

BSECS VNIVERSIDAD DE SALAMANCA GES~XVIII

SPECVLATIONS

POSTGRADVATE
 AND EARLY CAREER
 CONFERENCE

13-14 JVLY 2012

BOOK OF ABSTRACTS

CONTACT:
BSECS2012@VSALES



Aulas/rooms:

Magna: Palacio de Anaya

01: Juan del Enzina

P4: Palacio de Anaya

Minor: Juan del Enzina

P3: Palacio de Anaya

In University buildings (from the 13th to the 14th) you will be able to use Universidad de Salamanca wireless network (USAL-Web) by browser login with this data:
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Residencia Universitaria San Bartolomé

Calle Henry Collet, 37-49

<http://campus.usal.es/~residen/webBartolo/index2.html>

R.U. San Bartolomé is the hall of residence for the delegates who required accommodation. It is located on Henry Collet Street 37-49 (Calle Henry Collet), near the Bus Station and close to Campus Unamuno, which includes Faculties such as Law or Medicine.

It is the heir from the original Colegio Mayor San Bartolomé, founded in 1401. Delegate rooms are all single ones, and breakfast is included at the Colegio de Oviedo.

Colegio de Oviedo

Calle Alfonso X, s/n

<http://www.usal.es/webusal/node/4190>

It is one of the newest halls, founded in 1995. In Summer it is used by Masters' students and also by foreign students that come to study Spanish at Cursos Internacionales de la Universidad de Salamanca.

Close to the Faculty of Law (Facultad de Derecho) and R.U. San Bartolomé, delegates accommodated in the latter can have their breakfast here.

Residencia Universitaria Fray Luis de León

Plaza de Fray Luis de León, 11

<http://www.usal.es/frayluisdeleon>

R.U. Fray Luis de León is a hall close to the Campus Histórico (therefore, in the historical downtown), where you will find Faculties such as Philology or History. In Summer it is one of the main accommodation sites for those foreign students that come to Salamanca to study Spanish.

Lunch on Friday and Saturday will be held in this hall, as it owns one of the main canteens in the University.

Colegio Arzobispo Fonseca

Calle de Fonseca, 4

<http://www.usal.es/webusal/node/4297>

The Colegio Arzobispo Fonseca is a 16th-century building also known as Colegio de los Irlandeses, as it was inhabited by Irish students that came to the University of Salamanca after 1838 because their original residence (Colegio de San Patricio) was destroyed by Napoleon's soldiers in 1811. Nowadays it offers accommodation for professors, postgraduate students and guests. Moreover, its restaurant is one of the most appreciated in town.

The conference dinner, for those delegates who made the reservation, will be held in its historic Library, where other important people, including the King of Spain, Presidents or Prime Ministers, have also had dinner.

Palacio de Anaya

Plaza de Anaya, s/n

<http://facultadfilologia.usal.es/>

It is the main building of the Faculty of Philology. The minor buildings are Hospedería and Juan del Enzina (also known as Anayita), all of them in the iconic Plaza de Anaya, the square in front of the Cathedral. Remember to search for an astronaut in one of the doors of the Cathedral.

Panels, plenary talks and coffee breaks will be held in these buildings, starting Friday morning in the Magna Room (Palacio de Anaya, 1st floor cloister). It only takes a few minutes to go from one building to another. Rooms P3 and P4 are on the ground floor of the Palace. Rooms 01 and Minor can be found at Juan del Enzina. Coffee breaks will take place in the cloisters of Hospedería and Palacio.

You can find tourist information and maps online at www.salamanca.es (Spanish, English, Portuguese, Chinese)

Download a city map from: <http://www.salamanca.es/planociudad/img/planociudad.jpg>

Information & maps - Información y mapas: <http://www.salamanca.es>



Palacio de Anaya (Faculty of Philology)



Residencia Universitaria San Bartolomé & Colegio de Oviedo (Campus Unamuno)



Residencia Universitaria San Bartolomé & Bus Station (Campus Unamuno)

Parking areas

Salamanca is a small town, easy to visit on foot or by bike, but hard to drive around in a car: the historic downtown is mainly for pedestrians (cars are mostly not allowed, except for some hours in the morning during working days in main streets) and you will not find many parking areas. Moreover, the whole historic downtown is the so called blue zone: you pay in advance for parking in automatic machines and parking time is limited to a few hours maximum, except at night and on weekends.

There are streets where you can park your car near R.U. San Bartolome (shown in the previous page).

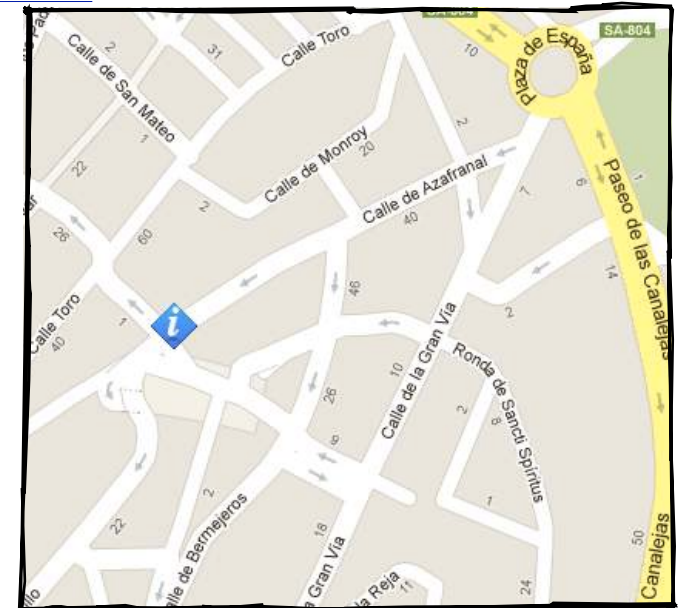
Near the city centre, on the south side of the city (close to N501, the road to Madrid), you can find **Aparcamiento Reyes de España**, open 24 h. Prices vary (shown in the picture on the right).

You can also find near the historic downtown **Aparcamiento Santa Eulalia** in Santa Eulalia Square, coming from Calle de Azafranal from Plaza de España, open 24 h. Prices vary (also shown in the picture on the right).

Close to the University you can find **Aparcamiento Centro Histórico** (commonly known as Aparcamiento del Botánico), near Residencia Fray Luis de León, on Calle del Parque (close to Calle de Balmes). All day parking costs 13 euros (also shown in the picture on the right).



Aparcamiento Reyes de España. Avenida Reyes de España, s/n



Aparcamiento Santa Eulalia. Plaza Santa Eulalia, s/n



Aparcamiento Centro Histórico (Aparcamiento del Botánico). Calle del Parque, s/n

Lunch on Friday and Saturday will be held in the Residencia Universitaria Fray Luis de León, one of the university canteens. Those canteens are shared by students (Erasmus, graduate and undergraduate), professors and workers.

University menus always consist of a combination of vegetables, fish and meat. There are two first courses and two second ones to choose from. Vegetarians can eat two first courses if they wish. The planned menus for the days of the conference will be:

Friday 13th

First course / Primer plato

- Cold Vichyssoise with croutons or Boiled coulfiflower with potatoes
- Vichyssoise fría con crutones o Coliflor cocida con patatas

Second course / Segundo plato

- Chops with Orange Sauce or Baked hake
- Chuletas a la naranja o Merluza al horno

Saturday 14th

First course / Primer plato

- Olivier salad or Boiled vegetables
- Ensaladilla rusa o Panaché de verduras

Second course / Segundo plato

- Grilled chicken breast or Smooth dogfish with Provençal sauce
- Pechuga de pollo a la plancha o Caella a la Provenzal





Conference Dinner - Friday 13th

The Conference Dinner will be held at the Colegio Arzobispo Fonseca. It will start at 21 h. It includes water, Spanish red wine, bread and coffee. Vegetarian specific ingredients can vary (they provide fresh fruit and vegetables according to the season).

