the ancient world was viewed and experienced by the people of eighteenth-century Europe.

'A Putridness in the Air':

Monsoons and Mortality in British Writing on Bombay, 1660-1800

Markley, Robert

Abstract:

This paper examines the efforts of British travelers, such as John Fryer, John Ovington, and Alexander Hamilton, and physicians, including James Arbuthnot and James Lind, to explain the seasonal pathologies of the monsoonal tropics—the diseases that swept through late seventeenth-century and eighteenth-century Bombay during the

rainy season and again during the intense heat of the tropical summer. The high rates of mortality for merchants and sailors forced the British to reassess their fundamental assumptions about the relationships among climate, ecology, and human health. Lacking an understanding of microbial biology, the efforts of these writers to locate the sources of diseases assume a Hippocratic, cause-and-effect relationship between sick bodies and a pathogenic air. Yet the deadly illnesses they encountered in Bombay reveal the extent to which the tropics signify differently in the East and West Indies. In contrast to Americas where cultivating land improves the climate, the diseases of the monsoonal tropics register the vulnerability of the British and, before 1757, the tenuousness of their position as interlopers at the margins of the Asian trade. Indian civilization had acclimated itself to the rhythms of trade and commerce dictated by the monsoons and thereby seems to lie outside of, and threaten, European moral and climatological economies.

A Representation of Time and Space in Christoph Martin Wieland's *Koxkox und Kikequetzal, eine mexikanische Geschichte* (a Mexican Story/History)

Craig, Charlotte

Abstract:

Regarded as a prominent exponent of German Rococo literature, Wieland gained stature in a variety of genres. As a true enlightener he exhibited a didactic tendency happily blended with delicate humor, irony, and a dose of the fantastic element to allow for the occasional suspension of the laws of nature.

In this paper I seek to demonstrate Wieland's use of time and space with fantastic touches. The German term "Geschichte" might be taken as "story," or "history," subtitled "Ein Beitrag zur Naturwissenschaft des sittlichen Menschen" (A Contribution to the Natural Science of Moral Man). In the manner of a parable he recreates the uncommon genesis of the Mexican nation having resulted from a natural catastrophe, a near collision with a huge comet's tail. Every conceivable form of disaster wreaks havoc, permitting Wieland's irreverent wit free play. Violence, first natural, then social, in time with the appearance of man upon the scene, figures prominently, but not at the expense of the fantastic element, which indeed advances the progression of the plot.

His pre-romantic impulses attest to his vacillations between imagination and reality, achieving an amusing take-off on many a stereotype of his day. Grotesque features add to the mental relish.

Wieland's chief purpose of this delightful exercise is to deliver a hortatory message to his "civilized" contemporaries and those who followed, to caution against overly idealizing, but rather encouraging reasoned objectivity within the framework of their time and set circumstances.

A third wing of the French Enlightenment

Palmer, Eric

Abstract:

Historians have recently focused upon differences between deist philosophes and atheist libertines, the moderate and radical wings of the Enlightenment. By their own lights, these brave intellects did battle against l'infâme, or, as Hume characterized it more transparently, "stupidity, Christianity, and ignorance."

This presentation will sketch traces of a third Christian wing that was a productive and prominent participant in the French Enlightenment during the second quarter of the 18th century. The movement contained key literary leaders (Pierre Desfontaines, Claude Pierre Goujet, and the young Elie Fréron), who developed a literary culture in several journals and occasional publications. These journalists supported narrower and deeper intellectual work by the likes of Noël Pluche and Jean-Henri-Samuel Formey, two authors whose work was widely read in popular culture at the time. The third wing encouraged particular topics of scientific study and presented a literary culture that reflected, and sometimes promoted, broadly Christian values. This aspect of their agenda served to motivate initial efforts at marginalization by some authors from within other Enlightenment wings. The initial efforts at marginalization grew in intensity in the third quarter of the century, and the vitality of this wing ebbed. Fréron in particular shifted to a confrontational Counter-Enlightenment strategy to which Diderot and Voltaire responded energetically. The *Encyclopédie* and Buffon's *Histoire Naturelle* eclipsed the earlier grand success of Pluche's *Spectacle de la Nature*. Consequently, earlier Enlightenment contributions from the third wing entered the shadows as the moderate wing consolidated its hold and the divide between philosophe and Christian that Hume observed was struck, then read retrospectively into the history of the Enlightenment.

Adultery, Sensibility and Language in Frances Sheridan's *Memoirs of Miss Sidney Bidulph*

Minou, Paschalina (Lina)

Abstract:

Taking into account studies of the language associated with adultery or illicit sexuality as well as eighteenth-century attitudes to refined manners and language, this paper looks at those parts of Frances Sheridan's **Memoirs of Miss Sidney Bidulph** that present cases of illicit sexuality such as Miss Burchell's supposed seduction and Mr Arnold's adultery. It attempts to explore the relationship between the language used to describe such behaviour and the language associated with Sensibility in the novel. As a work of the literature of Sensibility, **Memoirs of Miss Sidney Bidulph** employs the language of sentimentalism and extends its use to illicit sexual behaviour, presenting its perpetrators in a sympathetic light. Specifically, it applies words such as 'pity' and 'compassion' to acts of illicit sexuality and their perpetrators, thus encouraging sympathy towards them instead of censure. Also, it uses words of sensibility as a refined concealment of sexual meaning. However, as the paper argues, this sympathetic attitude does not derive uncomplicatedly from the good-heartedness of the heroes of sensibility but rather from the restrictions imposed on them. While Sensibility endorses refined, delicate sentiments it also rejects intensely passionate ones. The fact that Sheridan's novel is in general very well guarded against 'indecent' issues is attributable not only to conduct-book decorum but also to the fact that heroes of acute sensibility could not express 'unrefined' sentiments openly. In its turn, this constraint on expression gives room to observe that the culture of Sensibility did not seem to produce any vocabulary with reference to illicit sexuality. Codes of civility may have introduced 'soft' words like 'gallantry', 'intrigue' or 'act of indiscretion' to refer to impropriety, but Sensibility has no vocabulary for adulterous love or intense erotic passion—at least, no vocabulary that is recognised as belonging to Sensibility—because according to its criteria these are unrefined sentiments and, as such, they do not belong in the spectrum of emotions that it promotes.

Alexander Pope in Romanian Space and Time

Mudure, Michaela

Abstract:

This paper analyzes the attraction of Romanian scholars and writers for Alexander Pope. It is interesting that during the nineteenth century, Pope was really a marker of good literary quality, of the Western spirit which Romanian elites wanted to acquire and infuse in their mother culture perceived as being dreadfully Oriental. Ion Heliade Rădulescu, Gheorghe Asachi, to mention only two of the pioneers of the modernizing trend in Romanian culture, mention Pope repeatedly in their work. However, it is interesting that this valorization is made in the absence of the possibility to know the model directly. Neither of these aficionados of Pope could read English. Their knowledge of Pope was mediated by French and German translations or fame, i.e. works where Pope was mentioned, analyzed, eulogized. The first Romanian translation from Pope was published in 1856 and it was made after a French version by a very renowned Romanian poet of the time: Costache Conachi. Between 1887-1882, Bonifaciu Florescu, the illegitimate son of Nicolae Bălcescu, a prominent 1848 Romanian revolutionary, tried his hand with *Essay on Criticism*, *The Rape of the Lock*, and *Eloisa to Abelard*. Our enterprise will continue during the twentieth and twenty-first century analyzing Pope's translations and transformations up to the latest such Romanian effort: Ioana Sasu-Bolba's 2008 translations from Pope. It is for the first time that a whole book is dedicated entirely to Pope. What is the explanation of this situation? Why and how did Pope intimidate, discourage Romanian translators and scholars? We are trying to answer this question with the tools of comparative cultural studies.

Alfred the Great on stage: Representing the Saxon past in the Theatre of the 1790s

O'Shaughnessy, David

Abstract:

This paper will consider theatrical representations of the Saxon past during the turbulent decade of the 1790s. It has been well documented how evoking the age of Alfred the Great was a common rhetorical device used by radicals in the growing clamour for political rights. Joseph Gerrald, later transported for sedition, in his *A Convention the Only Means of Saving Us from Ruin* (1793), and John Baxter, arrested for treason, in his *History of England* (1796) are only two examples of reformers that hearkened back to this golden age. For radical thinkers,

Alfred was held to have nurtured English popular liberties and democratic government, a historical myth of no little potency.

Using Godwin's *St Dunstan* (1790) as my starting point I will explore the extent to which this trope was deployed in the theatre of the period in plays that were sympathetic to both sides of the political divide. History plays were commonly used to refer to contemporary events in a move designed to elude the censor of John Larpent, Examiner of Plays. This paper will assess the degree of success of that particular strategy.

Alternative Histories: Jane West's *The Loyalists* (1812)

Price, Fiona

Abstract:

Despite a recent willingness to reassess Sir Walter Scott's role in the development of the historical novel, fictions of history in the decades before the publication of *Waverley* remain relatively neglected, in part because of an assumption that they serve 'an unambiguous moral and patriotic agenda' (James Watt, *Contesting the Gothic* [1999], p.7). Examining this assumption in relation to Jane West's *The Loyalists* (1812), this paper explores how such novels, while often having their roots in conservative reaction to the post-French Revolution debate, nonetheless present a more complex critique of the political system than has often been suggested. Outlining what they see as aristocratic corruption, writers like West, Jane Porter, Elizabeth Hamilton and to some extent Sarah Green argue for a feminized, Christian approach to nationhood. Rather as Manley, Behn and Haywood were at one point written out of the rise of the novel, the contribution of these writers has been underplayed in favour of a more masculinised view of the genre of the historical novel. However, coloured by post-revolutionary feminism, their approach to history provides an intriguing generic contrast to the 'bow-wow strain' of Sir Walter Scott's novels.

Amelia Opie's miscalculation: *Valentine's Eve* (1816), William Hayley, and Quaker prohibitions on fiction

Cosgrave, Isabelle

Abstract:

Amelia Opie's literary career is generally considered as a 'before' and 'after' narrative: literary repute in the fashionable world before conversion to Quakerism in 1825, and her subsequent withdrawal from fiction writing in accordance with Quaker associations of fiction with lying. Opie's unlikely decision to convert demands scrutiny, however: why would such an eminent and much-admired literary figure (who so loved fashionable society and her prominent position within it) decide to abandon her glittering career? How could her first steps to conversion lead to such a miscalculated publication as her 1816 novel *Valentine's Eve*? And were her errors of judgement here an indication that she might face difficulties later in abiding by the restrictions imposed upon her writing by the Friends?

In this paper, a more complex discussion of Opie's route to conversion will be proposed through a contextualisation of her 1816 flop *Valentine's Eve*, deemed too religious by her reviewers, yet too immoral by Joseph John Gurney (her Quaker mentor) and their associates. A study of Opie's letters to William Hayley between 1814 and 1816 will attempt to elucidate Opie's motives for leaving the Unitarian congregation and starting to attend Quaker meetings in 1814: this correspondence will also reveal Opie's intentions in publishing *Valentine's Eve* and her reaction to the work's reception.

This paper will attempt to address the position of a female writer in limbo between the literary expectations of the world and a growing attraction to Quakerism at a time when this sect's opposition to fiction threatened to thwart her literary career. A brief look at Opie's 1844 justification of fiction-writing to Joseph John Gurney, and her letters to publishers regarding the 1845-7 re-publications of her works will demonstrate further how Opie would negotiate the limited space left for her as a Quaker writer of fiction.

America's Own Boswell: Exploring Dialogic Authorship in John Barth's *The Sot-Weed Factor* and Thomas Pynchon's *Mason & Dixon*

Chappell, Brian

Abstract:

A propos of John Barth's whimsical proposal that, other than teaching, he would want to spend his academic life saying all the things that go without saying, it certainly does go without saying that his *The Sot-Weed Factor* and Thomas Pynchon's *Mason & Dixon* transcend the criteria of the historical novel and qualify as what Linda Hutcheon calls "historiographic metafiction." But what should definitely not go without saying is what exactly

makes these novels perfect candidates for Hutcheon's particular view on postmodernist fiction that takes history as its subject.

In short, she asserts that the novelist has equal stake as the historian in the construction of history due to the simple fact that history is first and foremost a construction, comprised of interpretations, causes and effects, interpretations of causes and effects, and, of course, stories and interpretations of them. I am therefore interested in the extent to which the image of authorship in *The Sot-Weed Factor* and *Mason & Dixon* contributes most prominently in Barth's and Pynchon's projects of, to use one of Hutcheon's favorite words, "problematizing" our understanding of history. The result is a dramatic and radical statement about how we should view not only colonial America (though the paper does address the widespread postmodern interest in it), but also twentieth-century America and the roles and responsibilities of the twentieth-century American novelist. These are not merely postmodern novels; they are novels about postmodernism. Such an exploration of the various authors in the novels – from Maryland's first poet laureate Ebenezer Cooke to the self-proclaimed unreliable narrator Wicks Cherrycoke to the legendary biographer James Boswell - will reveal that a postmodern novel very much resembles America itself both past and present, namely that it is a dialogic work in progress, with still radical political potential.

An architectural malady: Problems with communication in Samuel Richardson's *Clarissa*.

Cantrall, Bernadette

Abstract:

The Palladian house of the eighteenth century was build according to principals of 'convenience' and 'ordonnance.' A convenient house, according to Palladio, was one "whose parts correspond to the whole and to each other." Other architects of the eighteenth century – Robert Morris, Colen Campbell – also emphasise the importance of unity and communication in a house. In this paper I would like to build upon the sentiment Francis Jeffrey expresses in the *Edinburgh Review*, nearly 100 years after Richardson's publication of *Clarissa*. Jeffrey writes that Richardson allows us to "slip, invisible, into the domestic privacy of his characters, and hear and see every thing that is said and done amongst them." In a sense Richardson uses the spatial details of domesticity as a means of communicating and connecting with his readers. But what of communication among the characters themselves? Through an examination of the scenes of conflict among the Harlowe family in *Clarissa* - often manifested by physical blockages in doorways and passageways, and the arrest and suspension of keys to private rooms – I plan to show how Richardson manipulates the spaces most often associated with communication (in the sense of physical movement) to emphasise the Harlowe family's problems with verbal and written communication.

"And then the kingdom of Mexico shall be mine!" – Pirates and colonial negotiations in eighteenth-century drama

Windmueller, Gunda

Abstract:

During the long eighteenth century, owing to Britain's colonial endeavours, its increasing political reliance on naval power, and the huge expansion of the merchant navy, literary representations of the sea abounded. It does not come as a surprise, therefore, that piracy developed into a favourite theme of prose writing as well as one of the most popular topics in news stories/newspapers. Especially plays satisfied contemporary audiences' hunger for adventurous tales of rebellion, treasure hunting and life at sea. The trope of piracy became a powerful site of negotiating the actual staging of cultural contact and conflict on sea as well as the staging of the risk and uncertainties of national expansion and commerce. This paper will thus examine the motif of piracy in selected eighteenth-century naval plays such as, for example, Charles Johnson's *The successful pyrate* (1712) and John Gay's *Polly* (1729), highlighting the ways in which this trope not only posed questions about the need for risk-taking and control in a budding empire, but also acts out questions of cultural identity and alterity. It will be argued that the changing semiotics of piracy in eighteenth-century drama must thus be understood within an emerging colonial dimension, combining issues of self and other, of individual and collective anxieties, national expansion and empire.

Another Time, Another Space: Lapérouse's Landings in the Pacific

Greene, John

Abstract:

In 2008, the French National Maritime Museum in Paris ran a major exhibition on the Lapérouse expedition of 1785-88. Various documents, paintings and assorted objects were brought together to commemorate this ultimately tragic expedition which had set out to be France's response to the Pacific voyages of Captain Cook but was lost, along with all hands, on Vanikoro in the Solomon Islands. Perhaps the most striking display case in the 2008 exhibition housed a small collection of indigenous objects assembled during the course of the expedition from countries and cultures far removed from France and the rest of Europe. These items were found as a result of recent excavations on the wreck sites. That these objects were amassed during the course of the voyage underlines how important the collection of indigenous objects was to the expedition.

Before leaving their home ports, European vessels generally set sail laden with objects for trade and exchange, destined for native populations. Expedition members also embarked with various preconceived ideas on the different peoples and places they were about to visit--ideas often based on other maritime narratives and philosophical treatises regarding native populations and cultures. As these expeditions progress, personal experiences through first-hand contact with the geography, peoples, cultures and, therefore, objects of material culture lead the Europeans to confirm or modify their views. In this paper I will examine how the French perception of indigenous objects leads to a French reading of their culture and exerts a strong influence on how these native populations are represented. I will concentrate on three specific landings: Maui (Hawai), Lituya Bay (Alaska) and Tutuila (Samoa) to show, not only how the perception of the objects moulds the perception of the peoples who made them, but also how Lapérouse's own views develop over the course of the voyage. Objects of Pacific culture to be looked at in depth include canoes, dwellings, clothing and religious symbols. I will also examine how these objects are represented in the drawings made by the artists of the expedition (Duché de Vancy and Blondela) in order to discuss similarities between written and visual representations.

In his book "Entangled Objects" (1991), a study of South Pacific material culture, Nicolas Thomas explains that once an object is transferred from one person or group to another, its function is determined by the recipient of the object. In the same way, in the encounters with the Other which take place during the expedition, it is through the observation and reception of objects of material culture of the Pacific that Lapérouse defines its indigenous peoples.

Attitudes Towards the Dead Body in Eighteenth Century England

Mihailovic, Natasha

Abstract:

This paper will consider the dead body in England during the period c.1700-1840, comparing and contrasting its treatment above and below ground. It will demonstrate the ways in which the dead body was present in domestic and public spaces, and the ways in which the living were exposed to and interacted with the dead. As part of the discussion, consideration will be given to the effects that the passing of time and decomposition had on attitudes and treatment. Although this paper will make reference to exceptional cases involving grave robbing, dissection and capital punishment, its primary aim is to reconstruct more general attitudes towards correct and incorrect treatment of the dead body and human remains. Among the themes to be considered as part of the discussion will be social class, identity, property and religion.

Bardolatry or Bawdolatry? Exhuming Shakespeare's Ghost in the Eighteenth Century

Bennett, Kristen

Abstract:

In Act 5 of the eponymous play, Shakespeare's Hamlet asks: "To what base uses we may return, Horatio"? That, indeed, is the question. Although Shakespeare's remains were first consecrated in literature by way of the 1623 publication of the First Folio by John Heminge and Harry Condell, eighteenth century playwrights, novelists, publishers, and literary scholars resurrected Shakespeare's ghost with a feverish intensity that has since been unmatched. Shakespeare's ghost is most-often recalled, as Michael Dobson has observed, "in order to endorse a series of prescriptive and corrective rewritings" (The Making of a National Poet 101). For example, between 1709 and 1747, Shakespeare's editors argued incessantly about how best to clean up the base "licentiousness" among the plays and make them more palatable for a growing English middle class – a distinctly different class of people

from the earlier non-reading, playgoing public. This essay explores the implications generated over time by the multiple revisions and appropriations of Shakespeare's work through the lens of the little-known novel "Memoirs of the Shakespears-Head in Covent Garden" (1755). Although this novel has been briefly cited in other works by Michael Dobson and Stanley Wells, a thorough reading in its literary context has yet to be undertaken. In this essay, I will show how "Memoirs of the Shakespears-Head" offers readers a unique criticism on the state of eighteenth-century English 'Bardolatry' in literature and makes us wonder along with Hamlet: "Why may not imagination trace the noble dust of [Shakespeare] till'a find it stopping a bung hole?" (5.1.192-5).

Battlefield of Absence: The All - Male Space of Defoe's Memoirs of A Cavalier

Jamali, leyli

Abstract:

Defoe followed the first two volumes of Robinson Crusoe with his brilliant Memoirs of a Cavalier, published in May 1720. Probably he wrote Memoirs to remind his contemporaries of the destruction caused by the civil war. Although set in the Europe of the Thirty Years War and the England of the Civil War, Memoirs of a Cavalier is intended as a commentary on Hanoverian England and the Jacobite presence after 1715. It is perhaps this quality of the novel that has made it appealing to critics who are interested in a historical reading of Defoe's work, keeping the novel away from the focus of those who are attracted to a theoretical textual reevaluation of his fiction. In this paper Memoirs of a Cavalier will be studied under the light of poststructural psychoanalytic feminism which views the novel as a textual space that reflects the intentions and ideologies of the author revealing the nature of his subjectivity as a male writing subject. The all-male space used by Defoe in his Memoirs of a Cavalier will be analysed by drawing on Lacan's theory of subjectivity construction and the author's intention will be extracted through the patterns of subjectivity he, as a split subject, imposes on his female characters. Textual reevaluation of Memoirs of a Cavalier reveals that although women are not totally absent from the novel, they are not fully characterized as prominent figures. As marginalized characters they are portrayed through a male gaze as subordinate, submissive, and passive. These women are victims of the Symbolic authorial intention which genderizes their presence within stereotypical roles. These gender distinctive roles (mothers, wives, servants, whores, even queens) provide textual opportunities for the male pen to use the male-dominated narrative space to fix the female in the place of the Other. However, the interesting point is that theoretically the women in the novel are subjected to the position of the Other due to the subjection of the male author who himself is the object of the Symbolic Order he tries to advocate.

"Betraying himself": effeminacy and manliness in Defoe's Poetry

Gregg, Stephen H.

Abstract:

This paper will trace the remarkable consistency with which Defoe returned to the subject of manliness and effeminacy within his poetry. If manliness can be defined according to one criteria in this period, it is agency: discourses of male behaviour reiterated the association of manliness with self-actuated autonomy. Defoe's sense that men were more likely to fail in their aspirations to that ideal state of manhood – manliness – is clear in his pugnacious focus on the problem of male agency in relation to reason/irrationality, the passions, and the problematic negotiation between public engagement, retirement and Providence. The paper will trace various delineations of the problem of male agency in his poems Reformation of Manners, Jure Divino, Character of the late Dr Samuel Annesley, as well Defoe's 'found' poems in The Farther Adventures of Robinson Crusoe, Serious Reflections During the Life and Surprising Adventures of Robinson Crusoe, and A Journal of the Plague Year.

"Cankers to the Riches of a Country"? Transatlantic absenteeism in colonial South Carolina

David, Huw

Abstract:

In keeping with the spatial theme of the 2010 conference, this paper will examine the ownership of lands and property in colonial South Carolina by British residents. Both in contemporary perceptions and in historical enquiry, Britain's Carolinian absentees have been overshadowed by the more numerous and much more prominent cadre of absentee West Indies proprietors. Nonetheless, the paper will argue that the absentee Carolina landowners wielded an influence which greatly exceeded their number. It will first explore how land in South Carolina came to be held in Britain, and suggest what this reveals about strategies by which British and South Carolinian residents alike invested in the colony's

land. It will further investigate the character of transatlantic landholding, showing how land was bought, managed, and sold at three thousand miles remove. Finally, it will show the how absentee landholders formed the core of a significant interest group for the colony in London. This group was able to articulate and represent South Carolina's appeals, claims and grievances in the decision-making crucibles of empire, and so influence policy in the colony's favour.

In making these assertions, the paper will counter the claims made by many contemporaries that absentees simply leeched money and talent from their 'native' lands. Far from being the 'cankers to the riches of a country', as suggested in the title, South Carolina's British resident absentees made an important contribution to the commercial policies which helped secure and promote its 18th century wealth.

Celebrating the Century of Resuscitation

Williams, Carolyn

Abstract:

As practising medical men with a keen interest in the development of resuscitation techniques, involving the restoration of breathing and the stimulation of circulation when the heart had apparently stopped beating, William Hawes and Thomas Cogan were vividly conscious of their place in history. Co-founders of the London Royal Humane Society, they fostered the dissemination of information about these techniques, and publicised them by organising festivals including processions of the grateful resuscitated, religious services, and recitations, which were recorded in **The Gentleman's Magazine** and the Society's own publications.

In many ways, these activities resembled the functions organised by other prominent charities, but they were distinctive in the stress they laid on the eighteenth century as the age of resuscitation. Hawes, Cogan and other members could not claim that their techniques were totally unprecedented, especially as there was evidence on the Old Testament of some similar means being used, but they were convinced that this was the first time they had been studied in a scientific way, recorded systematically, and made accessible to large numbers of people. This was a demonstration, in their eyes, of the reality of progress and the eighteenth century's status as the age of reason. For scholars interested in eighteenth-century consciousness of living in a particular period, distinctive from what had gone before and laying down a heritage for the future, the London Royal Humane Society is a valuable resource.

"Ces lois sont invariablement les memes partout & dans tous les tems"

O'Sullivan, Simon Donald Armand

Abstract:

The laws to which the title refers are those of the logical analysis of human thought. They are set out in the article on grammar in the *Encyclopédie*, as the premise of a proposition: that general grammar is a science because its principles follow from those of human thought; without that immutability, there could be no communication between people of different centuries and different places.

The first section of my paper places the proposition and its premise in a double context: the development of general grammar over the first half of the long eighteenth century; and the understanding of science in the system of human knowledge adopted by D'Alembert and Diderot in the *Encyclopédie*. The central part analyses two developments in language study during the second half of the eighteenth century: the failure of general grammar to transcend the grammars of particular languages constructed in a French classical model; and the displacement of general grammar by a new science of linguistics with its origins in ethnography. The demise of general grammar is shown to follow from its premise of invariance of logical laws in time and space; its displacement is explained by the discovery of patterns of language variation over historical time and across geographical space. The final section of the paper examines how these two developments came to have parallels in modern linguistic theory and genetic science: Chomsky's reference to general grammar in his philosophy of language and mind; and Cavalli-Sforza's mapping of language groups to genetic family trees. Eighteenth century studies thus contribute to understanding the divergence between the academic discipline of linguistics and the public understanding of science.

**China in Perspective:
Visual Representation of China in James Gillray and William Alexander's Art Works**

HUANG, BO-YUAN

Abstract:

Twelve days before the Macartney Embassy even made the trip to China, on September 14th, 1792, James Gillray published a caricature about his imaginary scene on the Gentleman's Magazine, in which the ambassador Lord Macartney was handing a letter from the British King to the Chinese Emperor, Qianlong. In Gillray's caricature "Reception of the Diplomatique and his Suite at the Court of Peking", the Chinese Emperor was portrayed as an over-weighted, serious figure with a cold attitude towards the British Embassy while the ambassador kowtowed and presented some gifts to the Emperor. The contrast between Chinese and Englishmen was exaggerated by their looks: the emotionless Chinese people represented an immobile world as the eager and excited Britons were dynamic and lively.

After the return of the embassy, one of the draughtsmen, William Alexander, brought back to England nearly a thousand paintings and sketches of China. He published his series of works about China in twelve volumes from 1797 to 1804, and in 1805, these volumes were compiled into one book under the title of *The Costume of China*. The topics of his paintings covered from daily utensils to special occasions in China. As the first ever English painter who visited China, William Alexander was known for his detailed and vivid observations about China, which were considered as some of the earliest journalistic images. Among his works about China, the paintings of Lord Macartney's encounter with Emperor Qianlong were mostly quoted and talked about, yet this was the only imaginary topic among all the images. As the Ambassador told him to stay in Beijing while the embassy proceeded to Jehol, the location of the Emperor's summer palace, William Alexander, just like James Gillray, was not on the diplomatic occasion of historical significance.

Interestingly, although both artists did not make it to the scene, the images they created were still popular and greatly received by the general public. In other words, the presence of China was created without the presences of the artists, and it was this presence of China that was circulated among the British (and later, European) readers. Although both artists' images were erroneous and inauthentic, the caricature by James Gillray and the paintings by William Alexander still occupied the centre of the discussions at that time, and even had virtually more direct and decisive impacts than the literary accounts by the Macartney Embassy members.

The aim of this paper, as a result, is to re-examine the visual representations of China by these two artists and to explore the influences they created at their time. As these images were greatly circulated and widely imitated by its contemporary painters, it actually changed and redefined how the British general public viewed China and the Chinese in the nineteenth century, which might serve as the threshold of British Imperialism in China.

Key Words: Macartney Embassy

Chinoiserie Garden Pavilions and the Chinese Bridge

Scott, Susan Clare

Abstract:

There is a special breed of Chinoiserie garden pavilions that, especially in French 18th century gardens, appear perched on top of grottoes, and on tops of bridges over rivers or in ponds. In the hands of garden designers, such constructions appear to be totally imaginary, or at least in the descriptive category of "follies." Most have disappeared and survive only in engravings, which often depict structures that were never built.

A recent publication on the history of Chinese bridges (R. G. Knapp, 2008) provides a specialized compilation of examples that shed new light on the question of the inspirations for some distinctive garden "follies." There we find, for example, that the arched bridge surmounted by a viewing pavilion can be traced back to the Han Dynasty (1st century AD). Others, built on rivers or grottoes or in scholars' gardens, date from the Song Dynasty (10th century) through the 19th century, along the Southern Yangtze River, in the Imperial Gardens in Beijing, and in gardens in Suzhou. This paper examines specific examples of Chinoiserie garden pavilions and provides evidence that pavilions in China were frequently conceived, designed, and often built, in exactly the same ways. Sources in the 17th and 18th centuries for the forms of such structures can be found in the engravings of Johan Nieuhoff, Georges Le Rouge, Jean-Charles Krafft, and in Arnoldus Montanus's *Atlas Chinensis*.

Coleridge and Smart: Crossing the Great Divide

Wild, Min

Abstract:

Via the 'cat-organ' or 'Cat Harpsichord', a satirical image from Christopher Smart's *Midwife* magazine of 1750 which Coleridge employed in the *Biographia Literaria*, this paper turns its spotlight on some of the perils of the artificial divisions produced in literary studies by period specialisation, and especially the gulf between 'eighteenth-century' and 'Romantic' studies. The case study here is that of humour in the prose writings of Coleridge, for though one might expect distressed genius and comedy to cancel each other out, the poet nevertheless did sometimes cut loose: most especially in his letters, of course, but also in the notebooks, where we find him, for instance, lampooning Parliamentary discourse, mechanistic philosophies and, alas, the Scottish. Most importantly for my argument, though, is the fact that when Coleridge does give himself leave to play, that play is usually erudite; its humour not only depends on fantastically learned, baroque pedantry, but also the kinds of scatology and bizarre juxtapositions to be found in the writings of his revered Cervantes and Rabelais. Consequently, Coleridge's comic pieces can be shown to fall within the pre-Enlightenment category identified in 1951 by D.W. Jefferson as the 'tradition of learned wit'. Coleridge himself identified a similar category within both prose and poetry which he called 'witty logic', and there are striking reasons to argue that the tradition of learned wit, which Jefferson argues came to full and final fruition in the eighteenth century with the writings of the Scriblerians and Sterne, can also be seen at work in Coleridge's occasional ventures into 'serious play.' This comic Coleridge, who read more in eighteenth-century periodicals than he was always prepared to admit, is not only a pleasure to rediscover in his own right, but also stands as an exemplary figure, demonstrating one instance of the way that rigid periodisation can impoverish our readings of figures on both sides of the great divide.

Collecting Clarissa: The Culture of Curiosity in Richardson's *Clarissa**

Schuetze, Sarah

Abstract:

Eighteenth-century British curiosity-seekers lined up to view collections of bizarre specimens from nature, and among insects pinned to boards and fetuses in jars, were living, human curiosities. The display of curiosities complicated understandings of place, time, value, propriety and aesthetics, with potentially problematic results. In her book, *Curiosity*, Barbara Benedict suggests that many seventeenth and eighteenth century texts address the theme of curiosity, some even functioning as textual curiosity cabinets that catalogue and display collectibles. According to Benedict, in her brief discussion of Richardson, *Clarissa* is such a text: the hundreds of letters compile a collection of facts and events. What Benedict doesn't mention is the nature of curiosity and collecting within the action of the novel. *Clarissa* Harlowe's brother and uncle are both collectors of curiosities, and yet the most valuable specimen in the Harlowes' collection of rarities seems to be *Clarissa* herself. In thinking of *Clarissa* as a curiosity within the cultural context of eighteenth-century collections, we can see that Richardson's portrayal of her as an object to be collected, displayed, exchanged, and smuggled is based on her singularity in a society that craves singularity, sometimes at any cost. This paper will explore what features make *Clarissa* a curiosity, what value she represents, how these factors shift as her circumstances change, and whether Richardson portrays this curiosity as an abnormality or exception.

Confusions géographiques et temporelles dans les parades de Gueullette et de Potocki

RUIMI, Jennifer

Abstract:

Dans les parades, ces brefs divertissements dramatiques en vogue dans le Paris du XVIII^{ème} siècle, les personnages vont, viennent, font le tour du monde en deux scènes, et peuvent s'exclamer sans sourciller qu'il n'y a « qu'un pas » d'Isphahan aux antipodes. L'ordre chronologique et géographique y est constamment bouleversé : c'est une des lois du genre. Mais si ces confusions spatio-temporelles ont avant tout une fonction comique, ne révèlent-elles pas aussi un désir de présenter un univers déréalisé, fantasmatique où seule une logique amphigourique peut triompher ?

Constructions of authorship: Medieval "authors" in Enlightenment writings

Montoya, Alicia C.

Abstract:

Notions of authorship and the authority of the writer underwent major changes during the long eighteenth century. Alain Viala dated the "naissance de l'auteur" back to the second half of the seventeenth century, while others have insisted on the crucial role played by the philosophes in the elaboration of new notions of authorship and the (social and other) roles to be played by gens de lettres. In this paper, I will argue that an – as yet little-studied – element in this process was a renewed attention to medieval precursors. From the academicians of the Académie des Inscriptions to the authors of multivolume histories of French literature, writers sought out information on medieval authors who they could symbolically place at the beginning of their accounts of the development of national literary traditions. Eighteenth-century writers were particularly receptive to these biographies when they could be used to validate or enhance their own authorial position. This explains not only the weight given to particular historical figures – Petrarch, whose crowning in Rome aptly represented the achievement of literary glory – but also new groups of authors – the troubadours, for example – who, even in the absence of an identifiable oeuvre, were annexed to national literary history as suitable founding fathers. A particularly notable role was played within this process by author figures who were perceived to have been the victims of persecution: hence the new importance given to figures such as Abelard and Tasso. These Enlightenment constructions of medieval authorship are important not only for the light they shed on evolving concepts of authorship, but also because they problematise the traditional view of an Enlightenment completely unreceptive or uninterested in medieval precedents.

Crusoe, Allegory, and Orthodoxy

Seager, Nicholas

Abstract:

In his *Serious Reflections* (1720), Robinson Crusoe declares that his story is at once allegorical and historical, a claim that may make little sense in the twenty-first century when allegorical and historical ways of reading are so at odds. In fact, the statement has led critics to the extremes of, on the one hand, calling Defoe disingenuous or, on the other, seeking out real life referents for the desert-island events, normally finding these (speculatively) in the facts of Defoe's life or the politics of Augustan England. These responses misunderstand the type of 'truth' Defoe claims for this work and apply to it an anachronistic concept of allegory. By elucidating Defoe's neglected but coherent theory of allegory, gleaned from his other works, and contextualising this theory within religious debates on biblical hermeneutics, this paper indicates that an eighteenth-century understanding of 'allegory' undergirds Crusoe's narrative. In fact, it is through allegory that Defoe upholds certain key tenets of orthodox Protestantism, including the necessity of revelation, the divinity of Christ, the centrality and sufficiency of Scripture, and the compatibility of literal-historical and allegorical biblical hermeneutics, all of which were under threat from heterodox writers.

Death Warmed Up: Suicide Notes and Popular Sentimentalism in Eighteenth-Century Print Media

Parisot, Eric

Abstract:

By the mid-eighteenth century, the suicide note had emerged in Britain as a powerful literary tool in the secularization of self-murder, and an absolute boon for print media. As a final means of self-expression, the increasing publication of such notes and letters in the popular press afforded suicides the opportunity to influence the way not only loved ones responded to their death, but also a readership of strangers. Written with a public audience often in mind, such notes became a means to win attention, to gain sympathy, to preserve reputation, to absolve and justify, to seek revenge, or even to serve as moral caution. While the rise of printed suicide notes in eighteenth-century newspapers and magazines has been charted in some degree by social historians, their cumulative influence upon sentimental discourse and literature has been largely unacknowledged. This paper will draw upon examples of suicide notes and related press reports to further examine the rhetoric and hermeneutics of suicide writing, and in turn, draw comparisons with sentimental fiction in an effort to highlight the value of such ephemera and its collective contribution to sentimental discourse in the latter half of the eighteenth century.

Decent Exposure in the French Court: Style and Periodization in Women's Busts of the Old Regime

Milano, Ronit

Abstract:

In the proposed paper women's portrait busts from the French royal court of the 18th century will be examined in light of the ideological changes in the gender field of the time, revealing the emergence of the motif of self-exposure. This motif, which will be demonstrated both as a physical expression and as a mental one, is the one of the main characteristics of the Romantic spirit bequeathed by Jean-Jacques Rousseau and his circle, and it will be used here in order to identify the busts as early Romantic representations.

The French Romantic style in literature is evident already by the middle of the 18th century, mainly through the writings of Jean-Jacques Rousseau and his circle. It is characterized by a sentimental tendency, a scrutinization of the self and its exposure. Yet art historians have tended to overlook the Romantic idea of self-exposure in the art of the 18th century. Whereas Romanticism in art is traditionally dated to the first half of the 19th century, the proposed paper will challenge both the traditional view and the traditional method of classification and periodization. I will argue that Romantic representations can be already identified in portrait-sculpture throughout the second half of the 18th century. This paper will thus address some of the theories and historiographical methods regarding the long-lasting discourse of periodization in art history, and will suggest using a critical approach and relying on interdisciplinary shared characteristics for stylistic definitions rather than on classifications based simply on time and place.

The discussion will relate to the busts of Queen Maria Leszczynska, created by Cyfflé in 1751, of Queen Marie-Antoinette, created by Lecomte in 1783, of Madame de Pompadour and Madame du Barry, and others. The new reading of the works, which will be suggested, will show that the unique genre of sculpted portraiture reflects the ideological shift of the French Enlightenment era in the fields of gender, society and epistemology, and that the formation of the feminine image within this genre was connected to the most innovative theories that flourished in Paris during the 18th century. The correlation - which will be demonstrated in this paper - between the ideas conveyed through the literary sources and the sculpted portraits questions the chronological gap regarding the Romantic style - existent due to periodization in both disciplines. The new reading of the works which I propose, will demonstrate ideological shifts in a historical context, and thus align artistic styles and movements with literary and philosophical ones.

Deconstructing the Drawing Room: satirical interpretations of domestic space in the 'conversation piece', 1720-1820

Thom, Danielle

Abstract:

I propose a paper on the relationship between the 'conversation piece' genre of eighteenth century painting, and its inverted and distorted counterpart, the social satirical print. I will explore the effects of satirical interpretations of the conversation piece on the fashioning of the ideal domestic and private space, throughout the 'long eighteenth century'.

I plan to focus primarily on the popular mezzotint images produced and sold in London by Carington Bowles; satirical images which reflected ongoing and generic social concerns, rather than reactions to specific political events. These prints were at the upper end of their market in terms of affordability, and thus were consumed by those individuals whose economic status afforded them the means, and the interest, in creating domestic spaces reflective of their cultural outlook.

In so doing, I will examine the use made by these images of domestic space, particularly urban interior space, in critiquing contemporary norms of politeness, including conceptions of taste, status and identity. I will compare them with 'conversation pieces' by artists such as Francis Hayman and Sir Joshua Reynolds, as visual representations of an ideal type of polite space, and will also briefly discuss the contribution of William Hogarth to the genre; an artist who was not only a prolific painter of conversation pieces, but also of satirical inversions of the same, such as 'A Midnight Modern Conversation' and plate III of 'The Rake's Progress'.

By examining the contrasting portrayals of domestic space, I will establish how the familiar tropes of the conversation piece (such as décor, clothing, and activities including card-playing, sewing and tea-drinking) were subversively referenced in later satirical imagery. I will illustrate how these satirical references made use of the various tropes (which worked as visual shorthand for 'politeness' in its broadest contemporary sense) as a means of visually reinforcing the moral and cultural criticisms aimed at various strands of politeness-discourse by critics and commentators.

Defoe's Poetic Street-Theatre: "A Hymn to the Pillory"

Mueller, Andreas

Abstract:

Much of Defoe's early and subsequent fame/infamy derives from his three-day spell in the pillory in July 1703. Defoe himself never chose to ignore the public punishment he received for publishing *The Shortest Way with the Dissenters*, usually commenting upon it with considerable indignity and a strong sense of injustice. Similarly, his contemporaries, especially those not well-disposed towards him, often relished the opportunity to make reference to the event. More than two decades after Defoe's public punishment, Pope still commented in *The Dunciad* that 'Earless on high, stood unabashed Defoe'.

If the punishment received by Defoe for publishing a seditious libel was unusually severe and highly destructive of his commercial interests – his incarceration in Newgate Prison effectively made him a bankrupt – his time in the pillory turned out to be something of a personal triumph. Instead of suffering the potentially serious physical injuries and the usual indignities suffered by those suspended in cruciform immobility, Defoe, according to contemporary accounts, was celebrated by the men and women who came to see him in the pillory. In an audacious act of defiance, Defoe attacked official corruption and injustice in a verse tract, *A Hymn to the Pillory*, which was sold in the streets adjacent to the pillory (alongside his previous publications, including *The Shortest Way*) and recited by ballad-singers to the crowd.

While *A Hymn to the Pillory* has rightly been described as 'one of the best poems Defoe ever wrote' (Backscheider 1989) and 'a brilliant satirical poem' (Richetti 2005), as central to Defoe's strategy of turning an intended public humiliation into a personal triumph, and as an 'extraordinarily effective political poem' (Novak 2001), so far no detailed analysis of the poem's rhetorical strategies has been undertaken. The present paper seeks to offer a detailed reading of *A Hymn to the Pillory*, paying particular attention to Defoe's skilful use and appropriation of the generic conventions of the hymn and the Pindaric ode in his attempt to garner public support for his stand against the government.

„Die Zeit wird einem gewaltig lang, wenn es so wenig Neuigkeiten giebt.“

Between the messenger and the postal service: On the aesthetic construction of space and time in 18th century German drama

Lingner, Annika

Abstract:

The long 18th century not only entails a strive for knowledge and education throughout Europe but a fundamental change in the structure of communication in general. In the process that Niklas Luhmann calls 'functional differentiation', written media are advancing as printing capacities are extended and censorship is abolished. This new medial culture results in the desensualization and abstractification of communicative processes and the development of the public and private sphere.

Society is more and more shaped by literacy and removes itself gradually from the 'human medium'. Cognition and physical interaction are separated and with it the conception of time and space. The possibilities and restrictions that this mediality involves for the individual, especially the growing loss of interpersonal communication, are mirrored in fictional literature. Moreover, in the plays of German Enlightenment and Sturm und Drang this change is even used as an aesthetic means to construct the plot, set off the tragical conflict and characterize the figures.

„Wenn mag doch die Post abgehn von Königsberg nach Warschau?“ the Major in Lenz's "Der Hofmeister" wants to know and thereby points at the changed structure in conveying information and the medium that strongly influences the dimension of both spatiality and temporality in the dramatic plays: the letter.

The possibility of sending letters or other information and travelling on a regular basis is the precondition for the development of a public sphere. Only when thoughts can be exchanged, when information on current events and gossip can travel faster, cheaper and safer, society becomes medialized. At the same time the private letter becomes a symptom of the growing consciousness for a private sphere in 18th century society and helps to consolidate the system of intimacy.

With the private letter and the postal service becoming a commodity, a new aesthetic dimension and dramaturgical means is brought onto stage. Whereas the plays of the early 18th century are populated by the messenger, the establishment of a postal service introduces a larger variety of settings and figures. Urban centres of Enlightenment are connected by the regular correspondence of the plays characters and the arriving stagecoach.

Letters and books, newspapers and magazines, lottery winnings and accounts: the postal service supplies the individual with vitally important information. By having the information arrive too late, too early or nothing at all, the author has the possibility to arrange the whole action around this lack of knowledge as for example Lessing does in "Minna von Barnhelm" with a crucial letter.

In the time frame between the producing and receiving of information the characters struggle with an unknown fate and no knot is untied until they are sure: "[D]ie Posten [gehen] wieder richtig."

Dining for Johnson, Dressing for Jane: two icons and their posthumous sociability

Clarke, Stephen

Abstract:

The purpose of this paper is to examine the relationship between the evolving posthumous reputations of Samuel Johnson and Jane Austen, and the clubs and societies that celebrate their memories. There have been numerous studies of Austen's response to Johnson, and notable recent studies of the radical transformation in the reputation of Johnson (Deutsch, Wiltshire), and Austen (Lynch, Sutherland, Harman) under which the writings of both authors can be buried beneath a mass of extraneous material, with their assumed personalities taking on lives of their own to which readers are invited personally to relate. It is argued that there are curious parallels both in the extended extra-literary nature of their modern reputations, and the plethora of clubs and societies (far greater in size and number than for any other English authors) commemorating them. It is also suggested that the nature of those clubs and societies, whether select Johnsonian dining clubs or American 'Janeite' societies with thousands of members, have more in common than might at first appear. Following an investigation of a variety of these clubs' archives, their history (in the case of the Johnson Club celebrating its 125th anniversary in 2009, and many of them founded over sixty years ago), and the nature of their scholarly and social contribution is considered. R.W. Chapman emerges as a key figure both in the scholarly dissemination of text for both authors, and in their respective societies. The implicit tension within those societies between scholarship and sociability is considered, and it is argued that Johnson and Austen are two authors united in their extra-literary reputations, at once extended and restrained by the extraordinarily vibrant (and worldwide) societies that surround, and in some cases almost assume to possess them.

Do what I Command, I am Thy Father!: Travel, Sentimentality, and Masculinity in Oliver Goldsmith's The Vicar of Wakefield

Chueh, Di-feng

Abstract:

The aim of this paper is to look at representations of masculinity, especially fatherhood, in relation to sentimentality in Oliver Goldsmith's *The Vicar of Wakefield*. Published in 1766, Goldsmith's *The Vicar of Wakefield* received its wide readership and was regarded as one of the best sentimental novels of its time. In the novel, the Vicar, whose name is Charles Primrose and who is the main narrator, is portrayed as a tender and caring father. Besides, representations of the Vicar's sentimentality are bound to the love and benevolence that he shows to his family. However, the Vicar's status as a powerful paterfamilias is supported, challenged, and exploited alternately by other male and female characters because of his sentimental behaviour. By presenting the Vicar as a sentimental man or man of feeling whose gender performances spark numerous debates on how men should behave among their contemporaries and among modern scholars, my intention is to show how flexible the ideology of masculinity could be in the eighteenth century. Interestingly, the tension between representations of the Vicar's masculinity and his sentimental feelings is not unveiled until the time when Primrose is forced to leave Wakefield and moves to a distant neighbourhood, when the Vicar sets out on a journey to find his runaway daughter, and, finally, when the Vicar is put into jail by his libertine-like landlord. All these travels are significant in the way of calling us to delve into various relationships between masculinity and sentimentality. As I will conclude, representations of masculinity of man of feeling are slippery in the light of their relationships with sentimentality. Thus, discussions of masculinity deserve closer and more thorough examinations. Keywords: travel, sentimentality, masculinity

Education, Romance, and Communicative Reason: The Incorporation of the Dialogue into Maria Edgeworth's Belinda

Hughes, Bill

Abstract:

The printed dialogue as a literary genre was highly popular in eighteenth-century Britain and attained a richness and sophistication, and a diversity of subject matter unlike other eras. The growth of the public sphere and the ensuing dialogism of society rendered this a peculiarly appropriate genre for this age. But, of course, the famously dominant genre was the novel. It is well known that Mikhail Bakhtin elevates the novel above all other genres for its dialogic nature; I argue that, in part, the novel is dialogic in a more literal sense and that the eighteenth-century dialogue develops alongside the early novel, overlaps with it, and becomes a constituent element of it. Thus many novels of the period have embedded formal dialogues within them. One concern of liberal novelists, those with an interest in women's aspirations in particular, was the exploration of more egalitarian relationships between the sexes, where mutual attraction also involved mutual intellectual regard. Amorous relations are typically the stuff of the novel and certain novelists envisaged an enlightened commerce of the sexes, finding the incorporation of the formal dialogue a suitable medium for fusing erotic and philosophical speech. Wooing fuses with dialectic as a prelude to an egalitarian and companionate marriage. Educational writers such as Maria and Richard Edgeworth were committed to dialogic theories of paedagogy; the many educational dialogues written during these years were genuinely open-ended and not the monologic catechisms of other periods, as various writers have shown. The Edgeworths even transcribed actual dialogues with children in *Practical Education*. Thus we might expect to find that, in Maria Edgeworth's own novels, the absorption of the dialogue into the novel was coloured by her own educational concerns. The 'domestic utopia' of the Perceval family in Maria Edgeworth's *Belinda* is an instance of the kind of companionate marriage envisaged above. However, the dialogue extends to the whole family, making the links with the Edgeworths' dialogical paedagogy evident. A constant interplay of educational dialogue between children and parents takes place where the children pursue questions of natural science and of ethics through authentically non-catechistical communication. This episode novelises the familial, paedagogical dialogues that Maria and her father had investigated as a foundation of their educational theory. Edgeworth's dialogic interests do not rest there. There are also formal intellectual dialogues between Belinda and, adversarially, Harriet Freke over her distorted variety of feminism; and as a Socratic conversation about lovers with Lady Delacour, thus exploring the terrain of intellectual love that I have identified in the practice of wooing—here, though, as the subject of metadiscourse between women. This paper will explore the different modalities of dialogic argumentation and education in Edgeworth's *Belinda*

Eighteenth-Century America's Past, Present, and Future: Sir William Keith and the Historical Geography of Colonial Empire

Tonks, Paul D

Abstract:

Sir William Keith (governor of Pennsylvania in the 1710s and 1720s) was one of eighteenth-century America's most articulate and visionary colonial governors, but is still a comparatively neglected figure. Keith sought to communicate his sophisticated views of America's past, present, and future to a broad audience through a series of Essays and an ambitious project to write a History of American colonization. Keith believed that it was vital for Britons, and the appropriate metropolitan authorities in particular, to be well informed about America if the colonial-metropolitan relationship was to function effectively, and to be able to study and learn from the major historical lessons of the British, and indeed others', colonial experience. Understanding history was key in order to work towards the protection of the best interests of the colonists.

Debates about financial questions were of the most fundamental kind in the Eighteenth Century, involving as they did the very nature and security of government itself. Keith discussed the issue of public and private credit, and the vital link between them, and the symbiotic relationship between economic and military and political strength. He drew explicitly on his experience of governmental office in the colonies. The central thrust of his historically and geographically framed argument was the benefit of using a properly managed paper currency, that is, one under strict Parliamentary guarantee and regulation, to finance war. Keith noted the historical and geographic expansion of private credit and the innovations in private banking that had facilitated commercial growth in the eighteenth-century British Empire. Government should learn valuable lessons in order to employ the necessary fiscal mechanisms, and in particular an effective monetary policy that would allow it to cope with the pressures of repeated military conflict. Keith noted the examples of the Netherlands and Venice as states that had employed historically successful paper currencies and argued that such a system could be useful and

effective in eighteenth-century colonial America. Interestingly, Keith (a Scot of Jacobite background) explained the ultimate security of paper currency in terms that point strikingly towards the historical sociology of political economy that we associate with major Scottish Enlightenment figures such as David Hume and Adam Smith. The stability of the colonial paper currency that he advocated would be based upon the self-interest of both government and governed, and in their mutual belief in its evident utility.

Eighteenth-Century Desiring Female Subjects: An Exploration of the Amatory Mode

Bhagwanani, Ashna

Abstract:

Recent efforts to expand the canon have now fortunately re-focused scholarly attention upon eighteenth-century female writers. As part of the larger re-opening of women's writing in the eighteenth century, my presentation at the conference will bring together the two modes of amatory fiction and scandalous memoirs, which are typically treated as distinct entities. This paper will compare Eliza Haywood's 1719 novella *Love in Excess*, which critics firmly position within the amatory realm, with Laetitia Pilkington's 1748 *The Memoirs of Mrs. Laetitia Pilkington*, a work not typically allied with the genre. I will demonstrate that while Pilkington's text does not provide the sexual details that Haywood's does, the author's sexual frankness firmly cements the work's link to the amatory. In the case of both texts, the formulaic amatory mode accomplishes the complex goal of granting females a sexual agency they were otherwise denied.

In order to gain a clear understanding of the ways in which female agency operates in both texts, I shall use Catherine Ingrassia's extensive work entitled *Authorship, Commerce, and Gender in Early Eighteenth Century England*. Her broad statement that "at multiple points, [Haywood] withdraws from the narrative and forces her readers to supply the details, the ideas, or the consequences of the situation at hand" is applicable to both *Love in Excess* and *Memoirs*.

I hypothesize that while the former exhibits an exaggerated sparseness in terms of character development, the latter displays a lack of detail regarding the protagonist's "sexual adventuring." Surprisingly though, it is this "lack" in both the texts, which is related to the amatory mode, that ultimately accords agency to the female reader. Thus, perhaps most notable about these works is that they are united through their common purpose of granting agency for women. Both texts accomplish this by foregrounding women as actively desiring sexual subjects, instead of the opposite as was the eighteenth century inclination. Such a study of amatory fiction undercuts the academic tendency to ignore the mode in favor of more complex genres that were utilized in the period.

"Elagués ou entés" : les arbres chronologiques et généalogiques de Claude Renaudot

Vourdon, Thierry

Abstract:

Après la publication en 1765 de son "Arbre chronologique universel" qui était accompagné d'une grande planche représentant les "révolutions" des différents états du monde, l'avocat parisien Claude Renaudot poursuivit, sous le pseudonyme de Mazaroz, son œuvre pédagogique en publiant de grandes planches murales présentant, sous la traditionnelle forme de l'arbre généalogique, les successions des monarques de France, d'Angleterre et d'Espagne. Dans ma présentation, qui s'inscrit à la suite du travail effectué par Marc-Edouard Gautier à la Bibliothèque d'Angers, je souhaite démontrer, par les détails les plus pertinents et les plus esthétiques, le but pédagogique de ces quatre œuvres. Je questionne également la façon dont le temps est rendu dans l'espace d'une gravure pour déterminer les intentions politiques de Mazaroz.

'Eliza Haywood's The Fortunate Foundlings: A Jacobite Novel'

Stewart, Carol

Abstract:

Critical interest in Eliza Haywood as an author continues to grow, and more of her works are now being made accessible. However, her novel *The Fortunate Foundlings* (1744) has received little attention. I will argue that it is significant as a rare example of a mid-century Jacobite novel written when the Stuart cause was not lost, and as the fullest and most coherent expression of Haywood's Jacobite sympathies. The action of the *The Fortunate Foundlings* takes place at the time of the War of the Spanish Succession (1701-1713) but it implicitly refers to Britain's involvement in the War of the Austrian Succession (1740-48), and Jacobite hopes for a French invasion and Stuart restoration. Horatio, one of the foundlings of the title, is taken prisoner by the French after the Battle

of Blenheim (1704), a major British victory. He becomes a gentleman of the bedchamber to the Chevalier de St. George, that is James Francis Edward Stuart, the 'Old Pretender', at the Stuart court in exile at St. Germain-en-Laye. Exile is a central theme. Horatio later distinguishes himself in the Great Northern War (1700-21) in the service of Charles XII of Sweden. Charles XII was a possible ally of the Jacobites in the early eighteenth century, and he and the Chevalier de St. George are represented by Haywood as ideal, noble figures. In the story of Horatio and his sister Louisa's unwavering attachment to absent lovers and an absent father-figure, the novel plays out what have been identified as the key Jacobite themes of loyalty, constancy and obligation. Haywood's work has been seen as less politically charged than that of her Tory predecessors Aphra Behn and Mary Delarivière Manley. A reading of *The Fortunate Foundlings* in the terms outlined questions that characterization.

English counter-enlightenment - buried or born again?

Peter, Robert

Abstract:

If, echoing Roy Porter, there was an English Enlightenment, there must have been people and movements who questioned the basic assumptions of enlightenment thought in this country. This paper raises a theoretical and methodological problem concerning the usage of the concept of counter-enlightenment in the English context. Since Isaiah Berlin's popularization of the term Counter-Enlightenment, it has been primarily applied to the designation of certain German, Italian or French thinkers. However, recently an increasing number of scholars such as B. W. Young, C. Leighton and G. Gerrard adopted the term in their analysis of certain English Jacobite, Hutchinsonian, Non-juror or high Anglican writers including G. Horne, S. Horsley, Ch. Peter or W. Law. Considering the diversity and ambiguities of the English Enlightenment, it is uneasy to argue for a homogeneous Counter-Enlightenment movement. It is clear that the relationship between the enlightenment and counter-enlightenment should be seen more as a constant and dynamic interplay than a binary opposition. This paper attempts to examine the extent of scholarly consensus about the definition of this concept. As a case study it also seeks to test the applicability of this term in contextualizing a re-Christianizing tendency in masonic ideology and practice. If we ignore the concept of the counter-enlightenment as a methodological tool, one may well ask if there is a danger that the meaning of the term enlightenment covering a thesis and its antithesis at one time would be so broad as to become empty and useless in scholarly analysis. If the concept of the (counter-)enlightenment is to be buried, as has been recently suggested, what analytical categories should we use to explore the complexities of the moderate Enlightenment thought in England?

"Enquiry into one of the smallest parts": county natural histories at the turn of the eighteenth century

Beck, David C

Abstract:

The short-lived genre of county natural history arose around 1670 from the combination of English county history and the study of the natural world. These works, always presented as printed books, covered a wide range of information in fields we would refer to as botany, geology, mineralogy, heraldry, cartography and genealogy. This paper will examine the sense of localisation which these works conveyed. County natural histories were not an attempt to represent the world in microcosm: they were intended to describe and elucidate a variety of specifically local phenomena. Wider theories were discussed as evidence for or against observed phenomena, but the theories themselves 'left for better minds', even where they clearly conflicted with observations. The choice of the county as the limit for such localised works seems an obvious one: from sixteenth century topographic works through to the 240 volumes of *Victoria County History* published since 1899, local works in England have used the county to define their purview. However works investigating the natural world in the period did not generally observe county limits. Natural phenomena were more commonly dealt with by contemporaries either through focusing on a single type of observation, for instance in the floras of Germanic towns, or by collecting excerpts from ancient works into voluminous encyclopaedia. I will argue that the choice of space as the primary delimitation for study came about because the authors felt the need to localise. The study of nature had become so voluminous that enthusiasts could not hope to master or even read it all: the solution for these naturalists, rather than to specialise as would later occur, was to localise their efforts.

Through the use of defined boundaries the disparate material which had earlier only appeared together in reference literature such as encyclopaedias could be presented in a digestible form. The intention of these authors was the entertainment and glorification of the local gentry, and the assistance of travellers to the

country. However the impact of amalgamating the wide range of material considered in county natural histories, was to contribute to the 'comprehensive description of nature', vital to the later redrawing of disciplinary boundaries.

Envious Productions: Actresses, Audiences, and Affect in the Restoration Playhouse

Keating, Erin M.

Abstract:

Contemporary studies of affect (Ngai, Gross, Massumi, Sedgwick) can provide scholars of the long eighteenth-century with new and intriguing ways of approaching the field. In particular, the pathetic tragedies of the Restoration—so popular at the time but neglected in twenty-first century classrooms and critical discussions—can be productively approached through affect theory, which, in contrast to the identification between character and audience of sentiment, sees affect as belonging neither to character nor audience member but rather “mantl[ing] the threshold” (Sedgwick) between the two. The objectivity of affect opens up multiple possibilities for reading emotion on stage and its affective relationship to the audience.

Drawing on Sianne Ngai's work on the critical potential of envy and focusing on Thomas Otway's *The Orphan* and Delarivier Manley's *The Royal Mischief*, my paper argues that one of the potential attractions of Restoration pathetic tragedies was their ability to provoke the affect of envy through their depictions of the destruction of exemplary virtue. Though affect is a potential of all literature, I argue that the playhouse provided a unique venue for the activation of affect. Specifically, by combining affect theory with Jacky Bratton's notion of “intertheatricality,” I contend that the space of performance heightened the experience of affect through the physical presence of the actors and actresses, the slippage that occurred between actress and character, and the group dynamics of the audience.

'Ethics and its relation to epistolary style in Richardson's Clarissa'.

Nichols, D

Abstract:

Richardson believed that The Bible was the living word of God, with the power to transform lives: a text that could reform people's minds and actions. Just as it revealed the mind of God through a series of familiar letters from a father to his children so 'personal letter-writing' in general was seen by Richardson as being - down to its very style - able to expose “beyond the power of disguise...the mind of the writer.” In reading The Bible, a believer became a writer, writing out his personal relationship with God through his active interaction with the living Word. Language forms ideas and is thereby ingrained in the identity of the reader / writer. In the same way, readers of *Clarissa* are expected to perceive the way different styles not only reflect, but also create different psyches; the way a person writes, like the way he lives, measuring out his very nature. If writing cannot be separated from the character of the writer - as a form of behaviour like any other - then to write badly is to act badly. This exegetical and ethical optimism is central to an appreciation of Richardson's epistolary technique which was designed 'to investigate the highest and most important Doctrines not only of morality, but of Christianity, by showing them thrown into action in the conduct of the worthy characters...'

This paper seeks to analyse closely the writing styles of the main characters in the novel to consider how effectively they elucidate this 'investigation'.

Exercises in women's intellectual sociability in the eighteenth century: the fair intellectual club

GURSES TARBUCK, DERVA

Abstract:

Enlightenment Sociability is a popular subject for eighteenth-century scholars, though the ways in which it manifested itself still need a fresher look. The Institutions of Enlightenment, which include the universities, do not seem to immediately spring into mind when sociability is concerned. What is worthwhile to consider are the societies and clubs that provided certain challenges to the institutionalized spaces for learning. The Fair Intellectual Club, which was founded in 1717 in Edinburgh by women, provides one such example. The Fair Intellectual Club was the earliest on record of female intellectual sociability in Britain in the eighteenth century. A study of the pamphlets published by the Club provides insights into the nature of the Club and the motivations for founding such a society. The reading list compiled by the Club contains some twenty pamphlets on a variety of subjects including the education of both sexes, friendship, moral issues and literature. The particular questions to

bear in mind while assessing these materials will be, what were the tensions between a moral philosophy and religious ethics, and what kind of philosophical understanding of sociability must have inspired these ladies. In relation to this, I will investigate the notion of human nature that the ladies of the Club adopted in their understanding of sociability. One main question to answer here is to what extent The Fair Intellectual Club can be contextualized within the debates and historiography of the development of secular ethics. The Fair Intellectual Club also provides a platform for discussion on questions about the identity, the responsibility, and the gender of a learned person, in addition to his or her role as an active agent in the production of knowledge in the eighteenth century.

Faithful Fictions:

The Mediation of Ideology and Event in Isaac Kimber's *The History of England*

Aspell, Ann

Abstract:

Isaac Kimber's *History of England from the Earliest Accounts of Time, to the Death of the Late Queen Anne*, published in 1722, is a literary hybrid—part fiction, part journalism, part history—crafted to allow the author, a Baptist minister, expression of his dissent within the emerging norms of historiography and in line with the expectations of the Crown. The four-volume work navigates what Lennard Davis has labeled the news/novel discourse—a not yet fully-differentiated matrix of fact and fiction—using emerging fictional techniques to shape the way his history will be read. This paper attempts to document Kimber's technique by comparing his accounts of Stuart rule with those of other seventeenth and eighteenth century historians, primarily David Hume. While Kimber necessarily submits to the narrative of monarchical power, he also reinterprets it through unlikely juxtapositions of events (James I and the plague arrive simultaneously in London) and through the application of tropes borrowed from fictionalized ballads and broadsides.

This fictional mediation often creates apparent contradictions in Kimber's writing. The author decries the influence of Catholic superstitions on the populace while weaving his own divine portents into the story. He lingers over murderous crimes and brutal punishments, but rhetorically celebrates virtue. He praises the crown and yet subverts traditional views of the monarchy by portraying each monarch as a subject—relentlessly subject to very human, physical miseries.

Rather than dismissing the inconsistencies in Kimber's history as the shoddy work of a Fleet Street hack, this paper considers them as a part of the discourse between fact and fiction—textual movements that show the importance of both to Kimber's process of telling a "trewer" story: one with a moral authority as well as a factual basis. John Sneed has written that Dissenters achieved their status as a historical oppositional community through the retelling of the Restoration narrative in many different venues. I suggest the judgments against the Stuarts embedded between the lines of Kimber's text are a part of this history of dissent—both for their suppressed content and for the confidence they place in their reader's powers of textual interpretation.

Female members of Ireland's Ascendancy and the provision of elementary schooling for poor children at the end of the long eighteenth century

O'Sullivan, Eilís

Abstract:

During the long eighteenth century, education for girls in Ireland was predicated on gender, class and religion. Poor Irish girls received a short schooling fitting them for an inevitably lowly station in life and for eternity. The education offered to girls of the upper classes was also reflective of gender and of the future demands of adulthood. Though more extensive, it did not differ in essence from what was available to poor girls. There remained such an emphasis on religious practice, on preparation for their future station in life and on social and domestic skills that the daughters of wealthier parents often exhibited low standards of mathematics, reading and writing.

During the long eighteenth century, women in Ireland suffered the legal, social and educational inequalities endured by females elsewhere. Nevertheless, an individual woman's character and circumstances was sometimes more significant than social convention in determining her life. Consequently, there were women whose upbringing, abilities, achievements and agency challenged convention.

The Ascendancy was the privileged group that controlled Irish politics and society during the long eighteenth century. Many female members of this Ascendancy lived lives of purpose. Apart from familial duties, many were involved with the upkeep and financial management of their houses and estates. They were involved too in politics, albeit vicariously. Furthermore, they undertook philanthropic projects, including education, deemed

suitable at the time to their class and gender. As schooling concerned children, it was perceived as extending women's natural roles as mothers and nurturers.

Many schools in eighteenth-century Ireland were maintained by private donation. These included 'English schools' which were elementary schools established essentially for the education of poor children and founded usually by philanthropic individuals. These might be the schools' sole benefactors or they might apply to one or more of the country's voluntary education societies for further assistance for their educational endeavours. A number of female members of Ireland's Ascendancy were among those who founded and maintained charity schools for poor children, especially girls.

This paper will focus on some of these Ascendancy women and on the charity schools they supported. It will include short biographical sketches and will outline the women's involvement with the schools and with voluntary education societies. It will discuss the women's educational imperatives and their views of education for poor children. The paper will consider local reaction to the women's endeavours. It will examine the women's motivation in becoming involved with education for the poor at the beginning of the nineteenth century. It will also assess the extent to which they were successful in providing for elementary education before the founding of the national school system in Ireland

'Fixed by so much better a fire': Wigs and Masculinity in early 18th-century British Miniatures.

Weichel, Eric J.

Abstract:

This paper is derived from archival research I undertook in London and in Bury St. Edmunds, Suffolk, where I reviewed the extant correspondence of John Hervey (1696-1743), looking for records of artistic and literary patronage by the Hervey family of Ickworth Park. Lord Hervey's diaries are well known as an important source of information on the early Georgian court, but, as his surviving papers attest, he was also a major patron of the arts, famous in his own time for his collection of Dutch painting, as for his employment of the portraitists William Hogarth and Jean-Baptiste van Loo, French sculptor Edmé Bouchardon, and the miniaturist Christian Friedrich Zincke.

I will discuss letters written from Hervey to his friend and political ally Stephen Fox (1704-1776), early in their extended and complex relationship, to illustrate the relation between the portrait miniature and the articulation of desire among the Georgian aristocracy. Through the juxtaposition of images from the period with archival evidence found in the Hervey MSS, I will point out how the wigs, fashions, and artistic styles of Ancien Régime France, and the visual language of classical Italy, were made use of by some courtiers to react against sexual and cultural orthodoxy.

By looking at the role of transnational cultural exchange in structuring the dissident patriarchal 'head', Francophile and Italianate motifs become visible in the likenesses of the Hervey set, a group that included leading members of the Whig party, such as Thomas Winnington, William Bateman, Henry Fox and Charles Spencer-Churchill, 3rd Duke of Marlborough.

This research was made possible by the Muriel Folger travel grant, a departmental scholarship from Carleton University in my native Ottawa, Canada; I have since received a second overseas research fellowship from Queen's University in Kingston, Ontario, and will therefore be in the U.K. during the time the conference is scheduled to take place. I have presented this paper before several conferences here in Canada in the last year, and, if accepted to BSECS, would be delighted for the opportunity to discuss my work with scholars who are experts in the field. My thanks for your time.

Folie à un? deux? tous?: individual vs. social space in the libertine novel

Jones, Wendy S.

Abstract:

This paper considers two kinds of spaces: inner space—the mind—and social space. While the tension between the individual mind and the environment remains a contested arena both within literary studies and science, I argue that authors themselves were aware of this tension and often pointed the way to distinguishing between cultural dictates and individual psychology, while at the same time signaling that mind and culture are always in a dialectic with one another—or as scientists might say, a "feedback loop" whose point of origin is impossible to determine. I draw on the interdisciplinary approach of cognitive literary studies. Most literary scholars in this field rely primarily on cognitive science. I use neuroscience, taking this relatively new approach in yet another direction.

How do we know the difference between literary representations of cognitive universals on the one hand, and representations of culturally inflected behavior on the other. It is a version of the nature vs. nurture question

which many scientists (e.g. Robert Sapolsky, Alan Schore) believe to be a false opposition since gene expression is primarily actuated by environmental factors. This is especially true of “the social brain” which relies on attachment in infancy and early childhood to sculpt neural profile and hence personality. Be that as it may, we can still ask when does a novel show a character adjusting his ways of thinking and behaving (top down processing) to conform to the codes and mores of his society, and when is such behavior shown to be the expression of a personal psychological profile? I believe that eighteenth century novelists were aware of this difference—not surprising for the age that pretty much invented psychology, as we know it!

In this paper, I show how three libertine novels use this very difference as a tool of characterization. In Crébillon’s *The Wayward Head and Heart*, the narrator, Meilcour, learns to routinely dissociate erotic desire from emotional bonding, an anti-sentimental education of sorts. While this behavior would ordinarily reveal an inability to attain true intimacy with others, the outcome of an individual’s psychological pathology, Crébillon makes it clear that Meilcour’s society demands such heartlessness as the price of social success: shining in *Le Monde*,” upper-class French society, means seducing women without becoming emotionally involved, and the more the better. Crébillon marshals an instinctive awareness of the aberrant nature of such dissociation as part of a criticism of the mores of French aristocratic society, particularly as displayed in the social space of the salon. Disempowered by the centralization of authority in the monarchy, the upper class displaced their quest for political power on to sexual conquest, reducing the field of operations to the salon and the bedroom. Richardson’s *Clarissa*, conversely, shows such heartless seduction and sexual conquest to be a matter of Lovelace’s individual

From ‘The Beggar’s Opera’ to ‘The Three-penny Opera’. Two Hundred Years Apart – Same Story Being Told Differently.

Migranyan, Zarui

Abstract:

As in 1928 London audiences enjoyed the successful revival and celebrated 200th anniversary of John Gay’s ‘The Beggar’s Opera’, Berthold Brecht was already known for his critical views on social and political situation. It was actually his secretary who drew his attention to the Gay’s masterpiece. A provocative plot, catchy tunes, new phase of the Musical theatre – ‘The Beggar’s Opera’ couldn’t but attract any playwright’s attention, especially Brecht’s.

Living in Berlin of 1920’s he witnessed his home country going through some crucial changes, and he didn’t like where it was all leading to. And still it was all there: London, Soho, robbers and prostitutes, Peachum selling stolen stuff and Polly Peachum dreaming of getting married, Macheath being treated like a king among the outlaws at first, and being betrayed at the end – everything was so real, so up-to-date!

Back in 1728 theatre audiences loved the idea that morals and manners of robbers and prostitutes hardly differed from the ones of the representatives of the higher society, even members of Parliament, as every MP had his own price according to Robert Walpole. Prohibited ballads were sung from the stage, but their texts were modified in that manner that there could be no penalty, though the audience still managed to get the message. What Brecht saw around him was pretty much the same: the society being torn apart, hypocrisy and prostitution on every level. He certainly stole Gay’s plot, but put new meaning to it. His Soho is in Berlin, so to say. He wrote all new songs, with his own message to the audience, saluting Gay’s genius, naturally. Intolerance, racism, hypocrisy - that’s what actors sang about in Brecht’s Songs. And in five years Hitler came to power...

From Fantasy to Fact:

The Eighteenth-Century Recovery of the Mabinogion

Luft, Diana

Abstract:

The eighteenth century in Wales saw a revival of interest in the products of the past, as manuscript collectors and copyists renewed their interest in the literature of the medieval period. Texts such as the Four Branches of the Mabinogi and the romances Geraint and Iarles y Ffynnon which had been ignored by the copyists of the fifteenth, sixteenth, and seventeenth centuries, and treated with contempt by the humanist scholars of the Welsh Renaissance, suddenly reappear in manuscripts. For the first time these texts are not treated as mere fantasies, comparable with the Greek Chimera in their relationship to historical truth, as the Renaissance scholar John Davies Mallwyd claimed. Instead, they are harnessed as sources for the Welsh past, in an attempt to replace the by now thoroughly discredited Galfridian concept of history with something both older and more reliable. This paper will trace how the Mabinogion were reinvented in the eighteenth century as unique sources for the ancient history and mythology of Wales, used to illustrate ancient customs and laws, and to elucidate ancient

beliefs. This new conception of the Mabinogion has remained a powerful force in scholarship; its origins should not be forgotten.