First course / Primer plato

- Crispy Mushrooms with Bacon (Salteado de champiñones con bacón)
- Vegetarians: Green Salad (Ensalada variada)

Second course / Segundo plato (meat or fish as you requested)

- Iberian Lean Pork Fillet and Pear's Compote (Secreto de ibérico con compota de pera)

OR

- Baked Grouper with Mushrooms and Raisins (Filete de mero al horno con champiñones y pasas)
- Vegetarians: Braised Vegetables (Braseado de verduras)

Dessert / Postre

- Mandarinine Mousse with Orange Jam (Mousse de mandarina con mermelada de naranja)
- Vegetarians: Pineapple Carpaccio (Carpaccio de piña)

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Acceso a la red de la Universidad de Salamanca. La conexión entre el cliente y el punto de acceso no está protegida por lo que se recomienda usar protocolos seguros (https, ssh ...) en las conexiones que impliquen la transferencia de datos sensibles.

University of Salamanca network access. The network link between client and access point is not protected, its recommended to use secure protocols (https, ssh ...) for confidential data transfers.

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Wireless access at Universidad de Salamanca

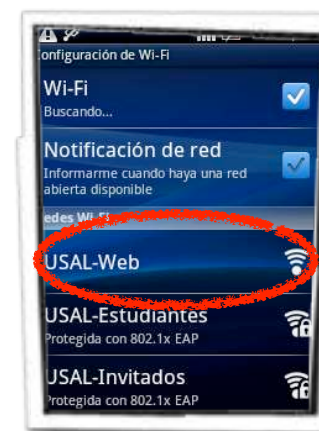
All delegates will be able to use the wireless network (Wi-Fi) in any university building on July 13th & 14th.

To connect, search the SSID (network name) "USAL-Web". Connect to it. Input in your browser (usually a new page will pop-up; if not, launch a browser of your choice and try to view a website) this user data:

Name: speculations

Password: usal2012

It works both in computers and devices (as smartphones or tablets) compatible with Wi-Fi networks (802.11 a/b/g/n).



ABSTRACTS - RESÚMENES

Friday 13th July

- 9-10h. **Registration** and collection of delegate bags.
Welcome Desk (Palacio de Anaya, Faculty of Philology)
- 9.30h. **Welcome**
Magna Room (Palacio de Anaya)
- 10h. **Coffee break**
Hospedería Cloister.
- 10.30-11.30h **Plenary Lecture**
Magna Room (Palacio de Anaya)
Dr Pedro Javier Pardo García
Universidad de Salamanca
‘Spanish Speculations on the Rise of the Novel in English’
- 11.30-12.30h. **Panel One: Childhood and Education**
Minor Room (Juan del Enzina)
Chair: Dr Matthew Grenby
Regina Maria dal Santo: ‘Malleable Creatures? Divines, Education and Charity in the Eighteenth-Century’
Alexandra Prunean: “‘Entertainment and Instruction” in Children’s Literature in the Late Eighteenth Century’
- Panel Two: Intercultural Influences**
Magna Room (Palacio de Anaya)
Chair: Dr Pedro Javier Pardo
Beatriz Leal-Riesco: ‘Los efectos del pensamiento ilustrado en África a través de las películas de Jean-Marie Teno’
Isabelle Gutton: ‘Port-Royal y la traducción del ‘Quijote’ en los albores de la Ilustración’
- Panel Three: Apocalypse and Disorder**
Room 1 (Juan del Enzina)
Panel chair: Emma Salgård Cunha.
Elissavet Velli: ‘Considering the Aesthetics of the Apocalypse: William Blake’s Vision as a Reaction to Eighteenth Century England’

12.30-14.00h.

Sarah Lovell: ‘The Rime of Ancient Sisyphus: ‘Absurd’ Speculations in Eighteenth Century Literature’

Panel Four: British Identity Under Pressure

Minor Room (Juan del Enzina)

Panel Chair: Dr Brycchan Carey.

Barry O’Connell: ‘The Speculation of Salamanca: Patrick Curtis and British intelligence in the war against Napoleon’

Rhys Jones: ‘Ancient Britons and Modern Politics: History, Nationality and Wales in the 1790s’

Frauke Jung: ‘Speculation, News and Nation: Dissecting Defoe’s The Anatomy of Exchange-Alley (1719)’

Panel Five: Sex and sexuality

Room 1 (Juan del Enzina)

Panel Chair: Dr Corinna Wagner.

Katharine E. Zimolzak: ‘Sluts and Spectacle in Mary Pix’s ‘Adventures in Madrid’

Darren N. Wagner: ‘Two Birds With One Stone? Gonads and Gender in Physiology and Anatomy’

Miriam Borham-Puyal: ‘Reconstructing the Past and Speculating about the Future: the Fallen Woman as National Warning in Eighteenth-Century American Literature’

14:00-15:30h.

Lunch

Hall of Residence Fray Luis de León.

16-17.00h.

Panel Six: Political Speculations

Room 1 (Juan del Enzina)

Chair: Helen Williams

Adam James Smith: ‘Theory, practise, and a Fiction Born of Speculation: The Speculative Relationships at Work within Joseph Addison’s The Spectator and The Free-Holder’

Jorge R. Blanco Vacas: “What the devil do you do here?': landscape and Tory anxieties in Mr. Turbulent (1682)’

ABSTRACTS - RESÚMENES

Panel Seven: Kingdoms, Colonies and Empire

Minor Room (Juan del Enzina)

Chair: Dr Charlotte Roberts

Claire Holliss: 'Delegated absolutism, the these nobiliaire and the crisis of governance in New France 1672-1681'

Trisha Liu: 'Coveted But Not Conquered: How Hawai'i's First King Withstood and Utilized the Western World'

17h.

Coffee break

Hospedería Cloister.

17.30-19.00h.

Panel Eight: The Female Sphere

Minor Room (Juan del Enzina)

Panel Chair: Dr Charlotte Roberts

Reyhane Vadidar: 'Reading Money between the Lines; Mary Julia Young and Narrative Change'

Shelley Tickell: 'The Genteel Shoplifter - Speculating on Class in London's Fashionable Shopping Streets'

Panel Nine: Beyond the Text: Speculative Spaces

Room 1 (Juan del Enzina)

Panel Chair: Dr Matthew Grenby

Mark Yates: 'William Blake and the Paratexts of Print'

Helen J. Williams: 'No Pun Intended? Tristram Shandy and Readerly Conjecture'

Grace Egan: 'Spontaneity, familiarity, and revision in eighteenth-century letters'

21h.

Conference Dinner

Fonseca Historical Building.

Saturday 14th July

10-11h.

Panel Ten: Religion and Rationality

Magna Room (Palacio de Anaya)

Panel Chair: Dr Brycchan Carey

Megan Kitching: 'John Reynolds' 'Death's Vision': An Early Philosophical Poem'

Emma Salgård Cunha: 'Experiment, Experience and Mere Speculation: John Wesley's Rhetoric of Real Christianity'

Panel Eleven: Art and Literature of the Spanish Eighteenth-Century

Room P3 (Palacio de Anaya)

Panel Chair: Dr Fernando Rodríguez de la Flor

Daniel Escandell Montiel: 'El imaginario del tormento en el siglo XVIII español: discurso intelectual y abolición'

Sara Núñez Izquierdo: 'Lo barroco' en la arquitectura salmantina del siglo XX'

Panel Twelve: Radical Knowledge

Room P4 (Palacio de Anaya)

Panel Chair: Dr Charlotte Roberts

Samantha Lin: 'From Speculations to Pamphlet War: The Influence of Burke on Wollstonecraft and Paine'

Mary Fairclough: 'Dr Thomas Beddoes and the Politics of the Imagination'

11h.

Coffee break

Palacio de Anaya Cloister.

11.30-12.30h.

Plenary Lecture

Magna Room (Palacio de Anaya)

Dr Corinna Wagner

University of Exeter and the British Society of Eighteenth-Century Studies.

'The Future of the Past: Nostalgic Speculations and Enlightenment Medicine.'