Furnishing the Country House: Mary Leapor's "Crumble-Hall"

Young, Sharon

Abstract:

As Alastair Fowler points out, the term country house poetry is often a misnomer, since much of the sub-genre is largely concerned not with a poetic depiction of the house itself or its contents but rather with a description of the wider estate and with establishing the aristocratic pedigree of the owner. In contrast, Mary Leapor's "Crumble-Hall" (1751) not only provides the reader with an extensive tour of the interior spaces of a country house, she also furnishes this space with material objects: furniture, books and paintings, and domestic belongings. This paper will examine this thematic focus on interior details as a crucial element of Leapor's satirical inversion of the country house poem, reflecting her experience as a domestic servant. However, I shall also consider the extent to which Leapor's poem may be regarded as part of a wider thematic shift within country house poetry, reflecting broader cultural and socio-economic changes. Although "Crumble-Hall" is often considered as both a late and an anomalous example of the country house sub-genre, I shall contend that it may also be seen as belonging to a much wider, yet largely unregarded, body of country house poetry of the mid-eighteenth century.

Geography, Democracy, and the Aesthetics of Space in Jefferson's "Notes on the State of Virginia"

Dikant, Thomas

Abstract:

In this paper I investigate the relationship between territorial space, the aesthetics of the pastoral and the sublime, and the promise of democracy in Revolutionary America through a reading of Thomas Jefferson's "Notes on the State of Virginia" (1787). I understand "Notes on the State of Virginia" not just as an example of the "literature of place" (P. Regis), but also as a statistical account, in the sense of the 18th century understanding of statistics as state description, a description of the status praesens. Geography is central to this statistical account, insofar as the text takes the cartographic dispositive – in the form of a description of the territorial boundaries of the state – as its frame. This description is not just an accumulation and systematization of Jefferson's knowledge about Virginia, but also displays a performative dimension. In this it operates like a map, since maps – for all their rhetoric of neutrality – do not just represent a territory, but also participate in the production of the space (re-)presented. Jefferson's statistical text aims above all at producing a certain form of life within the territory: namely, a pastoral one, predicated on the availability of "vacant space" in 18th century America. While the pastoral operates in this text less as an aesthetic program than as a political metaphor for an idealized form of life, the aesthetic finds explicit figuration in the sublime landscapes of Virginia. According to Jefferson, I will argue, the perception of the state's sublimity is not universally available, but only accessible to certain viewers. Ascribing the ability to produce sublime oratory to the Native Americans living on the land, Jefferson links them to the sublime vistas of the state, implicitly attributing to them the potential to experience the sublime and – eventually – to become citizens. These "occupants of the soil" are already inscribed into the space of the national map as name-givers to geographical features of the land and political units of the country. At the same time, the utopian promise of constituting a "democratic social space" (P. Fisher) that will be home to Jefferson's ideal pastoral society is based on the willingness of these original inhabitants to cede their lands to the European settlers. Thus, paradoxically, only by giving up their territory can they fulfill their potential and become citizens. In stark contrast, the slave population can only be imagined by Jefferson as one of underdeveloped faculties, unable to produce or perceive the sublime, a population that is to be liberated and subsequently deported to extraterritorial spaces. By thus looking into the relations between territory, landscape, and the pastoral in Jefferson's "Notes on the State of Virginia," I seek to unravel the paradoxes involved in constituting a "democratic social space" within the contested geography of North America.

Ghost-Seeing: the Question of Visionary Experience in K P Moritz's *Magazin zur Erfahrungsseelenkunde*

Budge, Gavin

Abstract:

The *Magazin zur Erfahrungsseelenkunde* (Magazine for Empirical Psychology) was founded in 1783 by the German writer Karl Philipp Moritz, as a forum for discussion of the implications of abnormal experiences for an

understanding of human psychology. Although it ceased publication in 1793, the periodical had a significant influence on later writing on abnormal psychology; it is cited in Alexander Crichton's 1798 *Inquiry into the Nature and Origin of Mental Derangement*, and many anecdotes in popular English-language writing on the supernatural during the first half of the nineteenth century derive from its pages. S T Coleridge was also influenced by Moritz's periodical, to which he was introduced by his friend Thomas Beddoes, so that arguably Moritz was responsible for the preoccupation with visionary modes of experience among the British Romantics.

In this paper, I will attempt to situate Moritz's psychological project within late eighteenth-century philosophical and epistemological controversies, with the aim of suggesting why the theme of abnormal psychological experience became so significant for British writers of the 1790s. In particular, I will argue for the close relationship between accounts of perception, deriving from Berkeley, which stress the active interpretative role played by the mind, and vitalist conceptions of the body which appeal to Haller's discovery of organic "irritability". This combination of vitalism with an emphasis on perceptual activity, I will suggest, gives rise to a model of perception as an evolving organism which can be found in the work of Wordsworth and Coleridge.

'Give Thy Thoughts No Tongue': The Friendship of John Byng and Edmond Malone during the Ireland Shakespeare Forgery Scandal of the 1790s

Rupp, William H.

Abstract:

John Byng (1742-1813), later 5th Viscount Torrington, is best known for his extensive travel journals written between 1781 and 1794. Byng, however, was also an active participant in London's literary world and an avid amateur Shakespeare scholar. These interests, and his friendships with members of that circle, such as the Irelands and James Boswell, caused him to become involved in one of the eighteenth century's most infamous literary scandals: the William Henry Ireland Shakespeare forgeries of the 1790s. Despite playing a relatively minor role in the scandal itself, his staunch belief in that the forgeries were genuine caused him to make a series of very public statements defending the principals. This position put him at odds with Edmond Malone, his close friend, professional Shakespeare scholar, and eventual debunker of the forgeries. Though much scholarly attention has been paid to this affair, an examination of Byng's participation in this episode and the conflict with his friend offer a new vantage point from which to view a series of events that divided literary circles in the capital and beyond. Especially from the perspective of friendship and personal relations, then, this paper seeks to understand the role these concepts played in both the timeline of the scandal and how and why its participants acted the way they did. It is also important to draw in the closely connected themes of national character and identity (at a very basic level, for example, Malone was an Irishman and Byng the son and grandson of English military heroes), both of which had significant impact on the tone and thrust of public debates surrounding the forgeries. Byng provides such access, not only through his published travel diaries, but also through his hitherto uncommented on presence at almost every twist and turn of this story. From personal commentary between friends to articles published in leading magazines and newspapers, Byng's presence can be felt throughout. The links and limitations of friendship in London were as important to Byng as they were to the scandal's other participants and the importance all these men placed on trust and mutual respect are all in need of further scrutiny.

Image of the City of London in Daniel Defoe's A Tour Through the Whole Island of Great Britain

Yeh, Tsai-ching

Abstract:

This paper will focus on the construction of the image of the City of London in Daniel Defoe's *A Tour Through the Whole Island of Great Britain* (1724). The study will cover such important issues as fashioning of the city, development of infrastructure and social welfare, as well as the redistribution of power in relation to the portrait of London as the core of social, economic, religious, and political activities in the late seventeenth and early eighteenth centuries.

In this period, England underwent a series of evolution. With the increase of population and booms of commercial activities, London in the first place became the largest and richest city in Europe and continued its prosperity to be an international capital by the end of the century. In order to give "just ideas of our country to our readers, by which foreigners may be rightly inform'd" (5), Defoe maps out a deliberate tour in London. Taking 1666 as a crucial point of his narrative, he tries to show the different images of London before and after the Great Fire. In addition to the detailed depiction of the geographical distribution of streets and buildings in the City of London, he emphasizes more the "inside" (140). Unlike the traditional view to divide London as "City" and "Town," Defoe observes London from three aspects—"the city," "the court," and "the out-parts" (144); therefore, the intention to analyze London from a political and economic perspective is thus revealed.

Through the investigation of the writer's observation of the city, I hope to discuss the fashioning of the city in the late seventeenth and early eighteenth centuries from a cultural as well as contextual perspective. In addition, *A Tour Through the Whole Island of Great Britain* is indeed something more than a geography, for in the description of the distribution of buildings, places, and institutions, and metaphorical power, Defoe presents the exercise of power in the city of London. Therefore, I would also like to discuss how Defoe constructs the image of London through the deployment of space and architecture.

Key words: *A Tour Through the Whole Island of Great Britain*, City of London, fashioning of city, inside, redistribution of power, space

In Matthew Boulton's orbit: the Wolverhampton artist Joseph Barney

Baird, Olga A

Abstract:

Matthew Boulton is known as a gifted engineer and one of the greatest industrial entrepreneurs of the 18th century. Manufacturing his silver-plated, silver and ormolu ware, he became familiar with the artistic trends of the era and developed relations, both of friendship and business, with many contemporary artists. So far the nature of these relationships has been researched less attentively and thoroughly than Matthew Boulton's industrial achievements.

Among the many artists associated with Matthew Boulton was the Wolverhampton-born artist Joseph Barney. In 1970, Eric Robinson and Keith R. Thompson, analysing the technical process of Matthew Boulton & John Fothergill's manufacture of mechanical paintings, revealed Barney's participation in their production. Also, two altar pieces painted by Barney, 'The Deposition from the Cross' (1781) and 'The Apparition of Our Lord to St Thomas' (1784), have been preserved in Wolverhampton. Also, in the collection of Wolverhampton Art Gallery, there is Barney's pen and ink drawing 'A Blind Musician', which provides some additional idea of the quality and versatility of his works.

However, Barney's own artistic biography, his works, and his place in the artistic world of his time have never been the subject of detailed research. Materials documenting his life are scattered around in various depositories. Art Dictionaries provide contradictory information. There is probably some confusion between Barney-father and Barney-sons who also were artists.

The paper will critically analyse the available primary and secondary sources. It will question and challenge the established image of Joseph Barney as 'pupil of Angelica Kauffmann' and 'Fruit and Flower Painter'. It will aim to analyse the nature of his relations with Matthew Boulton and the Soho manufactory, and to establish his exact role in the production of mechanical paintings. It will also attempt to identify Barney's position in the artistic world of his time, to clarify Barney's own artistic ambitions, to recognise his versatile legacy, and to introduce several little-known artefacts associated with Joseph Barney. It will enrich our view of Matthew Boulton's artistic milieu and of his multifaceted relations with the artists of his time.

Inventing Canada in Stages: Literary and political reactions to the Quebec Act

Brunstrom, Conrad

Abstract:

The Quebec Act of 1774 was constructed as a practical means of dealing with the large numbers of French Catholics suddenly subject to British Rule following the Treaty of Paris in 1763. It is regarded as one of the most significant documents of Canadian nationhood, as well as one of the first fractures in Britain's imperial protestant identity. It is widely credited and discredited with preserving one part of British North America at the expense of the other.

This paper will consider wider cultural reactions to the Act, illustrating the hopes and fears it generated.

Applauded in Canada, denounced in the USA, and forgotten in Britain, the Act exhibits the beginning of a Burkeian tradition of Canadian governance, paradoxically opposed in parliament by Edmund Burke.

Burke's motives for opposing the Act will be discussed, alongside larger rhetorical questions of imperial identity in the late eighteenth century. In different ways, the Act emerges as a kind of foundational document not only for Canada, but also for the United States and for Britain itself.

Invisible Women, Invisible Fiction: women writing educational texts in the long eighteenth century

Cohen, Michele

Abstract:

The aim of the paper is to open up a debate about a marginalized area of women's writing, and question the current consensus about the 'Great Forgetting' - Clifford Siskin's term referring to the disappearance of women writers from the canon in the late eighteenth and early nineteenth centuries, after nearly a century of visibility and success. Drawing on Betty Schellenberg's call to use different frames of reference to consider women's writing, I explore why female authors of educational texts have been marginalized and excluded by a scholarship currently interested in 'professional' women writers. I propose that dialogic texts in 'familiar format' are a kind of fiction which, like novels, drew on quotidian conversations in domestic spaces, their authors exploiting the porous boundary between reading for instruction and reading for amusement. Though the authors of these texts too were eventually forgotten or worse, denigrated, one argument of the paper is that they were flourishing and highly popular at the very time when the 'Great Forgetting' of literary women is said to have taken place. The paper then considers the impact a broadened and inclusive category of women writers might have on current thinking about women writers, education and the domestic.

Ireland in the Late Eighteenth Century: R.L.Edgeworth's weltanschauung

Lyons, Tony

Abstract:

Richard Lovell Edgeworth was a rationalist and utilitarian educator. A man of the Enlightenment, much influenced by Locke, by French philosophes, such as Helvétius, and imbued with philanthropic endeavours, he was to become, in his own lifetime respected in the English-speaking world as a 'man ahead of his time'. Edgeworth travelled a great deal and engaged with a wide variety of European liberal intellectuals, including Rousseau and the Pictet brothers of Geneva. As an engineer he spent two years redirecting the route of the river Rhone at Lyons. In collaboration with other members of his large family but particularly with his daughter Maria, he published much on educational matters. Historians have cast Edgeworth aside as merely an eccentric, a dabbler in the inventions of gadgets: upon closer scrutiny he was much more significant than he has been given credit for. He stands alone as the Irish Enlightenment figure of his day; he embraced the passion of this European movement and was a fervent exponent of its philosophy throughout his adult life. He established a multi-denominational school at Edgeworthstown, Co. Longford, a school where children from all walks of life were welcome. His treatise, *Practical Education* (1798), was well received throughout Europe and North America, being republished several times, most recently in 1974. In this book Edgeworth exemplified educational principles which were later to become associated with Froebel and Pestalozzi. A member of the Lunar Society of Birmingham, a friend of such intellectual luminaries as Josiah Wedgwood, Erasmus Darwin, Thomas Day, William Godwin, Edgeworth was in the midst of a coterie who were intent on social, economic, and political reform. He hoped for a system of education, which would embellish and advance the argument in favour of such reform. To this end he published books and pamphlets, articulating his ideas for the future of education: his ideas achieved practical fruition in his school; he sat on a number of boards of inquiry into the state of education in Ireland, and his attempted Education Bill of 1799 later formed the backbone of the Irish National System of 1831. Richard Lovell Edgeworth made a significant contribution to the history of education, not only in Ireland but, internationally as well.

Is there an eighteenth-century exotic?

Kirwan, James

Abstract:

This paper will argue that it is anachronistic to speak of exoticism or the exotic in connection with the eighteenth century. It will argue that the modern sense of the exotic, and thus the connotations 'exotic' now has, only coalesced during the course of the nineteenth century, albeit by adopting some of the elements of the image of the Orient already established during the previous century. The paper will begin by characterizing the modern/nineteenth-century sense of the exotic and then proceed to show how the main elements of this sense are conspicuously absent from representations of the Orient in the eighteenth century. The main evidence for this absence of exoticism, or rather for the presence of elements incompatible with it, will be the vogue for chinoiserie and the Oriental Tale.

James Thomson's Picture Collection and British History Painting

Mitchell, Sebastian

Abstract:

James Thomson (1700–48) has long been recognised as one of the most visually astute of British poets. He incorporated pictorially ways of seeing into his verse, and, in turn, exerted a considerable influence on the style and forms of landscape and genre painting in the United Kingdom in the late eighteenth century and early nineteenth century. There is a sale catalogue of Thomson's goods from 1749. The catalogue lists all his pictures (72 prints and 11 drawings), and states in which rooms of his house these were hung. It has now been possible to view the majority of these images, and to reconstruct with some assurance the appearance of this collection. The paper considers, in particular, the collection's compilation, the type and inter-connectedness of its imagery; and the relationship of the pictures to Thomson's writings. The paper argues that Thomson was more concerned with the development of the standards and standing of British historical painting rather than landscape or genre art.

Kearsley's "Beauties": Swift, Johnson, and Fielding

Cook, Daniel

Abstract:

Collections of "beauties" proliferated in the eighteenth century as a means with which to convey the choicest writings of celebrated authors. Beauties were put together not only as instructive guides on good literature, such as Samuel Derrick's *Poetical Dictionary* (1761) and Joseph Spence's *Guide to Classical Learning* (1764), but also to showcase exemplary political speeches, as in a 1784 collection of Fox, North and Burke, as well as dramatic setpieces, and so on. In 1777 the printer George Kearsley produced *The Beauties of Biography*, which comprises snippets from larger and more expensive sources, such as the *Biographia Britannica* and *Baile's Dictionary*. Indeed, Kearsley frequently excerpted, and rearranged, well-known biographies in his literary editions. This paper will closely examine Kearsley's use and manipulation of such biographies and biographical notices in three of his best known collections of "beauties". *The Beauties of Johnson* (1781) contains over 100 pages of biography cobbled together from members of his circle, who were, at that time, competing with each other to produce the authoritative life. The prefatory notice in *The Beauties of Swift* (1782) contains carefully chosen excerpts from Johnson's notorious 'Life of Swift'. Kearsley's selection of Fielding has a 12-page biographical preface which ends with a litany of virtues. Heavily altering his sources, in these collections Kearsley reinvents the authors as exemplary figures. How, and why, did he achieve such ends?

"Kolb's Hottentots: A Foray into the Semiological Workings of an African Culture"

Michaud, Monica

Abstract:

Peter Kolb's *Description du Cap de Bonne-Espérance*, a three-volume account detailing his sojourn of nearly a decade in the Dutch colony at the southernmost tip of Africa, was first published in German in Amsterdam in 1731, and a French edition later appeared in 1741. While remaining relatively little-known to scholars today, Kolb's work is specifically mentioned by Rousseau in his *Discours sur l'origine et les fondements de l'inégalité parmi les hommes*. Amidst his discussion of the roots of moral inequality, Rousseau praises the Hottentot people indigenous to the region near the Cape for their physical strength, prowess and agility. He sums up his admiration of this "primitive" group by likening it to man in the state of nature who, Rousseau maintains, is superior to civilized man in that he is always « tout entier avec soi » rather than dependent upon other sources of labor, both human and mechanical.

My paper will examine how Kolb's text is digested and incorporated by Rousseau in this latter's development of a theory of parallel degradation of language and society (outlined in both the *Discours sur l'origine de l'inégalité* and *l'Essai sur l'origine des langues*). Reading Kolb's travel narrative as a distinctively "anthropological" account of a Non-European people, we will see how he goes beyond mere description of flora and fauna to focus on the customs and rituals of the native inhabitants, and questions the ways in which these function within Hottentot society (i.e., power structures, gender roles, memory, religious rites). This text marks a significant Enlightenment moment in which inhabitants of primitive societies come to be seen as worthy of study in their own right. In this vein, Kolb examines a social group that has produced its own mental and material representations which combine to form a uniquely Hottentot way of living.

While many Europeans reappropriated travel writings concerning the Cape to create satirical works and disparaging caricatures, Rousseau, on the other hand, used Kolb's observations of the Hottentots to present a political philosophy critical of eighteenth-century European society's opaque social relations, corrupt institutions, and favor of personal interest at the expense of virtue. The Hottentot thus serves as a powerful vehicle for Rousseau's sentiment of nostalgia for a purer state of man, at once broadening Enlightenment views of the human species and confronting eighteenth-century European culture with its own achievements and failings vis-à-vis humanity.

La chronologie des Écritures à l'épreuve de l'astronomie. Un débat savant à la fin du XVIIIe siècle.

PAUVROS, Celine

Abstract:

Au XVIIIe siècle, les chronologies non bibliques continuent de diviser savants, philosophes et théologiens parce qu'elles soulèvent une question fondamentale : comment concilier l'historicité de la Bible et la chronologie jugée fabuleuse des peuples antiques et modernes ? La Bible peut-elle demeurer la seule autorité pour dater l'histoire de tous les peuples de la Terre ? Aux témoignages transmis par les auteurs antiques sur les croyances des Chaldéens, des Égyptiens ou des Scythes se sont ajoutées les découvertes récentes des monuments, des textes sacrés et scientifiques de nations extra-européennes. Puis certains savants, estimant les textes et les monuments insuffisants pour calculer l'âge des nations, se tournent vers les sciences « dures », jugeant les mathématiques plus fiables que les témoignages laissés par les anciens peuples, par exemple, la géologie (Burnet, Buffon, Soulavie, etc.) ou les calculs et l'histoire de l'astronomie (Newton, Fréret, etc.). Mais la place de la chronologie des Écritures demeure, au centre des débats, incontournable et insoluble.

De la fin des années 1770 aux années 1790, ces débats sur la chronologie se poursuivent dans les milieux savants français (on notera la réédition en 1778 du *Monde*, son origine et son antiquité, la publication par Court de Gébelin du volume du *Monde primitif* sur les calendriers en 1776 ou bien les échanges épistolaires Voltaire/Bailly/ Le Gentil). Ces discussions érudites impliquent notamment les astronomes et académiciens Bailly (*Histoire de l'astronomie*, 1775-1785 ; *Traité de l'astronomie indienne*, 1787), Le Gentil (articles dans les *Mémoires de l'académie des sciences*), Lalande (articles dans le *Journal des Sçavans*), les antiquisants Dupuis (*Mémoire sur l'origine des constellations*, 1781 ; *Origine de tous les cultes*, an III) et Volney (« *Chronologie des douze siècles antérieurs au passage de Xercès en Grèce* », dans Mongez, *Encyclopédie méthodique. Antiquités, Mythologie, Diplomatique des Chartres et Chronologie*, vol. III, 1790 ; *Les Ruines*, 1791).

En prenant pour cadre l'histoire comparée de l'astronomie, ces auteurs vont débattre sur l'autorité de la Bible comme mesure du temps des nations. C'est finalement Dupuis suivi par Volney et Lalande qui parvient à s'imposer en montrant que c'est dans l'astronomie et dans le culte des astres, qu'il faut chercher l'origine et la mesure des périodes antiques et bibliques ce qui leur dénie toute historicité. En remportant – provisoirement – la victoire, il ouvre la possibilité de comparer les Écritures aux mythes religieux des autres peuples et de ne plus faire de la chronologie biblique le point d'accord universel.

La philosophie de la musique dans le roman français du dix-huitième siècle - deux approches

Wählberg, Martin

Abstract:

Les réflexions sur la musique appartiennent de plein droit à la tradition philosophique occidentale, depuis ses toutes premières origines avec les fameux principes d'harmonie de Pythagore jusqu'à l'esthétique d'Adorno. A l'âge classique, des philosophes parmi les plus connus ont consacré des réflexions à la musique, que ce soit un Descartes ou un Leibniz, un Rousseau ou un Diderot. Il en va de même dans le roman, qui, on le sait, intègre philosophie et discours romanesque. Cependant, il serait exagéré de dire que le roman du dix-huitième siècle laisse la part belle à la philosophie de la musique. A part les exemples très connus du *Neveu de Rameau* de Diderot et de *La Nouvelle Héloïse* de Rousseau, il n'est pas aisé de trouver des romans phares où abondent les dissertations théoriques sur le phénomène musical. Dans la plupart des romans il s'agit plutôt de remarques rapides dans des passages consacrés à d'autres questions. Ces commentaires peuvent néanmoins contenir des références plus ou moins explicites à des débats philosophiques sur la musique dont le dix-huitième siècle ne manque pas, concernant le phénomène de la musique en lui-même, l'acoustique, la théorie musicale ou la pratique des musiciens.

On évitera ici les passages dans les romans qui se limitent à la stérilité de la Querelle des Bouffons ainsi que les comparaisons, peu intéressantes du point de vue de la philosophie de la musique, qui allient l'instrument de musique et le corps de l'homme à travers les cordes et les fibres (par exemple chez Montesquieu, *La Mettrie*, Diderot ou d'Holbach). Il restera alors un grand nombre d'autres types de cas où la philosophie de la musique

apparaît dans les textes romanesques: on trouve des personnages musiciens, des scènes de musique, des évocations de problèmes philosophiques et de véritables dissertations. Étudier la présence de la philosophie de la musique dans le roman dans sa totalité serait trop ambitieux. A titre d'exemple on suivra ici deux voies, celui du refus de la musique par la philosophie et avant tout celui de l'effet de la musique, deux axes qui montrent deux manières différentes d'insérer la philosophie de la musique dans le roman : le premier par des personnages qui incarnent l'objet en question, le second par des remarques d'une brièveté extrême, mais qui ont une portée pour la pensée de la musique.

Laclos and the Dark Side of the Enlightenment

Allan, Derek

Abstract:

The Enlightenment, as we know, has fallen on hard times in recent decades. Once lauded as the luminous Age of Reason in which the fogs of religious superstition finally lifted to reveal a new world of individual rights, tolerance, and progress, it is now often censured as the unacknowledged source of many of our present ills. Among other things, the argument runs, the obsession with Reason and universal laws has marginalized the world of individual subjectivity and dried up the well-springs of human compassion. Some modern thinkers do not shrink from drawing a more or less direct line from the Enlightenment to Auschwitz. It is sometimes forgotten, however, by both critics and defenders of the Enlightenment, that the eighteenth century itself was not unaware of the potential dangers lurking in the new values it was espousing. Certain writers, even while endorsing Enlightenment objectives, recognised that Reason had its "dark side" and that the impulse to encompass all human experience within the ambit of the purely rational was not without its hazards. One such was Choderlos de Laclos whose novel *Les Liaisons dangereuses* is in essence (or so this paper will argue) an exploration of the strange and perverse forces released when Reason establishes itself as sovereign power in the domain of individual psychology.

The paper will focus principally on the central characters of this work, the Marquise de Merteuil and the Vicomte de Valmont, who pursue a career of deception and psychological cruelty with few equals in European literature. Building on André Malraux's landmark essay on *Les Liaisons dangereuses* (in his book *Le Triangle noir*), the paper will argue that these characters cannot be adequately understood simply in terms of the eighteenth century theme of libertinism, or, as some critics have suggested, as manifestations of an underlying "spirit of evil", but that, paradoxical though it may seem, the key lies in their profound commitment to a life of Reason – a life in which the Enlightenment's central value is their guiding principle. Merteuil and Valmont, it will be suggested, are, through one of the eighteenth century's strange but intriguing contradictions, responding to Kant's injunction *sapere aude!* But they reveal Reason's limitations and perils – explored also by contemporaries such as Goya, Sade, and on occasion Diderot – which no modern assessment of our Enlightenment inheritance, whether by its critics or its defenders, should overlook.

Law, Order and Time in the Charge to the Grand Jury, c. 1714-45: The Ancient Constitution, Classical Corruption and the Legitimation of Authority

Dodsworth, Francis

Abstract:

In his study of assize sermons Gerd Mischler follows J.C.D. Clark in arguing that after the Hanoverian settlement Whigs changed their language from a discourse of resistance and consent to rehabilitate old Tory ideas of passive obedience and the divine right of governors. He also suggests examining grand jury charges as an alternative source to explore the same area. In this paper I take up this challenge, but I find profound differences between the discursive strategies outlined by Mischler and those of grand jury charges of the same period, c. 1714-45. Authors of grand jury charges not only deploy the familiar Whig language of the legitimacy of resistance, consent, limited monarchy and opposition to arbitrary power, articulated in opposition to patriarchalism, but they do so by drawing directly on quite radical Whig sources. Although they do refer to divine sanction for government in general, their legitimisation of the practice of rule depends upon arguing that vice and disorder will lead to licentiousness and anarchy, caused by the spread of corruption through the body politic. There are two conceptions of time at work here: a circular classical sense, familiar from the work of Polybius and Machiavelli, concerned with the rise and fall of empires through their increase in virtue and decay through luxury and vice; and a linear version concerned with the transmission of the ancient constitution to the present day through immemorial custom and adaptation, which establishes the freedom of the subject through restraining the arbitrary power of both monarchs and the people. Both points are familiar from the work of J.G.A. Pocock, but I find them very differently inflected in this literature than in his account of virtue. Finally I want to argue that

these conceptions of time and its relation to social order form an important point in the evolution of 'social' thought in an era before 'the social' was conceptually distinguished from 'the economic' or 'the political'. Not only this, but it is a body of 'social thought' directly connected to particular practices of fairly intensive social ordering through the courts.

Le temps universel de Court de Gébelin : les calendriers.

Mercier-Faivre, A.M.

Abstract:

Dans la série des neuf volumes du Monde primitif analysé et comparé avec le monde moderne (1773-1782) de Court de Gébelin, le quatrième, central, est consacré aux calendriers. Examinant toutes les traditions antiques et modernes, comme il l'a fait auparavant pour les langues et les religions, Court de Gébelin résume tous les calendriers en un seul, celui de la Nature.

Il le propose aux hommes de son temps comme à ceux des temps futurs comme un lien nouveau avec les sources de la connaissance et les fondements de la société. Ainsi, au-delà des préoccupations d'un antiquaire, il développe un point de vue politique et économique, proche de ce que tendra à construire le calendrier républicain. L'auteur est franc-maçon et protestant et tend vers la fin de sa vie vers des théories proches de celles de Mesmer.

L'étude portera sur le volume 4 du Monde primitif (1776) et sur un texte inédit, sur le Menuet, qui considère cette danse comme une représentation en action des mouvements du soleil et de la lune.

Leisure Times and leisure places in XVIII century Lisbon: hedonistic and religious practices in a changing society.

Neto, Maria J.P.

Abstract:

Lisbon, as a catholic European capital, was during the XVIII, the scene of a society in which the spectacle and scenery, were part of everyday life as a survival strategy in a changing world. The city was in its own right a place for enjoying the pleasure of living which reflect some of the areas of urban sociability, such as coffee shops, large squares, fountains and some monumental works of civil and religious architecture that still remain. The purpose of this presentation is to make an approach on leisure and recreation places in Lisbon (time and leisure places perspectives) during the eighteen century society. We want to emphasise two critical periods. Before and after the Great 1775 earthquake. It is our intention to show that, in despite that great tragedy that came upon the city of Lisbon, this one has never ceased to be the stage of hedonistic practices covering all the social categories. Throughout the city of Lisbon, during the eighteen century it was common to see street shows such as bull fightings "parades", and religious ceremonies of great scenic apparatus evolving all social strata as active participants, while, in the Royal and aristocratic palaces and salons the great Italian classical music was performed.

Les horlogers parisiens, témoins de l'importance de la mesure du temps (1750-1850)

DEQUIDT, Marie-Agnès

Abstract:

La période 1750-1850 constitue l'âge d'or de l'horlogerie parisienne, célébrée pour le raffinement de ses décors comme pour sa précision. Elle est le fruit de la rencontre d'horlogers parmi les plus grands en un même temps et en un même lieu.

L'article met en évidence l'importance de la mesure du temps aux XVIIIe et XIXe siècle, en montrant comment les horlogers s'insèrent grâce à leur art et à leur savoir-faire dans des milieux très divers, qu'ils soient techniques ou scientifiques, mais aussi, politiques ou artistiques.

C'est ainsi que des horlogers sont sollicités pour fabriquer des instruments de mesure pour l'astronomie ou pour la navigation avec un enjeu politique et commercial fort. Les transports postaux ou de personnes ont leurs horlogers attirés mais des domaines touchant à d'autres organisations de la société, comme les courses de chevaux ou la musique mettent également les horlogers à contribution. Utilisant l'horlogerie comme objet de luxe, vitrine d'une richesse et d'un savoir-faire technique et technologique, les politiques offrent montres et pendules en cadeaux diplomatiques.

En examinant ces différents exemples et les horlogers impliqués dans chaque cas, on verra se détacher l'importance du temps comme outil utilisé par d'autres sciences et comme mesure de plus en plus quotidienne

de toutes activités de la société. Il ne s'agit pas ici seulement de lire l'heure mais de faire un usage, si possible bon, en tout cas mesuré, du temps dans la société.

Lessons “indelibly impressed on the mind”: A Reconsideration of Feminist Orientalism

Cahill, Samara

Abstract:

“Any culture includes available elements of its past, but their place in the contemporary cultural process is profoundly variable ... The residual, by definition, has been effectively formed in the past, but it is still active in the cultural process, and not only and often not at all as an element of the past, but as an effective element of the present. Thus certain experiences, meanings, and values which cannot be expressed or substantially verified in terms of the dominant culture, are nevertheless lived and practiced on the basis of the residue—cultural as well as social—of some previous social and cultural institution or formation.”

~ Raymond Williams, *Marxism and Literature* (122)

Eighteenth-century English proto-feminist writers seeking greater intellectual credibility for women often aligned their identities with the ideals of England's religio-political system (Christian) by contradistinguishing them from the supposedly misogynistic institutions of the Ottoman Turks (Islamic). Several scholars have adopted the phrase “feminist orientalism” to describe this maneuver. I argue that “feminist orientalism” is an infelicitous phrase due to its association with the orientalism described by Edward Said in his landmark work of that name (1978). Anglo-Ottoman scholars have shown that Said's orientalism describes a nineteenth-century colonial activity of dominating and categorizing the East, its people, and their practices, and is therefore not entirely applicable to earlier periods when the balance of power was very different. While the anti-Ottoman theme in English proto-feminism is certainly based on false accounts of Islamic belief, I argue that this theme can be accounted for as an instance of what Raymond Williams calls a cultural “residual,” an older structure of feeling that coexists alongside newer developments. In this sense, the anti-Ottoman theme trades on the rhetorical importance placed on women's immortality in the post-Reformation confessional scramble to claim Christian orthodoxy. As such, it need not indicate any support for England's colonial ambitions but might rather signal profound dissatisfaction with current dispensations. Further, the identification of women with Christianity enabled women to imagine affective conjugal relationships mediated by a (quasi-maternal) Christian influence and, therefore, to represent cross-cultural encounters liberated from national and domestic tyranny, both European and Ottoman.

Literary and Cartographic Visions of the Antipodes

Arthur, Paul

Abstract:

The literary genre of the ‘imaginary voyage’ had a unique relationship with the physical geography of the region of the antipodes. Throughout the seventeenth, eighteenth and nineteenth centuries, imaginary voyages in the setting of the Australia and the Pacific were published alongside genuine exploration accounts, and competed with them for the public's attention. Both offered the novelty of glimpses into strange and exotic distant places and both were concerned with mapping, in painstaking detail, the routes taken and the lands discovered. This almost forgotten genre was remarkable for its ability to blend geographical fact with satire and fantasy in a way that captured the imaginations of readers, persuading them in many cases of the truth of its far-fetched reports of journeys into remote uncharted territory.

The tradition of imaginary voyage writing, which coincided with the period of European exploration in the antipodes, leading to the modern colonial era, is unique because it engaged with the issues brought up by discovery and cross-cultural contact through the vehicle of literary fiction. In spite of its deliberate disregard for facts, the genre played a significant role in the long process of transforming the region from a series of myths into a reality finally accessible to Europe and open to its direct influence. Demonstrating more strikingly than any other literary genre the symbiotic relationship between fiction and history, the imaginary voyage arguably helped to shape contemporary European expectations and attitudes. While imaginary voyages can be read as promoting colonialist attitudes, it is also important to note that many examples can conversely be read as parodies that offer a critique of colonialism.

This paper reflects on the relationship between imaginary voyage narratives and the desire to know and map the world in a systematic and verifiable way – to grasp its spatial dimensions. This spatial impulse, which was a fundamental driver of contemporary exploration, discovery and colonialism, is discussed in relation to imaginary voyage texts, and a parallel is drawn with contemporary cartographic traditions.

Locating Nobility: The Depiro and noble status in eighteenth-century Malta.

Caruana Galizia, Anton

Abstract:

Studies of the nobilities of Early Modern Europe (H.M. Scott et al) frequently locate those nobilities within a specific geographical area, often following the contours of the different states of Europe, or their confederations. This approach allows historians to examine the political role of the nobility within the state or as part of a court, their economic role within a region or their experience of economic change.

This paper derives from my present research on three generations of the Depiro family of Malta, whose lives together spanned the eighteenth century. As a family of government officials, financiers, merchants and landowners, the Depiro acquired noble titles from Malta and Spain, and married into the Sicilian nobility. I examine the processes that led to their acquisition of noble status and the various ways in which this was sustained over time and across a wide geographical area, spanning almost all of Catholic Europe and the Mediterranean. My paper focuses on the various aspects of family strategy that enabled the Depiro to successfully navigate different and sometimes competing jurisdictions, interests, and codes of social behaviour. Finally, I wish to discuss the ways in which the case of the Depiro family, together with other examples, suggests a different approach to how scholars conceptualise the sphere of action within which the nobilities of Early Modern Europe operated.

Lord Hervey's 'lesbian' love poem(s)

Overton, Bill

Abstract:

Among Lady Mary Wortley Montagu's manuscripts are copies of what Isobel Grundy, in her biography of Lady Mary, calls 'a couple of lesbian poems'. One of these poems is ascribed to John, Lord Hervey, and the manuscripts also contain one verse by the same writer, accumulated in the course of a long and close friendship. This paper considers the 'lesbian' poem attributed to Hervey by Lady Mary alongside two others: the second to which Grundy refers in her biography, and a further poem by Hervey that, the paper argues, may be read in the same light. While acknowledging the importance of questions of gender identity to both writers, especially Hervey, who was the subject of satirical attacks on that ground not only from Alexander Pope but from many others, the paper suggests that the three poems should also be understood in a literary-historical context of cross-gendered verse that originated in the Restoration. It outlines the way in which this tradition developed, especially from the much older tradition of the Ovidian heroic epistle, before referring to Lady Mary's and Hervey's ventures in that form, and also Hervey's Horatian epistles to Stephen Fox, which are more than expressions of mere friendship. The main part of the paper discusses the 'lesbian' poems in Lady Mary's manuscripts in detail, including the questions of who wrote them and, where they provide enough evidence, questions about the identification of the various contemporaries to whom two of them refer. Paying special attention to evidence concerning tone and meaning, the paper rejects the possibility of a satirical aim. It ends by arguing not only that the three poems demonstrate an extraordinary open-mindedness about gender roles, but also that one of the two that are explicitly lesbian, and another that could be read in the same way, playfully celebrate that form of sexual orientation.

Mapping a Genre: Cavendish, the 1660s, and the Fictional Discovery Narrative

Thell, Anne M.

Abstract:

To my mind, one of the most important travel texts of the seventeenth century—one that emblemizes the interlocking histories of scientific discourse, literature (both the discipline and its genres), and the travel-writing field—is Margaret Cavendish's *The Description of a New World, Called the Blazing-World* (1666). This text, along with its accompanying philosophical and scientific treatise, *Observations upon Experimental Philosophy*, provides a crucial glimpse into the quickly shifting epistemological landscape of Restoration England. As a text notoriously difficult to classify, both in terms of genre and the more general categories of "fact" and "fiction," *Blazing World* straddles the emerging divide between several nascent epistemic fields. Cavendish's twin texts are not just about fiction, and not just about science, but about the complex overlap between the two fields: Cavendish is exploring how both of these means together might locate the "one Truth in Nature" (BW 152), and how the subjective imagination might still prove a viable means of producing new knowledge, as opposed to a purely empirical, "fact-based" methodology. Cavendish consistently realigns knowledge production with speculative, discursive, and imaginative work, and in this strives to show how fiction and science interrelate. That this project is executed

through the travel genre is important. Cavendish chose this genre for two reasons: first because the form combines “fancy” and fact in precisely the right ratios for her project, and second because travel narratives were a fundamental part of the empiricist program that she wished to critique. Her text overtly draws on meta-discourses of both fictive storytelling and scientific explanation, and it also draws on particular—and very well known—travel-writing tropes: namely, both the empirical travel text, and the more traditional imaginative travel text, or “travel lie.” By drawing these tropes together, Cavendish’s travel narrative undermines the Royal Society’s guidelines for the composition of natural histories, and thus functions as an attack on the experimentalists who sought to bleed knowledge—and travel writing specifically—of its imaginative and allegorical aspects. Thus Cavendish’s approach is dual-pronged: she shows the fictive aspects of ostensibly “real” voyages, and yet at the same time, her wildly fictive travel text is meant to demonstrate the productive capacity of the imagination. Ultimately, Cavendish’s provocative blending of “facts” and “fictions” questions the possibility of definitively separating imaginative and experimental data production, and, more specific to my point here, illustrates how travel texts traffic precisely in the space(s) between facts and fictions. Fiction for Cavendish is still a legitimate forum for cataloguing and producing knowledge—scientific and otherwise—and this directly opposes the experimentalists of the 1660s who sought to catalogue the world in strictly factual terms.

Mapping the Magistracy: Networks of Authority in the Hanoverian English County

Wallis, Rose

Abstract:

The desire to emphasize the agency of the poor, and the gaps in the historical record, have meant the provincial authorities in this period have received scant attention from social historians. But in failing to make a thorough examination of the actions and attitudes of the authorities towards the poor, we cannot see how both parties affected the ‘balance of forces’ between them. This study concerns the justices of the peace, who were frequently the first point of contact with the law for much of the populace; as both agents of authority and members of their communities, they played a pivotal role in the maintenance of law and order. Historians have tended to present the county magistracy as an homogenous, repressive agency, or - where the sources allow - we have isolated glimpses of the individual justice acting entirely according to his own discretion. In a bid to make a more thorough survey of the function of the magistracy, this paper introduces a prosopographical study of the county commission of the peace.

Following Bente Opheim, prosopography brings levels of analysis together: it concerns the individual, but also their relationship to some totality. The individual – the magistrate - is recognized but within a defined group – the commission, and within the group, similarities and differences can be isolated and analyzed. The patterns that emerge from this analysis inform our understanding of relationships within, and outside of, the commission. Drawing on data primarily concerning the Somerset Commission of the Peace, this paper will look at the form and function of the county magistracy: what their composition, social character and organisation reveals about the political and social climate at the end of the eighteenth-century, the nature of authority and notions of governance.

Models of Female Behavior in Frances Sheridan’s *The Memoirs of Miss Sidney Bidulph* and *Conclusions to the Memoirs of Miss Sidney Bidulph*.

Garret, Nicole

Abstract:

Set, significantly, during the reign of Queen Anne, but written much later, *The Memoirs of Miss Sidney Bidulph* (1761) imagines a world where powerful mothers are either tyrannical or incompetent, and where they ultimately fail to impart their power to proceeding generations of women. The absence of strong male characters leaves mothers to navigate patriarchy by their own lights. Imperious mothers produce obsequious daughters, who suffer or are estranged from their mothers, whose own daughters are victimized or die, yet we are not sure, in the end, whether to see the results of maternal power as disastrously unjust, or divinely ordained.

Twentieth and twenty-first century criticism of *Memoirs* focused on two aspects of the novel: whether it is consonant with the ideology of conduct literature, and to what extent its challenge to poetic justice is grounded in the concept of predestination. (Indeed, the book’s position on poetic justice was the chief concern for its earliest reviewers, who loved the novel but feared its implications.) Examining these two concerns in one paper, I argue that the novel registers tensions between two, possibly mutually exclusive, models of female behavior, one dictated in conduct literature, and the other exemplified in part two of Bunyan’s *Pilgrim’s Progress*. But, ultimately, *Memoirs*, and its sequel *Conclusions*, does not choose between the two; it gives its heroine both the

temporal and eternal rewards of female virtue, and therefore undermining its own initial claims about poetic justice.

“Natural Philosophy and the Spaces of Seduction”

Chico, Tita

Abstract:

At the end of Alexander Pope’s *The Rape of the Lock*, we are given an image of the “Lunar Sphere,” where Belinda’s snipped lock famously ends up. The Lunar Sphere features numerous other tokens of a fashionable life: beaus’s wits “in Snuff-boxes and Tweezer-Cases,” “The Courtier’s Promises,” (5.116, 119), as well as “Cages for Gnats, and Chains to Yoak a Flea; / Dry’d Butterflies, and Tomes of Casuistry” (5.122-23). These final are objects associated with natural philosophy, the possessions of a virtuoso. For Pope—and for others in the late 17th and early 18th centuries—natural philosophy could encourage frivolity and was viewed as yet another token of the age’s ephemera.

But by the early 18th century, natural philosophy had also become a popular and reasonable pastime, satisfying the culture’s desire for “public science.” Enthusiasts could buy scientific equipment, read guidebooks, and enroll in courses at the local instrument-maker’s shop. As such, natural philosophy was considered to be an effective means of demonstrating one’s fashionability and cosmopolitanism. The *Young Gentleman and Lady’s Philosophy*, written by the instrument maker and scientific lecturer Benjamin Martin, promotes experimental philosophy as a consummate example of British ingenuity and fashion. The young man in the text instructs his sister, “Philosophy is the darling Science of every Man of Sense, and is a peculiar Grace in the Fair Sex; and depend on it, Sister, it is now growing into a Fashion for the Ladies to study Philosophy” (1.2).

In this paper, I turn to this “Fashion for the Ladies to study Philosophy” to contend that the topic of natural philosophy allows a number of writers to explore and challenge plots of seduction in the early eighteenth century. I argue that experimentalism facilitated the redefinition of authority and legitimacy by changing the terms of evidence and argument, and simultaneously became a key term in debates about civil society. Popular texts such as Le Bovier de Fontenelle’s *Conversations with a Lady on the Plurality of Worlds* and the later Francesco Algarotti’s *Sir Isaac Newton’s Philosophy* (trans. Elizabeth Carter) conjoin discussions of natural philosophy and its commensurate epistemological and social implications with a preoccupation for gallantry or even seduction. Therefore, the perhaps unexpected but frequent appearance of experimental philosophy in texts such as Eliza Haywood’s *Love in Excess* (whose heroine reads Fontenelle to regain her composure) and Susanna Centlivre’s *The Basset-Table* (whose heroine urges her lover to examine the specimens while he, instead, focuses on her body) not only reflects early science’s cultural popularity and influence. Read alongside Fontenelle’s and Algarotti’s texts, these scenes of seduction also suggest that natural philosophy offers writers an important framework to reconsider erotic exchanges, power relations, and the potential for moral self-improvement.

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Night, a libertine experience of Time (Night and Time in the French libertine novel from Crébillon to Vivant Denon)

Riva-Ganofsky, Marine

Abstract:

For the first time in western history, 18th-century men and women saw Time as irreversible. Among all people, libertines may appear as the least eager to accept human finitude. French libertine titles speak for themselves, *La Nuit et le moment*, *No Tomorrow*. In those two novels, characters find a refuge from fleeing hours in the suspended moments night and sensuality offer. Then, in bliss, they can contemplate eternity. But night's shortness keeps them in a reassuring temporality. As morning comes back, human order is restored, saving lovers from a perpetuity in which Man is nothing.

Night, in libertine novels, is the most perfect stage for the libertine ambition to master Time, to embrace it in both its infinity and evanescence, making the most, every time, of each of these experiences. Night reveals the libertine vision of Time.

First, Night's slowness perfectly fits the libertine desire to savour voluptuousness and seduction. Libertine novels show lovers refusing to rush to the fulfilment of their desires; they take, they control their time. Thus, they often meet at night, when the world, inactive and asleep, seems to rest still and free from Chronos's domination. Until next morning, they have hours ahead of them. They are like the Ancient Gods who would stop Sun and Moon to relish their exploits. Night offers a longed-for temporal void, a dream-like parenthesis from the real world. Time is hard to tell at night, it seems to be suspended or dissolved; there is, for the moment, no tomorrow, only the here and now still exists.

Therefore, *carpe diem* has often been rightly associated to libertines who dare seize the opportunity of the 'moment'. To the ephemerality of existence, they oppose the intensity of their lives (Time being subjective as St Augustine said). Following a sensualist philosophy, they multiply those instants that fill life so much they can lengthen it, seeking sensations so deep they make up for their briefness. Night, all the more intense as it is ephemeral, fulfils this desire for intensity. In an instant of bliss, lovers experience natural Time and behold infinity. This is often painted as an initiation revealing that eternity belongs to Gods only.

Indeed, nights and pleasures shall always end. Dawn comes, reassuring: it temporises Time, makes it accessible, manageable, human. 18th-century minds pictured Time as a succession of moments, not as duration. Libertine nocturnal affairs imitate this pattern, liaisons or delights must succeed each other as irretrievably as day and night. In the heart of the night, the 'inconstant moon' reminds lovers of the transience of desires. But Night's evanescence is not as cruel as it seems—who would not be anguished by the lugubrious idea of an endless party? More than ever the libertines' accomplice, it saves them from a boring, endless uniformity. Night's end heralds pristine enjoyments; dawn promises a new beginning, next night.

"O Brother! We shall sound the depths of Falshood"

Pattison, Neil

Abstract:

This paper is about paternity and authority: about filial right and the symbolic power of the (absent) father. As such it bears concerns close to those of the play which is its focus, Lewis Theobald's adaptation / edition / forgery of Shakespeare's suppositious "Cardenio", "Double Falshood". Also like that play, this essay is about deception, and bad faith.

I won't here directly contend the derivation of the play's text, a question exhaustively dealt with in the work of Brean Hammond and others. Rather, I would like my argument to suggest a way of interpretation for the play as meaning through its own terms; that the meaning the play has for us lies not only in its Shakespearean regalia, and the glamorous problem of its mysterious provenance, but in its attestation of the ways in which the bad faith

of the abject son can be made good by reparative sacrifice to the will of the father; and moreover that in a certain sense the play itself represents Theobald's failed attempt at exactly such oblation.

Contest for rights of primogeniture in literary inheritance constituted the enduring crisis of Lewis Theobald's life and career, presenting problems to which he, not alone amongst his contemporaries, could find no adequate response; instead returning hurt aggression and rebarbative schemes against his competitors for patrilineal recognition and legitimacy. This, then, is Theobald's Falshood as meta-theatrical tragedy.

Occidental time, Oriental space: Defoe's Continuation of Letters Writ by a Turkish Spy Gönül Bakay

Bakay, Gönül

Abstract:

In the Continuation of Letters Writ by a Turkish Spy Defoe puts himself in the place of a Muslim spy who poses as a Christian monk. The elasticity of the Turkish spy's identity enables him to make critical comments about the social and political condition in France and England. By assuming the identity of a Turkish Spy, Defoe renounces Orientalist attitudes towards the East and instead scrutinizes the religious attitudes of Christians. As Akman observes: "Defoe almost single handedly defies all the stereotypes about the Orient by focusing on a nearly utopic example of the Ottomans to such an extent that the Turkish Empire seems to be the model for the Enlightenment not only for Britain but also for the rest of Europe" (3). I argue that Defoe crosses from the Occidental to an Oriental space to criticize the typically Orientalist attitudes of Europeans. In doing that, he makes extensive use of his journalism that supplied him with necessary material to be used in his fiction and also enabled him to mix fact and fiction. In the book, Defoe challenges the strongly opinionated European people who condemn and dismiss cultures and peoples that differ from their own: "the Nazarens (Christians, Europeans) are the most addicted to Fiction and Forgery of any people that I ever met with. It is a received custom among them, that whenever they have to do with any sect or opinion of people, differing from their own, the first thing they go is to represent them, as monstrous and unnatural, either in Person or in Principle, or perhaps in both dressing them up in ridiculous, Shapes and imposing a thousand stories, about them, upon the credulity and the ignorance of the vulgar, that may entertain ,,,,,,,prejudices andagainst the persons and principles they profess" (9;83). The Turkish spy in the book is Mahmut the Arabic. The novel contains letters that he wrote from Paris to Istanbul (1637-1682). In order to move around easily, Mahmut assumes the identity of Titus, the Moldavian. Mahmut is in love with Daria, a Greek matron who is married to someone else. Under the disguise of love, domestic news, the letters might contain important political news. As Mahmut observes: "a letter of an ordinary style, of domestic affairs, of love and compliments, may contain secrets of the greatest importance" (80-81). In this work, then, Defoe crosses time and space to show the similarities amongst people belonging to different nations. Further, the creation of his spy character enables him to entertain a level of critical detachment vis-a-vis his society and criticize the shortcomings of his own country and his people. The reader is led to discover that people easily dismissed as "Others" are not that different from themselves after all. Surprisingly open-minded for its time, this book illustrates that trying to empathize with people from different cultures is a very useful strategy for putting cross-cultural differences into perspective.

Old-Russian provincial cityscapes (late XVIII-beginning of XIX century) from the private collection

Shapchenko, Julia

Abstract:

The collection of pictured and engraved sceneries of provincial Russian towns belonged to an archivist of the Moscow Kremlin Armory Chamber George Filimonov, is the valuable exhibit stored at the Manuscripts department in the St.-Petersburg's Scientific Library. The collection consists of 30 uncommon large coloured drawings and engravings depicting panoramic views of Russian province. These pieces of arts haven't been analyzed before, though they are of intense scientific interest of art historians, that's why in this article we'll try to examine the collection items. The views of towns give us the example how ancient provincial Russian towns looked like. And also the depicting manner of these sceneries illustrates samples of cityscapes very similar to Russian painters.

It's subject to enlighten on the collector's biography. George Filimonov (born in 1828 in the provincial Ukrainian town Poltava – died in Moscow in 1898) was an art historian, archaeologist, cultural worker, collector, one of the State Moscow Archaeological Society founders, honorary member and curator of the Russian Antiquities Society. There is lack of printed information about Filimonov because he didn't like publicity and lived in modest circumstances. He worked as a senior archivist of the Moscow Armory Chamber for 35 years. Owing to his eagerness the detailed inventory of the Armory Chamber collection have been published. The lists of items

include icons, gold and silver wares, guns etc. Though he owned a great collection he didn't have time to draw up catalogues of it, that's why we are not informed about all the collection items. After Filimonov's death in 1898 his collection were passed to his wife who presented it to the Public museum and different scientific societies.

In the Soviet period the considerable part of the Filimonov's collection deeded over to the State Public Library in St.Petersbourg. The rest of his belongings including the collection of Russian province views were transfered to the Manuscripts department of the St.-Petersburg's Scientific Library.

As for the collection itself we must point out that it consists of items – coloured drawings, water-colours, engravings, 2 etchings – very similar by stylistic manner and artistic performance. There are very few authentically original papers, mostly set of conventional, semi-professional works. Original drawings and their late copies are kept in the same folder. The whole collection counts 30 articles.

The year of creation is put only on several sheets. Nevertheless it's known that the most originals were made in 1790th, and some papers dated the beginning of XIX century (according to the collection transmission register of 1923). We can also say it if we analyse the composition of the drawings. Most of them represent architecture of the middle and second part of XVIIIth century, there are no subsequent buildings on them. The collection helps us to see appearance of provincial Russian to

“On a resserré la sphère de la salle.” Variations sur le thème de l’amphithéâtre antique.

Brillaud, Jerome

Abstract:

Le dix-huitième s'est très largement inspiré du théâtre des Grecs. Diderot connaissait les traductions d'Eschyle, de Sophocle et d'Euripide du père Brumoy comme l'a montré Lucette Pérol. Rousseau exonérait le théâtre des Anciens dans sa Lettre à d'Alembert. Seule l'histoire, pensait-il, pouvait dévoiler les dangers des spectacles encore inconnus des premiers dramaturges. De plus, les spectacles antiques joués en plein air se rapprochaient de son idéal républicain. On représenta Iphigénie « à la grecque » sur la scène privée de la cour de Sceaux en tout début de siècle. En 1783, la Comédie Française donna au public une adaptation de Philoctète jugée alors comme la première représentation du théâtre d'Athènes à Paris. L'influence des Anciens sur la production et la théorie dramatiques de l'époque est manifeste. Or il convient de s'interroger sur la réception de l'espace théâtral grec au dix-huitième siècle. Marmontel, fidèle en cela à d'Aubignac, voyait en l'amphithéâtre grec le lieu du monstrueux et du politique. « Notre théâtre est le tableau du monde », écrivait-il encore, alors que le théâtre des Anciens, bien qu'une vaste sphère à l'image du monde, n'était qu'opinion locale. Mercier quant à lui regrettait qu'en France l'on ait « resserré la sphère de la salle ». Entre ces deux positions se logèrent bien des réactions à la configuration sphérique des premiers théâtres. Les nombreux projets de rénovation de la Comédie Française au milieu du siècle témoignent de la fascination que la rotondité des théâtres anciens exerçait sur les architectes. Cochin et Damun parmi d'autres s'inspirèrent des « cirques » grecs. Tout au moins dans ses premières phases, le projet de Wailly et Peyre, retenu par le roi, calqua le cercle des théâtres antiques. Ledoux quant à lui imaginait la nature comme un vaste théâtre où l'homme balancé dans les nues, de cercles en cercles se mêlait au secret des dieux. Le théâtre des origines, sous la plume de cet architecte poète, évoquait l'état de nature. La rotondité des théâtres grecs fascinait. Nous nous proposons de rendre compte de cette fascination et d'en montrer les enjeux philosophiques. Certes, on pensera, comme Denis Guénoun qu'au « théâtre, s'exhibe une idée (une vue) de la cité rassemblée. C'est en quoi il est un théâtre du monde: la Cité se regarde comme analogue du cosmos – et le théâtre figure son unité sphérique – le Globe ». L'espace sphérique a vocation politique. La rotondité des théâtres promettait, au demeurant, un renouveau éthique. Les spectateurs placés en rond, se voyant les uns les autres, précipiteraient nécessairement la conversion radicale d'une société du paraître, le monde comme scène, à une société de l'être, le monde comme salle. En imitant la sphère antique on redonnerait tout son sens au mot grec « theatron », espace d'où l'on regarde, espace philosophique s'il en est.

One flock but different castes: the social space of the Malabar Rites controversy

Aranha, Paolo

Abstract:

Between the Seventeenth and the Eighteenth century the Catholic Church was torn by fierce theological controversies. Radical experiments of cultural adaption undertaken by Jesuit missionaries in China and South India triggered controversies on the Chinese and the Malabar Rites. Benedict XIV solved them respectively in 1742 and 1744 banning most of the customs that the adversaries of the Jesuits, often with a Jansenist background, considered fatally tainted by heathenism and totally incompatible with Christianity. This paper considers the Malabar Rites controversy, to which few scholarly works have been devoted until now, particularly in comparison to the great number of studies available on the conflict over the Chinese Rites. The

Malabar Rites were customs and rituals that gradually, since the time of the Italian Jesuit Roberto Nobili (1577-1656), had been allowed to the Indian neophytes of the missions of Madurai (part of the Jesuit province of Malabar), Mysore and Carnate (today Andhra Pradesh). These rites served the main purpose of preventing the loss of caste belonging for those Hindus who chose to become Catholic. The Jesuit “accommodation” reduced the costs for moving from one religious community to another and made possible a substantial growth of Catholicism in those regions.

The Malabar Rites were defined by specific physical and social spaces. The division of the Christian community in multiple castes was accepted as a “political” and secular arrangement that was not in contradiction with the tenets of Catholicism. The very principle of untouchability against the Parayer (pariahs) was introduced in Christian sacred architecture: churches were built in such a way that high and low-caste faithfuls would attend the same Mass without sharing a same space. Missionaries administered the sacrament of extreme unction to the sick Parayer only in open spaces and never in the huts where they lived. Doing otherwise, claimed the Jesuits, would make the missionaries impure in the eyes of the high caste Christians. A highly hierarchized social space was expressed rigorously by concrete spatial delimitations that appeased caste feelings but also outraged many European observers.

The controversy on the Malabar Rites challenged Catholicism in many respects. Theologians of the Roman Holy Office, called to evaluate the orthodoxy of such a missionary method, reminded that all faithfuls were equal and that God made no differences between rich and poor. The caste system proper to the “Indian Commonwealth” was compared to European nobility but differences outweighed analogies. Eventually it was space again to dictate the real solution to the controversy. Despite the ban decreed in 1744, caste never disappeared from Indian Catholicism. A continental space made the enforcement of the papal decision impossible. The Indian church maintained its peculiar character, being part of a religious and social space that was distincti

**Panegyric, Prosopopoeia, and the Past:
Representing History in Swift’s “Ode to the Athenian Society”**

Gallagher, Noelle

Abstract:

“I have called my poem historical, not epick,” Dryden explained in the dedication to *Annus Mirabilis*, “though both the actions and actors are as much heroic, as any poem can contain.” While it’s unlikely that any critic today would class *Annus Mirabilis* with *Paradise Lost* and the *Iliad*, it seems remarkable that the poem’s other purpose—its role as “an historical poem”—has so sharply receded from view.

This paper argues that many Restoration and early-eighteenth-century panegyrics were intended and received as contributions to a tradition of English historical writing. I suggest that panegyric functioned as a highly specific, often biographically-focused, genre of history—but that, as a form of history, it proved highly problematic.

Although panegyric was seen as a noble genre with roots in the Classical and Biblical traditions, its early modern writers were often attacked for their clichéd hyperbolic language. I argue that panegyrists’ use of hyperbole and cliché constituted an attempt to represent abstract or transcendent historical phenomena, and that these writers often turned to devices like apostrophe and prosopopoeia in order to depict abstract concepts in more concrete ways.

I offer a brief illustration of my claims using Swift’s “Ode to the Athenian Society”—a work that has long been attacked by critics as formulaic. Reading this panegyric, I demonstrate how the devices of prosopopoeia and apostrophe allow Swift to explore problematic aspects of historical representation. By embodying an absent audience for the poem and by personifying its ideals, Swift is able to offer both historical and historiographical commentary, treating the question of how best to commemorate the lives of private men.

Paper Title: "'Little Religion but Admirable Morals': Christianity and Honour in Aphra Behn's Oroonoko'

Pacheco, Anita

Abstract:

Numerous critical studies of Aphra Behn's *Oroonoko* have noted the text's hostility to the Christian faith. This paper will seek to situate that hostility in relation to the political and religious conflicts of the 1680s, which brought into particularly sharp focus the issues of loyalty and fidelity to oaths. It will argue that the critical attitude to Christianity expressed in *Oroonoko* should be read in the context of a political and religious crisis rooted in the conflict between Anglicanism and Catholicism in the course of which which neither side showed itself capable of keeping its promises. The paper will examine how Behn's novel engages with the problems of false swearing and oath-breaking via the debates about toleration and liberty of conscience that dominated the

final stages of James's reign and ultimately offers honour as an infinitely more reliable foundation for fidelity to oaths than the Christian faith in any form.

Parades and Processions in the Long 18th Century

O'Gorman, Frank

Abstract:

In many parts of Europe, not least in Britain, political traditions, civic precedents and liturgical rites 'provided a vast repository of representational images that city officials, princes and local bodies of every kind adapted to their needs. At many different levels English society exhibited an astonishingly diverse repertoire of rituals - among them a ubiquitous facility for parading and processing. This paper will attempt to analyse the motivations for processions, to examine their different types, the extent of participation in them, their structure and their possible meanings.

Peripateticism and geometry: mindscapes in Tristram Shandy and Jacques le Fataliste.

Whiskin, Margaux Elizabeth / ME

Abstract:

That descriptions pass through the prism of those perceiving them, means that spatial representations tell us as much about the landscape, the outside world, as about the individual's mind contemplating it. In the *Essays*, Montaigne describes this inside-out movement as a sort of nakedness in that it exposes the self: "Tout mouvement nous découvre". As an external projection of our perception of the world, spatial representation carries the weight of anthropomorphism. As soon as it is grasped by a human conscience, every landscape bares the stamp of subjectivity. In *Jacques le Fataliste* and *Tristram Shandy*, spatial representation constitutes at the same time the projection on the outside world of a mental process, and what motivates its construction. In this paper, I shall argue that Sterne and Diderot apply the peripatetic principle of constructing thought through ambulation. I shall connect this to their narrators' bizarre reliance on geometry to enable the reader to visualise and follow the direction taken by their ideas. The use of geometry as an external projection of the narrator's mind supposed to guide the reader through its meanderings, is counterproductive in that it obscures the narrator's discourse more than reveals it. Indeed, such mindmapping is doomed to fail as it presumes that the narrator is capable of choosing alone the route taken by his thoughts. I shall demonstrate that spatial descriptions viewed in the light of peripateticism, provide a much more comprehensive external projection of the mind than geometry, as it takes into account the interconnection between the self and the world.

'Piercing the "vales of distance": Brydone's Geological Tour in an Altered Literary Space'

Barnard, Teresa

Abstract:

'The information which we have from modern travellers is much more authentick than what we had from ancient travellers;' asserted Samuel Johnson, "ancient travellers guessed; modern travellers measure". Johnson was deliberating on the precision of Captain Patrick Brydone's scientific and historic data, recorded in his acclaimed letters when he visited Sicily and Malta. The traveller's descriptions of the live volcanoes, Etna and Strombolo [sic] are particularly vivid, evoking both the classical past and contemporary thought on geology and its metaphorical value. He examines the correlation between Virgil's 'wonderfully minute and exact' descriptions of Sicily and poetic imagery from his own period. This blended composition added to the current geological and theological debates that concerned anti-mosaical and old-earth theory.

The gendered nature of geological writing and debate, however, acted as a constraint on the women with a natural curiosity for the sciences but who lacked education or were unable to travel. In their case, imagination was crucial to their self-expression. On reading Brydone's letters, the poet Anna Seward was inspired to write her tribute, 'Mount Etna'. Whereas Brydone travels between past and present, in Seward's poem the speaker's journey is geographical. 'Imagination's' intense glance pierces through the 'veils of distance' as the speaker is transported to Sicily to absorb and delineate the volcano's violent powers.

My paper examines prevalent debates exposed by the science of geology and its poetic interpretation, from Brydone's time to Seward's altered literary space.

Political Satire and the Late Seventeenth-Century Book Trade

Hinds, Peter

Abstract:

This paper considers satirical representations of the Earl of Shaftesbury in the 1680s. It begins by examining broadly the dominant tropes of literary political discourse with which Shaftesbury was portrayed, as well the stereotypes against which he was measured. The paper goes on to look at these representations from the point of view of the London book trade, and argues that, during the late 1670s and 1680s, satirical writing began to demonstrate an intense preoccupation with the methods and agents of its own production, and that the mechanics, processes and members of the book trade became more self-consciously a part of the content of political discourse and of the imaginative landscape of literary writing.

Political Space during the French Revolution - July 1794 to August 1795: the Example of the Bas-Languedoc

Duck, Roger

Abstract:

This paper will focus upon the political space occupied by the Thermidorians, during the period between the fall of Robespierre in July 1794 and the adoption of the Constitution of 1795, using as an example the four departments of the Bas Languedoc, namely, the Aude, Gard, Hérault and Lozère. Local government had to adjust to the suppression of the highly influential local revolutionary committees and Jacobin clubs, the political purges of personnel and the implementation of new legislation. Initially there was some attempt at compromise towards the Jacobins but by early 1795 the politics of compromise were well and truly over.

Effectively, France was without a constitution but the scope for political debate was limited by certain parameters. Many Thermidorians were regicides or had supported the excesses of Revolutionary Government and wanted to forget it. Hence, the Thermidorians occupied the political space between the hard core of the extreme left and those to the right of the Convention as they searched for what the Revolution should have been. How they attempted to fill that political space became of huge importance.

The release of political prisoners was a priority which went hand in hand with the dismantling of Revolutionary Government. Reactions in the Bas Languedoc were slower than in Paris and were not uniform. There were two strands of policy by which the government sought to get a grip on and replace the agents of Revolutionary Government, the one repressive the other consisting of administrative measures specifically aimed at the reform of local government.

Tactically an early decision made the Representatives on Mission more accountable to central government which used them as powerful instruments of Thermidorian policy. The revolutionary committees were disbanded and the Jacobin clubs suppressed. The combined effect was to deprive the left wing of any possibility of action. How local government was affected became a huge issue in the Bas-Languedoc. The paper will examine the reaction within the departmental bureaucracies of the Bas-Languedoc, the reorganization of departmental structures which occurred and the effect of Thermidorian legislation locally prior to the new constitution of 1795.

Political Transition, Iconoclasm and the Quest for Eternity in Antoine-Jean Gros' Apotheosis of Saint Genevieve (1811-23)

Bouwers, Eveline G.

Abstract:

In 1809, Napoleon wrote of the deceased Marshal Jean Lannes, "j'étais pour lui quelque chose de vague, de supérieur; j'étais sa providence". Countering revolutionary rhetoric, Napoleon assigned himself divine characteristics. This feature was duly echoed by imperial artists such as Antoine-Jean Gros, whose *Les Pestiférés de Jaffa* (1804) depicted the emperor as roi thaumaturge, a reference to the medieval and early modern belief that monarchs could heal scrofula by touching the infected. The *Jaffa* was not the only imperial artwork that thrived on references to divinity. Indeed, this paper revisits the relation between the broad range of ancien regime iconography and imperial art as well as queries the impact that late eighteenth century political transition had on the constitution of the commemorative space in France. As example will serve the church of Sainte-Geneviève in Paris, which, after briefly serving as revolutionary Panthéon, had been turned into a shrine for imperial servants. Specifically, the paper probes the cupola fresco intended to commemorate the apotheosis of Saint Genevieve, patron saint of Paris, that Antoine-Jean Gros had been commissioned to paint in 1811. By considering the pantheon and its fresco as an 'archive of memory' (Aleida Assmann), the paper discusses the impact of time on an iconography that, appealing to divinity and immortality, should have been timeless. It will first contrast imperial ruler portraits to its ancien regime predecessors. Subsequently, the paper discusses the problematic interrelation between the representation of the emperor and his empire suggesting that, in the absence of a dynastic pedigree that could legitimate Napoleonic rule, it was the empire rather than its ruler that

formed the central reference point in the imperial cupola. Furthermore, the paper revisits the image of Saint Genevieve in the imperial cupola and contrasts it to the positions held by concepts such as dynasty, politics, nation, history and the Divine. Being concerned with the impact of political transition, inter alia the elapse of time, and its representation in space, the paper will also concentrate on how the fall of Napoleon, and the corresponding return of King Louis XVIII, concretely influenced the fresco's iconography. It concludes by suggesting that, seen from the perspective of the cupola fresco, it was the Bourbon king rather than the Bonaparte emperor who was represented as the true national sovereign of France.

Prospects for The Durham Ox: The Eighteenth-Century Farm-Animal Portraitist as Farm Labourer

Milne, Anne

Abstract:

If the visual representation of farm animals, breeding practices, depictions of agricultural labourers and the gentleman farmer help us to better see and understand eighteenth-century rural life, what is the role of the eighteenth-century animal portraitist in naturalizing and entrenching such representations? This paper suggests that the animal portraitist serves as a kind of agricultural labourer at the service of an ever-enterprising gentleman farmer and breeder cohort and I will use several of the many portraits and tracts describing celebrated Durham Ox (born in 1796) and other remarkable animals to illustrate this. If the work of both John Berger (1972) and John Barrell (1980) is immensely helpful in better understanding the sociopolitical and cultural dimensions of the visual representations of the labouring figure in the landscape, the attention paid to the portraitist and, indeed, to animal portraits as portraits rather than landscapes has the potential to expand notions of farm labour and the entrenchment of particular agriculture paradigms that had an enormous impact on land use patterns and the ways in which humans have subsequently interacted with the natural world.

'Public' Space and Popular Protest revisited

Navickas, Katrina

Abstract:

This paper analyses how participants in protests, demonstrations, strikes, and other forms of collective action used urban spaces in northern England in the later eighteenth century. It argues that protesters employed a variety of ways to occupy and symbolise urban spaces. They did so in order to challenge who had the right to define who formed part of the 'public.'

The later eighteenth century witnessed the development of civic and 'public' spaces, such as squares, promenades, and town halls across Britain. It was also the period when new forms of collective action evolved, involving greater numbers of the populace than ever before: this was the era of the 'mass platform' of radicals and large demonstrations organised by trade unions and other socio-political groups.

Eileen Yeo and Patrick Joyce among others have argued that radicals and plebeian inhabitants were increasingly denied use of the new civic sites: that as soon as 'public' space was built, it was effectively 'privatised' by local elites. The conflict between political elites and their opposition was therefore centred on the occupation of place, and on the meaning of place. Mark Harrison added the dimension of time to this spatial analysis to argue that certain urban sites gained significance when demonstrations occupied them at particular times.

This paper revisits their conclusions with new evidence and new methodologies relating to social movements and cultural geography. Using examples from towns in industrial Lancashire and Yorkshire, it indicates the centrality of both physical and symbolic occupation of space for different groups of protesters. It also points to less obvious ways of protesting that historians have previously overlooked: for example, loitering as a protest tactic. By loitering, protesters not only subtly conveyed an air of menace and unpredictability that formal processions or meetings lacked, they also fed into wider contemporary debates about how to deal with vagrants and policing of rapidly expanding urban areas. It also suggests that we should look more closely at urban-rural links at this time, and the mobility and movement of protests.

If historians examine more subtle means of protest and meeting, therefore, they need not be too pessimistic about restrictions on plebeian use of public space in towns in this period.

Ratcatchers, Race, and the Ideology of Improvement

Cole, Lucinda

Abstract:

Drawing upon depictions of rat invasions, ratcatchers, and early modern rattraps, I shall explore ratcatching as a profession, focusing in particular on a developing association between vermin extermination and population control.

Whereas during the sixteenth and seventeenth centuries, both rats and mice were associated with the wet, humid conditions that were thought to give rise to the plague, by the eighteenth century—and especially during periods of climactically-produced crop failure—they were increasingly represented as direct competitors with humans for food. Under these conditions, the ratcatcher lost his status as a near-mystical, abjected figure and instead began to embody the goals and practices of modern husbandry, a shift exemplified in such texts as *The Compleat English and French Vermin Killer, Multum in Parvo*; or *Everyman His Own Vermin-killer*, and *The Universal Directory for Taking Alive and Destroying Rats*.