12.30-13.30h.

Workshop: Academic Publication for Graduate Students

Magna Room (Palacio de Anaya)

Dr Matthew Grenby

13.30-14.00h.

Closing session

Magna Room (Palacio de Anaya)

14:00-15:30h.

Lunch

Hall of Residence Fray Luis de León.

19 h.

Historical Salamanca & Tapas Tour

Blanco Vacas, Jorge R.

‘What the devil do you do here?': landscape and Tory anxieties in Mr. Turbulent (1682).

Produced in the aftermath of the Exclusion Crisis, the anonymous Mr. Turbulent (1682) was a comedy which swam with the political tide and thus offered a merciless mock portrait of the Whigs. The symbolic use of landscape is one of the techniques employed in the play to expose the rhetorics of Whiggism as a destabilizing force which could find no place in the orderly model of traditional society advocated by the Tories. On the basis of an exploration of two of the play's main settings – Moorfields and Bethlem Hospital, just off the city limits – this paper will try to prove that the Tories put forward a cultural treatment of landscape by building up a conglomerate of socially and politically marked allusions around it. It is my claim that this mediated form of representation displays many of the Tory political anxieties of the time towards class, gender and religion, so that it eventually accommodates their conception of the other as potentially, if not essentially, harmful.

Borham-Puyal, Miriam

Reconstructing the Past and Speculating about the Future: the Fallen Woman as National Warning in Eighteenth-Century American Literature.

In 1788 the papers of New England talked of the death of a young and genteel lady of puerperal fever in an inn; this lady was later discovered to be the well-educated and poet Elizabeth Whitman, who, pregnant and unmarried, had left her home to give birth in anonymity, dying a few days after delivering a stillborn child. The mysterious circumstances of her life and death led to the transformation of her story into a cautionary tale for young ladies, when journalists and moralists started to construct a literalised version of Whitman's story, conjecturing on her character and her circumstances, trying to make “meaning –their meaning– of her otherwise perplexing end” (Davidson, 1986: viii). In the context of the rising debate on the dangers or benefits of female education and of the association of the novel as a genre with female readers, these early accounts of Whitman's story of fall and death, of her transformation into the epitome of “The Fallen Woman”, served a dual

purpose: to criticize any “intellectual pretensions that a woman might possess” and to condemn “the novel as a new literary form which particularly fostered just such pretensions in its women readers while simultaneously sanctioning any promptings toward licentiousness”; Whitman then becomes “a case study of a woman first misled by her education into a taste for novels and then corrupted through indulging that unwholesome appetite” (Davidson, 1986: ix).

This paper will analyse two of the first and most popular novels published in America, William Hill Brown's *The Power of Sympathy: or, The Triumph of Nature, Founded on Fact* (1789) and Hannah Webster Foster's *The Coquette; or, The History of Eliza Wharton; a Novel; Founded on Fact* (1797), which fictionalise Whitman's story. It will focus on how they play with the complicated relationship between fact and fiction, between the actual Whitman and the one from the moral story that was circulated, to offer a comment on novel writing and reading, on women's education and on the moral health of the American nation.

Dal Santo, Regina Maria

Malleable Creatures? Divines, Education and Charity in the Eighteenth Century.

Speculating on human nature was a characteristic theme of the sermons written in the 18th century. The basic idea was that man is prone to evil but he is perfectible. Considered the “most problematic-yet also propitious” philosopher of the 17th century, Thomas Hobbes aroused strong reactions with his writings in the Anglican circles. Was man really brutish as the recent Civil War had demonstrated? Or was he the prototype of the sociable man depicted by Aristotle? Both philosophers and divines agreed on the power of education to change human beings. Divines moved on a double direction: on the one hand they lamented the sinfulness of the age but on the other hand they identified in education the right means to cure man's disease inherited after the Fall.

In describing the role played by education in the long Eighteenth-Century, Roy Porter asks himself whether the instruction of children was considered as a “panacea” to make them become stout and morally solid adults. The centrality of education in this

period is certified by the publication of the work *Some Thoughts Concerning Education* (1693) by John Locke but also by the emergence of charity schools and charitable institutions. Being a friend of Locke, Archbishop Tillotson resumes his ideas on education in his four sermons dedicated to the instruction of children and youth which influenced the generations to follow. He places great emphasis on the responsibility that parents have in educating children to control their passions and in teaching them the precepts of Christian morality. Tillotson acknowledges that being a parent is not a duty that can be easily performed and the difficulty of this task leads him to consider the problematic situation of those children who do not have the blessing of the good example of their parents. Hence society has the moral duty to take care of these orphans because they might represent a threat to the social order and a breach into the fragile moral balance of the age. For this reason, speculations on education abounded in the presentation of uncontrolled children in the charity sermons preached to raise funds for the charitable institutions which flourished in London in this period.

This paper moves from this general view on education to the analysis of some charity sermons written to raise funds for charitable institutions. In them, divines move from the description of the kindness which characterises human beings to complaints for the “rigidity” of their purses. Studying these sermons the reader gets a different perspective on human beings because in them the divines have to work on their audiences’ imagination to stimulate their senses and encourage donations usually using frightening images of future disasters, as for example the beginning of a Civil War. The question that issues from them is whether human beings are really as “perfectible” as divines tend to describe them.

Egan, Grace

Spontaneity, familiarity, and revision in eighteenth-century letters.

Reviewing letters of the past, we are confronted with documents that bear witness to thoughts belonging to a specific time. Reading old letters can be an alienating experience, as they may have been shaped by emotions that have since become obsolete. Authors such as Pope, Johnson and Richardson tampered with their letters as a natural part of the epistolary process (whether or not publication was

imminent). I will speculate as to the reasons inherent in the epistolary medium for this urge to self-edit. In my paper I will question whether their habitual revision demonstrates that letters are neither entirely spontaneous truth nor wholly premeditated dissimulation, and how this relates to epistolary definitions of ‘familiarity’.

I will compare eighteenth-century authors’ approaches to their letters with the theory of letter writing in manuals of the time. As Eve Taylor Bannet has observed, letter manuals balanced the need for ‘natural’ expression with proper ‘art’ by ‘incorporating both terms of the opposition’. I will trace the extent of this tendency, and relate it to the assumption that what is ‘natural’ in letters necessarily relates to our ‘first Thoughts’ (Johnson, Rambler 152).

The editorial policy adopted by Keymer and Sabor in *The Cambridge Edition of the Works of Samuel Richardson* aims to reproduce letters as they were first seen by the recipient. While this policy may be necessary to make a readable critical edition of Richardson’s letters, alterations made to his surviving manuscripts warrant attention in their own right. The volume of letters relating to Pamela in the Forster Collection contains many letters that were never sent. I will consider their status, taking into account the eighteenth-century habit of circulating and transcribing letters. Richardson’s amendments display his changing views on friendship and its appropriate expression. Revisions made to his manuscript letters will bear comparison with the premises of his novels as edited epistles, and help to situate Richardson within the debate about whether familiar letters are necessarily written (as he claimed) ‘to the moment’.

Escandell Montiel, Daniel

El imaginario del tormento en el siglo XVIII español: discurso intelectual y abolición

Los procesos de tortura (el conocido como tormento) iniciaron su desaparición del proceso judicial español de manera paulatina durante el siglo XVIII como traslación a la realidad de una serie de discursos intelectuales que chocaron directamente con el imaginario generado en épocas previas, hablándose incluso de "nuevos géneros de

tormentos exquisitos y que por ser tan crueles y extraordinarios nunca jamás los imaginó la ley", como señalaban los procuradores de las Cortes de 1592-1598.

Recorreremos en esta comunicación el imaginario del tormento judicial español y cómo se progresó hacia su abolición gracias a la introducción del discurso intelectual del pensamiento europeo representado a través de las ideas de Beccaria.

De esta manera, analizaremos el discurso favorable a la aplicación de la tortura y el uso del imaginario (así como sus representaciones artísticas) en el proceso contra el reo frente a los discursos intelectuales que favorecieron el abandono paulatino de estas prácticas en el territorio español.