As these titles indicate, early moderns treated mice and rats as “vermin,” an unstable classification into which various ethnic and racial groups were, at different points, also cast. By examining the actual treatment of “vermin,” I hope to demonstrate how a technology of improvement and professionalization accompanied and helped create the conditions for modern racial discourse.

Reconsidering Desertion in Old Regime Europe

Berkovich, Ilya

Abstract:

To quote German military historian Michael Sikora, eighteenth century was the age of the deserter. It is estimated that, in average, one out of every five infantrymen and one out of every ten cavalymen attempted to desert during his service. Those rates seem particularly remarkable as desertion was considered to be the primal of all military offences. Eighteenth-century military regulations and the articles of war, read to all men on regular basis, left little doubt as to what fate awaited apprehended deserters. Yet, despite the looming prospect of a very severe corporal punishment and even death, desertion levels remained high. This in turn led some researchers to assume that high desertion rates were the consequence of brutal service conditions, which were so awful that the soldiers were drawn to desert en masse despite full knowledge of the punishments which expected them, if caught.

However, a different picture emerges from the muster rolls preserved in Austrian, British and French military archives. The sample I studied indicates that for a substantial part of the century, only a minority of the deserters was actually caught. Moreover, from those apprehended, many were still able to avoid punishment through various pardon schemes. This, in turn, allows me to claim that desertion, one of the phenomena most commonly associated with the excesses of eighteenth-century military discipline, has much less to do with the service conditions themselves, as with the general inadequacy of the authorities in old-regime Europe to apprehend and punish deserters.

Remembering Character in Edward Gibbon's 'The History of the Decline and Fall of the Roman Empire'.

Roberts, Charlotte

Abstract:

The metaphors which human beings use to figure selfhood as something which has a continuous existence in both time and space troubled thinkers throughout the eighteenth century: from Locke, to Hume, to Hazlitt. Whilst these metaphors may be ultimately deceptive, and there is some consensus that identity has no real existence beyond the present moment, their pervasive influence over our habits of thought is so strong that their success or failure is intimately connected with the success or failure of the body itself from which the metaphorical schema of time and place are derived.

In Edward Gibbon's 'The History of the Decline and Fall of the Roman Empire' characters who attempt to extend their influence beyond the present moment or immediate location are threatened with various forms of bodily mutilation: triumphal monuments are pieced together from the broken limbs of statues to past generals, whilst the posthumous corruption of the name Timour Beg to Tamerlane transforms an 'iron' leader into a 'lame' one. The demands of a historical narrative, indeed of language itself, are incompatible with the expression of an identity which does not exist in time, and articulacy in the 'Decline and Fall' is associated with amputation and dismemberment. The Muslim converts of the eighth century are awoken from the stagnation of the monasteries by 'the repetition of a sentence and the loss of a foreskin'. It is their physical concession which returns them to narrative, progress and the 'temporal blessings of the Arabian prophet'.

The perspective of the historian, which allows him to view characters in their entirety, offers the possibility of a retrospective 'remembering' of the contingencies of life and character. Gibbon, however, refuses to balance or moderate the contradictory actions of figures such as Constantine, Julian and Mohammed, preferring to present

their lives as fragmentary and episodic than to assimilate their inconsistencies into a single portrait, or even a coherent narrative. Mutilation and incoherence are symptoms of the destructive and repetitive patterns of civilization which Gibbon associates with decline, but are also tools of freedom and positive imitation which offer hope, at the end of Gibbon's history, that the cyclical decline of Byzantine civilisation can be reinterpreted as a positive and progressive force.

Representations of the Past and “Horizons of Expectations” of Russian Intellectuals in the Late Eighteenth Century.

Saburova, Tatiana

Abstract:

This paper investigates the representations of Time in the Age of Enlightenment in Russia. Firstly, I consider the formation of different images of the Past (Russian and European Past) by Russian intellectuals, researching the sense of concept of Time, the meaning and symbols of the Past in the framework of historical consciousness, historiographic culture and intellectual landscape of the Age of Reason . The Past was extremely important for Russian educated society because it was perceived as a basis for the Present and the Future, a source of behavior patterns and mainly, a foundation stone of the national identity. The constructing of Russian Past was the method of constructing of national identity. The representation of connection between the Past, Present and Future was the key element of the historical consciousness but the representation of the Past, Present and Future as separate spaces, the process of differentiation of Time was very significant as well. In addition, the perception, metaphors and symbols of the passage of Time are revealed in this paper.

Secondly, I consider the relation between two concepts of Future (“futura” and “avenir”), the transformation from prophesy to conceptual foresight under influence of theory of Progress. The representations of the Future included the representations of collective, social future and individual future, which were embodied into definite plans and everyday life of Russian intellectuals in the Late Eighteenth century. It was a combination of definite, concrete look at social future, future of Russia and uncertain ideas about personal life. The influence of Enlightenment theories about the role of knowledge and Reason in society caused the specific temporal representations but the perception of personal life did not change, it depended on God, Emperor and any circumstances. The reconstruction of these representations of the Past and Future is a result of analyze of Russian intellectuals' diaries, letters and notes. Thus, Russian intellectuals concentrated on the Past and Future, sometimes ignoring value of the Present.

Revisiting the Double Standard in Eighteenth-Century Adultery Cases

Akamatsu, Junko

Abstract:

The historiography of eighteenth-century adultery in England has presented two contrasting views: the one proposed by Lawrence Stone that extra-marital sex gradually became viewed as less sinful among elites compared to the previous centuries, and the other counter-argued by a group of historians stressing that female sexual culpability was much greater than men's and that the ecclesiastical courts operated oppressively especially for adulterous wives. This paper revisits the two views examining the records of the ecclesiastical Court of Arches (210 cases) and the lawyers' notebooks produced between 1660 and 1800, and shows that plaintiff husbands' accusations against their adulterous wives were not as successful at law as the historians have thought.

First, the paper presents the female defendants' legal stratagems to invalidate their husbands' accusations. Indeed, the husband's prosecution of his wife's adultery did not immediately mean that the suit lent him a support. Some wives even challenged the format of the litigation. The prominent example was *Grosvenor v Grosvenor* (1770), where the wife, Henrietta Grosvenor, changed the Court's conventions, acting under her proctor's instructions.

Next, the discussion moves onto the evidence that the plaintiff husbands could submit in litigation, and the question of how did the Court respond. Here the discussion shows the significance of the husband's character in litigation which was grounded in the legal framework but variable to the kinds of evidence that he produced. Finally, the paper examines the plaintiff wives' prosecution of their rival cases against their husbands' 'adultery and cruelty'. The discussion here explores the meanings of their double complaints – especially highlighting the case, *Ash v Ash* (1707). It shows that, contrary to the historians' assumption that the ecclesiastical court imposed the double conditions on the wives to obtain a legal separation, the concept of 'cruelty' in adultery suit was a safety net for the wives to prosecute their suits advantageously.

In sum, the paper argues that the Court of Arches' attitude toward adulterous wives was not always oppressive. The defendant wives submitted numerous requests to their lawyers, and were given formal chances to produce

counter-allegations which often led to out-of-court settlement. On the other hand, the evidential criteria that the Court imposed upon the plaintiff husband to prove his wife's adultery was often high, and many husbands failed to achieve their legal aim. Hence, the historians' argument for 'double standard' in adultery suits needs critical reexamination.

Revolt against the Revolution

Madelein, Christophe

Abstract:

Reinhart Koselleck called the late eighteenth century a 'Sattelzeit': a time of ideological shifts in the 'Begriffsgeschichte' of socio-political concepts. I hold that these shifts are linked to shifting conceptions of time: according to François Hartog (2003) this same period is marked by a turn in 'régimes d'historicité'. Hartog claims that around 1789 the old view in which the past explains (and legitimizes) the present, the 'ancien régime', is gradually replaced by a modern view in which past and present are constructed in the light of an ideal that is to be realized, with the past teleologically flowing, via the present, into the future. This changing experience of historicity guides the development of concepts such as 'freedom' or 'fatherland' in this period, closely associated with the demise of the (ideological) ancien régime.

I want to illustrate and support this theoretical claim with the case study of the epic poem 'De Geusen' [The Beggars] by the Dutch writer Onno Zwier van Haren. Van Haren's epic celebration of the 16th-century Dutch Revolt was published in 1771, with revised editions in 1772 and 1776. In 1785, six years after Van Haren's death, a new edition was presented by Willem Bilderdijk and Rhynvis Feith. Bilderdijk, being an avid supporter of the orangist ancien régime, abhorred Feith's sympathy for the patriotic cause, and he did not consult him. He re-wrote crucial passages and added extensive explanatory notes to the text, turning the text into an orangist pamphlet, much to the dismay of Feith, whose name did appear on the cover. Van Haren himself was an orangist aristocrat, but the patriotic counter-movement did not yet exist in his days. I want to confront the conceptions of time and historicity in Van Haren's original edition with those in Bilderdijk's edition, particularly in the explanatory notes, in order to see how a celebration of a revolution in the past can become a weapon against a revolution in the future.

Revolutionizing the Past. The Paradoxical Representation of Antwerp's History in French Revolutionary Discourse

Deseure, Brecht

Abstract:

The reshaping of time constituted a fundamental part of the French revolutionary project. According to the revolutionary ideology, a total break with history was to be brought about to restore mankind in its original and universal rights of liberty and equality. As a result, symbols and material remainders of the Old Regime were systematically destroyed while a new calendar based on the universal principles of nature and reason was adopted to announce the beginning of the new era. It is wrongly assumed however, that the revolutionary discourse of regeneration was monolithic and unable to adapt to local circumstances. The official discourse used by the French revolutionary regime during its domination of the Southern Netherlands, and especially of the city of Antwerp (1792-1814), reveals the ambiguities and complexities the French officials were confronted with when trying to establish the new temporal regime in an alien environment with a fully developed historical culture of its own.

The urban identity of Antwerp was shaped to a large extent by a historical narrative of decline. The closing of the river Scheldt by the Treaty of Münster in 1648 had reduced the former commercial capital of North-West Europe to a state of misery. The story of its splendour and fall was essential to the city's self-image. When the revolutionary armies brought the deeply conservative city under French rule, they were surprisingly keen on adapting their discourse to the local historical sensitivities. Although advocating a new beginning based on universal principles, the French officials at the same time reverted to local history in an effort to convince the inhabitants of the legitimacy of their presence.

By reopening the river Scheldt, they inscribed themselves in the narrative that constituted an essential part of local identity and memory. The Golden Age of Antwerp, so vivaciously remembered by the Antwerpians, would be restored by the French revolutionaries, even as the Old Regime past in general was fervently rejected. Instead of referring to prehistoric society or classical antiquity (as was customary in the revolutionary discourse), they projected their ideal society of liberty and equality on Antwerp's 16th century.

This paradoxical act of appropriation shows both the pervasiveness of local historical narratives and the ability of the French universalistic and revolutionary discourse to incorporate (partly conflicting) elements from local

historical culture, even before Napoleon brought back the past as a major legitimizing category in French official discourse. By focusing on these internal paradoxes, I wish to contribute to current debates about memory cultures, political representation and the temporal dimensions of revolutionary events at the turning point between the Old Regime and the modern era.

Richardson's 'She-Tragedy': Clarissa's Reading of Nicholas Rowe

Smith, James A

Abstract:

According to one of the correspondents in *Clarissa*, had the late poet laureate 'Nick Rowe,' ever met the novel's heroine, 'he would have drawn another sort of a penitent than he has done, or given his play which he calls *The Fair Penitent*, a fitter title.'

Positing *Clarissa* as a corrective to a moral and formal shortcoming in Rowe and his female characters, the argument here joins with Richardson's combative and manifesto-like 'postscript,' making of the whole novel an argument about modern tragedy. Rowe is an object of interest to Richardson for his association with 'she-tragedy': Rowe's coinage to unite his trilogy of plays dealing with female defiance and suffering – *The Fair Penitent*, *Jane Shore* and *Lady Jane Gray* – but answering to an already-pervasive cultural emphasis on the woman in pain that had come to dominate new tragedies, and the translation and production of ancient ones, since the Restoration. While *Clarissa*'s many quotations from tragic drama have been the subject of debate, the period's investment in the notion of she-tragedy as a properly modern development in the genre has not been addressed as a context for Richardson's own quite radical association of the tragic and the feminine. This paper contends that Richardson recognises and rewrites *Clarissa*'s antecedents in the women of Rowe's plays, and considers how the novel appropriates or rejects aspects of Rowe's innovations into its own theory of tragedy. The paper treats *Clarissa* less transparently as a tragedy (a position held by John Kerrigan (1996) and Terry Eagleton (2003)), than as a concerted commentary on tragedy. The paper engages with recent work on Rowe and she-tragedy by Lisa A. Freeman, Jean I. Marsden and J. Douglas Canfield and reads it alongside the more extensive speculation Richardson has inspired in the last thirty years. The focus on Rowe also comes in the context of Abigail Williams and David Womersley's recent calls for renewed attention to Whig authors, traditionally excluded from literary historiography.

Richardson's Influence on Rousseau

O'Donnell, Siobhan

Abstract:

This paper's objective is to explore the influence of Richardson on the writings of Jean-Jacques Rousseau (1712-1778). The new appetite for restoration of feeling and sentiment and the want for reality within fiction increased the popularity of Richardson's novels in France. Richardson's novels were translated by Abbe Prevost.

Rousseau's admiration for Richardson and emulation of his style is conspicuous in his first novel *Julie, or The New Eloise* (1760). Richardson's influence on this most important novel of sentiment written during the Enlightenment is evident by the use of the epistolary method.

I also examine Rousseau's *Emile* which is strongly influenced by Richardson. I will investigate how Richardson's novels induced Rousseau to write this didactic text on the rearing, feeding and maternal presence and education of children; a text which some historians believed to be an adequate cause for enormous changes that took place in the care of children during the eighteenth century. The extent to which Samuel Richardson is therefore, a major influence on European breastfeeding practice, as well as European ideas of what it means to be a "good" or a "bad" mother will also be considered in this paper.

"Robert des Ruines": Hubert Robert and the Visualization of Time

Conway, Suzanne

Abstract:

In his lifetime, Hubert Robert (1733-1808) was so thoroughly associated with depictions of ruins that he was referred to as "Robert des Ruines". During the eleven years he spent in Rome studying the vestiges of antiquity, Robert developed a specialist's knowledge of ancient architecture. Yet his paintings and drawings featuring ruins were not exclusively of ancient remains, but also featured Renaissance buildings and gardens as well as "caprices", views of ruins that were entirely invented but had the visual conviction and monumentality of

authenticity. After his return to Paris in 1767, he enlarged his subjects to include not only the great Roman ruins in the south of France, but also the ephemeral ruins created by the demolition of major monuments in Paris, most notably the Bastille. There were others who depicted ruin scenes in the eighteenth century, especially his older contemporary, Piranesi, however, Robert is unique in extending his interest to the contemporary world and beyond.

Robert had been named head of a committee to implement a project originated by Louis XVI to hang a significant representation of the royal art collection at the Louvre to make it accessible to the general public. Following his release from prison during the Terror, Robert was renamed to the position and essentially worked as the first curator of the Louvre Museum. Robert executed several images of the "Grande Galerie" as he thought it should be redesigned to accommodate appropriate illumination as well as a tentative display of paintings and sculpture. Displayed at the Salon of 1797 as a pendant to a picture of a rearranged "Grande Galerie" was a painting depicting it as a ruin!

Robert is unique in his interest in the representation of the passage of time as a great continuity of past, present and future. His ruins are not merely secular "memento mori", but poetic musings on time as an inevitable and defining characteristic of human experience. His ruins are rarely swathed in melancholic regret that ancient times are lost, but rather through the persistent presence of people actively pursuing their normal daily lives within still monumental ancient remains they represent a prolongation of the life of the past into the present. In the instance of the "Grande Galerie in Ruins", he sees this continuity extending even into the future that will in turn inevitably become the past.

Robert Southey and Young England

Speck, W. A.

Abstract:

The influence of Robert Southey on the ideology of the Young England movement has been overlooked. Yet he shared their Romantic Medievalism. Like them too he was not nostalgic for the middle ages for their own sake but wished to revive their alleged sense of community to offset the perceived social alienation of the industrial age. While Lord John Manners and George Smythe openly acknowledged their debt to Southey Disraeli rarely did so. Yet Southey's radical Toryism can be detected in his 'Young England' novels.

'Rococo-Gothic and the Construction of the Past'

Lindfield, Peter Nelson

Abstract:

Material culture is a burgeoning area of academic research, however, little work has been directed towards the analysis of Gothic(k) and Gothic Revival furniture within the context of architectural history. My paper examines concepts that underpin the romantic construction of the medieval period in eighteenth-century British society: collecting, nationalism and Gothic fantasy. It illustrates how eighteenth-century patrons studied and recreated the aesthetic and idea of the medieval interior. The broad adoption of a fashion based upon a remote period of British history is explored and this fashion will be placed within the context of eighteenth-century architectural history and practice. During this century the study of Gothic architecture became increasingly popular and, indeed, claimed the style as uniquely English and therefore entirely appropriate for a nationalistic revival. The relationship between furniture and architectural history reveals how furniture designers and cabinet-makers in the eighteenth century transferred an intellectual perception of the past into a tangible aesthetic readily accessible to the nobility and lower rungs of society.

The bulk of the paper deals with Horace Walpole's house, Strawberry Hill, Twickenham. It played an important role in the formation of 'medieval' and 'Gothic' interiors in eighteenth-century Britain. The way that Walpole and his Committee of Taste adopted motifs, relics and the characteristics from medieval chantry chapels, tombs and carved canopies suggests a reliable approach. Walpole's collection of supposedly 'Gothic' furniture within this context, which is explored by the paper, reveals the flaws in his approach. His collection of 'medieval' furniture is shown to be based upon assumption and rumour, rather than fact.

Adoption of the Gothic aesthetic by the wider population will be analysed and compared with Walpole's experiments by considering the style of Gothic in Thomas Chippendale's *Director*, 1754. These two sources reveal how a growing interest in Britain's medieval heritage was expressed in material culture. Questions of authenticity will be raised and it will be shown that this reconstruction of medieval time and space in the domestic context was mediated by the then current taste for Rococo ornament.

Romanticizing Vocation: Schlegel's Reception of the Goethean Notion of Beruf in Wilhelm Meisters Lehrjahre

Sosulski, Michael

Abstract:

This paper is part of a larger project tracing the genealogy of a modern, secular notion of vocation beginning with the writings of Johann W. von Goethe, and in particular his novel *Wilhelm Meisters Lehrjahre*. In this portion of the project I will examine the critical reception of Goethe's novel by the early German Romantics, arguing that Goethe's anti-foundational model of modern vocation is eagerly embraced by the early Romantic author Friedrich Schlegel, expanded, and ultimately raised to a universal model of meaning-making. Schlegel's reception of Meister is important in two ways: first, he embraces Goethe's positing of Wilhelm as a model of vocational discernment; and second, he underscores and indeed radicalizes the anti-foundational wisdom of vocation by grounding it in art.

Schlegel adopts Goethe's vision of a secular *Lebensweg* (meaning-making activity) as articulated in the novel *Wilhelm Meisters Lehrjahre* through the particular lens of *Bildung*. In Schlegel's terms, *Bildung* is the romanticizing of life through Poesie; he describes this process of self actualization as *Lebenskunst*, or art as life (the art of living). What Goethe conceived initially as the lived ideal of *Tätigkeit* (restless activity based in thoughtful self-reflection and positive engagement with the world), Schlegel ultimately expands to encompass an aestheticization of all human activity through the theory of *Universalpoesie*. "Das gesamte Leben und die gesamte Poesie sollen in Kontakt gesetzt werden; die ganze Poesie soll popularisiert werden und das ganze Leben poetisiert." [The entirety of life and the entirety of poetry should be brought into contact with each other; all of poetry should be popularized, and all of life should be poeticized.]

As an example of the radical potential of the aestheticization of life, Schlegel draws important contrasts in Wilhelm's journey toward self actualization by lifting up key characters in the story who represent important qualities. For example, he offers Jarno as the embodiment of *Verstand* (rational understanding), and Aurelia as the embodiment of *Einbildungskraft* (imagination). These are typical Goethean polar opposites that hold each other in necessary tension and balance, and are each necessary components of proper *Bildung*. But how does one live life meaningfully in a world characterized by such confusing, and at times threatening, opposites? Schlegel's answer to the question of how to live meaningfully in a world characterized by failure, disappointment, the loss of ultimate meaning and the potential for destruction is not to be found by fleeing into aesthetics. For him the answer is to look deeply into the world, equally fraught with pitfalls and graced with beauty, and to live in accordance with both. The key to vocation, to discernment of the good path in life, is the deliberate poeticization of one's world.

"Samuel Johnson's *The History of Rasselas Prince of Abissinia*: An Anti-Slavery Discourse"

AL-Shayban, Samia

Abstract:

Traditionally, critics have read Johnson's *Rasselas* as a testimony of man's futile pursuit of happiness. Indeed, the text makes various and complex comments on man's inability to live a satisfactory life. My proposal attempts to look beyond the pursuit of happiness as an isolated factor and reexamine it in its own context. This shows *Rasselas* to be a highly sophisticated philosophy that undermines slavery and locates man's freedom at the core of his happiness. Johnson's anti-slavery attitude can be perceived through his particular choice of space and manipulation of time, factors that allow freedom to be at the heart of *Rasselas*. His manipulation of time allows his characters to take physical and mental journeys. A physical journey takes place in the present time of the story where Prince *Rasselas*, the fourth son of the mighty Emperor of Abyssinia, his old teacher Emlac, his sister Princess *Nekayah* and her woman servant *Pekuah* escape the confines of the palace of the happy valley to explore the world. The mental journey takes place in the past as Emlac narrates to his prince his past travels. Time, both past and present, is cultivated to show the timeless value of freedom and highlight it as the only factor that can give meaning and satisfaction to man's existence. To undermine the practice of enslaving Africans, Johnson chooses Africa to be the geographic space in which the prince and his companions move. To the European's of Johnson's time Africa is synonymous with slavery and primitiveness. Significantly, Johnson's Africa negates such perception. It does not have slaves but free people for whom color is not a factor. Furthermore, the particular choice of Abyssinia and Egypt as the locations of events has a religious and cultural connotation that connects Christian Europe to Africa. It also shows that Africa is not only similar to Europe but can be considered to be superior.

Samuel Richardson and the 'Jew Bill' of 1753

Latimer, Bonnie

Abstract:

Samuel Richardson's last novel, *The History of Sir Charles Grandison*, is generally known for its comparative tolerance towards a range of religious minorities, and commentators have attended to the political implications of this stance. Much has been made, for example, of Grandison's putative engagements with the Jacobite rising of 1745, and critics have also paid attention to its skirting around Methodism. However, it is possible that one of the novel's most important politico-religious minorities has been largely overlooked.

Grandison was being printed throughout 1753, with the first volumes officially registered in October of that year. Over the same period, Parliament was debating, passing, and then retracting the deeply unpopular 'Jew Bill', or Jewish Naturalisation Act of 1753, which granted citizenship privileges to foreign-born Jews. This coincidence may seem fortuitous – until we remember that Grandison contains a foreign-born Jewish character, Solomon Merceda, who lives in Britain and who is indirectly responsible for some of the most important events of the plot, yet who remains murky and liminal, apparently exiled from the novel's tolerance for dissenters. Merceda both is and is not one of the novel's cast of British gentlemen, a social aspirant who is always marked out by his accent and religious belief.

My paper explores the possibility that Richardson's characterisation of Merceda is a response to contemporary debates over the assimilability of Jews into British culture, arguing that attending to Merceda's treatment and fate necessarily complicates any straightforward reading of Grandison as 'tolerant'. It examines the evidence that points to Richardson's being influenced by debates over Jewishness during this year, and considers Merceda's trajectory during the course of novel from sinister libertine to dying penitent as having a wider political significance.

Samuel Richardson's 'Black Transactions': type and the production of novelty

Barr, Rebecca Anne

Abstract:

A fantastical piece of textual detritus lies at the centre of Samuel Richardson's epistolary novel *Clarissa*. In the aftermath of violation Clarissa Harlowe writes, and what she writes she "tears, and throws the paper in fragments." Lovelace reconstitutes these imagined fragments in his private correspondence; 'Mad Papers' re-arranged in an artfully frenzied typography.

This paper will reassess Richardson's literary production as governed by a printerly logic of recycling, re-use and revision. Beginning with *Clarissa*'s spectacular staging of a supposed act of textual re-constitution, I will consider the ways in which Richardson's work is engaged in practices of literary and material renovation. The laborious and painstaking type-setting of the 'Mad-Papers' display an underlying principle of reutilization and renovation. Considering Richardson as printer enables an exploration of his unique position of cultural and textual confluence. Notorious for perpetual revisions, emendations and interventions, Richardson's work can be reconceptualised through the art of recycling and re-use. The materiality and content of his work are marked by principles of transference (the motility of type; the book as object) and transformation (revision; addition; allusion) inherent in recycling. Through this focus on Richardson's implication in recycling and its transformative power I hope to afford a new perspective on the relative novelty of the 'Novel' as form.

'Say it again, Sterne': Parody and Repetition in "Tristram Shandy"

Newbould, M-C

Abstract:

The narrator of Laurence Sterne's *The Life and Opinions of Tristram Shandy, Gentleman*, tells his readers a story that he hopes will demonstrate the extreme compassion characterising his beloved uncle: Tristram describes how, rather than cruelly crushing the pesky fly that 'buzz'd about his nose all dinner time' (as a more exasperated person might do), uncle Toby releases the 'poor devil' through the sash window with the calm reflection that 'this world is surely wide enough to hold both thee and me'. Yet such is Tristram Shandy's fondness for this childhood memory and, it would seem, the way in which he tells it to his readers, that he repeats the episode in a subsequent volume of his narrative. The consistencies as much as the alterations to this repeated story offer insight into how Tristram, and his creator Sterne, pursue their singular take on life-writing.

Sterne's "Tristram Shandy" notoriously poses its readers with a challenge: how do we read a novel which does not seem to follow any of the conventions of what a novel should be? Chief amongst its rupture of such rules is Sterne's distortion of time to overthrow patterns of linearity; "Tristram Shandy's" narrative does not follow a logical sequence, but darts back and forth between separate moments in time and between disparate places, weaving in multiple strands of many different stories, other writers' works and multiple references, to create what some might consider a confusing take on the autobiographical project promised in the title. My paper will address how vital such structural features are to Sterne's creative project – one which eventually expands beyond the pages of the book itself – by discussing the use of repetition within the novel: those occasions on which Tristram retells stories he has already told the reader, and the broader relay of his own and other people's memories needed to construct an account of his 'life and opinions'. At such instances of repetition Sterne seems to rewrite his own text within the novel itself, but this an essential facet of his identity as a writer for whom parody – repeating others' words but introducing alterations to create something new – is a key technique. The processes of retelling, of rewriting, of recreating the past and anticipating future moments create a complex network of different time-frames within "Tristram Shandy", which contribute towards the deferral of completion central to its creative enterprise – one in which the reader's experience of reading, rereading and sometimes even rewriting certain aspects of the novel for themselves is necessarily involved. These endlessly repeated creative processes are integral to Sterne's authorial persona, for whom his fictional characters come to inhabit the real world and other texts beyond the pages of "Tristram Shandy": the ultimate evasion of the boundaries of time and space prescribed by the so-called conventional novel.

Scottish Storytelling and the India Shawl: Metafiction, Authenticity, and Colonialism in Walter Scott

Choudhury, Suchitra

Abstract:

This study aims to explore narration and metafictional enunciation intersecting with analyses of material culture. Studies of British history are now increasingly bound up with studies of empire and the ways in which the colonies constituted the metropole itself. In the case of Scotland, the Scottish ambiguity of having been colonised as well as taking an active part as colonials themselves has produced a rich body of scholarship.

My paper draws from existing debates, and attempts to understand the metropolitan Scottish world through the use of fiction. Walter Scott's *The Surgeon's Daughter* features an Indian shawl on the body of an elderly lady. The material culture highlighted in the novel, I argue, inspires and validates Scott's storytelling about eighteenth-century India in a significant way. I also seek to analyse the ways in which the exercise of metafiction and its reception within the novel is deeply connected to the role and texture of the Cashmere in Britain. As the Indian cashmere is imitated by British and Scottish shawlmaking in the form of Paisley, Edinburgh and Norwich shawls, the debate over 'authenticity' can be seen to be closely analogous to Scott's own insecurity of hitting the right note in the authorship of an Orientalist tale.

If material culture is an indirect but a rich and important way to understand an author as well as a nation's identity and character, an examination of the Indian shawl as a material artefact merges together the diverging strands of any discussion on Britain's imperial identity, the Scottish contribution to Industrial revolution as well as the role of empire being intrinsically connected to British domestic landscape.

Selling spaces: grocers shops in eighteenth-century England

Stobart, J

Abstract:

Much has been written in recent years about the transformative impact on eighteenth-century society of a range of 'exotic' consumables; most notably tea, coffee, sugar and tobacco. Attention has focused on the practices, rituals and so-called cultural contexts through which these goods were consumed, and on the ways in which they encouraged a shift in domestic material culture. We know much less about the retailers who supplied these goods to apparently avid consumers: who were they, what did they sell, and how did they present and sell these goods to customers?

This paper seeks to address this lacuna by exploring the grocers shop as a space of consumption. I am interested firstly in the production of retail space: how was the shop structured and how were goods displayed to (potential) customers? Building on this, I examine the reasons for the apparent growth in emphasis on the display of wares – even of what may seem to be visually unremarkable commodities. Finally, I turn to the ways in which shopkeeper, customer and goods came together at the moment of purchase, examining the various modes of selling employed by grocers, and reflecting on the ways in which these related to the spatiality of the shop.

Sir Walter Scott's Vision of Britishness in *Redgauntlet* (1824)

Berndt, Katrin

Abstract:

For most of the twentieth century, Sir Walter Scott was viewed as a writer whose Romanticist versions of Scottish history provided both fictional reconciliation with, and backward escapism to, a Scotland that felt marginalized by the dominance of English culture. According to recent scholarship, however, Scott is considered to have been more concerned about the future than the past, for his vision of Scotland was "not limited to any story of past or present, [but was] gesturing toward its realization in the ever opening tomorrow that is history" (Caroline McCracken-Flesher).

My paper will take up these propositions in order to discuss how, in the last of the Waverley novels, *Redgauntlet* (1824), Scott set out to defend the Union with his suggestion that in 1765, the Jacobite cause was a hopelessly pathetic and politically bankrupt endeavour which was bound to fail. Two decades after the last significant Scottish uprising in 1745, the novel portrays the former rebels as having integrated into British society so successfully that they fail to realize that their political loyalties have altered from ideal to pretension. I will discuss the time frame of the novel – with its presentation of a younger generation which is British first and English or Scottish second – and the spatial setting of the story, which shows the characters persistently hovering near the border between Scotland and England, and eventually crossing it. Both the temporal and the spatial setting are significant in regard to the message that while former allegiances must indeed be respected, the past cannot be allowed to disturb the present. The novel accordingly presents not Romanticized versions of actual historical events but an alternative, entirely fictional ending to the Jacobite struggle that allows both sides to leave the ideological battlefield with their heads held high.

The idea of unity is, however, not only conveyed by the projection of an honourable conclusion to the Jacobite struggle, but further developed in the thematic and formal characteristics of the novel. Here, the motif of friendship correlates with the political vision of the text for it occasions changing homodiegetic narrative perspectives introduced by the two main characters, the friends Alan Fairford and Darsie Latimer, who happen to be of Scottish and English origin, respectively. Their friendship offers a model of how the younger generation can overcome the tensions of the past. Projecting his alternative vision of history to a time and space where Scottish writers and philosophers fundamentally contributed to the forging of a British identity, Scott provides a version of Britishness which explicitly draws on Scottish identity. Consequently, my paper will address how the temporal and spatial setting in combination with the central motif of friendship in *Redgauntlet* join to create a literary blueprint for an idea of Britishness that is perceived as both stable and progressive.

"Sleep no more!": sleep, sin and confessional identity in early modern England.

Handley, Sasha

Abstract:

The physical act of sleep in the early modern period was a fundamentally biological process and one that was considered essential for health and wellbeing. But sleeping practices, bedtime rituals and the physical spaces in which sleep occurred, were both socially constructed and culturally contingent. In this paper, I will explore one important aspect of early modern constructions of sleep, namely the relationship between sleeping patterns and confessional identities. My setting for this study is seventeenth and eighteenth-century England, which is a particularly interesting 'moment' since these years produced important shifts in physiological and philosophical understandings of how sleeping and waking functioned, emphasising the central role of the brain and nervous system in regulating nocturnal performances of sleep. To date, no work has examined the impact of these discourses upon early modern perceptions of the function and meaning of sleep.

In trying to partially remedy this neglect, I begin with the work of Richard Napier and Robert Burton and ask how and why individual sleeping patterns (and sleeping problems) were increasingly represented as expressions of moral and spiritual health in post-reformation religious, medical and literary discourse. Moving on to outline a wide diversity of rituals and practices surrounding the sleep-act, I will seek to explain and differentiate these practices within a comparative framework of religious change by investigating the recommended sleeping habits of Presbyterians, Anglicans, Methodists, Quakers and Catholics and their relationship to spiritual advice literature and sermons. Finally, the paper will explore tensions between the practical piety promoted by spiritual and domestic advice literature and the exigencies of everyday life in which subjective bodily experiences, working patterns, housing provision and family circumstance played a crucial agential role in shaping the quotidian performative contexts of sleep. Ultimately, I hope to shed some light upon the processes by which post-

reformation religious identities were formed and how they were concretized in bodily performances and domestic routine.

Slow Time and Puzzling Space in 18th Century Travel Accounts on 'Barbary'

Laamiri, M

Abstract:

While in the 16th and 17th centuries texts about "Barbary" were scarce and occasional, the 18th century saw the publication of an increasing number of travel accounts relating the experiences of European travellers to this area. A survey of these accounts shows how, despite the growing knowledge about the country, problems of adaptation and even cultural shocks were frequently reported by the 18th c. visitors to North Africa as these travellers often found it hard to adjust to Time and space realities in the Land of The Moors.

The paper discusses the recurrent problems encountered by European visitors to North Africa, in their attempts to comprehend and adapt to Time and Space in Moorish culture. What was familiar for the Moors was unusual and perplexing for the British visitors as their perceptions of time and timing were totally different. Here time is not the time and space is not the space. The rigorous western notion of time has no validity here and the British visitor's spacio-temporal certainties are totally shaken and his sojourn becomes an experience to find out other dimensions of space and time. For the local culture, European time was stiff and rigid while Moorish time was open, flexible, and stretchy. The Moor takes his time and seems never to be in a hurry while the European visitor is always worrying about schedules and deadlines.

Space in general and Moorish urban space in particular was also hard to understand as the closed-ness of the urban space, always manifest in narrow streets, blind and windowless houses hidden gardens and impenetrable harem spaces, frustrated their notions of "normal" housing space.

The paper considers how for 18th c European travellers to the urban space of the walled imperial cities like Fèz, Meknès or Marrakech time was not only lived but put up with, endured and even suffered which does not exclude the exotic enjoyment of the experience.

For the sake of comparison the paper will also consider how time and space were experienced by Moorish ambassadors to European countries and the cultural confusions they lived when visiting the "Land of the Unbelievers" away from their familiar Moorish surroundings

In sum the paper deals with the experience of cultural otherness as an encounter and a practice of time and space as lived by 18th century British travellers to North Africa in general and to Morocco in particular.

"So Darling a Theme is Scandal": Eliza Haywood's Gossip-driven Novellas of the 1720s

Fowler, Joanna E

Abstract:

Whilst Eliza Haywood's works of scandal fiction are intrinsically linked with the presentation of gossip because of their depiction of characters that represent real-life figures, her other work of the period has traditionally been viewed as amatory. However, in his recent scholarship on the evolving marketing strategies utilised by Haywood's publishers, Al Coppola suggests that this work should also be viewed with regards to its gossip-driven form, stating that 'it would seem that the appetite for 1720s amatory fiction was more closely bound up with an appetite for secret histories than we have fully recognized' (forthcoming: 7). He points to the changing focus of Haywood's published collections to emphasize his point: the unpublished **The Danger of Giving Way to Passion** (1720-3) is superseded by **The Works of Mrs Eliza Haywood** (1724). Then in 1725 seven of the texts found in **The Works** are printed with five other works to form the collection **Secret Histories, Novels, and Poems**.