Fairclough, Mary

Dr Thomas Beddoes and the Politics of the Imagination

This paper will explore the treatment of the imagination in the scientific, literary and political works of Dr Thomas Beddoes (1760-1808). I will assess the degree to which Beddoes's early radical conception of the catalysing power of the imagination and its significance for science and politics as well as poetry is sustained throughout his diverse output over the course of his career.

Beddoes was a chemist and physiologist, whose dedication to experimental science placed him at odds with the hierarchy at Oxford University, where he worked until 1793. The implicit radicalism of his scientific practice was matched by his enthusiastic support for the revolution in France, demonstrated in several pamphlets published between 1792 and 1795. In these writings, Beddoes draws a clear connection between the importance of the imagination for his speculative scientific practice and for his political activity. In his poem *Alexander's Expedition down the Hydaspes* (1792) Beddoes describes the imagination as a phenomenon that escapes precise definition but which effects 'great political changes'. I argue that at this stage of his career, Beddoes characterises the imagination as one of a series of mental and physical phenomena whose creative power lies in their resistance to categorisation.

In the late 1790s Beddoes moved from Oxford to pursue a medical practice in Bristol. Commentators have read Beddoes's move to clinical practice as a retreat from the radical experimentalism of his earlier career and a renunciation of his speculative practice. But I argue that in his pneumatic researches and even in *Hygeia* (1803), Beddoes sustains a fascination with phenomena that resist analysis and taxonomy, such as nervous disorders, invisible gases and electricity. He continues to assert the importance of speculation in scientific activity, and I argue that this sense of the limits of empirical enquiry is evidence of his ongoing radical sympathies.

Gutton, Isabelle

Port-Royal y la traducción del 'Quijote' en los albores de la Ilustración

En 1677 se publica en París la tercera traducción francesa –y primera traducción completa– del 'Quijote', la "última traducción importante del siglo xvii" según Carlos Alvar. A diferencia de sus predecesoras, la nueva versión desdeña la literalidad a favor de una adaptación más libre al gusto francés.

A pesar de haberse publicado sin nombre de traductor, la 'Histoire de l'admirable Don Quichotte de la Manche' se asocia rápidamente con Port-Royal y el círculo jansenista. Sin embargo, el texto no da particularmente fe del rigorismo moral característico del jansenismo, a pesar de su claridad y de la libertad tomada con respecto al original castellano. ¿Por qué surge, entonces, esta vinculación? Es que, lejos de ser inocentes, las especulaciones en torno a la autoría de la traducción se inscriben en un conflicto de influencia oponiendo las escuelas de Port-Royal a los jesuitas, conflicto que se viene gestando a lo largo del siglo xvii, degenera en violentas controversias y acaba con vejaciones hacia el convento de Port-Royal del Champs (desde la orden dada en 1679 de no aceptar nuevas novicias hasta la supresión del monasterio por bula papal en 1708). La comunicación pretende analizar las implicaciones políticas, religiosas y estéticas de esta inclusión del texto traducido del 'Quijote' en la rivalidad entre Port-Royal y los jesuitas, en el momento inmediatamente anterior al principio de la decadencia del primero; realiza un estudio de las razones que justifican –o no– la asociación de la traducción de 1677 (finalmente atribuida a Filleau de Saint-Martin) con Port-Royal, en el contexto del éxito rotundo del 'Quijote' en Francia, éxito no sólo del texto sino también del personaje.

Asimismo, el gran éxito de esta traducción, afín al clasicismo francés, contribuye a la lectura del personaje de Cervantes ya no como el loco burlesco, ridículo y patético que percibe el primer siglo xvii sino como un personaje con rasgos del 'honnête homme' (Colahan), antesala del hombre ilustrado del xviii. Así, se sugiere que el cambio interpretativo del 'Quijote' es en parte fruto de su recepción y consagración en los medios literarios e intelectuales europeos (en particular ingleses y franceses), consagración a la que la mediación realizada por las traducciones no es del todo ajena.

Holliss, Claire

Delegated absolutism, the *thèse nobiliaire* and the crisis of governance in New France, 1672 - 1681.

My paper will explore the relationship between ideological developments in France at the end of Louis XIV's reign and administrative problems associated with governing the colony of New-France. This will include the issues involved in delegating royal authority to colonial officials in New France in an 'absolutist' system, and the development and influence of the '*thèse nobiliaire*' on colonial official in this period. It will primarily focus on the concrete administrative issues emerging from intellectual trends rather than the internal logic of the ideas themselves. In order to uncover this, my paper will concentrate on the political crisis of Frontenac's first administration as Governor of New-France between 1672 and 1681, particularly his conflict with the Sovereign Council and the Intendant Duchesneau and his interaction with royal officials in France. This crisis threatened the recently established administrative organisation of the province and the aims of the French government for its political, social and economic future.

Both the crisis and the institutional changes that emerged from it in New France led the French government and the colonial officials to articulate and explain their ideas about the government of the colony. The sources reveal the special relevance, and frequently contested nature of concepts such as order, hierarchy and justice. They also contain fierce debate over the role of governing officials and their relationships with judicial institutions.. Though New France in this period is frequently presented

as the colony which had been most securely brought within royal control, the various accounts of, and reactions to the crisis demonstrate the existence of significant controversy regarding the administration of New France. This controversy can moreover, be linked to various established intellectual trends, such as absolutist ideology, and evolving ones, such as the *thèse nobiliaire*.

My paper will interact with existing historical literature on the theory and practice of 'absolutism' in France during this period. Of particular relevance are recent works by Kenneth J Banks and Jacob Soll who have sought to widen consideration of French imperial policy during this period by introducing intellectual and political aspects beyond the policy of mercantilism. I intend to contribute to this trend of considering the colonies as social and political bodies in addition to their economic functions. I will use both administrative and intellectual sources in an integrated manner, focusing on the ability and limitations of the latter to shape the former. This will include correspondence and other administrative documents that have recently been digitised by the French National Archives.

Jones, Rhys

Ancient Britons and Modern Politics: History, Nationality and Wales in the 1790s.

In the August of 1789 many London newspapers carried the translation of a speech given by Moreau de Saint Méry to the Assembly of the Electors of Paris, in which he urged the liberated French nation to 'Follow the example of the ANCIENT BRITONS' in order to secure its freedoms, avoiding the 'visible decay' evident in the British constitution as it then stood. In March of that same year the papers reported on the annual St. David's day celebrations of the Honorable Society of Ancient Britons, patronized by the Prince of Wales, stressing that 'several loyal and constitutional toasts were given'.

Linda Colley has written that in this period 'the term 'Britons' was a contested one', noted especially for its 'plasticity'. The examples above show that the phrase 'Ancient Britons' - with its specific contemporary relation to the inhabitants, traditions and culture of Wales - was just as adaptable and contestable. My paper

will focus on how this phrase was used in Britain during the 1790s (a wide range of applications, from debates on abolition to arguments over etymology), asking the question of how these speculative and often explicitly political appropriations affected the way in which Wales and the Welsh were perceived and perceived themselves.

The decade was an important one for the development both of Welsh national identity and Welsh radicalism, with Edward Williams (Iolo Morganwg) founding his Bardic Gorsedd on Primrose Hill in 1792, John Jones (Jac Glan-y-gors) adapting Thomas Paine's works into Welsh, and Morgan John Rhys founding the first political periodical in Welsh, the *Cylchgrawn Cymraeg*. By focusing on the concepts and meanings attached to the idea of the 'Ancient Britons', I hope to relate these developments to wider issues, and examine how the legacy of Britain's earliest inhabitants was co-opted, rejected and negotiated in this period's particularly turbulent political climate.

Jung, Frauke

Speculation, News and Nation: Dissecting Defoe's *The Anatomy of Exchange-Alley* (1719)

This paper presentation will examine how anxieties about nationhood are linked to the practice of speculation in a 1719 pamphlet by Daniel Defoe. Defoe's famous pamphlet on "stock-jobbing" – *The Anatomy of Exchange-Alley: or, a System of Stock-Jobbing* – was published a year before the collapse of the stock-market in 1720, known as the "South Sea Bubble". Defoe's prescience makes his analysis especially powerful, since it is not coloured by hindsight. Stock-jobbing is credited with destabilizing not only the national economy but also the British nation. Therefore, understanding how this speculation works on the ground and which social and geographical spaces it encompasses, is of particular interest to Defoe.

The pamphlet's description of the day-to-day business of speculation provides valuable insights into early eighteenth-century attitudes to commerce, nation and speculation. Although infused with patriotic fervour – the detrimental effect of speculation on the nation is a foregone conclusion - Defoe does have the keen eyes

of a political and economic writer, and understands that the dissemination of news is the link between speculation and nation.

"Foreign Alarms is the present Commodity at Market," writes Defoe, pointing to the moral problem of a supposed threat to the British nation becoming a commercial commodity to an individual citizen. This paper will examine how Defoe analyses the interaction of news and speculation, the spaces where this takes place, and the political and economic effect on the nation.

Kitching, Megan

John Reynolds' 'Death's Vision': An Early Philosophical Poem

This paper considers John Reynolds' 'Death's Vision, a philosophical sacred poem' (1709), the first of a series of long eighteenth-century verse works depicting the new natural order of enlightenment natural philosophy. Although there has been much recent interest in the engagement of Romantic poetry with the sciences, less critical attention has been paid to earlier texts such as Reynolds' that are equally invested in describing the revolutions in world-views brought about by contemporary discoveries.

These 'philosophical poems' participate in the dissemination of natural-philosophical knowledge, but transform this material in the process into forms that have their own aesthetic and cultural currency. The period between 1680 and 1720 in Britain saw intense speculation among natural philosophers and theologians about the metaphysical implications of Newton's astronomy and optics, contemporary matter theory, and the natural history of the earth. John Reynolds was an Oxford-educated Presbyterian minister whose poem evinces his deep interest in these questions. He had also read the foundational treatises of the synthesis that emerged from these debates, christened and summarised in the title of William Derham's 'Physico-theology: or, a demonstration of the being and attributes of God from His works of creation' (1713). 'Death's Vision' presents the physico-theological universe of commodious creation and the older moralized cosmos side by side, demonstrating the flexibility of poetry to accommodate and balance such different models. By describing natural philosophy as the insights gained by the soul after death, Reynolds

offers an original commentary on the relationship between knowledge granted through divine revelation and that gained by empirical investigation and rational enquiry. This early and somewhat idiosyncratic scientific poem therefore sheds light on the complex interactions between science, religion and literature in the early eighteenth century.

Leal-Riesco, Beatriz

Los efectos del pensamiento ilustrado en África a través de las películas de Jean-Marie Teno.

Corría el año 1830 cuando Hegel situaba a África “fuera de la historia”, enterrándola en un espacio de oscuridad subalterna en la que se mantendría hasta fechas recientes. Europa, necesitada de materiales y mano de obra baratos en su época dorada de desarrollo industrial, construyó un discurso que justificase sus acciones colonizadoras y cuyo punto álgido llegaría medio siglo después, con el reparto europeo de África en la Conferencia de Berlín (1884-1885). El pensamiento ilustrado europeo creó las bases teórico-ideológicas para esta “misión colonizadora” cuyos efectos emanados racistas, eurocéntricos e imperialistas se siguen sintiendo en el mundo postcolonial actual.

Ríos de tinta han corrido analizando las consecuencias del pensamiento especulativo sobre África, en especial en la década de los veinte del siglo pasado con el pensamiento de la négritude (Aimée Césaire, Léopold Sédar Senghor, Léon Damas...) o con los movimientos liberadores que traerían la independencia formal a los cuatro rincones del continente poco después. Sin embargo, las contradicciones, paradojas y enraizamiento en la población del discurso colonial es latente, tal y como demuestra a través de un análisis audiovisual incisivo el camerunés Jean-Marie Teno: sin duda el mayor exponente del nuevo documental africano.

La potente voz del director se alza en las obras *Afrique, Je te plumerai* (1992), *The Colonial Misunderstanding* (2004) y *A Trip to the Country* (2008), ofreciendo una visión alternativa y compleja de la interpretación de la historia pasada y presente, reconstruyendo esa imagen sistemáticamente oculta por una facción ilustrada-colonial que ha venido sirviéndose de las pretendidas virtudes humanitarias de la

modernidad para sacar rentabilidad económica. Jean-Marie Teno hila a través de un férreo guión y su virtuosismo en la fase de montaje ingeniosas entrevistas y found-footage inédito, permitiendo al espectador extraer sus propias conclusiones sin forzar el juicio sobre los hechos mostrados. Frente a la demagogia y el inmovilismo, Teno opone pensamiento libre y humanismo, dos de los preceptos que quedaron olvidados cuando la ilustración se desplazó a África.

Lin, Samantha

From Speculations to Pamphlet War: The Influence of Burke on Wollstonecraft and Paine

The social, political, and ecclesiastical upheavals of late eighteenth-century France evoked an onslaught of speculations amongst the British people and became the topic of criticism in Edmund Burke's *Reflections on the Revolution in France*. In turn, Burke's *Reflections* incited the critical responses of Mary Wollstonecraft's *A Vindication of the Rights of Men* and Thomas Paine's *Rights of Man*, both of which contributed to the 'Revolution Controversy' and influenced several key elements of the English literary tradition.

This paper will examine how Wollstonecraft and Paine both repudiated the same Burkean notions of tradition and hierarchy through an attack on his rhetoric. However, their dissimilar focuses on the *Reflections* led to distinctly different results. In *A Vindication of the Rights of Men*, Wollstonecraft draws upon Burke's treatise on the sublime and applies it to the *Reflections*, thereby subverting the 'man of reason' and 'woman of sentiments' to work in her favour. On the other hand, Paine's pragmatic approach to 'reason' allows him to override Burke's argument on 'natural rights' and insist on an Enlightened truth over a literary one. Subsequently, Wollstonecraft seized the rhetorical liberty prompted by the French Revolution and re-enters the discourse in *A Vindication for the Rights of Woman*, where she takes Paine's postulations one step further and advocates the equality of women. In addition to considering the prolonged effects of these revolutionary writings, I argue that both the speculations of Wollstonecraft and Paine arose from a thorough engagement with the *Reflections*, and that the development and expression of their philosophies are thereby indebted to Burke.

Liu, Trisha

Coveted But Not Conquered: How Hawai'i's First King Withstood and Utilized the Western World

When British explorer Captain James Cook first encountered the archipelago of Hawai'i in 1778, he found a place split into regional chiefdoms and a people who knew as little about the Western world as the Western world knew of them. Cook's death at Kealahou Bay soon placed Hawai'i on the map of Western consciousness, and it would never be ignored again. Hawai'i was strategically placed along trade routes between Asia and the Americas and was a desirable spot for repairing ships and replenishing supplies. More and more ships under different flags began arriving as Western powers, mainly Great Britain, America, and Spain, fought for the right to claim the strategic Pacific spot.

While the Western world was busy speculating on how to snatch Hawai'i, the man who would eventually become the first king of Hawai'i was occupied with uniting the islands by subjugating the regional chiefdoms. Between 1795 and 1810 he battled his fellow chiefs, and his usage of Western weaponry and his willingness and ability to interact and trade with British, American, and Spanish sailors secured him many victories. He also kept white advisors, the three most prominent being Welshman Isaac Davis, Englishman John Young, and Spaniard Don Francisco de Paula Marín.

My paper illuminates how King Kamehameha I used his interactions with the powers that wanted to subjugate his kingdom to instead strengthen it. Hawai'i, despite being an object of financial speculation by much more powerful countries, turned the tables by utilizing the wealth and might of the Western countries to improve the state of its kingdom and solidify its independence. These improvements were not limited to the kingdom's military might; agriculture flourished due to the introduction of new plants and farming techniques, Hawaiians learned new trades, and Kamehameha I held a monopoly on sandalwood exports to America.