This paper will take Coppola's historicist examination of Haywood's publication output and further emphasize, through narratological analysis, her tendency to provide gossip-filled narratives. This formal approach will demonstrate how Haywood mirrors the secrecy and covert gossip being carried out by her characters through clever employment of narrative voice, focalization, discourse, and temporality. The quotation featured in the title of this article is taken from the little-discussed **The Unequal Conflict**. In this novella, narrative time is manipulated and vital information is temporarily withheld from readers so that the secretive nature of one of its protagonists, Antonia, causes maximum interest. This narrative technique, known as paralipsis, is also utilised in **The Arragonian Queen**, which is another text that focuses on the impact of secrets and deception within love relationships. Whilst temporality is key in these novellas, it is the use of narrative voice that is most revealing in **A Spy Upon A Conjurer** and **The Tea-Table**. Both of these texts employ narrators who also interact as characters within the stories that they relate and, therefore, provide their readers with 'insider gossip'. They also

depict present-day social situations that readers can associate with, the former, representing visits to the famous real-life fortune teller, Duncan Campbell, and the latter a gathering at a lady's tea-table. The mixture of dialogue and intercalated tales employed in these texts helps to bring out the vibrant, gossip-filled nature of these social meetings.

This paper will demonstrate how Haywood and her publishers adapted to literary trends of the day in order to address popular culture of the eighteenth century, and, consequently, provided entertaining, yet narratologically complex, novellas.

"Sodomitical space and time in the poetry of Charles Churchill"

Kavanagh, Declan

Abstract:

This paper addresses the complex figuration of the 'sodomite' in the poetry of Charles Churchill (1732-1764). According to Jonathan Dollimore, the sodomite as a figure operates as "the point of entry into civilisation . . . for the unnatural, the aberrant, the wilderness of disorder which beleaguered all civilisation; a disorder in part, but rarely only ever sexual" (Dollimore, 239). Following from the important analysis of Carol Watts, this paper will examine how representations of the sodomy and of an enervated masculinity work within Churchill's poetry to produce a signification of political authority as an excessively disordered system. Moreover, Cameron McFarlane has persuasively shown how sodomitical discourse is closely linked to the imagination of the social body of England (33). This paper argues that Churchill's poetry engages with the 'cultural lexicon' of sodomitical discourse, functioning to connect sodomitical acts to broader contemporary anxieties surrounding the degeneration of the nation (depopulation, defeats in battle, luxurious decline), and also, to imperial excess (Watts, 130).

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Some Thoughts Concerning Education: Entomological Dialogues in Juvenile Literature for Girls

George, Sam

Abstract:

This paper will explore the use of entomology in juvenile literature for girls by writers such as Priscilla Wakefield and Louisa Beaufort. I investigate the circulation of scientific and educational ideas by women both inside and outside the text focussing on British women writer's engagement with Linnaeus and Rousseau and the use of the dialogue and familiar letter in such works. In Wakefield's *An introduction to the natural history and classification of insects* in a series of familiar letters, for example, the tone is one of mutual improvement brought about by an intimate exchange of knowledge between two sisters.

I go on to situate entomological writing within debates on education and juvenile literature in the Romantic period. The question of how far natural science books have usurped imaginative writing in literature for children is raised by Wakefield in her preface. Her lessons on entomology form part of a wave of instructional literature that emerges broadly out of the rationalist line, seen by Romantics like Lamb as too overtly didactic. Historians of children's literature often support the views of Lamb and women's natural history texts are quickly passed over to make room for discussions of extended fantasy narratives written entirely with children's pleasure in mind. I argue that Beaufort and Wakefield's entomological dialogues subvert this supposed shift in juvenile literature, negotiate the tensions between reason and imagination, and straddle the complicated boundary between Enlightenment and Romantic thought. Such texts demonstrate the cross fertilisation and circulation of ideas involving literature, education and natural science in women's instructional writing of the period.

Something out of nothing: imagined places, charity and poor relief in 18th-century Britain

Lloyd, Sarah

Abstract:

On 3 October 1777, an aging clergyman surveyed the landscape of his rural Leicestershire parish: a vast new church would extend beyond the churchyard into the blacksmith's garden to the east and the parsonage grounds

to the south. Sites for other 'publick' institutions took him down lanes and across fields, placing one corner of a hospital, for example, 'on High Leys; on the 2d Ley 14 yards from the Hedge, and 52 yards from the top of the Ley'. By the following spring, William Hanbury, rector of Church Langton and plantsman, was dead and the blacksmith's garden and surrounding fields lay undisturbed. However this glimpse of Hanbury 'laying out the ground' manifested a very physical link between speculation and the fabric of everyday life, between the power of imagination to realise a plan and quotidian experience of parish and local economy.

Hanbury's efforts to establish a charitable foundation with profits from an entrepreneurial tree nursery were in tune with many contemporary philanthropic developments; continuities also existed between his plan and late seventeenth- and early eighteenth-century corporations of the poor and proposals for poor relief. For his supporters his endeavours were real and productive, but with hindsight a huge scheme largely financed through the mechanism of compound interest seemed unlikely to succeed. This paper will explore the spaces and places which men and women imagined when, like Hanbury, they conjured with the possibilities of eighteenth-century charity. Buildings, gardens, cities and even ships, which only ever existed in the mind's eye, litter the historical record. Often disregarded as impractical misadventures, they have the potential to reveal processes and resources underpinning both mainstream and more idiosyncratic ventures in social policy.

Sophia Lee's "The Recess," the Epistolary and the Past

Dent, Jonathan

Abstract:

This paper explores representations of the past in Sophia Lee's "The Recess: A Tale of Other Times." Published in 1785, Lee's novel was heralded as an extraordinary development in eighteenth-century English literature and, due to its engagement with historical events from England's recorded past, was frequently likened to David Hume's "The History of England" (1754–62). Based around the reign of Elizabeth I and the tragic history of Mary, Queen of Scots, "The Recess" comprises of numerous memoir-letters written predominantly by the novel's two female narrators, Matilda and Ellinor; the fictional twin daughters of Mary by a secret marriage to the Duke of Norfolk. Raised in an underground chamber known as "the Recess," the sisters offer retrospective accounts of their diverse and traumatic experiences of the outside world as fictional characters, circumstances and events collide with those of recorded history.

As this paper highlights, Lee's novel represents a unique variant of the epistolary form in that there is a complete lack of consensus; the central memoir-letter written by Matilda (the elder twin and primary narrator) is counterpointed and contradicted by her sister Ellinor's letter. There is no common version of the past in "The Recess;" all that remains at the end of the novel is unresolved contradiction. This paper examines Lee's use of the epistolary and the implications this has for writing the past. Examining issues such as textuality, sentiment and the moment, a number of questions are posed. For example, what is the significance of Lee's utilisation of the epistolary form and how does her use of it compare with other eighteenth-century proponents (particularly Samuel Richardson)? What does "The Recess" reveal about the nature of the past and what are the implications for eighteenth-century historiography by authors such as Hume? Styled as a discovered manuscript, "The Recess" is a weave of intercommunicating documents, a patchwork of messages, and this paper locates the letter as a symbol of the past's "transmittedness" and resistance to synthesis.

Exploring the similarities between historical writing and the epistolary, my paper highlights how both forms of writing obscure and deceive as much as they inform and clarify events in the past. It is argued that, in comparison with Richardson's epistolary fiction, Lee's novel extends the gap between the perceiving and narrating self to illuminate cognitive processes and reveal how the mind constructs the past. The epistolary is an intimate literary form, and it is argued that Lee utilises it in order to capture fleeting moments of human experience and the subtle nuances of subjectivity. This paper finally demonstrates that Lee's adaptation of the eighteenth-century epistolary for historical purposes brings readers into closer contact with the past and yet makes that past seem further away by frustrating our access to it and illuminating the mutability of the histori

Space and Time in Opera: The Case of Eighteenth-Century Metaopera

Bellini, Alice P

Abstract:

During the eighteenth century a particular kind of subject become increasingly common in the world of opera: works would focus more or less exclusively on the mechanisms by which operas themselves were created and staged. This kind of 'opera about opera' or 'metaopera' was extremely popular throughout the century. From Metastasio's *L'impresario delle Canarie* (1724) to Palomba's *Orazio* (1737), Goldoni's *Le virtuose ridicole* (1752), Calzabigi's *L'opera seria* (1769), Casti's *Prima la musica poi le parole* (1786) and Diodati's *L'impresario in angustie*

(1789) – only to cite the most famous ones – hundreds of librettos staged the world of opera with its stereotypical characters such as illiterate tenors, competitive sopranos, ridiculous castrati and greedy impresarios.

Among all metatheatrical devices, by far the most frequently used in metaopera is that of the play within a play, that is, the encapsulation within the framing opera of a separate dramatic narrative. Embedded representations of this kind are common in metaopera (characters are typically shown rehearsing some operatic scenes) and increase in size and importance throughout the century (some go as far as occupying whole acts of their framing operas), to reach a pinnacle of inventiveness during the 1780s.

In this paper, I wish to address some questions relative to the use of the play within a play in metaopera. The presence of inset representations, in fact, remarkably increases the complexity of the overall opera, and this is particularly true for its spatial and temporal organisation. The inclusion of an opera into a framing one leads to a doubling of fictional levels: in such works, therefore, we have to deal not only with the customary space and time of 'ordinary' opera, but also with those of the embedded drama.

Considering a number of eighteenth-century metaoperas, this paper will briefly sketch the varieties of embedding found, and then discuss what kind of effects the presence of a play within a play produces in the treatment of operatic space and time.

Space-Time Coordinates in 18th-century Russia

Artemyeva, Tatiana

Abstract:

The most important of Peter the Great's reforms in the beginning of 18 century were changing of «ontological» coordinates: time and space or, in cultural measures, calendar and geography.

The sense of changing, flowing and qualitatively definite time was enforced by Peter I's reform of the calendar. The reform moved the initial point 5508 years later from the beginning of the world to Christmas. The introduced New Year's Day fixed ritually time cycles and connected the country with the European calendar. The calendar reform created a feeling of change, of transition from one time to another, and the generation that lived in the epoch of change was specifically marked by it.

In the Petrine epoch Russia acquired a rather paradoxical epithet "young", which was constantly reproduced later. "Ancient Russia" transformed itself into "Young Russia", hence illusions of shift, change and even rotation came into being. Ideas of time cycles were specific for the first half of the century as concepts of "the universal clock", "the universal cycle", "the universal pendulum", etc. Historical time was expressed by metaphors of a time-measuring device.

The change to "European time" demonstrated, that Russia was no less "European" than any other European country. This idea was proclaimed in state documents and became a landmark for historiography in the country. Historical researches were considered equal to the state service, because historians were to systematise documents, to tell their stories consistently, but to make their conclusions in correspondence with the official directives. There were two of them: 1) Russia as a European country naturally went through every step of development typical for Western Europe; 2) the only possible, "natural" and historically settled form of the state power was the unlimited absolute monarchy, autocracy.

The first principle penetrated practically all fundamental works on history, their authors adding chronological tables to them to show simultaneity of corresponding historical events in Russia and Europe. The second one was directly formulated by Catherine II herself in her "The Instruction for the Legislative Commission".

It is curious, but even geographically Russia began to be European (partly, of course) only in the 18th century. Ancient geographers found the border between Europe and Asia along the Don River. The Renaissance ones proposed the Volga as an alternative border. Russian scholar and geographer Vasilii Tatishchev and Swedish scientist Philip Johan von Strahlenberg proved that the "natural" border of Europe and Asia is Ural Mountains. So the border was moved and increased not only the European part of Russia but Europe, too. So Europe enlarged its size and Russia became «more European».

Spatial and temporal configurations in Mary Shelley's Frankenstein

Bhatt, Preeti

Abstract:

The present paper examines the complex representation of space and time in Mary Shelley's Frankenstein (1818). The highly imaginative portrayal of space and time in Shelley's novel has contributed to its structural unity as well as aesthetic beauty. Beginning from London, the locale of action shifts to several places and extends to the Arctic

region. Journey occurs as a trope in the novel, for the story of Frankenstein is narrated by Robert Walton, captain of a sea expedition to the North Pole, as he recounts his meeting with the scientist Frankenstein. The latter half of the novel presents the scientist's pursuit of the monster to the remote parts of the world. Shelley's novel thus transcends the boundaries of cities and countries, and the restrictions of space.

Mary Shelley's vision of the future, of mankind maddened due to its greed for power, and its excessive dependence on technology, is presented through the character of the monster, created by the scientist in a laboratory out of bones from charnel houses. Shelley moves beyond the temporal present by depicting her fears for the future in which technology will overtake the human mind, and this will portend doom for the entire civilisation. The narrative structure of the novel too presents a complex temporal framework, with flashbacks and interludes interrupting the chronological sequence of events.

This novel can be taken to be a product of Mary Shelley's peculiar situation as a woman writer, an unlawful wife of the poet Percy Bysshe Shelley, and an unwed mother of a child by P.B. Shelley. The extraordinary range of space and time explored by Mary Shelley in Frankenstein indicates her desire to rise above the constraints experienced by her as a creative writer in the patriarchal set-up of the early nineteenth century. Her frustration as a woman and an illegal wife in a society where women's artistic talent was rarely acknowledged or appreciated is revealed also through the unusual plot in which the scientist's creativity leads to the birth of a hideous monster instead of an aesthetically appealing creature.

Virginia Woolf's statement that a woman needs money and a room of her own in order to be able to write effectively foregrounds the lack of freedom of the earlier women writers who needed secluded space and financial help in order to nurture their talent. Mary Shelley's Frankenstein is an expression of this conflict presented through the unusual complexities of space and time in the novel.

Spatial transformation and urban culture in Sheffield c.1750-1830: patterns of change and continuity in civic ceremonial and popular processions

Griffiths, Sam

Abstract:

The growth of English manufacturing towns from the mid eighteenth century is typically conceived in terms of economic, demographic and environmental change. When the built environment in particular is considered, these contexts often serve to tacitly anticipate the emergence of Victorian industrial cities, in which the inhabitation of urban space is easily conflated with powerful images of the city as slum or as monument to 'civic pride'. It is not surprising therefore, that historians of urban culture are wary of assigning too much explanatory significance to the built environment in order to avoid the dual pitfalls of teleology and environmental determinism. However, historians of the seventeenth and eighteenth centuries exploring Borsay's concept of the 'urban renaissance' have developed a more nuanced understanding of the relationship between the spatial and social constituents of urban culture. Here, the improvement of the urban realm both expressed and precipitated the development of public sociability – a finding that has even been extended to the manufacturing towns of the north. Historians of crowd activity have also shown sensitivity to the complex significance the built environment holds for demonstrators, although most notably in a nineteenth-century context.

This paper draws on the thread that connects these characteristic approaches to English urban history. It examines the relationship between the transformation of the built environment of the manufacturing town of Sheffield and changing patterns of civic and popular ritual in the town's cultural life c.1750-1830. It employs cartographic sources, local histories and local newspaper reports to explore how an increase in the quantity and complexity of Sheffield's urban space was implicated in the urban culture that emerged in the town over the long eighteenth century. Sheffield's built environment is approached not as a passive repository of symbolic codes that might be expected to embody the ideology of urban elites, so much as a rapidly evolving field of cultural practices in which a wide range of meanings could be forged and negotiated by the city's population over time. The paper argues that by c.1830 a distinctive and multi-faceted urban culture had evolved in Sheffield which post-dates articulation in terms of Borsay's urban renaissance thesis but which clearly antedates the era of mid-Victorian civic pride. During this intervening period the cultural 'rhythms' of a small manufacturing town had largely adapted to the conditions arising from its rapid expansion but ruptures, as well as significant continuities, were also evident. Understanding the particular nature of this 'urban moment', it is proposed, cannot be explained in isolation from the changing spatiality of the late eighteenth-century manufacturing town.

Spiritual Exercises: Hebrew Poetry, Techniques of Reading and Cultural Reform

Wagner, Ulrike

Abstract:

The purpose of this paper is to explore the development of cultural reform projects in works by Johann Gottfried Herder, Germaine de Staël, and Ralph Waldo Emerson, by investigating the connection of their agendas to hermeneutical practices of reading Hebrew Scriptures. I argue that their historically informed engagement with the legacy of the Ancient world manifests itself in a set of techniques of reading indispensable to the invention of modern concepts of cultural self-understanding.

Herder's readings of the Scriptures in "Vom Geist der Ebräischen Poesie" and his "Briefe, das Studium der Theologie betreffend," constitute the nodal point for my project of bringing inquiries of Hebrew poetry from both sides of the Atlantic into conversation. The interest which Herder's theological writings sparked among New England Transcendentalists like Emerson, James Marsh, and George Ripley has received little critical attention and de Staël's introduction of "Vom Geist der Ebräischen Poesie" in "De l'Allemagne" has not obtained any. It was her cultural study of Germany, however, which popularized the latest philological and historical research and prompted large scale intellectual engagements with German higher criticism in New England.

The insights Herder's translations give into the linguistic structures of the Hebrew language and his reconstitutions of the cultural surroundings within which humanities earliest poetry could have emerged, instigated a pervasive recasting of the authority of the Scriptures on a transnational scale. The sovereignty of what constitutes religious truth was transferred into human hands; Herder's commentary on the human origins of the writings collected in the Old Testament restored people's confidence and faith in a relocation of the divine spirit in modern times.

This authoritative shift is inseparable from a new hermeneutic technique of reading. The German, French, and American texts under investigation all develop a practice of engagement with the Scriptures centered on acts of imaginary displacement, empathetic investment, and aesthetic transformation. My aim is to bring into focus these cross-culturally shared techniques underlying the resuscitation efforts of the spirit of Hebrew poetry. In a second step, I investigate the different roles which these historico-critical practices play for the cultural reform projects Herder, Emerson, and de Staël pursued with their writings on religion. To what specific use did they each put the revival of the religious past?

Swift Times, Relative Spaces? Jonathan Swift's (Anti-)Newtonianism

Meyer, Juergen R

Abstract:

Space in "Gulliver's Travels", as well as Time, have been well covered in Swift criticism over the past decades: The dwarfish Lilliputians, the giant Brobdingnagians as well as the immortal (and infinitely vexed) Struldbruggs in their respective environs are epitomes of these topics. The present paper shifts its attention to the earlier "Battle of the Books" (along with its adjacent parerga), in which the two topics are represented in a number of variety. The paper briefly points out the textual ruptures in the various representations of times and spaces: Human space, in "The Battle of the Books", is represented as a physical, corporeal anatomical, a mental as well as imaginary, an architectural, and often a textual entity (represented performatively on the printed page). Swift shows that this diffracted Newtonian space is by far not the uniform entity which theory tried it to make, and he loses its disordering functions, thus virtually creating a "monster" which is lopsided, turned inside-out and upside-down. Likewise, human (subjective, objective, historical) time is sped up and slowed down, in short: warped. Still, Swift cannot be considered a relativist 'avant la lettre'. Indeed we have to ask whether or not he, being a child of his times and less playfully as often suggested, indicates how important it is to develop a 'common-sensical' ('sound') notion of both these Newtonian entities (which Kant would later describe in his own neo-idealistic terms), in order to avoid such grotesquely 'insane' (internal/external) confusion as performatively demonstrated in his early satires with their focus on the perversions of 'humane' education? What does he offer, and rely on, beyond the sheer diffraction of these co-ordinates in his satires?

'Talking Flowers and Topsy-turvy Trees: Swift, Shadwell, and Robert Boyle's Occasional Reflections'

Lynall, Gregory J

Abstract:

Swift's 'A Meditation upon A Broomstick', apparently composed in 1703, appeared with the subtitle: 'According to the Style and Manner of the Honourable Robert Boyle's Meditations'. However, the specific nature of Swift's parody, and the full implications of his satiric strategies have been little studied. Boyle's Occasional Reflections upon Several Subjects (1665) espoused a natural theology which constituted an early attempt at the 'physico-theological' arguments he formulated later in his career. Boyle set out a scheme for the moral contemplation of objects and experiences (which he called his 'Meleteticks'), based on the assumption that an ordinary man could search for the mysteries of God by looking into the Book of Nature. Showing how Swift follows his satiric forbears, including Thomas Shadwell, in ridiculing Boyle's scheme, this paper will explore how the analogies Swift employs in the 'Meditation' not only parody the methodology of Boyle's 'meletetics' but also seek to destabilize the fundamental assumptions of his physico-theological project. I will argue that the central conceit of the 'Meditation' (of man as an inverse tree) is based in Classical topoi which had been appropriated in contemporary writings of natural philosophy, including works which we know Swift read. The contemptible images conjured up by Swift's satiric inversions function as topsy-turvies of the pretentious piety of Boyle, figuring enquiries into nature as merely sweeping in the dirt, rather than as a means of restoring Adamic knowledge.

Temps et éducation dans *Émile* ou de l'éducation de Jean-Jacques Rousseau

PEREZ, Valérie

Abstract:

Dans *Émile* ou de l'éducation, Jean-Jacques Rousseau fonde une méthode empiriste pour éduquer l'élève imaginaire qu'il s'est donné. Pour autant, le philosophe ne se contente nullement de faire vivre à *Émile* des expériences grâce auxquelles celui-ci acquerra des connaissances. Il inscrit dans son projet éducatif et dans ses relations à l'écriture un rapport au temps qui situe l'éducation dans l'ancrage d'une chronologie visant à enlever au temps tout caractère indéterminé. Rousseau, en effet, ne veut rien laisser au hasard: il lui faut dominer le cours du temps et avoir prise sur lui; montrer ses effets et anticiper toujours. Au fur et à mesure de la lecture de l'oeuvre, nous constatons que la maîtrise du temps s'impose comme le garant, le principe fondateur non seulement de l'acquisition des connaissances, mais encore de la moralité de l'élève de Rousseau. Ainsi, l'éducation morale d'*Émile* prend forme dans une tension entre les concepts d'ordre temporel et de relation causale, comme si l'un ne pouvait exister sans l'autre, et surtout comme si l'expérience du temps obéissait à la volonté (voire à l'obsession) de Rousseau de tenir, comme dirait Bergson (1), l'avenir dans le présent. Notre propos sera donc de montrer que l'*Émile* de Rousseau engage un singulier rapport au temps. Dans un même mouvement, celui de l'écriture, le temps construit et montre les effets de l'éducation, effets pensés en termes de futurs contingents absolus. Rousseau entend ainsi montrer ce qui ne peut pas ne pas avoir lieu et justifie ce que nous pourrions qualifier chez lui de prescience par le déploiement d'une éducation pensée en termes de causalité temporelle qui en actualise les possibles.

(1) Bergson, *Essai sur les données immédiates de la conscience*, 1^{ère} édition 1927, Paris, PUF, 2001, page 9.

Terroir, Red Wine and a "Gloss" of Champagne: Grounding French Vitality, Aesthetics and Political Philosophy in the Eighteenth Century

Parker, Thomas

Abstract:

The word "terroir" and its most popular iteration "goût du terroir" arise from the unique French belief that the specific biological, physiographic and cultural characteristics of a food product's micro-origin are recognizable in the smells and flavors that unfold on the palate of the informed taster. The eater can, according to the French, mentally map these flavors and smells to identify the food's precise origin. Although terroir has been a part of the French lexicon for over five hundred years, this particular use of the word is much newer. Tracing the roots of terroir to the seventeenth and eighteenth century, we find a sense that is both modern and distinctly early modern. More importantly, these roots tell a story that is richer than that of culinary history alone.

Terroir, as it turns out, underwent an extreme evolution in the French imagination between the Renaissance and the Revolution, a period when it applied as frequently to people as plants, food and wine. Although Michel de Montaigne and Pierre Charron used the term in neutral terms in the sixteenth century, Louis XIVth's court, Saint-

Évremond and the second half of the seventeenth century relegated terroir to a lowly, insalubrious lexical status, both in application to food and people.

This paper traces terroir along a multidisciplinary path, from its most negative status at the end of the seventeenth century, to a partial revival in the eighteenth century. At that time, after being mired in Hippocratic and Galenic musings on soils and medical humours in the context of a quarrel about wine between Champagne and Burgundy, terroir rose in an unorthodox comeback. Rather than occurring primarily in food consumption, this comeback first applied to wider aesthetic appreciation, political theory, and natural history before making its way back to the table.

By following the footsteps of terroir in such Enlightenment thinkers as the Abbé Dubos, Montesquieu and Rousseau, I demonstrate that the way the French construed their food at the table in the eighteenth century derived from how they understood people and “tasted” the world around them.

Tête-a-Tête with Mrs Errington: Adultery and the Media in late eighteenth century England

Fielding, Mike

Abstract:

The extensive and popular literature represented by the reports of adultery and marital cruelty trials, particularly in the 1780s and 90s, provides a valuable source of information about the state of marriage to go alongside the conduct literature and domestic fiction on which much of our modern understanding of the period, and the historical and literary scholarship of authors such as Nancy Armstrong, is based. Mrs Harriet Errington’s trial was among the most notorious of her time; the published report ran to 86 pages in the original edition and also created a market for the erotic memoirs of her “Amours, Intrigues and Tete-a-Tetes”. Only the Grosvenor and Worsley trials generated more scandal. Other cases were less colourful but reported with a similar mixture of moralising and titillation. In this presentation, I shall consider a large number of the cases for adultery, criminal conversation and cruelty, and argue that the way the trials are reported and marketed demonstrates interestingly ambivalent attitudes to sexuality and power relations within marriage. I shall use a number of the explicit illustrations that enlivened many of the reports

The adventures of a lyric poem, 1720- 1800

Batt, Jennifer

Abstract:

In 1720 an anonymous poem entitled ‘The Midsummer Wish’ was published in Nathaniel Mist’s Weekly Journal. Over the next 80 years, this short lyric poem had a remarkable life. It was published in newspapers, magazines, miscellanies, anthologies, and as a broadside as well as in the collected works of its author; it was set to music by Henry Carey, though on at least one occasion the tune was accredited to Handel; it was reproduced in songbooks and as single sheets both with and without the music; it was copied into manuscript collections of verse and song; it was performed on stage and used in satirical prints; the propriety of its language was subject to critical scrutiny in essays on songwriting; and it probably formed the inspiration for part of Thomas Gray’s ‘Ode on a Distant Prospect of Eton College’. Early in its life it was presented for readers alongside a notoriously licentious text, *The Fair Circassian* (1720); by the end of the century, it was abridged to ensure its suitability for children. Though it was written by Samuel Croxall, it was frequently published anonymously, and at various times was attributed to an anonymous, dead, young Oxford student; the thresher poet Stephen Duck; and George Granville, Baron Lansdowne.

The adventures of this poem show how a single, relatively unremarkable poem might be encountered by many different kinds of readers in many different kinds of media across an extended period of time. This paper will suggest that the many adventures of this lyric poem have much to reveal about the function, circulation, publication and reception of poetry in the eighteenth century.

The Afterlife of Samuel Johnson, LLD

Sider Jost, Jacob

Abstract:

“Johnson has come down to us in a double tradition,” wrote Bertrand H. Bronson in 1951. “Like any other author, he exists for us in his works. But he exists for us also like a character in one of our older novels, and on the same level of objectivity and familiarity.” While earlier readers of Johnson such as Macaulay and Carlyle celebrated

Johnson's "folk-image," and saw Boswell's *Life* as Johnson's true achievement, Bronson and other twentieth-century Johnsonians, notably Donald Greene, have seen the enduring "character" of Johnson as a deplorable trivialization. More recently, scholars such as Kevin Hart (*Samuel Johnson and the Culture of Property*) and Helen Deutsch (*Loving Dr. Johnson*) have made Johnson's doubled afterlife a subject of historical study, examining eighteenth-century discourses about, i.a., property, monuments, autopsy, and above all biography. Continuing this line of investigation, I propose to account for what Deutsch calls Johnson's "anecdotal immortality" by examining eighteenth-century ideas about the afterlife itself.

Boswell's *Life of Johnson*, I argue, stands at the intersection of two eighteenth-century developments. The first is a new anxiety about the personal afterlife, what Johnson and Boswell both call "futurity." Both men suffered from destabilizing melancholy and had a deep emotional investment in the continuity and identity of the self over time. The theological and epistemological skepticism of the Enlightenment, particularly in the figure of Hume, was more than an intellectual challenge to Johnson and Boswell; it was a terrifying existential threat. Life-writing, the preservation of an enduring record of one's self, accordingly becomes a defense mechanism, an attempt to refute the claim that the human has no consistent self in this life and thus no prospect of continuing existence hereafter. This motive is unmistakable in Boswell's own diary; I argue it is vital to the *Life* as well.

The second development is a reconceptualization of literary afterlife. An influential tradition running from Horace through Shakespeare and Milton saw poetry, particularly lyric poetry, as the literary mode best suited for providing immortality. Over the course of the eighteenth century, prose genres arose that provide an alternative form of commemoration. When booksellers published the *Second Folio* in 1630, Milton prefaced it with a poem; when the booksellers published a collection of the major English poets from 1779-81, Johnson introduced each poet with a prose life. Boswell's *Life*, a self-identified "monument" to Johnson, is a complete realization of this new paradigm of literary immortality.

These two streams—a need to find new ways to assert individual immortality, and a reimagining of posthumous earthly fame—are interconnected, and they converge in Boswell's biography of Johnson. Together, I argue, they lay the groundwork for the uniquely doubled afterlife of Johnson that endures

The battle for eighteenth-century Moorfields: from resource to refinement?

Latham, Mark

Abstract:

Urban historians have long been keen to explore the relationship between the way space is perceived, used and ordered, and the impact of these relationships on the development of the urban landscape. One of the themes to emerge from the scholarship on this topic is that different elements of society often perceived spaces and their purposes differently. As a result, the usage and ordering of urban spaces could be highly contested. Because of their liminal, indeterminate nature open spaces were often sites where these tensions were manifest. This paper will discuss one such space in London: Moorfields.

The paper will argue that Moorfields had been established in the 15th century as an inclusive public space, viewed by Londoners as a communal resource and its usage and physicality reflected this. Throughout the medieval period it was an accessible, largely physically unregulated area, used for recreation, nefarious activities and for many Londoners a work place. Yet by the 18th c London's landscape was being increasingly perceived according to the social paradigm of "politeness". Politeness as practiced by the emergent bourgeoisie required the creation of regulated public spaces with restricted access, far removed from democratic, anarchic spaces such as Moorfields. This paper will highlight the attempts of 18th century commentators to incorporate Moorfields into a mental topography of politeness, and the determined efforts by City authorities and groups of private individuals to physically and socially regulate the fields accordingly. Yet the historically established notion of Moorfields as a communal resource, an inclusive public space, proved well entrenched among certain elements of London's population who vigorously resisted these attempts at regulation. This paper will conclude that attempts to refashion Moorfields as a polite public space in the 18th c ultimately failed, and as a consequence by the end of the century the fields were being built over.

'...the best use of it I could as a Poet': irony and immortality in Wordsworth and Novalis

Ashraf, Ammara

Abstract:

For Novalis, 'Philosophy is really homesickness, the urge to be at home everywhere in the world' (*Das Allgemeine Brouillon*). This paper situates this 'homesickness' as a drive towards self-consciousness through the Romantic striving towards an infinite literary discourse that, at its most ambitious, tries to close upon the inexpressibility of the 'self'. Analyzing writings on immortality, death, and the grave, I argue that this is achieved through the

realization that poetry, too, is really 'homesickness'. The cure for this lies in attempting to create a discourse whereby the boundaries between origin and death are effaced, in a mode of writing which mirrors its subject matter. Wordsworth's writings on immortality share Novalis' predominant concern with recovering a sense of 'home'. His 'Immortality Ode', its Note, and *The Excursion* are read alongside Novalis' *Die Lehrlinge zu Sais* and philosophical fragments to argue for the interplay between immortality and infinity. I extend connections made between death and anamnesis to writing of the grave for both Wordsworth and Novalis, arguing that the philosophical value of writing on immortality lies in writing infinity. The interest both writers take in the grave as a memorial for the dead is bound up with a desire to efface the temporal and spatial boundaries of birth and death. Both poets' representations of the past are explored by reading literary infinity as the goal of writing on a philosophical or theological immortality. The role of irony is elucidated with reference to writings on the functions of memories as never final, but always palimpsests. An ability to ironically rewrite the past undercuts any literal claims to immortality. Inextricable from this is the Romantic depiction of the visionary. While critics have traditionally seen the child as emblematic of the visionary imagination, they have had less to say about the significance of the child-figure in relation to representations of immortality. However, I argue that the child is held as an exemplary being that is at home in the world through a natural capacity for dramatic diffusion of self-identity. The child 'Philosopher' of Wordsworth's 'Ode' is named thus for its ability to represent the impossibility of a single self-identity. Wordsworth's Child is a 'little Actor' that joins Novalis' child-figure in being able to efface temporal and spatial boundaries, so that life and death are understood in terms of cyclicity not as beginnings or ends. In doing so, the child-figures of the 'Immortality Ode' and *Die Lehrlinge zu Sais* do not see the grave as marking an end, and it is this eradication of boundaries that the adult poet-figures of Wordsworth's epitaphic poetry and Novalis' graveside poetry attempt to recover through irony.

The birth of historicism out of the spirit of tragedy

Billings, Joshua

Abstract:

The second half of the eighteenth century sees a fundamental change in attitudes toward antiquity. Whereas earlier, the ancients seemed close for the moderns to question, imitate, and surpass, antiquity increasingly becomes defined by its distance from modernity. This insight into the fundamental incommensurability of the ages, known as historicism, is associated with the German thinker Herder and his 1773 essay 'Shakespear,' which opposes the works and entire cultures of Sophocles and Shakespeare. It has rarely been recognized, though, that the birth of literary historicism in Germany has a parallel in France. This is the 1785 edition of Pierre Brumoy's 1730 *Le Théâtre des Grecs*, completed by scholars at the Académie des inscriptions et des belles lettres and read widely throughout Europe, particularly in Germany. It contains, as a programmatic preface, Guillaume Dubois de Rochefort's 'Discours sur l'origine et l'art de la tragédie grecque,' which advocates a historicism as radical as Herder's, and dates to a 1772 debate in the Académie. Arguing against Charles Batteux's universalizing theory that ancient tragedy existed purely for pleasure (which could be realized equally in modern works), Rochefort sees Greek tragedy as a political and ethical art form that bears little comparison to the modern genre. This plea to see ancient literature in its cultural context, and the resulting sense of antiquity's alterity is, I will argue, an important element of the philosophy of tragedy elaborated around 1800, which betrays a large debt to Rochefort's essay and the 1785 *Théâtre*.

'The Christian's Chronology': Christopher Smart's Sense of Time

Powell, Rosalind

Abstract:

This paper will explore Christopher Smart's encounter with the eighteenth-century concept of a perfect timekeeper and the development of his own ideas in both his cycle of hymns and his most famous poem *Jubilate Agno*. In particular, this reading will focus on the constraints that the poet identifies in man's methods of measuring and recording time.

Four themes will be explored. First, Smart's millennial vision in *Jubilate Agno* and its relation to the correct measurement of time will create a background for interpretation. Secondly, the *Hymns and Spiritual Songs* will be explored in terms of the opposition between "natural" and "spiritual" time. Following this, Smart's regulation of time through the presentation of *Jubilate Agno* as almanac, record and discussion piece will be assessed with reference to the calendar reform of 1752. Finally, the paper will conclude by replacing Smart's ideas about time within their literary context. The final theme will unite measurement with poetic language by considering the diction that the poet uses to refer to time and seasons, emphasising the religious nature of his work.

The fabrication of Napoleon: a study of british female travel narratives from the late 1790s to 1815

Wang, Tsai-Yeh (Mina)

Abstract:

This paper sets out to examine the images of Napoleon Bonaparte fabricated by British female travellers from the late 1790s through the Peace of Amiens in 1803 to the Waterloo Campaign in 1815. From his first successful campaign in Italy in 1796, Bonaparte attracted British female visitors' attentions. Was he another bloodthirsty Jacobin, another version of the Jacobin type, who might fulfil the goal of the Revolution? Or was he going to found his own monarchy? Bonaparte's image was not only based on eyewitness observations, but also adorned with their various political inclinations. Edward Said's work on orientalism implied that the western construction of 'the other' is largely a by-product of western processes of self-definition. Similarly, Bonaparte and his France became an imaginative 'other' for British writers. Penned by those who had seen him directly, Bonaparte was portrayed variously according to the writers' own political and personal opinions.

Once Britons' earlier admiration for Bonaparte had passed, an extremely anti-Gallican period followed, and Napoleon became the target of execration and ridicule in British periodicals, pamphlets and caricatures. Bonaparte's militarism and growing dictatorship after August 1802 and the resumption of war in 1803 angered most Britons. Thereafter, most British people revealed an extremely hostile attitude towards Napoleon. The fall of Napoleon and the victory of Wellington were therefore represented by most British female travellers as the triumph of good over evil. Out of a strong fear of invasion, Napoleon was stereotyped as an immoral demonic force. At the same time, their British political system was viewed as the best way to protect the people's stability, liberty and property. This conclusion supports Ernest Renan's analysis of nationalism that, facing a hostile 'other', the subjects of a nation forged their common memories and common enemy. Therefore, by studying travel writing, one of the most popular forms of literatures, we find another proof of heightened British nationalism in the Napoleonic age.

"The Founding of the British Empire in India": nineteenth century empire-building and the creation of an imperial historiography of eighteenth century India

Harrington, Jack

Abstract:

This paper looks at the ways in which the British empire-builders of the early nineteenth century understood and made use of the eighteenth century origins of British India. The first major historians of the rise of the East India Company, John Bruce, James Mill and Sir John Malcolm, shared an intellectual heritage in the philosophical history and political economy of the late Scottish Enlightenment. That said, their conflicting explanations for the growth of empire reflected their differing political agendas and the divergent paths Enlightenment thinking on government and society took at the end of the long eighteenth century.

James Mill, a leading philosophical radical who became a senior East India Company administrator, used the *History of British India* (1818), to promote a utilitarian critique of the historical development of the Company's government. In doing so, he applied stadial theory to contemporary problems of government.

Conversely, Malcolm, a Scottish company servant and eventual Governor of Bombay, who wrote the *Life of Clive* (1836) and the *Political History of India* (1826), created a romantic history of the birth of empire that celebrated heroic virtue at the same time as articulated a Smithian vision of the kind of imperial state that British India should become. Malcolm has been described by Professor Douglas Peers as "the leading publicist of Anglo-India Militarism."

John Bruce, Professor of Logic at the University of Edinburgh and Historiographer of the East India Company attempted to write histories of the East India Company that accounted for his patron, Henry Dundas' reforms of the Company from the 1780s onwards.

This paper looks at these three historians' work in the context of earlier histories of British India written by Robert Orme's and others and in the context of the development of a philosophical history of empire. Its key theme is the way histories of the East India Company's activities in the eighteenth century were interpreted as "the origins of British India" by historians in the first decades of the nineteenth century. For example, all three needed to explain the decline of mercantilism and the infamous corruption and adventurism of Company servants in terms of the founding of an empire. The three historians this paper examines were all consciously making creating a vision of the past to suite their agendas in the present. They wrote in a time of imperial consolidation in British India (1798-1818) and thus created competing images of the "origins" of the empire in the mid-eighteenth century.

The Fireworks Above Castel Sant'Angelo: Piranesi and the Mysteries of the Night

Costantini, Giovanna

Abstract:

Among the recently acquired etchings of the Spencer Collection of the New York Public Library is a watercolor and gouache by Francesco Piranesi (1756-1804), the son of Gianbattista Piranesi, and Louis-Jean Desprez (1743-1804) entitled "The Fireworks Above Castel Sant-Angelo." This delicate and rare impression captures the essence of a fireworks display known as "La Girandola," a kaleidoscope of light described and illustrated in festival books as a pyrotechnic display staged over Hadrian's Mausoleum to celebrate papal coronations and celebrations since 1481. Based on designs attributed to Michelangelo and Bernini, the spectacle, as many of Gianbattista Piranesi's etchings, has been linked to esoteric imagery such as intarsias and manuscript illuminations of astrological, philosophical and alchemical subjects. These include Robert Fludd's *Utriusque Cosmi Istoria, De Radiis*, by al-Kindi, Marsilio Ficino's *Sulla Vita* and emblematic engravings by Cesare Ripa. This paper will examine the iconological sources of this and other pyrotechnic imagery within the context of Piranesi production.

The Galli Bibiena's perspective of Time and Space: the Portuguese case

Januário, Pedro

Abstract:

Known as one of the most important families of architects and stage set designs from late seventeenth-century to middle nineteenth-century. The Galli Bibiena's worked for the most important European courthouses, spreading their knowledge from St Petersburg to Lisbon.

With this study we aim to analyze their personal perception of Time and Space, and how they applied it to their Stage Set Designs, in particular in the Portuguese Opera Houses (1752-55).

"The Grammar of Being in Space and Time: The cases of Lady Mary Montagu and Mary Wollstonecraft"

Hachaichi, Ihsen

Abstract:

Through selected readings in Lady Mary Wortley Montagu's and Mary Wollstonecraft's travelogues, I propose a mapping of the ways in which eighteenth-century Britain fashioned the imaginative commerce that occurred between space, time and the word, and was in turn fashioned by it. I will attempt to show that travel functions not only as a cross-cultural process challenging the boundaries of geographical and ideological insularity, but, more importantly, represents an outlet for self-discovery and liberation.

Letter-writing and diary-keeping are the matrix through which I will think the female experience in space and time. I will identify two correlated aesthetic mutations this semi-private form of correspondence has achieved with Lady Montagu and Mary Wollstonecraft. The first mutation is embodied in the passage from the expository to the more explicit mode of confession, and the second one charts the movement from self-effacement to personal notoriety.

This twofold mutation, I shall argue, gave these hitherto silent and occasional writers a public voice and a large male readership. My paper therefore hinges ultimately on the importance of the spatiotemporal phenomenological experience by which misogyny and xenophobia are displaced and replaced by a more humane viewpoint more in keeping with eighteenth-century principles and ideals.

In probing the considerable correlation between the experiential and the figurative levels of travel experience, I will use appropriate hermeneutic views that foreground the fact that the inexhaustible experience of time and space envision Being as an enormously rich and complex totality.

The Graveyard: a Poetic Space for Immortalising Revolutionary Sentiments

van Leeuwen, Evert Jan

Abstract:

In *Washington and His Generals*, the labour activist, sensational novelist and christian utopian thinker George Lippard re-imagined the American Revolution in order to make it fit his personal myth that the American nation was to become the Eden on earth. In the book Lippard was interested in immortalizing what he believed to be the spiritual and emotional experience of the people who lived through the revolution. In a short but crucial passage in the book, Lippard turns away from sublime revolutionary narratives in order to write a eulogy on the

Germantown graveyard. He conjures up a poetic cemetery filled with “wild flowers”, “tangled vines” and “tombstones...spring[ing] up, like a host of spirits from the green graves” that “struggle with each other for space, for room”. For Lippard this geographical spot symbolized the utopian spirit which he believed stood at the foundation of the revolution, because it was “established by men of all creeds” where “the Indian and the white man” lie alongside each other, where “the Catholic, Presbyterian, Quaker, Methodist, Lutheran, Mennonist, Deist” and “Infidel” all rest in peace. It is here that Lippard meets an old Quaker who has come to the graveyard – much like Lippard – to conjure up memories of the revolutionary past. He sits next to an open grave accompanied by the skeletons of two revolutionary soldiers dressed in the rags of their uniform. The old man is trying to remember which one was Jacob and which one John. For Lippard, the old man’s stories are crucial to his myth-making project. They allow him to record for posterity the tragic fate of forgotten heroes who were martyrs in a sacred cause. When Lippard turned the Germantown graveyard into a vehicle that could make the past come back to life, he was in fact following an already established literary tradition.

At the end of the eighteenth-century, various American poets had amalgamated the popular genre of graveyard poetry with the more “classical” genres of the elegy, monody and ode in order to remember the heroes of the American Revolution, and to immortalise the utopian spirit which they felt was so distinctive of the recent revolutionary past. In my proposed paper for the BSECS conference in January 2010, I will analyse: Joel Barlow’s “An Elegy on the Late Honorable Titus Hosmer” and David Humphreys, “An Elegy on Lieutenant De Hart”, to explain how these poets used the graveyard as a vehicle through which they could pass on to future generations the emotional experience of the revolution by reproducing in verse the heroic faith in a sacred cause, as well as the personal tragedy of the individuals involved.

The home as a 'public': political spaces during the eighteenth century and beyond

Dyndor, Zoe

Abstract:

This paper will focus on how the home was used as a public space during the eighteenth century, and the impact this had on men and women. As scholars are concerned with how space relates to events, people and politics, space has become an increasingly contested issue in historical study. A case study of Northampton borough elections supports the notion that spaces are historically specific and must be understood within their historical context. The dichotomy between the public and private was not always clear and the boundaries between spaces could be fluid and interchangeable. During eighteenth-century elections the division between public and private spaces was far from static. The public sphere could be extended beyond the streets and public houses into peoples homes. As part of a householder franchise homes in Northampton were drawn into politics. Possessing households enabled men to vote, establishing these homes as a commodity during elections, and creating contested public spaces. Public spaces became more protracted after the eighteenth century as the home became more private. The public sphere was wider than it was during the nineteenth century, as places were utilized to a greater extent and for more purposes, meaning there were more political places to penetrate. This had implications for relations between men and women, as the home became less political, and women were confined to the domestic sphere. When the home was integral to the vote, so too could be female homeowners, wives and relations. Their opportunity to participate in elections diminished as politics took on a more masculine form.

"The Last King's Time"

Kraft, Elizabeth

Abstract:

In this paper, I will examine the way Restoration writers referred to -- and conceptualized -- the reign of Charles I. The phrase "the last king's time" appears in Etherege's *Man of Mode*, but, of course, is not exclusive to the Restoration (as it appears from age to age as monarchies succeed one another). Still, references to the reign of Charles I during the reign of Charles II are necessarily more fraught with meaning than in other periods. I will concentrate on Etherege, Dryden, and Clarendon to demonstrate the Restoration's effort to distance itself from, while also connecting itself to, the values, fashions, and ideas of the earlier age.

The Letters of James Woodhouse and Elizabeth Montagu

Van-Hagen, Steve

Abstract:

James Woodhouse, a prolific poet whose career spanned half a century from the mid-1760s onwards, has emerged as an increasingly important figure in the recuperation of eighteenth-century labouring-class poetry in recent decades. Bridget Keegan's second volume of the 2003 *Eighteenth-Century Labouring-Class Poetry* anthologies, for instance, which focuses on the period 1740-1780, devotes more than a quarter of its space to Woodhouse's works. He has been the subject of a number of recent articles, and has been discussed by several recent book chapters and monographs. Despite this, two of the most authoritative primary sources of information about him, the surviving collections of his letters (one housed at the National Library of Wales and the other at the Huntington Library, California) have almost never received detailed examination. Even Katherine Hornbeak, who engages with the Huntington letters possibly more than any other critic (in 'New Light on Mrs. Montagu', in F. W. Hilles, ed., *The Age of Johnson: Essays Presented to Chauncy Brewster Tinker* [New Haven, New York: Yale University Press, 1949], pp.349-61) examines no more than "A few passages" from them (p.350). She does not consider the NLW letters at all. This paper will set out to provide a thorough account and overview of these collections of letters, which span the periods 1765-82 (the NLW collection) and 1764-71 (the Huntington collection) respectively, suggesting ways in which closer attention to them may benefit Woodhouse scholarship. As well as providing useful information about Woodhouse's early composition practices, they offer sustained insight into his controversial relationship with his patron, the Bluestocking Elizabeth Montagu (and into relationships with other important early patrons). Contemporary scholarship, which has often favoured the narrative of Woodhouse as defiant class rebel and radical Evangelical, has invariably fixated on Woodhouse's estrangements from Montagu, first in 1778, and then finally (and decisively) ten years later. It will be suggested, however, that the letters do much to tell a story that has been discussed rather less by recent criticism, demonstrating a strong mutual regard and affection that not only prevailed initially between them, but endured for some years.

"The Monster's Request for a Sister in Mary Shelley's *Frankenstein*"

DeFonzo, Alicia

Abstract:

Readers have overlooked one crucial aspect of Mary Shelley's legendary novel since its inception: the monster's request for a female "companion" (F 75). Often deemed the "Bride of *Frankenstein*", most regard the prospective female as the anticipated sexual partner of the creature and give little scholarly attention to her character. The oversight is somewhat understandable since she never animates. Nevertheless, the creature's want for the womanly counterpart can surely be disputed.

Though most have measured the request as one of a sexual partner, this reading is purely based on Victor's assumptions. Readers have willingly followed the doctor's apprehensions that the creature desires offspring; however, there is little textual evidence to support this judgment of the monster's intentions. Accordingly, we must question why readers impulsively trust Victor and reject any other possibility for the potential female monster. This essay will instead explore the monster's request for a female "companion" as a sister, not a mate (F 75).

First, this essay closely evaluates the text, noting the creature's experiences before his request in order to understand how they shape his identity, his language, and the request itself. Thereafter, the discourse of his plea to Victor may well attest the creature's intentions as nonsexual, almost brother-like. And although scholars acknowledge the many sibling dynamics in *Frankenstein*, many have failed to recognize such a potential relationship for the monster. By studying the many opposite-sex sibling relationships in the text, one may recognize the significance placed on sibling dynamics.

Outside the work, the essay explores the Romantic idolization of brother-sibling relations; egalitarian, opposite-sex sibling relationships possessed British culture and literature. Thereby, to read the request as a sister for the monster simply coincides with the British culture and discourse as well as the major relationships and themes of the novel, the creature's experiences, etc. Essentially, through textual and cultural analysis, this essay hopes to challenge conventional reader interpretation of the monster's request as purely heterosexual and demands further investigation of this potential misreading.

“The Nature of the Other in Restoration Travel Fiction“

Bayer, Gerd

Abstract:

This paper will look at how early modern travel fiction relates portrayals of ethnic others to their natural environment. In so doing, I will pursue two goals: first, to discuss the level of individuality that Restoration prose texts allow in the portrayal of second-tier characters, framing this discussion by general questions of individual identity and character formation in late seventeenth-century prose; and second, to take notions from ecocriticism and apply them to the portrayal of “other spaces,” asking how English writers construe foreignness in the context of the nature-culture divide. In the figure of the Other – often in the shape of the pirate, the highwayman, or the simple farmer – these two questions find their ideal object of critical investigation. Concentrating on the anonymous prose narrative *Peppa; or The Reward of Constant Love* (1689) and on John Dunton’s *A Voyage round the World* (1691), both echoing earlier travelogues such as Thomas Nashe’s *The Unfortunate Traveller* (1594), this paper will show that the aesthetic representation of individual characters, which begins to take shape in the Restoration period, finds it difficult to present other spaces and the ethnic Other in a manner that transcends the clichéd perceptions of exoticism. Written for a readership that, in most cases, would only rarely travel anywhere outside the British Isles, travel fiction often served the purpose of making the readers feel good about not having to visit foreign countries, filled as they are with strange people living in a hostile environment. Limiting ethnic Others to the simple strokes of a stock character, at times hardly to be distinguished from the very soil on which they live, complements the national pride of a readership in search of cultural identity, in particular following the political upheaval that marked much of the seventeenth century. In the wake of the physical brutality of the Civil War and a regicide, the ethnic Other of foreign places is thus exploited for a reaffirmation of the supposed cultural supremacy of the more sophisticated Britons; it also contributes to the formation of an Orientalist discourse and shows that colonialism grew, at least in parts, from a perceived distance from and superiority to nature and to all people living in closer proximity to the environment. In Restoration travel fiction we therefore find early signs of the “epistemological error” (G. Bateson) that the Enlightenment belief in rationality firmly embedded in Western culture.

The new ‘old’ Scotland – the influence of James Macpherson on the ‘romantick’ idea of Scotland

Ott, Kristin

Abstract:

My paper addresses how the experience of new spaces and cultures shape notions of knowledge, history and identity.

The 1760s marked a shift in the perception of post-Union Scotland. With the appearance of the Ossian poems Scotland became a place of grandeur and melancholy, of bards and sublime mountains and an ever-present pastness. My paper analyses this shift in detail, first presenting the idea of post-Union Scotland that the Ossian poems changed and then comparing it to the new, ‘romantick’ conception of Scotland.

Studies on eighteenth-century Scotland, including its literature, are usually concerned with viewing it in relation to a number of dichotomies: Jacobite and Whig, Highland and Lowland, Scots and English, enlightened and primitive. Rather than discussing the idea of Scotland in our period in these terms, as has previously been done, this paper approaches it in a more effective way: as a response to a number of concerns singled out in historical studies of eighteenth-century Scotland. These include the Union of 1707, Improvement, the Romanticisation of the Highlands, and the Scottish Enlightenment. My paper contrasts the idea of Scotland in the 1750s – post-Union and post-Culloden – with that of the 1760s and later, exploring the concerns above in the literature of the decade (including some of Macpherson’s poetic works) and juxtaposing them with some of the issues raised by the Ossian poems and other ‘primitive’ works.

My paper seeks to explore the space of Scotland in the 1750s and 60s as a period of intense conscious historiography. The two terms brandished about most often in discussions of Scottish identity in the period are ‘myth’ and ‘tradition’. Modern criticism uses concepts such as ‘invention of tradition’ and ‘Highland myth’ almost interchangeably. On closer inspection, however, it turns out that ‘tradition’ almost always pertains to politics, nationhood or nationalism, while ‘myth’ relates to tartan, bagpipes and all kinds of other ‘touristy’ Scottish paraphernalia. Also, the former is mostly based on antiquarian research, chronicles, ‘proper’ sources, while the latter is often taken from art and literature / an imagined past. Macpherson is in the unique position to cater to both of these ideas, which my paper explores and highlights in detail.

"The Path of Letters": *Clarissa* and Kabbalah

Kaufman, Mark David

Abstract:

The Enlightenment is often couched in a rhetoric of crisis--a crisis of faith, of belief, or even of sentiment. However, while the Enlightenment brought into question the authenticity of religious experience, it paradoxically strengthened religious fervor in response to the threat of secularism. Consequently, the eighteenth century saw a renewed interest in mysticism as a means of turning faith inward, away from the physical universe so newly defined and bereft of wonder.

As a successful London printer, Samuel Richardson (1689-1761) was undoubtedly aware of the growing interest in unorthodox and heretical systems of belief. His circle included a variety of metaphysicians, such as the English mystic William Law (1686-1761), who were heavily invested in Gnosticism, Hermeticism, and Kabbalah--occult traditions which would seem antithetical to the project of the Enlightenment. Richardson's epistolary novel *Clarissa* (1747-8) may be read as a Kabbalistic meditation on exile, fall, and fragmentation. Kabbalah originally arose in response to crisis; it grew out of the devastating anti-Semitism of the twelfth century and took on new significance in the wake of the expulsion from Spain in 1492, a catastrophe second only to the destruction of the Temple. Like the Kabbalistic "Breaking of the Vessels," *Clarissa* Harlowe's rape constitutes a rupture, a violation of the body-as-temple and a fracturing of the body-as-text. As *Clarissa*'s executor and editor, John Belford responds by reconstituting her as scripture--a permutation of letters--through a process of bricolage analogous to the Kabbalistic imperative of Tikkun, or reparation. Kabbalah, like *Clarissa*, offers itself as a theodicy, which might explain its appeal to generations of displaced Jews--and indeed Christians--who felt that its Myth of Exile could elucidate the individual's role in the cosmos, counteract the trauma of dislocation, and open a gateway--a path of letters--to reintegrating one's self with the divine.

'The political and social context of Irish witchcraft: the Island Magee trial of 1711.'

Sneddon, Andrew

Abstract:

This paper will examine the trial of eight women for witchcraft at Carrickfergus Assizes in Co. Antrim, Ireland in 1711 for bewitching a young girl, Mary Dunbar, from nearby Islandmagee. It will be argued that this case was the site where growing judicial scepticism toward proving the crime of witchcraft reached a high point, providing the context for the final marginalisation of witchcraft as a concern of Irish secular, if not ecclesiastical, courts.

Furthermore it will be suggested that it prefigured the trial of Jane Wenham in Hertfordshire the following year, when credulity and scepticism became polarised across party political lines. The Islandmagee trial will also be used as a window through which Irish witchcraft belief, laws and patterns of accusation can be surveyed and put in a wider British and European context. For example, accusations in Ireland seem on the surface to fit the traditional Thomas-Macfarlane 'charity-refused model', but in actuality were not only sex related but determined by religious denomination, reputation, physical appearance and disability. Finally the paper will challenge the accepted periodisation of the European 'witch-craze' of the late medieval/early modern period, as concern over witchcraft in Ireland only became acute in Protestant, settler communities after 1660.

The Queer Pleasures of Stowe

Nickel, Terri

Abstract:

Sir Richard Temple's gardens at Stowe have long been regarded as an emblematic political statement in support of the Whig opposition. Temple's pantheon of British worthies attempts to establish a link between male prudence and national virtue. My paper builds upon William Gilpin's 1748 guide, *A Dialogue Upon the Gardens at Stow*, and traces how responses to this landscape both extol Whiggish masculinity and undermine it. Gilpin's homosocial dialogue between one Polython and one Callophilus, raises questions about the garden's appeal to the "debauched sensualist." My paper traces the ways in which deviant libidinal, particularly male homosexual, desire emerges in varied descriptions of Stowe. I argue that managing such deviant desires within the landscape is a necessary part of the nationalist project Temple hopes to effect through Stowe.

In addition to Gilpin's text, my essay looks at various other guides to the gardens, Pope's *Epistle to Cobham*, Walpole's letters and *The History of the Modern Taste in Gardening*, and various prints, including Plate 2 of Hogarth's *The Rake's Progress*.

The Reported Times and Distances of Foot-races in 18th century

Radford, Peter

Abstract:

Men ran and walked for wagers in the 18th century. 329 of them are analysed here. Reports were often incomplete; 78 (23.7%) gave no details about the distance and 120 (36.5%) gave none about time. 235 (71.4%) were solo events, in which the wager was to complete a given distance within a set time, and with no rival competitors. To avoid disputes a system was employed in which the event and not the athlete was timed - e.g. if the wager required completing 100-miles within 24 hours, a signal was given at the start, and then at the stroke of 24 hours an official at the finish would call out TIME. If the competitor was home by then he had won, if not he had lost. Set-times were usually to an hour, a half-hour or quarter-of-an-hour. When secondary wagers were made – e.g. that the athlete would complete the distance at least 5 minutes within the given time, someone was appointed to start a watch when the athlete arrived, and stop it when TIME was called. Many of the 'times' we have for wagers of this kind are derived this way – by subtracting this time from the target time. In the minority of wagers in which competitors raced against each other, times were usually not given, but sometimes races were against an opponent and a pre-set time, in which case a version of the system above was used. Margins of victory are commonly given in minutes, but there are exceptions to this. In 1730 John Appleby defeated Phillips by 'a quarter of a minute'. In 1733 Appleby was reported winning a 10-mile event against Pinwherie by 3 seconds! This is by far the most precise timing of an event up to that time. In 1762, however, a man was reported to have completed a 7-mile walking event in 1 hour 4 minutes and 2 seconds. A further advance was made in 1777 when Headly reportedly ran 2-miles in 9 minutes 45½ seconds. Does this apparent precision imply first-class watches and highly competent time-keepers? Not necessarily. Examination of all the results shows that when margins of success are given they are more often given in distance than in time. Times may have been estimated from the winning/losing distance. Distances were more easily measured and agreed than were times, and the reports suggest that people were much more comfortable estimating distances and margins of victory or defeat, and agreeing them, than they were measuring and agreeing time, and it seems likely that many of these apparently very precise times were conversions taken from agreed winning/losing distances. Thus, for those involved in the 18th century foot-racing scene, a close understanding of the relationship between time and distance will have been required. This relationship would have certainly have been necessary when laying odds on how far, and at what speed, a competitor could cover a set distance. These relationships will be discussed in comparison with equivalent relationships one, and two centuries later.

The Reported times and distances of foot-racing wagers in the 18th century

Radford, Peter

Abstract:

Running and walking wagers attracted the attention of newspapers in the 18th century and they were reported in increasing numbers as the century progressed. 329 of them performed by men between 1701 and 1800 are analysed here. Reports were often incomplete; 78 (23.7%) gave no details about the distance of the event, and 120 (36.5%) gave none about time, but others gave very long and detailed accounts. 235 (71.4%) were solo events in which the race was to complete a given distance within a set time, and with no rival competitors. The measurement of time, therefore, is of the greatest importance. To avoid disputes a simple system was employed in which only the event and not the athlete was timed – if for example the wager required completing 100-miles on foot within 24 hours, a signal would be given at the start, and at the stroke of 24 hours an official would stand at the finishing point and call out TIME. If the competitor was home by then he had won, if not he had lost. This system was employed throughout the century. When secondary wagers were made – e.g. that the athlete would complete the distance at least 5 minutes within the given time, someone was appointed to start a watch when the athlete arrived and stop it when TIME was called. Many of the 'times' we have for wagers of this kind are derived this way – by subtracting this time from the target time. In the minority of wagers in which competitors raced against each other, times were usually not given, but sometimes races were against an opponent and a pre-set time, in which case a version of the system above was used. Great accuracy of timing, therefore, is seldom needed and set-times are usually to a given hour, half-hour or quarter-of-an-hour. Differences between competitors are commonly given to the nearest minute. There are, however, some exceptions to this, and much greater precision in timing seems to have come from the presence of celebrity runners. In 1730 Thomas Phillips was beaten by the famous John Appleby from Canterbury in a 12-mile race, by 'a quarter of a minute'. In 1733, Appleby was reported to have won a 10-mile event against Pinwherie by three seconds! This is by far the most precise timing of an event up to that time. This was bettered in 1762 when a man wagered to walk seven miles in

1 hour 5 minutes and was reported to have completed it in 1 hour 4 minutes and 2 seconds. A further advance was made in 1777 when Joseph Headly and Jackson undertook to run 2-miles in 10 minutes and Headly's winning time was reported to be 9 minutes 45½ second – the first time an accuracy of less than a second had been used. Does this apparent precision imply first-class watches and highly competent time-keepers? Not necessarily. Examination of all the results shows that when margins of success are given they are more often given in distance than in time. Times may have been estimated from the winning/losing distance. Distances were more easily measured and agreed t

The Rhetoric of Sublimity: Locating the Reader and The Temporal Status of Language in Blake's Marriage of Heaven and Hell

Lunsford, Dawn

Abstract:

Critical understandings of Blake often cite his well-documented antagonisms towards the influence of figures such as Newton and discourses of empiricism on eighteenth and nineteenth century thought. However, in *The Marriage of Heaven and Hell*, Blake assumes an empirical emphasis on the status of the object and examines the manner in which aesthetic observation differs from empirical observation. For example, as the narrative structure moves from poetry to narrative, from wisdom literature to prophecy, these multiple shifts in rhetorical strategies not only reveal the influence of rhetorical positioning in truth claims and empirical observation, but further demand that readers assume an interactive position within the text, not limited by the temporal or spatial constraints of experience. By creating a rhetorical position for the reader within *The Marriage*, Blake not only reveals the limitations both created and observed by empirical discourse, but further identifies transcending temporal and spatial constraints of experience as concomitant with an experience of Blake's sublime. More specifically, I suggest that Blake creates an atemporal, objectified position for himself within the text that serves to mediate between empirical and aesthetic modes of observation. Through this mediation, Blake creates an experiential rather than a doctrinal critique of empirical thought, ultimately allowing him to create a mode of sublimity dependent upon a totalizing aesthetic that overcomes the empirically defined temporal or spatial limitations of observation.

The Rival Queens: Models of Feminist Literary History and Theatre of the late Seventeenth Century

Joule, Victoria

Abstract:

In this paper I shall be reflecting on and reassessing today's constructions and models for reading late seventeenth and eighteenth-century women writers with particular attention to late seventeenth century theatre and Delarivier Manley. I shall be offering a closer examination of the Behn/Philips dichotomous model for women's writing in relation to feminist literary history and its emergence in the late seventeenth century. Manley's plays and prefatory addresses in this period demonstrate her involvement in negotiating a female writing tradition, and accentuate the split between the key figures of Behn and Philips. Most notably, Manley's 'The Lost Lover' (1696), shows a specific intervention in ideas of a female literary tradition complicated by the more specific female writing community of the theatre. I shall also be examining in more detail Manley's construction as a daughter of Behn by contemporary feminist scholars as well as her own self-construction in these terms as part of an overall challenge to an easy chain of succession in feminist literary history.

'The romance of real life': The Representation of the Literary Culture and Language of Cornwall in Richard Polwhele's History of Cornwall

Moore, D

Abstract:

In volumes 5 and 6 of his compendious 7 volume *History of Cornwall* (1803-8) Richard Polwhele turns his attention to the 'language, literature, and literary characters of Cornwall' and providing a 'Cornish-English Vocabulary' and 'Provincial Glossary'. This essay explores these efforts to come to terms with the literary culture and language of Cornwall in relation to previous eighteenth-century accounts of regional literary cultures (Cornish in particular); in relation to the social and religious context of the time (Polwhele was an Anglican Clergyman and JP); and in terms of modern interpretations of the politics of eighteenth-century discussions of regional culture and language (especially in the confrontation between eighteenth-century scholarly discourse and oral or non-published cultures). It explores the influence of Polwhele's wide circle of historian-acquaintances (in particular

John Whittaker and Walter Scott); and considers the ways in which Polwhele makes claims for Cornish culture and represents it to the world at large, through such things as his discussion of the death of the Cornish language. It argues that Polwhele's efforts to be as inclusive as possible is both problematic – the failure of a shaping (and selecting) editorial hand threatens the work's coherence – and a major part of the text's charm, value and importance as a basis for Cornish history and identity. By neglecting the standard narratives of eighteenth-century history in favour of the presentation of raw data, Polwhele's open-handed History refuses the distancing and 'museumalising' tendencies of his predecessors in favour of a teeming, untidy but vital account of Cornishness.

Polwhele is best known in literary circles for his famously unpleasant attack on women writers, *The Unsex'd Females* (1798). But his Anti-Jacobin writings represent only a small proportion of his prodigious literary output, and he is also recognised in some fields as one of the late eighteenth-century's most important county historians, whose techniques and work represented a significant advance in the form. This paper will give some fresh attention to a figure who may have a substantial claim to be Cornwall's most significant late eighteenth-century writer, and will connect work carried out since to mid 1990s on the construction of Cornish identity in the eighteenth century with larger literary and cultural fields.

The Spirited World: The Secret Encyclopaedia of Franz Joseph Thun

Cerman, Ivo

Abstract:

In the close of the century, the Enlightenment image of the world was enriched by the bold theory of the Viennese doctor F. A. Mesmer and his followers who saw the world as imbued with omnipresent fluid directed by the law of mutual relationship between human microcosm and natural macrocosm. The interest of the research has focused especially on the fate of mesmerism in France where the pseudoscientific interpretation of nature penetrated also into the political thought. The influential interpretation of Robert Darnton claims that this success may be explained by the mentality of the learned circles who had been dazzled by the spectacular discoveries in the realm of physics, chemistry and other disciplines.

The following paper intends to show the development of mesmerism in Central Europe where it originated. I would like to introduce here the philosophical work of Mesmer's disciple Franz Joseph Thun. He is known in the cultural history as Mozart's patron and Lavater's collaborator on *Physiognomische Fragmente*. He was also known as a freemason and a man who was able to talk to a ghost called Gablidon and who organized famous mesmeric sessions in Vienna, Carlsbad and Leipzig claiming that his right hand had an unusual healing power. These pursuits won him the fame of a dubious character and discredited him in the eyes of 19th century historians.

However, Thun was also a writer who created his own vision of the world, which he described in a huge Encyclopaedia to which he devoted the last years of his life (*Meine Enzyklopädie*, written 1796-1800). This hitherto unknown work comprises ca 2000 pages and 338 entries. The aim of the paper is to reconstruct the vision of the world introduced in this work, which I discovered in Thun Family Archives in Decin/Tetschen in February 2009. The Encyclopaedia shows an attempt at surpassing a narrow vision of man in the Enlightenment philosophy by putting the human being into the context a universe governed by magnetic and electric forces and inhabited by beings ranging from angels to lower animals. Entries such as Licht, Aufklärung, Zeit, Fluidum, Balsamischer Geist or Physiognomik give a detailed picture of Thun's vision of the world.

The Time and Space of Childhood in Rousseau's *Émile*

Beaudry, Catherine

Abstract:

Rousseau invented childhood, where a child had a natural curiosity and ability to learn from nature, in his own time and at his own speed. Before him, little attention was paid to the fundamental difference between children and adults: "We know nothing of childhood". For Rousseau, the first mistake was to consider infants sinful creatures, in need of God's grace, and children in need of man's discipline. The belief was based on the doctrine of original sin formulated by Augustine against his contemporary Pelagius, who believed man was created free, and later sinned by bad example. For Rousseau, children were naturally good and became socially bad by following others' bad habits of mind and of morals. Rousseau's incipit, "Everything is good as it leaves the hands of the Author of things, everything degenerates in the hands of man" brought immediate condemnation of the work as a case of Pelagianism; it was banned within a fortnight, which led Rousseau to believe that copies had been sent to the censors before its publication. In the fictional treatise, the natural child should have an education that would ready him to be a citizen in a Republic, not a subject in society. In order to bring about this

utopia, the time and space of childhood must be extended. Infancy, from birth to two years must also have a new space. For Rousseau, in order to instill incipient virtue, a bond between mother and infant must be forged at birth, no "mercenary hands" may substitute. Rousseau's insistence that the mother "must have a quiet, sedentary life while she nurses her children" creates a new domestic space for his eighteenth-century female readers, a kind of repos for the mother, where her main obligation is to her newborn outside of the social sphere, and she is freed from her duties to the family at court or in commerce. This extends into the second stage, from 2 to 12, where the child is with his mother at first, then with a tutor. Once again, the space becomes as important as the time. To protect his liberty, Émile is to be raised in the country, free of social constraints caused by "objects of luxury" and free of bad examples "those miserable lackeys". During adolescence, from 13 to 15, space is extended to the natural world around Émile, it becomes, not a laboratory but a field study. The next stage, from 15 to 20, when the passions appear, Rousseau extends, rather than ends Émile's education, and teaches him the difference between the natural amour en soi and the artificial, social, amour-propre, which is always comparative, mindful only of self and a future detriment to the commonwealth of a Republic. Here begins the study of human relations, in the social sphere, the tutor is so confident of Émile's sense of self that he takes him even to Paris. Finally, from 20 to 25, Émile enters another space, in search of a companion that "would suit him." The betrothal is natural without parents negotiating a pact. It is a new time and space for Emile and Sophie.

**The View From Ruthin School:
Eighteenth-Century Anglophone Welsh Poetry**

Chadwick, Mary

Abstract:

Sparked off by the publication of Thomas Gray's *The Bard* (1757) and the works of Evan Evans in the mid-eighteenth century, there developed in England and Wales "a discernible English-language poetic tradition [taking] Welsh history and literature as its theme." (Bards and Britons, 2008) This paper examines the development and conventions of this poetic sub-genre as they appear in the work of two headmasters of Ruthin School in Denbighshire, North Wales - John Walters's *Ode to Cambria*, published in 1782 and an untitled, unpublished poem penned by the Reverend David Hughes at some point between 1795 and 1800.

By the late eighteenth century, amongst Welsh and antiquarian circles, this poetic genre was so widely known that contemporary poets could almost be seen to follow a "checklist" of the conventions of eighteenth-century Anglophone Welsh poetry. They could tick off references to the geography of Wales and the durability of the Welsh language, Classical allusions and a general air of despondency regarding the future prospects of Welsh culture. As I show in the short first section of this paper, to a great extent Walters did just this.

The second section of the paper highlights the differences between Walters's work and that of his poetic and academic successor. In his poem, Hughes alters the structure and the images, tropes and themes which characterise his chosen genre. With particular reference to Hughes's depiction of a relationship between the Welsh landscape and the Welsh people, I argue that Hughes manipulates the conventions of eighteenth-century Anglophone Welsh poetry with a clear aim in mind – the call for an improved education for young Welshmen.

The walls have ears : City Dissenters' Conflicts in the 1690s as reflected in a 'Dialogue betwixt St Paul's Church and Salters Hall' (1698).

Pritchard, Penny

Abstract:

In its presentation of an imaginary dialogue between the principal sites of worship for London's established and dissenting City communities, this anonymous poem offers a vivid portrait of the key points of contention between London's Protestants in the period. Equally, it offers a helpful insight into how London's mixed religious community negotiated the physical, urban, space allocated for Protestant devotion. This paper will consider how, after 1688, London's landscapes of devotion – including but not limited to St Paul's and Salter's Hall – reveal the divisions and (more often) the bonds between the capital's Anglican, Presbyterian and Baptist communities. Contemporary literature suggests that the poem accurately reflects central London as a patchwork of interconnected and largely cooperative Protestant parishes; at the same time, the poem reveals certain discrepancies between the established church and dissenters which remain unresolved after the Glorious Revolution.