The policies of Kamehameha I will be discussed in contrast with those of his successors, whose policies and interactions with Western countries weakened Hawai'i's claim to independence.

Lovell, Sarah

The Rime of Ancient Sisyphus: 'Absurd' Speculations in Eighteenth Century Literature

Typically considered a phenomenon of the nineteenth-century, Existential philosophy almost explicitly unites its literary associations with absurdist theatre and the French avant-garde. It was following the sterile Age of Reason, however, that society became its most troubled with the concept of mortality.

Archetypally considered a movement of vibrant optimism, the Romantic age couched a darker angst that bordered the Nihilistic; from Wordsworth's 'Lucy' to the fall of the legendary Albatross, bleak meditations on 'life and meaning' penetrated eighteenth-century literature. In this crux of grief, however, came new attitudes to life; the desire to transcend despair and to flourish in the realm of 'higher passions'. This paper examines the philosophical speculations of eighteenth-century literature and interprets them as inherently 'existential'. It seeks to elucidate what is meant by the ambiguous term 'Romantic Philosophy', translating its doctrine as an early blueprint for the kind of 'self-directing' mentality later attributed to Kierkegaard. It challenges the belief that Existential pragmatism first emerged in the late nineteenth-century, and credits greater significance to the ideology of the early Romantic poets.

The paper will pay particular attention to the role of the 'absurd' in Wordsworth's 'The Ruined Cottage' and its ensuing inspiration on Shelley's 'Ozymandias'; works notably comparable to the sentiments of Camus' 'The Myth of Sisyphus'. It will highlight the influence of such thought in the subsequent positivity of 'Mont Blanc' and 'To Autumn', and demonstrate how Romantic concepts of the Imagination and Negative Capability adhere to the same 'self-created standard' delineated in Sartre's 'Ontology'. In doing so, it rejects Nietzsche's claim that eighteenth-century society was guilty of 'passive nihilism'; on the contrary, it shows how the period confronted aesthetic ideals long before his notorious 'Death of God'. Ultimately, it will present the period's philosophy as a major antecedent to the Existential mantra endorsed by the following century, extending recognition to the minds of the era's greatest poets.

Núñez Izquierdo, Sara

“Lo barroco” en la arquitectura salmantina del siglo XX

Los avatares históricos y artísticos de la segunda mitad del siglo XIX tuvieron como consecuencia un cambio en el panorama arquitectónico español al tratar de encontrar unos referentes de carácter nacional. La crisis del neoclasicismo coincidió con la del absolutismo político, lo que tuvo como resultado la aparición de una nueva arquitectura, que en un principio se inspiró en la renacentista, si bien no en clave estrictamente española.

La creación de la Escuela de Arquitectura de Madrid en 1844 supuso una apertura decidida hacia el historicismo y, por lo tanto, el abandono del neoclasicismo como único patrón arquitectónico. Esta nueva arquitectura respondió al deseo de inspiración en ciertos estilos del pasado interpretados con una gran libertad con la intención de crear algo nuevo propio del siglo XIX.

Después del Desastre del 98, el neoplatereesco encarnó los ideales regeneracionistas surgidos tras la pérdida del Imperio. Este estilo supuso un revulsivo para el sentimiento patriótico ante la amenaza del modernismo y la posible europeización de la cultura hispana. A diferencia de éste, la arquitectura barroca estaba lejos de convertirse en un modelo aceptado al ser considerada por los académicos como una simple escuela de arte decorativo. Así las cosas, fue el alemán Otto Schubert el pionero en interesarse por “El arte barroco español”, cuyo estudio fue publicado en Alemania en 1908, aunque la versión española no apareció hasta 1924. La primera obra historiográfica española en la que aparecía el barroco liberado de todo carácter peyorativo fue en la colección de ensayos de Eugenio d’Ors titulada “Lo barroco”, publicada en 1935.

La secuencia confirma que la recuperación de este estilo respondía a una especie de nacionalismo arquitectónico, motivo por el que fue una de las corrientes en boga durante la dictadura Franquista (1939-1975).

De este modo, estudiaremos el caso de Salamanca por constituir uno de los mejores ejemplos al establecer como modelo la Plaza Mayor (1729-1756) diseñada por Alberto

de Churriguera Ocaña y Andrés García de Quiñones, por su carácter de obra civil y su concepción urbana que le otorgaron la primacía sobre otros posibles referentes locales, que, por su carácter religioso, eran más difíciles de adaptar. Dentro del elenco analizaremos el noviciado de los Jesuitas, diseñado por José Yarnoz Larrosa en 1921, el recientemente desaparecido Gran Hotel, cuyas trazas fueron firmadas por Modesto López Otero en 1928 y la construcción de la Gran Vía (1939-1980) en la que se impuso la solución de los frentes inspirados en el citado ágora.

En definitiva, el estilo neobarroco tuvo unas connotaciones específicas en España donde se tradujo en una reinención de varios modelos apenas estudiados hasta inicios del siglo XX, que en el caso de la capital charra tuvo como principal inspiración la Plaza Mayor. Este revival logró imponerse con relativo éxito y su adopción fue consecuencia de la búsqueda de teorías que apoyaran la creación de un estilo español inspirado en el pasado.

O’Connell, Barry

The Speculation of Salamanca: Patrick Curtis and British intelligence in the war against Napoleon.

The term speculation is a long obsolete term for a spy or observer. Patrick Curtis (c. 1747-1832), rector of the Irish College of Salamanca, was a clergyman, an academic and speculation.

In 1819, Curtis was appointed Archbishop of Armagh and primate of all Ireland. It was widely believed that Curtis’s appointment was due to the influence of the Duke of Wellington, in gratitude for services that Curtis had rendered to him during the Peninsular War (1807-1813). It was said that Curtis had been a spy for the British. The few references to Curtis in the historiography repeat this vague assertion, with few details of his contribution given.

The Irish College of Salamanca was one of a network of Irish Colleges throughout Catholic Europe. The colleges were established to provide for the education of Irish Catholics, who could not be educated in Ireland due to the restrictions of the Penal Laws. Curtis was appointed rector of the Irish College, located in the strategically

important city of Salamanca, in 1780 and remained in that position throughout the Peninsular War.

The purpose of this paper is to consider the nature of Curtis's contribution to British intelligence activities during the Peninsular War. It will be argued that during this conflict, Curtis acted as a spymaster for Wellington, coordinating an invaluable stream of information to the British forces. From his seat at Salamanca, Curtis was the hub of an extensive network of informers with links as far afield as Paris and Rome. Curtis's personal involvement in a number of intrigues will also be considered.

Prunean, Alexandra

“Entertainment and Instruction” in Children’s Literature in the Late Eighteenth Century

The end of the eighteenth and the beginning of the nineteenth century was a period of significant educational advancement witnessing the introduction of books to endow middle-class parents (especially leisured mothers) with the ability to provide their children with a formal and fashionable education based on a practical system. The topic is contextualised, however, in overviews of a crisis in modern leisured motherhood as women at that time were often criticised for forsaking domesticity in favour of diversions.

This paper presents part of my PhD research, aimed at tracing changes in children’s literature in the late eighteenth century, and seeks to focus on Ellenor Fenn’s collection of Fables published under the pseudonym of Mrs Teachwell (1785), Sarah Trimmer’s *Fabulous Histories* (1786) and Mary Pilkington’s *Tales of the Hermitage* (1798). Their careers coincided with the late eighteenth century boom in the production of children’s literature, therefore they engaged in the renowned and recognised educational debate. Furthermore, the writers’ texts avow the importance of instruction empowering mothers to teach their children. The aim of the didactic and pedagogical writers of the period was to assign to mothers the active role of educating and establishing the morality of the “rising generation” and, hence, contributing to the wellbeing and prosperity of the British society.

I question whether those mothers who purchased this kind of text wanted to be (seen as) good mothers or if they did so in order to enhance their family’s social status. Why might a woman of leisure suddenly want to pursue guiding a child’s first steps to literacy acquisition? Why is there an emphasis to be an ambitious mother and an educating agent and a need to spend their leisure usefully? My speculation is that it might have to do with the sense of guilt- mothers feeling guilty for neglectful parenting. Thus, the writings of these women encouraged young mothers to involve themselves with their children’s education by creating the domestic work of motherhood as of personal and public significance. Just how much it was personal and how much public is a matter open to debate and the aim of the paper is to offer the place for this debate to unfold.

Salgård Cunha, Emma

Experiment, Experience and Mere Speculation: John Wesley’s Rhetoric of Real Christianity

It has been a long-held assumption that the wave of eighteenth-century Christian evangelism known as the revival was driven by a new rhetoric of experience, feeling and enthusiastic participation in the “vital” faith proposed by John Wesley, Jonathan Edwards, George Whitfield and their network of influential gospel preachers. However, it is mistaken to assume that the Methodist emphasis on feeling stands in opposition to the typical history of enlightenment rationalism.

My paper explores the contribution of John Wesley, founder and leader of the Methodist Society, to a new critical discourse which separated academic theology from the business of everyday, authentic religious experience. His enormously successful and diverse pedagogical publishing project - including the printing and distributing of sermons, hymns, biographies, treatises, journals and moral poetry - was itself hinged on the paradox that educational reading both enabled spiritual knowledge and thus conversion, and also endangered the simplicity and authenticity of affectionate faith.

Wesley shared with many enlightenment minds an interest in discovering rational and concrete marks of faith: judging personal belief by rigorous guidelines, and the

success of his ministry by its tangible results. However, his sermons reveal a deep suspicion of speculation and ideology as a replacement for Christian experience. He was even more hostile to forms of theology available only to an initiated, academic clergy.

Challenging influential historical accounts of the anti-intellectual culture of the Methodist establishment, I will argue that their identification of what Mark Wright calls “intellectual assent” as a hollow substitute for faith is in fact a significant component of an experimental, methodical attempt to present religious feeling and theological speculation as equally valid sources of Christian truth.

Smith, Adam James

Theory, practise, and a Fiction Born of Speculation: The Speculative Relationships at Work within Joseph Addison's The Spectator and The Free-Holder.

I Have Made Myself a Speculative Statesman.
-Joseph Addison, The Spectator, No. 1.

Examining Joseph Addison's one-man periodical, The Free-Holder, in relation to his earlier work on The Spectator, this paper endeavours to demonstrate the ways in which intellectual speculation allowed eighteenth-century writers to blur the boundaries between fact and fiction and between the journalist and the literary, thus contributing to a self-perpetuating moment in print culture in which there was no authentic; only the represented.

This paper will demonstrate that whilst The Spectator fashions itself as a neutral 'looker-on' reporting on recent events that have already happened, The Free-Holder is driven by a speculative impulse, obsessing over what is yet to pass. A crucial difference is that whilst Addison's Mr. Spectator prides himself on 'observing an exact neutrality', the voice of the Free-Holder has an agenda: to champion the cause of the Whigs, win over both Jacobite rebels and the Tory opposition, and to 'make [its readers] sensible to [the] Blessings secured to [them] by his Majesty.' The Free-

Holder is out to make a difference, and thus speculates on a future it hopes to change.

Chief amongst the subjects upon which The Free-Holder speculates is that of its own public reception. This paper will argue that the way in which it speculates upon its own reception, reporting upon its own unfounded responses, The Free-Holder is also creating this reception. The speculative tone conditions the reader into accepting the periodical's more fictional tendencies; the largest fiction of all being its own impact, importance and popularity.

This paper will suggest that the Free-Holder and The Spectator can be read as forming a Habermasian relationship of justification and application. It will re-read the papers as fitting within a model of theory and practice, in which the allegedly neutral Mr. Spectator presents a hypothesis (in this instance a proposed model of journalism) which the Freeholder then puts into practice. The Freeholder thus becomes a demonstration of how such a newspaper would work if it were to posit within the neutral apparatus offered by The Spectator a proactive ambition and a political inclination.

The kinship between the two becomes one based upon intellectual Speculation. This paper will suggest that The Free-Holder is therefore more a demonstrative project than a newspaper in active dialogue with its historical moment. It will suggest that Addison creates for The Free-Holder first a fictionalised persona, and then an agenda, before then also creating for the paper both a reception and a history. This paper will demonstrate that the depth of the The Free-Holder's self-awareness and the extent of its inward reporting makes this a periodical reporting the story of its own conception and evolution; a story that, largely due to its basis in speculation, is predominantly fictional.

Tickell, Shelley

The Genteel Shoplifter - Speculating on Class in London's Fashionable Shopping Streets

When Jane Austen's aunt was arrested for shoplifting in 1801 the shocking incident prompted nationwide press attention. Not least because the concept of the middle-class shoplifter, deftly portrayed by Elaine Abelson in 'When Ladies Go A-Thieving' as the scourge of the nineteenth-century department store, was virtually unheard of in eighteenth-century society. Yet the temptations for customer theft were as great in this age of rapid retail expansion as in the succeeding century. Shoplifting was a felony and dozens of cases were prosecuted each year at London's highest criminal court, the Old Bailey. A close examination of the transcripts of a sample of these, recorded in the 'Proceedings of the Old Bailey', provides tantalising clues as to why so few middling offenders featured among them.

This paper seeks initially to account for invisibility of the eighteenth century genteel shoplifter. It examines how contemporary cultural attitudes served to protect certain offenders and thereby distort our perception of the prevalence and demographic of the crime. These same attitudes did, however, provide criminal opportunity to a select group of plebeian thieves who were prepared to speculate on their dress and performance skills to gain access to the richer rewards of elite stores. Playing their roles, often with greater enthusiasm than talent, they gambled on the sanctuary of commercial deference. In mobilising countermeasures, the capital's shopkeepers were obliged to weigh the risk of stock depletion against that of sacrificing customer good will; in a competitive market profit margins rested on fine judgement. Nevertheless the odds were increasingly tipped in their favour, raising the intriguing possibility that for this small cohort of shoplifters the objective may have been as much the social credit afforded shoppers in such stores as the economic gains.

Vadidar, Reyhane

Reading Money between the Lines; Mary Julia Young and Narrative Change

In light of some critics' reading of the late eighteenth- and early nineteenth-century women's fiction, a change occurs in terms of plot, narrative and females' characters after 1800, in comparison to works written before this date. This change sees the passive participation of the heroine in the economy replaced by women who are responsible for the welfare of the family. However, as the general critical focus has been attached to the canonical novelists, lesser-known novelists' contributions in this respect have mainly been overlooked. This paper presents part of my PhD research, aimed at examining plot and narrative change in two texts written by Mary Julia Young and Barbara Hofland, two Minerva Press novelists, before and after 1800, namely *Rose-Mont Castle or False Report* (1798) and *The Daughter in Law, Her Father, and Family* (1813). The Minerva Press, the renowned publishing house, so closely identified with cheap fiction on the one hand, has been rejected by certain critics as "the trash of the circulating library".¹ On the other hand, however, other critics attach significance to the 'cheap fiction' of the time in "democratiz[ing] reading" in the eighteenth century.² Following this second approach, my study recognizes an interesting opportunity to research a minor and lesser-known author's contribution to the ongoing debate about the curious relationship between women, money and their ability to control capital in the long eighteenth century.

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- 2- Altick, Richard. 1957. *The English Common Reader: a Social History of the Mass Reading Public, 1800-1900*. University of Chicago Press. p. 62.

Velli, Elissavet

Considering the Aesthetics of the Apocalypse: William Blake's Vision as a Reaction to Eighteenth Century England.