Thelwall, Wordsworth, and the Passion of Metre

Solomonescu, Yasmin

Abstract:

In a letter of December 1801 to a friend, the persecuted reformer John Thelwall announced a remarkable ‘metamorphose’: ‘Citizen John,’ the radical orator forced into rural exile for advocating parliamentary reform and the rights of man, had returned to society as ‘John Thelwall, Esq., Professor of the Science and Practice of Elocution.’ His success in this new capacity was such that by 1806 he had set up in London an ‘Institution for the Cure of Impediments and the Cultivation of English Elocution,’ and by 1818 he had acquired the means to re-enter radical politics through his purchase of *The Champion* newspaper. But compared with Thelwall’s activism of the 1790s, the elocutionary phase of his career remains largely unexamined and in some respects misunderstood. Literary critics have regarded his training of students for careers in parliament, the law, or the church as evidence of a late conciliation with the institutions of bourgeois public life, while linguists and historians of elocution have judged from the scattered state of his writings that our picture of his theory is incomplete.

My paper will re-assess these conclusions with particular attention to Thelwall’s views on English prosody and metre, the core of his elocutionary practice. I will argue that his system rests on what he called the ‘principle of rhythmus,’ which combined his investigations into human physiology with a temporal approach to English prosody. Based in this principle, Thelwall developed a theory and practice of oral delivery centred on ‘the excitement of a correspondent sympathy,’ the crux of his activism in the 1790s. Situating his ideas in relation to Wordsworth’s theory of poetic language in the Preface to the *Lyrical Ballads* and the eighteenth-century ‘new elocutionary movement,’ I will make a case for regarding Thelwall’s elocutionary pursuits not as a retreat from political activism, but as the capstone of his radical career. As ‘John Thelwall, Esq.’ no less than as ‘Citizen John,’ Thelwall pursued a reformist project rooted in the elicitation of passion.

“The Want of One Real Friend”: Negotiating Kinship in Elizabeth Gooch’s *_Life_*

Breashears, Caroline

Abstract:

In recent years, Elizabeth Gooch’s *_Appeal_* (1788) and *_Life_* (1792) have gained attention as examples of Romantic and scandalous women’s life-writings. As a Romantic, Gooch uses the language of sensibility in her *_Life_* to establish what Michael Treadwell calls an “autobiographical transaction” with readers. As the author of a “scandalous memoir,” she also tries to vindicate her behavior as a “fallen” woman (Nussbaum 139), a woman employing the “discourse of frailty” (Thompson 172) even as she “shapes a narrative of principled self-sufficiency” (Zuk 373).

Despite these insights, Gooch’s *_Life_* remains a puzzling text. Her narrative about her “fall” and subsequent affairs is frequently overshadowed by her attention to disappointments in the domestic sphere: her lack of a father figure; her mother’s coldness; her rivalry with her mother-in-law and tension with her sister-in-law; her husband’s allegiance to his family rather than her; the failure of one uncle to rescue her from impending seduction; the failure of another uncle to loan her money; her reunion with her long-lost half-sister. It is these problems that constitute the emotional center of her memoir. Indeed, she barely touches on her seduction, reserving her energy for blaming her relations for her misfortunes: “the want of one real friend has caused all” (1:15).

However, this obsessive attention to family makes sense if we place it in the context of changing kinship priorities in the latter half of the eighteenth century. As Ruth Perry explains, during this time “the principle of consanguinity came to be replaced by conjugality as the primary principle of kinship” (4). In *_Novel Relations_*, Perry analyzes how this shift informs the eighteenth-century novel: “When the ‘master narrative’ of this fiction is understood to be a reconsideration of the basis of membership in a family, it changes how we read the standard plots. The courtship plot begins to look more like the story of women scrambling to find new homes and to negotiate new families, their rights within the consanguineal family having been undercut by a shift in kinship priorities” (7). Likewise, when we look at Gooch’s memoir, we can see how she portrays her story as a complex series of negotiations with her family and that of her husband, negotiations in which people have very different expectations of responsibilities. Her text shows her repeatedly attempting—and failing—to find a place to belong. As she says, “whatever connections I may have formed had for object domestic happiness; and it is my misfortune, not my fault, that I have never been able to obtain it” (3:139). Gooch’s tragic failure, however, points to significant differences in this memoir, which denies readers the ideal ending of bliss with both the consanguineal and conjugal families that Perry finds in many novels.

My paper will explore how this historical approach illuminates Gooch’s *_Life_*.

Time and space in education in the eighteenth century (with Arianne Baggerman)

Dekker, R.M.

Abstract:

The development of a sense of time and space is an essential part of the education of children. An extensive children's diary kept by a Dutch boy since the age of ten makes it possible to study this development in a case dating from the late 18th century. Otto van Eck kept a diary from 1791 to 1798 writing about his daily life, about his education, social life, reading practices, religious upbringing and many other aspects. This allows us to sketch a panoramic view of the time of Enlightenment and democratic revolution from an unusual point of view. The diary offers also much insight in the development of the boy's sense of time and space, and of the guidance his parents, teachers and books give him. This will be the focus of this paper. The development of a modern sense of time was an essential part of his upbringing, and besides a watch given to him at the age of ten, the diary was a tool in developing greater awareness of time. The broadening of the boy's horizon while exploring the world in ever wider circles from his parental country house gives insight in a growing awareness of his geographic surroundings. His books included travel journals and geography books and helped him to develop grip on the outside world. In all aspects the boy's education was inspired by the ideas of J.J. Rousseau on education, nature and politics. Rousseau was greatly admired by the father of the boy. He made a voyage to France to visit the grave of the philosopher in Ermenonville. The education of his son was aimed at creating a modern citizen fit for the new society which would, he hoped, be created after the French (1798) and Dutch (Batavian) revolutions (1795).

Time and Space in Pope's Homer: Translation, Politics, and Ideas of Friendship

Potts, James

Abstract:

This paper approaches issues of time and space in the art of translation. The paper addresses the ideal of friendship in Pope's *Iliad* and *Odyssey* as a means of mediating contemporary and ancient cultures, allowing the poet to transcend contemporary party faction. It approaches the subject from interrelated literary, political and ethical perspectives. Within a politicised context of debates over the nature and practice of translation, a model of literary friendship among ancient and modern authors defends Homer as a creative source for contemporary poetry. Corresponding heroic models of communal friendship challenge contemporary ethical scepticism of friendship, and especially Homeric friendship. Together these literary and ethical concerns allow Pope to develop a new role for the translator as friend to his country, moving freely between ancient and contemporary contexts without succumbing to party division. This suggests Pope as a formative influence on ideas of party and faction seen in Bolingbroke and later the Patriot opposition. The paper thus challenges purely Augustan conceptions of Pope's handling of the classics, suggesting ways in which his engagement with the Archaic Greek tradition allows for a more flexible public role for the translator, and relationship to his age.

Time and the body in eighteenth-century England.

Yallop, Helen

Abstract:

This paper considers eighteenth-century ideas about the relationship between time and the body, especially the effects of time on the body. Whereas we now have a biological or 'biosocial' narrative to explain how and why the human body changes over time; the relationship between time and the body in the eighteenth-century imagination was infinitely more complex.

Based on part of a recently completed PhD thesis on the idea of aging in eighteenth-century England, the paper focuses on ideas expressed in vernacular printed material aimed at lay reading publics. Predominantly the paper draws upon medical advice literature: a genre in which elite physicians sought to 'open up' the workings of the human body for their readership. These authors - men like George Cheyne and William Buchan - sought to offer some explanations for why the human body changed in time and space, and what enlightened self-conscious readers could do to manage the effects of these changes.

In these texts we encounter ideas that cannot (at least in modern senses) be termed 'biological', 'medical' or even broadly 'scientific'. When it came to explaining the relationship between time and the body, even the most progressive physicians drew upon a variety of cosmological ideas about human lifespan, the historical specificity of the human body, and the mysterious 'climacteric' years; ideas deeply rooted in both the Western Christian

tradition and the enduring humoral idiom of Galen and Aristotle. The effects of time on the body were not presented as universal, predictable or indeed irreversible; indeed many of the ideas presented were used to support visions of potential agency over those body changes that we understand as inevitable and immutable today.

Finally, the paper ends with some methodological reflections about eighteenth-century body studies and the issue of change and time.

Time, Space and Narrative Techniques in Bernardin de Saint-Pierre's 'Paul et Virginie'.

Margrave, Christie

Abstract:

An application of narratological theories of time and space has provided valuable insight into spatial techniques and fictional worlds in nineteenth-century French novels, particularly in studies on Flaubert, Balzac and Zola (Bridgeman 1998 and 2007). However the application of narratological theories to French prose fiction of the eighteenth century has been limited to discussion of first-person narrative voice in the early decades of the century (Mander 1999). Their wider application to the eighteenth-century novel, in terms of space, has been largely hindered by the assumption that, in pre-nineteenth-century fiction, space provides nothing more than a backdrop (Encyclopedia of Narrative Theory, 2005). My paper questions this assumption. Through an analysis of *Paul et Virginie* (1788) it illustrates the ways in which time and space interact both to provoke the novel's events and to elicit pathos, anger and surprise from the reader. Adopting an application of narratological theory that includes a revisiting of Bakhtin's chronotopic paradigm, this paper argues that space is capable of exerting an influence over narrative events and the reader's response to these, rather than merely providing a setting in which they are permitted to take place. The paper begins by focussing on the three major spaces in the novel: Mauritius, France, and the sea in between the two. My discussion analyses how each space functions in terms of the features attributed to it, how it gives form to the characters within it, and how it is received by the reader. The paper then takes a step back and offers an overview of how these spaces interact with each other, influencing narrative possibilities and the ultimate temporal progression of the novel's events. The final section of the paper examines the narrative set-up of the text, showing how the novel's spaces are clearly delineated by its temporal narrative framework. Whilst the majority of the story is told in flashback, a series of returns to the narrative 'present' (the first level of the narrative) reinsert and ultimately invite the presence of the reader. My paper shows that a narratological analysis of time and space in Bernardin's novel offers a significant contribution to academic debates on the aesthetic and ethical significance of the text, particularly focused on the death of Virginie (Mylne, Cherpack, Thomas). It also demonstrates that such an approach ultimately allows the previously accepted bipartite division of the novel – according to Virginie's presence or absence – to be replaced by a tripartite division, reliant upon space and delineated by the surrounding temporal markers. It concludes by suggesting that a similar approach to many lesser-known novels of the later eighteenth century would broaden our understanding of how space emerges in French fiction between Rousseau and Balzac.

Time, Space and Timing in Mary Shelley's *Lodore*

Domke, Rebecca

Abstract:

Abstract In Mary Shelley's *Lodore*, a generational novel dealing with three generations and various families, time plays an important role. On the one hand of course time is how we measure generations themselves, yet in the novel Shelley makes a curious use of it: *Lodore* is by no means told in a chronological manner. Instead Mary Shelley feeds her reader bits and pieces of the past whenever it seems appropriate and gives clues as to what will happen in the future without having introduced the relevant characters, yet. Thus jumping backwards and forwards between what has happened and what will happen the readers at times find themselves extremely confused. For example, a person that has been dead chapters ago, is suddenly passionately alive again in the next chapter. In this paper I would like to discuss the narrative structure of *Lodore*. Why does Mary Shelley use it? How does it help her in telling her story? Does it create suspense or is it rather tedious and confusing for the reader? Also Mary Shelley has an interesting perception of time and space within the novel itself. While it takes almost no time to travel from Illinois to New York, travelling to Italy, or even to London requires several stops at inns and becomes rather tedious, especially to the female characters. This paper would also like to investigate the influence of Mary Shelley's own experience with travelling on her narrative, arguing that wherever she has travelled herself the descriptions in her novel are very detailed and lifelike whereas continents unknown to her are treated with less intensity. Rebecca Domke is a postgraduate Student from Germany studying at the University of Glasgow. Under the supervision of Prof. Richard Cronin and Dorothy McMillan, she is working on a

PhD thesis under the title 'Romantic Disillusionment in the Later Works of Mary Shelley'. She has presented papers on Mary Shelley at the Edinburgh conference 'Activism, Apocalypse and the Avant Garde,' the Leeds conference 'Contesting Creativity, 1750-1840', the 38th Annual Conference of the British Society for Eighteenth Century Studies, 2009, and the BARS 2009 Conference 'Romantic Circulations'.

Time's Trajectory in the Operas of Handel, Mozart and Rossini

Zeiss, Laurel

Abstract:

The operas of Handel, Mozart, and Rossini reflect how conceptions of time changed during the course of the long eighteenth century. The perception of time as cyclical undergirds Handel's operas. Plots generally are cyclical in nature in that they revolve around the restoration of socially acceptable relationships and power structures. Musically, Handel's operas alternate between two levels of time – that of action and reflection. Dialogue is presented in speech-like recitative that moves at a fairly realistic pace. Characters then reflect on preceding events in extended soliloquizing arias that restate and refine initial reactions and then often generalize to broader truths. The conventional da capo form, which requires the first section of an aria be repeated after a short contrasting paragraph, conveys the eternal nature of certain human passions, as the music literally circles back on itself.

Mozart's operas, on the other hand, depict time as linear and progressive. His works incorporate more action-oriented ensembles; arias also start to weave action and/or interaction with other characters together with reflective statements. Yet Mozart's presentation of time is not strictly linear or uniform. Many of his ensembles include "shock tutti," moments of musical and dramatic stasis when time stands still. The famous ball scene in Don Giovanni compresses time; rather than presenting the dances sequentially as in real life, Mozart layers them on top of one another. Similarly, past and present collide in Donna Anna's account of Don Giovanni's attack and in the Count's description of his and Cherubino's antics. The plots of Mozart's operas still tend to be cyclical in nature and involve reconciliation between characters. However, some characters begin to be developed via actions rather than reflections, as they move from confusion and ignorance to clarity and understanding. Rossini's works continue many musical elements of his predecessors, but in an exaggerated manner. In his comedies, time often compresses or freezes. Frantic ensembles, in which events move even faster than in real life, abruptly halt; "shock tutti" become even more protracted. Immediate repetitions of large blocks of material stop forward momentum and heighten the artifice, hindering absorption by audience members. In his serious works, characters are developed through both ensembles and extended reflective arias. Plots focus on restoration, but it comes at a cost – usually the soprano's life. In Rossini, "time's arrow" progresses and wounds.

Time-space in Casanova's proposal to the Queen Catherine II to make the Russian calendar conform to the Gregorian (1765)

Aleksic, Branko

Abstract:

During the eighteen years of his exile in Venice (1756-1774), Giacomo Casanova experimented Time and Space with a kind of homogenisation as he travelled throughout Europe. It was he who suggested to Queen Catherine II in 1766 to make the Russian calendar conform to the Georgian one, brought to Europe by Pope Gregory XIII in the XVIth century.

How did Casanova come to formulate this proposal, which he mentions in his Memoires and in an unpublished manuscript from his archives?

First, his individual timing: he listed his encounters and travels in series and by date. Casanova kept a kind of agenda he calls "Capitulaires". He would use these travel notes to write, at the request of a young curious German girl (Cécile Roggerdorf) in November 1797, "Précis de ma vie", then between 1789 and 1798 his memoirs *The Story of My Life*.

Then, the objective time of History in which is taken our existence. Casanova composes "History of the Turbulences in Poland" and short pedagogical articles: "Here is the method that one must follow to teach history to young educated people in Geography and Chronology" (posthume, 1993).

His proposal to Catherine II to reform the calendar of Russia meant having conceptualized the insertion of the oriental European space in the occidental one, thus the idea of one common Space-Time throughout Europe. Perceptive project that Catherine II pushes away with several arguments, and that will only be proceeded at the end of the Russian Revolution in 1918.

Trans-Atlantic Captivity Narratives & Whig Prescriptive Realism

Carnell, Rachel

Abstract:

Charlotte Lennox (1730-1804) is generally thought of as a British novelist. Born in Gibraltar, of a Scottish father and Irish mother, she won recognition and encouragement from Samuel Johnson and Samuel Richardson following the publication of her first novel, *The Life of Harriot Stuart*, in 1750. However, a 1940 study suggested that Lennox might be considered an American novelist (even possibly “the first”), since she spent a portion of her youth in the colony of New York, when her father was stationed there. Gustavus Maynardier, the monograph’s author, believed that Lennox might have been born in New York, giving some plausibility to his desire to claim her as “American.” Subsequent scholarship has shown that Lennox was probably born in Gibraltar, but considering Lennox’s connection to the American colonies may be of renewed interest to twenty-first century scholars interested in trans-Atlantic studies. Moreover, Lennox’s non-canonical *Harriot Stuart* offers a key perspective on her best-known novel, *The Female Quixote* (1752), often cited for its staging of the triumph of “Whig Prescriptive realism.”

The Life of Harriot Stuart, Lennox’s first (and partially autobiographical) novel, was generally used by critics merely as a source (however misleading) for biographical details of Lennox’s life. More recently, the editor of a modern edition of Lennox’s novels has pointed out that *Harriot Stuart* may be one of the first examples of the incorporation of an American captivity narrative in a work of British fiction. Armstrong and Tennenhouse have, of course, suggested the possibility of Richardson having been influenced by Mary Rowlandson’s 1682 captivity narrative. However, unlike the abduction scenes in *Pamela* and other eighteenth-century British fiction, the abduction scene in *Harriot Stuart* actually takes place in an American colony and the British-born heroine is abducted by a small group of Iroquois tribesmen led by a British military captain in disguise as an Iroquois. Unlike Rowlandson’s earlier text, Lennox’s work romanticizes the virtue of the Iroquois even as it castigates the immorality of the British military captain.

The American captivity narrative embedded in *Harriot Stuart* also provides an important perspective on Lennox’s influential *The Female Quixote*, a novel whose didactic and political ends depend on the heroine’s mistaken perception that she is always on the verge of being abducted, a mistake demonstrated by the fact that she is never in fact taken captive—in other words, by the absence of a captivity narrative within that novel. If we understand *The Female Quixote* as an example of what Margaret Anne Doody has described as “Whig prescriptive realism,” we understand the captivity narrative as a specter, a haunting absence required for the rational “truth” of mid-eighteenth-century (British) Whig patriarchy to be demonstrated empirically.

Travelers across Time and Space: Seeing through the Eyes of the Other in Montesquieu's Persian Letters

Alavi Shooshtari, Seyed Majid

Abstract:

Persian Letters (1721) is a satirical work, by Charles de Secondat, baron de Montesquieu, recording the experiences of two Persian noblemen, Usbek and Rica, who are traveling through France. Being a multi-layered work *Persian Letters* is at once a critique of the French society in the early eighteenth century, a critical explanation of what was considered to be 'the Orient' in the period, and an invaluable historical document which illustrates the ways Europe and the East understood each other in the first half of the eighteenth century. Seemingly Montesquieu uses his material to form a critique of French social and political life through the eyes of his Persian protagonists by placing the example of the Orient (the Other) at the service of an ongoing Eighteenth century discourse on the nature and extent of legitimate political authority. Throughout the novel and in letters sent home Montesquieu's Persian characters intelligently question the rationality of religious, state, military and cultural practices and by their questioning and descriptions uncover much of the absurdity, irrationality or frivolity of European life. Drawing on the insight that Europe’s identity is defined in relation to its 'Other' and predominantly the Orient, the purpose of this paper is to show how, in spite of the fact that the Persian side of the novel is considered by some critics as a fanciful decor, and that the true interest of the work lies in its factitious oriental impressions of French society, along with political and religious satire and critique, the innocent and unforgiving gaze of the two travelers in time becomes the mirror through which Europe could see itself as a different space.

Two Thousand Years in Provence: Distance and Proximity in Enlightenment History-Writing

Scott, William

Abstract:

Even if the past is a foreign country, certain affinities can seem to reduce the gap between widely-separate centuries. With notions of progress, grand narratives and linear temporality so keenly disputed, jumps across centuries by both 18th century and current historians may not be so heinously anachronistic as is often alleged. Experiences, emotions, arguments, ideas and even institutions far distant in time may be more relevant and certainly more interesting than those of yesterday.

For Provençal historians of the 1780s, Provence and especially Marseille had long been at the crossroads of civilisations. Marseille's Greek and Provence's Roman heritage informed everyday reality, at least for the intellectual elite. But other aspects of the past were living, if disparate, elements of a distinctive civic consciousness - the Gaulois, earliest Christianity, the Crusades, the troubadours, the republican movement of the medieval Communes and, of course, the continuing relationship with the Muslim world.

Using evidence from modern historians and archaeologists, this paper suggests that late 18th C Provençal historians showed a much sharper awareness of the epistemological problems of similarity/difference than French Enlightenment historians are generally credited with. In particular, the fields of commerce and language will be discussed.

Union 1707: A Westphalian Interpretation

Clinkman, Daniel

Abstract:

Britain stands at a crossroads in its political history. Even as Scottish nationalists contemplate dissolution of the United Kingdom from within, the British polity considers further absorption into the European Union from without. The issue of sovereignty is one on the public mind, and the further study of European unions is called for. This paper examines the British Act of Union of 1707 and places it within a European context. My position is that, far from being only an act of imperial and dynastic consolidation, as the vast majority of scholarship holds, religion was central to the Union. The Act of Union was predominantly about religion, and in fact was the British equivalent of the Continent's Peace of Westphalia in 1648.

Vers un calendrier horodaté : L'organisation du temps des travaux d'hygiène publique à Toulouse au xviii^e siècle

Jean, Marc-Andre

Abstract:

La contribution que je propose a pour sujet la mise en place d'un horaire de tâches qui prend la forme de trois volets pour le nettoyage de l'espace public à Toulouse entre 1690 et 1790. Je retracerai l'évolution de l'horaire normalisé mis en place dans le cadre des travaux d'hygiène publique ayant entraîné la responsabilisation graduelle des citoyens ainsi que des entrepreneurs au nettoyage des rues. Cet horaire, je le considère selon une structure à trois niveaux : sa base quotidienne, son pallier hebdomadaire et sa globalité annuelle. Considérer le temps selon un cycle déterminé, c'est en fait reconnaître qu'il faille à un moment où à un autre boucler la tâche. La base quotidienne s'appuie sur une série de règlements qui se précisent au cours du xviii^e siècle quant au moment de nettoyer les alentours de chaque maison, responsabilité que l'on impose d'abord aux habitants dès les premiers articles des ordonnances capitulaires (cf. A.M.T. FF 610 Ordonnance du 15 juin 1705, f1r). Cette base quotidienne oblige le respect de l'heure limite au-delà de laquelle les fautes seront en infraction. La principale responsabilité des entrepreneurs au nettoyage ne réside toutefois pas dans l'exécution d'une tâche ponctuelle sur une zone de quelques mètres carrés qui doit être accomplie en une heure ou deux. Il s'agit plutôt d'une tâche de longue haleine qui couvre toute l'étendue de la cité.

Il faut de même concevoir que l'organisation du temps s'appuyait sur un emploi des tâches hebdomadaire. Des directives concernant l'exécution du nettoyage des rues selon certains jours fixes de la semaine ont en effet été insérées avant les années 1720 (cf. A.M.T. BB 165 Ordonnance du 30 janvier 1719, f50r), et leur choix ne fut pas arbitraire. Nous verrons pourquoi le mardi et le samedi furent pendant longtemps choisis comme les jours de grande corvée. Nous discuterons au passage des choix méthodologiques que doit faire l'historien lorsqu'il choisit d'étudier un phénomène en fonction du jour de la semaine, du quantième ainsi que du mois.

Ce programme de travaux d'hygiène publique possède enfin une structure supérieure dont le cycle est à comprendre dans une perspective globale annuelle, qui tient compte de l'enchaînement immuable des semaines, des mois ainsi que des saisons et ce à perpétuité – ou du moins jusqu'à nouvel ordre – et qui impose du même coup que le nettoyage de la ville ne soit jamais interrompu. En outre, dès les années 1720, les capitouls ont tenté d'intégrer à la mentalité collective le germe de l'automatisme du nettoyage de l'espace commun dans la perspective d'un effort collectif pour prévenir les risques d'infection du milieu. En définitive, la mise en place de ce calendrier horodaté visant à orchestrer l'exécution des travaux d'hygiène publique de la zone intramuros toulousaine démontre que le déchet au sol est tributaire de l'espace et du temps où il se situe.

Visualizing the Hierarchy of Genres? The Rise of the 'Complete Drawing Book' in Mid-Eighteenth-Century England and its Ordering of Pictorial Vocabulary

Hsieh, Chia-Chuan

Abstract:

The emergence of illustrated drawing books in eighteenth-century England and their contribution to the formation and popularization of a basic pictorial language have as yet attracted very little notice. Probably because of their function as instructional manuals and lack of artistic value, they are generally ignored in art-historical studies except being used occasionally as auxiliary evidence of drawing practice. However, they provide important materials for understanding the development not only of the arts of drawing and painting but also of artistic education and culture in the period.

This paper will focus on the so-called 'complete drawing book', which began to appear in England in the mid-eighteenth century. They were emphasized as 'complete' (usually stated in the title) because they included in one book several kinds of pictorial model such as human heads and bodies, views and landscapes, beasts and flowers, and ornamental patterns, which otherwise were usually issued separately. Significantly, when put together, they were almost without exception arranged in the same order as that of the 'hierarchy of genres' stipulated in artistic theory. As manuals which instructed youth or amateurs on elementary drawing skill, these drawing books nevertheless might have insinuated an influential doctrine into those who followed their ordering of pictorial vocabulary.

In this paper, I will first examine the conditions in which these complete drawing books arose and then analyze the kinds of pictorial model they contained, classified and ordered, considering them as providing a basic set of pictorial vocabulary. Finally, I will discuss the significance of these complete drawing books in relation to artistic theory as promoted in art treatises and confirmed by the Royal Academy of Arts, newly established in 1768. I will argue that in contrast to art treatises which appealed to more sophisticated readers, these complete drawing books helped to popularize notions of pictorial genres and the primacy of history painting (and thus the primacy of human bodies) in a more fundamental way.

Voltaire on the Vltava: his influence on the Czech National Revival

Reynolds, Susan Helen

Abstract:

The events of the French Revolution hampered the dissemination of Voltaire's writings and ideas in the Czech Crown lands of Bohemia and Moravia. State, church and nobility, in their efforts to maintain the feudal system, united to limit their spread through a ban on books which presented the events and principles of the Revolution in a favourable light, including the works of Voltaire and other authors of the Enlightenment. In spite of the measures taken by Francis I and Metternich, Voltaire's ideas found strong support among the bourgeoisie who fostered the Czech National Revival. The letters and memoirs of the physiologist J.E. Purkyně (1787-1869), the poet A.J. Puchmayer, the patriot F.L. Hek (1769-1847) and the nobleman Jeník z Bratřic witness to their admiration of Voltaire's radical and anti-clerical views. In particular Josef Jungmann (1773-1847), through his translations of Voltaire, the first to appear in Czech, contributed to knowledge of his ideas among the rising Czech middle classes, despite censorship which, while permitting German translations of Voltaire, banned Czech versions of his works and forced Jungmann to refer to him only by his initials.

Although *Candide* was not translated into Czech until 1851, it appeared in a version by one of the Revival's leading publicists, František Havlíček Borovský, who, like the historian and liberal politician František Palacký, attested to Voltaire's lasting influence on Czech thought and politics in the struggle against feudalism and clericalism.

Waiting for the guillotine: passing time in prison during the French Revolution

Betros, Gemma

Abstract:

This paper examines how aristocrats and other citizens imprisoned in Paris during the French Revolution attempted to pass the time as they awaited trial and possible execution. As the Terror unrolled, the swelling numbers of suspects in Parisian prisons could find themselves enduring a long and highly uncomfortable wait. Yet, while some memoirs of the period focus on the mental suffering and physical discomfort experienced by prisoners, others recall days that were structured around a range of joint activities including cleaning, meals, exercise, and even concerts. Those that experienced more amicable relationships with their gaolers depict times of sociability and goodwill, and episodes of charity and decency, pitting displays of private virtue against a regime that had imprisoned so many on charges of ‘incivisme’. Such accounts also show how prisoners appropriated prison space, from creating hiding places for their possessions, to tapping coded messages through walls, to taking over corridors and rooms for meetings, ceremonies, and discussion. Together, these recorded experiences reveal how prisoners attempted to claim back time and space from the regime that had taken away their liberty.

What Happens When Pornography Ends in Marriage: The Uniformity of Pleasure in Fanny Hill

Haslanger, Andrea

Abstract:

John Cleland’s *Fanny Hill*, or *Memoirs of a Woman of Pleasure* (1748-49), employs a first-person voice which details the repeated conversion of pain into pleasure. Fanny is, at many points, “cast out of herself” by the male “machines” she encounters. Many consider the *Memoirs* the first example of English print pornography, but more significant than its position as the first work of the genre is its demonstration that the emergence of eighteenth-century pornography relies heavily on two things: first, the use of the confessional first-person voice, and second, the connection between pornography and the marriage plot. It is these two features that I want to emphasize here. Cleland’s novel utilizes the barest epistolary framework to sanction Fanny and her fellow prostitutes’ descriptions of their sexual adventures. As the episodes repeat themselves over time and across characters, emphasizing male anatomy and female transport, their stock quality emerges. The first-person voice functions not as a space of distinction but rather as a mode of sexual standardization. It tells, time and again, of pain that becomes pleasure: this repeated reprising of the logic of defloration not only presents the reader with variations on a theme, but suggests that the definitive element of female sexuality is its recuperation of pain as pleasure. But in the *Memoirs*, this recuperation is neither effortless nor complete: Fanny and her fellow prostitutes almost all faint from pain at certain points, but in their retelling, their senselessness is glossed as a sign of pleasure. The transformation of pain into pleasure the *Memoirs* effects shares the retrospective logic of marriage legitimating previous sexual activity. Fanny’s transition from prostitution to marriage, which occurs in the novel’s “tail-piece of morality,” attempts a similar legitimation. The marriage plot that concludes Cleland’s novel begs the question of whether marriage can offer a late-breaking justification of the novel’s graphic depiction of sex. The very question of whether the happy, moralizing ending can defuse Fanny’s history of sex work affects not only the generic affiliation of the *Memoirs*, but our understanding of the marriage plot more generally. The Richardsonian account of virtue, harm, and marriage, as set out in *Pamela*, is specifically implicated here. In *Pamela*, marriage rewards virtue and repairs, or even erases, harm. While the injuries visited on *Pamela* before her marriage are nowhere near as stark as those Fanny suffers, the extremity of Cleland’s presentation of the marriage plot exposes its logic so clearly that it becomes impossible not to notice that it retrospectively pardons injury. *Fanny Hill*’s anti-Pamelism, then, lies most importantly in its commentary on the form of the marriage plot. The indebtedness of the Richardsonian marriage plot to pornography, and vice versa, shows that pornography’s magnification can be applied not only to anatomy, but also to literature.

When, where, what and how in the sonnets of Charlotte Smith and William Wordsworth

Labbe, Jacqueline

Abstract:

Composed’ and ‘written’ each occupy more space than they seem to. The one is invisible yet noticeable; the other is physical yet corporeally indeterminate. When attached to locale, they map both place and space, enabling the emergence of a poetics of geography. When, where, what, and how: the locality poem creates a kind of nature preserve within its lines, writing and composing the two places Michael Wiley calls the ‘unrealized

world' and the 'real one' (16). Topographically precise and compositionally located, this species of poem serves to enact its own origin. If we consider the scene that is suggested by a poem 'supposed to be written', with its simultaneous 'real' and 'unrealized', then the act of imagination that produces a poem is itself plotted, made into a place where something has happened while also not-happening. 'Supposed to be written', in effect, describes both the 'composed' and the 'written': the clash between the concrete or real and the insubstantial or imagined finds play in 'supposed'. The system of composing and writing, and its reliance on a place and time of creation, coordinates artifice and reality, with the poet acting as mapmaker. In this paper I will discuss some of Smith's and Wordsworth's sonnets as locality poems, exploring how they map time and place via the tropes of the 'written' and the 'composed'.

Why Did Swift Publish A Tale of a Tub in 1704?

Karian, Stephen

Abstract:

Jonathan Swift's *Tale of a Tub* was substantially complete by the late 1690s, but it was not published until 1704. Why did Swift not publish this work sooner? In trying to answer this question, I examine and synthesize a variety of evidence drawn from the bibliographical make-up of the first edition of *A Tale*, the circumstances of the book's publication, the dedication to Lord Somers, and our knowledge of Swift's career in the early 1700s. Integrating bibliography, book history, and biography, I attempt to offer new insight into Swift's habits of composition and publication as they relate to *A Tale of a Tub* and other writings.

William Godwin's 'Waverley': Radical Politics and the Historical Novel

McInnes, Andrew

Abstract:

Imagine that Godwin had written the anonymously published 'Waverley', as Keats and other commentators initially speculated. Although Scott's actual authorship of 'Waverley' did not remain a mystery for long, being widely known before confirmed by him, Godwin's imagined authorship of the novel sheds light on the contemporary reception of Godwin's novels, the heterogeneous genre of the historical novel, and the status of radical politics within both Godwin's texts and Scott's 'Waverley'. First of all, I argue, 'Waverley' would serve as the apotheosis of Godwin's perceived turn away from the radical politics of 'Political Justice' towards a more conservative philosophy based on a domestic model of the relationship between the private self and the public sphere. Secondly, Godwin's imaginary authorship of 'Waverley' would place that novel's foremost position within the genre of the historical novel in a different light, revealing its debts to Godwin's theorising of the genre throughout his work. Finally, Godwin's unpublished, and therefore unread by Scott, essay 'Of History and Romance' provides a key for a Godwinian reading of 'Waverley', subverting Scott's careful containment of radical politics within the novel.

Willing for a Shilling: Prostitution's Meeting of Personhood and Commerce

Lott, Monica

Abstract:

While prostitution was not particularly an eighteenth-century development, it was a period in history when serious dialogues were being held regarding the rights of women and their alternative methods of supporting themselves. This paper will provide a brief social history of prostitution and women's rights, which will allow the audience to understand how situations as described in Bernard Mandeville's 1724 work *A Modest Defense of Publick Stews* and Daniel Defoe's 1722 narrative of *Moll Flanders* could arise. A further examination is offered of the ruses used by women in their domestic duties to try and undermine the power exerted on them by the males in their lives: fathers and husbands. The professions of wife, wet nurse, and prostitute and their economic implications and roles in the power structure of the eighteenth century are also examined in this paper.

Women in Eighteenth Century Chinese Learned Culture

Zurndorfer, Harriet T

Abstract:

The first part of this paper outlines eighteenth century Chinese learned culture which was diverse, rich in content, and sophisticated in methodology. The Qing state supported scholarly enterprise through the endowment of academies and schools, and the sponsorship of massive printing projects. An important focus of scholarly endeavor was the search for philological and historical evidence to verify and to authenticate texts. This "textual research" movement revived intellectuals' interest in works long neglected in Chinese scholarship, including studies in astronomy, mathematics, and geography, and drew attention to the role of prominent female intellectuals in times past. For some male scholars this re-discovery of female erudition accentuated what was then a dominant trend, i.e. the presence of women writers who articulated their talents in various genres, including poetry, travel writing, and critical discourse about female-authored poetry. Among these literate women were also those who, with the support of male relatives, wrote commentaries and scholarly studies of classical ancient texts.

The second part of this presentation focuses on the life and accomplishments of one such woman writer, Wang Zhaoyuan (1763-1851). In her lifetime Wang was recognized by the Chinese learned world as an outstanding scholar, especially for her linguistic and epigraphic studies of the Chinese language. She wrote several commentaries on ancient works, of which the best known is her annotated edition to the ancient classic compilation 'Biographies of Women'. Her remarks and explanations to this collection reveal her affinity with contemporary linguistic controversies and her superior knowledge of early Chinese scholarship. Although she lived in a relatively isolated location, her intellectual prowess became known all over the empire, and helped further the advancement of learned women's talents in the public domain.

Writing in time and about it: Boswell, Johnson, and the Art of Biography

Davies, Laura

Abstract:

In his influential article of 1973 Paul Alkon proposes the concept of 'Boswellian Time', a narrative strategy adopted by James Boswell in his *Life of Samuel Johnson* and characterised by two distinctive temporalities. Recreating the experiential immediacy of various 'scenes' from the life of the 'Great Doctor', Boswell's dramatic approach to biographical writing seeks both to represent isolated individual moments in fine focus and to represent the passing of time. Greg Clingham, meanwhile, has more recently argued that Johnson's major work of biography, *The Lives of the English Poets*, is centrally concerned with 'the effect of time on human endeavour, and the relation between the finite human being and the continuing experiences and pleasures offered by literature'. The pertinence and value of both these accounts is beyond doubt and thus the aim of this paper is not refutation but extension. It is my contention that the role and representation of time in the work of both Boswell and Johnson can be further illuminated by close attention to the moments in which its influence seems to be evaded. The metaphor, Proust suggests, is one means to achieve this: by 'comparing a quality common to two sensations [...] extracting their common essence [...] reuniting them to each other, liberated from the contingencies of time'. Taking this statement as its starting point, therefore, this paper focuses on the structure and functioning of key metaphors within *The Life* and *The Lives*, tracing their influence upon the ways in which Boswell and Johnson confront the difference between the action of time and the forms in which it is possible to represent it.

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