William Blake's verbal and visual work radically interrogates the dynamics between Self, God, and Art, in relation to the Apocalypse. My paper will address Blake's vision as an original exegetical means through which the poet-painter attempted to make sense of his time and society. Blake's amalgamation of the secular and spiritual merge in a style which is prophetically liberating and simultaneously condemning the evils of eighteenth century English society and institutionalised religion. I will discuss the ways his double art enables the reader to observe and comprehend his poetry through the lens of his drawings. My focus will be the way Blake forces his audience into assuming the double role of observer and reader in order to gain a fuller understanding of his work. I will examine the implications this method had on eighteenth century audiences and discuss the reactions it produced.

The first part of my paper will focus on the philosophical background of Blake's art which allowed him to assume a creative and critical view of society. The merge of Swedenborgian, Christian, and philosophical themes that he uses to support his arguments will be of particular interest. I will show how these themes interact and climax in his vision of the Apocalypse as a possible solution for the degenerate state of the world. The second part of my paper will discuss the duality of Blake's Apocalypse: it is both personal and social, and aims to purge man and Cosmos at once. Thirdly, I will analyse the ways Blake's eighteenth century environment shaped his Apocalyptic vision, and to what extent we can assume this vision is a reaction to a particular era and place.

The verbal and visual texts I will focus on are his illustrations for the Book of Revelation, The Book of Urizen, and The Song of Los.

Wagner, Darren N.

Two Birds With One Stone? Gonads and Gender in Physiology and Anatomy

In one of his treatises, the Dutch anatomist and physician, Hermann Boerhaave, recounted a story about a man from Germany. This man discovered "that his Daughter violated her Chastity." He became "so much anger'd, that he made an Incision in her Side and castrated the Girl, who from that time was not touched with any Inclinations to Venerie." More than a tale about scaring a wanton girl straight, this anecdote related a physiological understanding of gonads. That understanding was along the lines of what John Pechey, an English herbalist and natural philosopher, had suggested: that "those, who have hot Testicles, are more salacious and prone to venereal actions."

My paper will consider the various, and often profound, influences that both female and male gonads were theorized to have by anatomists, physiologists, and physicians. Their role in desire, pleasure, and procreation all had distinct effects on the individual's mind, reason, and behaviour. I will also consider how these notions changed, as evidenced by eighteenth-century developments in anatomical terminology, visual display, and medical advice. For instance, while Pechey's comment on "Testicles" could refer to either males or females, that same phrase used a century later would only refer to males. Examining this change in anatomical representations of the sexes will complicate Thomas Laqueur's one-sex/two-sex model, which argues an eighteenth-century anatomical and medical shift in gender perceptions. I will argue that male and female gonads were redefined in this era as a consequence of an emerging physiology about nerves and changing fashions in anatomical practice.

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Hermann Boerhaave, *Dr. Boerhaave's Academical Lectures on the Theory of Physic*, vol. V (London, 1746), 126.

John Pechey, *The Compleat Midwife's Practice*, 5th ed. (London, 1698), 11.

Williams, Helen J.

No Pun Intended? Tristram Shandy and Readerly Conjecture

This paper will explore the role of punning and readerly speculation in Laurence Sterne's *Tristram Shandy* (1759-67). I will begin by providing a short overview of the pun in the eighteenth-century, touching on the condemnation of the rhetorical device by literary critic John Dennis (known as 'Dennis the Critic' in Sterne's novel) and Joseph Addison in his discussion of true and false wit in the *Spectator*.

I will follow this with an analysis of the pun in precursors such as the *Memoirs of the Extraordinary Life, Works and Discoveries of Martinus Scriblerus* (1741) and John Cleland's *Memoirs of a Woman of Pleasure* (1748-9). Although Sterne is not unique in his deployment of the device, with the publication of *Tristram Shandy*, he becomes associated with a specifically risqué sort of double entendre.

Speaking of salacious readings of his texts, Sterne famously said of his later work, *A Sentimental Journey* (1768): 'If it is not thought a chaste book, mercy on them that read it, for they must have warm imaginations indeed!' In this statement, perhaps an eighteenth-century equivalent of the 'no pun intended' disclaimer, Sterne emphasises the fact that his work lends itself to conjecture while simultaneously protesting his innocence. I will argue that Sterne makes use of puns which specifically rely on the speculation of the reader for their second (bawdy) meanings in order to implicate his critics in the act of interpretation.

Mark Yates

William Blake and the Paratexts of Print

The proposed paper will offer an original investigation and assessment of William Blake's debts to eighteenth-century print culture, uncovering the creative ways in which Blake utilized contemporaneous distinctions of format to attract specific audiences. It will adopt a Genettian framework in order to decode the paratextual value of the material characteristics which contributed to the graphic realization of Blake's earliest illuminated works in the form of published books. Seemingly minute

authorial decisions regarding the printing, size, and type of paper used by Blake will be contextualized in light of contemporaneous developments in print culture, revealing how Blake's premature but ambitious speculations about the potential readership and economic possibilities of his earliest illuminations—including "There is no Natural Religion" (c. 1788), "All Religions Are One" (c. 1788), and *Songs of Innocence* (1789)—are inherent in these distinctions of format. Considering visual print material ranging from ephemeral chapbooks to finely produced folios, the proposed paper will offer a comparative analysis of these media that establishes Blake's clear immersion in and negotiation between a variety of contrasting traditions of print which he utilized, transvalued, and appropriated in order to solidify his unique position as both a reproductive engraver and an artisan.

Zimolzak, Katharine E.

Sluts and Spectacle in Mary Pix's 'Adventures in Madrid'

Mary Pix's *'Adventures in Madrid'* is, in many ways, a typical Restoration comedy: English cavaliers overcome obstacles keeping them from their desired continental European mates; meanwhile, the women don disguises to subvert their established guardians' authority. Considering the common trope of a masquerading female lover, Pix's play presents characters aware of their speculations not only in the sense of intellectual and financial conjecture, but also in the sense of spectacle: of their abilities to see, to be seen, and to avoid being seen.

Although masquerading women are not a new topic of study, my essay juxtaposes existing scholarship with an understudied character of the long-eighteenth century—the slut. Historically, a slut is not only sexually promiscuous, but also slovenly. Significantly, both characteristics manifest physically: a sexual slut may have syphilitic sores, or a stretched belly from frequent childbearing; a slovenly slut would not keep her body, clothing, or surroundings clean. In either case, the slut makes herself a physical spectacle. In addition to tangible manifestations of her nature, sluts connote dissembling, performance, and trickery. The spectacular slut, then, is not only physically interesting to observe, but also invested in her performative visibility. When a character is a masquerader and a slut, she both hides her true nature and exploits her spectacular interest.

The genre of theatrical performance adds a level of spectacle that is arguably not available to sluts in other media. In print media such as novels, the slut has no physical body, but it is crucial for the slut to have a body with which to demonstrate the spectacle of sluttishness. The slut's existence warrants study because she shows how stock characters thrive on the promiscuity of archetypes and narrative tropes. Pix's heroines are sluts in this sense: they are archetypal masqueraders, "loose" in their adaptability to different situations, dressed in breeches, plotting to spy on their intended lovers, and making frequent puns on the words "spectacle" and "speculate." Considering these characteristics of sluttishness—adaptability, promiscuity, and spectacular self-awareness—my paper examines the paradox of the masquerader-slut: a masquerader claims anonymity, but a slut's exhibitionist nature compels her to reveal herself.

The slut's promiscuity and compulsion towards spectacle make her the stock character par excellence: the more promiscuous a character, the more often she can be replayed; the more she is replayed, the more easily we remember her. By recognizing the frequent and promiscuous repetitions of character tropes, I believe we can learn how and why certain narratives are preserved. I anticipate that the slut allows us to unpack various meanings of spectacular promiscuity that apply to the eighteenth century, from which we can track a method of canon formation that was founded on notions of promiscuity.

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Trumeau de Glace, Orné avec les quatre parties de la Vie humaine.

Johan Esaias Nilson (1721-1788)

The Metropolitan Museum of Art, NY.