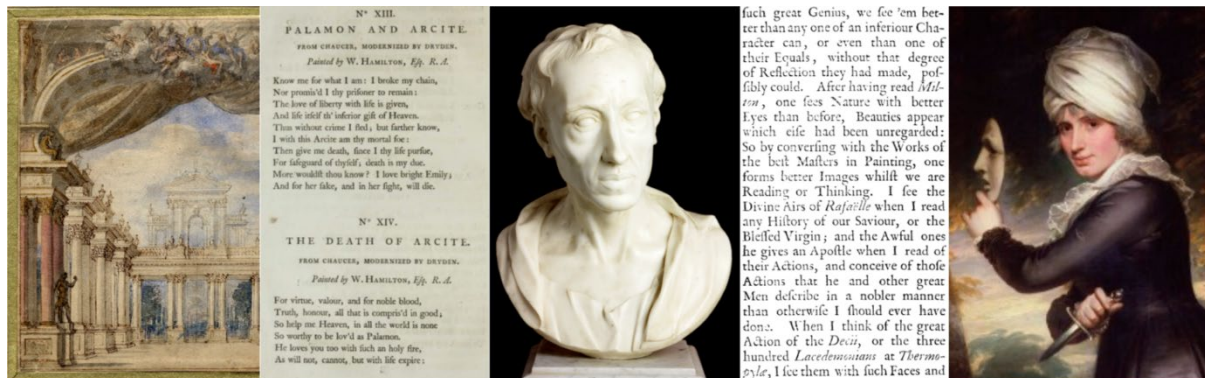


The Intermedial Eighteenth Century

Textual and Visual Arts, 1660-1832

14-18th September 2020

<https://www.intermedialeighteenthcentury.com>



Programme (version 10th Sept 2020)



If you wish to Tweet during the conference, please use the following hashtag: #InterC18

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Welcome to our online conference...

About

This AHRC-funded conference explores intersections between literary and visual culture of the long eighteenth-century. Recent scholarship has started to point to the distinctively 'intermedial' nature of Art, Architecture and Design at the turn of the eighteenth century, as "objects and environments... brought a variety of materials into intimate contact, or fused them together entirely" (Mark Hallett, 2016). This conference now seeks to consider how the intermedial nature of the visual Arts incorporated a notable engagement with the textual realm, and to look afresh at works, practitioners and spaces (often aligned with a single discipline) by exploring their multi-media associations. To achieve this, the conference explores the ways in which different spaces, practices and individuals within the textual and visual Arts came to influence one another, creating dialogues and exchanges crucial to the works that emerged.

The conference is free of charge and will be available online between Monday 14th and Friday 18th September, with live interactions on the 16th and 17th September. Delegates will be asked to register their attendance in advance and will be sent a password to unlock site content.

The conference is organised by Dr. Claudine van Hensbergen as part of her AHRC Leadership Award for the project Learning through the Art Gallery: Art, Literature and Disciplinarity (2019-2021). This project is run in partnership with The Laing Art Gallery, Newcastle-upon-Tyne, and The Shipley Art Gallery, Gateshead.

The conference is run in conjunction with the Eighteenth-Century Literature & Visual Culture Research Network.

Instructions

All papers will be pre-recorded and accessible online from 09:00 BST on Monday 14th September until 23.30 BST on Friday 18th September. Supporting live sessions take place on the Wednesday and Thursday.

Please register as a delegate via the conference website:

<https://www.intermedialeighteenthcentury.com>

Registered delegates will be sent log-in details for all panels and links for live sessions shortly before the conference opens.

We hope that delegates will be able to join us for some of the live events, but fully understand if they are not able to do so.

Overview – all sessions

Please note that all sessions have pre-recorded content to watch at your convenience, as well as a corresponding live event (see 'Live Events' overleaf).

Postgrad & ECR Workshop: Interdisciplinarity in the Art Gallery

Joint Keynote Address: Dr. Lucy Peltz & Dr. David F. Taylor

Panel 1: Author Portraits (Chair - Professor Tim Erwin)

Panel 2: Intermedial Objects (Chair - Professor Catriona MacLeod)

Panel 3: Image vs. Text (Chair - Dr Lisa Gee)

Panel 4: Death, Mourning & Commemoration (Chair - Professor Kirsten T. Saxton)

Keynote Lecture: Professor Malcolm Baker

Panel 5: Gendered Narratives (Chair - Professor Katherine Newey)

Panel 6: Arts, Science & Enlightenment (Chair - Dr Richard Taws)

Panel 7: Place & Environment (Chair - Dr David Stewart)

Pre-recorded Events

All papers are pre-recorded and will be accessible online from 09:00 BST on Monday 14th September until 23.30 BST on Friday 18th September.

Please attend online panels and keynotes at your own convenience. They will be accessed through the drop-down tabs on the website using the password we send you via email. You may wish to attend panels in the suggested order to enable you to participate in the live coffeehouse sessions (detailed below). We encourage you to post questions and comments in the discussion thread on a panel's landing page as part of a virtual Q&A. Each panel will have a designated online chair, who will monitor the panel's discussion board and co-chair the corresponding live coffee house session.

Live Sessions Schedule

There will be an opportunity for **live Q&A and reflections on each panel and the keynotes** on the Wednesday and Thursday. Delegates will be sent joining information for these live sessions prior to the opening of the conference. They will be hosted via Blackboard Collaborate, and you will be able to join by clicking on a given link.

LIVE EVENTS

Wednesday 16th September

11am BST: Live ECR workshop with Anne Fountain & Claudine van Hensbergen, 60 mins.

3pm BST: Live Q&A online with Lucy Peltz & David F. Taylor, 60mins.

4.30pm BST: Coffee house 1 (of 2): online discussion of panels 1-4, 90 mins. Led by panel chairs.

Thursday 17th September

3pm BST: Live Q&A online with Malcolm Baker, 60mins.

4.30pm BST: Coffee house 2 (of 2): online discussion of panels 5-7, 90 mins. Led by panel chairs.

Paper titles and abstracts

Keynote Lecture

The Poet's Head: The Agency of the Authorial Portrait in the Eighteenth Century

Prof. Malcolm Baker

60-min pre-recorded paper + live Q&A (60 mins)

Malcolm will be speaking about his ongoing research into the authorial portrait in the eighteenth century. Taking Roubiliac's marble bust of Pope as a central focus, Malcolm will connect developments in the display of author portrait busts in libraries, and the production of frontispiece engravings to printed works, to show how the image of the author was one of the most versatile and reproduced forms of portraiture in the period.

Joint Keynote Address

Interdisciplinary Research Across the Textual and Visual Arts

Dr. Lucy Peltz & Dr. David F. Taylor

Two 20-min pre-recorded papers + live Q&A (60 mins)

Facing the Text: A Cut and Paste Cult and Its Afterlife

Lucy will be speaking about the challenges and rewards of interdisciplinary research by drawing upon her experiences of working across textual and visual culture in her research for her recent monograph *Facing the Text: Extra-illustration, Print Culture and Sociability, 1769-1840*.

Political Caricature as Literary History: Intermediality and Interdisciplinary Risk

David will be speaking about the challenges and benefits of interdisciplinary research by drawing upon his experiences of working across textual and visual culture, especially in his research for his recent monograph *The Politics of Parody: A Literary History of Caricature, 1760-1830*.

Abstracts

Panel 1: Author Portraits

Sören Hammerschmidt

Portraits, Poets, and Professional Authorship: Curll, Tonson, Lintot

The professionalization of print authorship in the early decades of the eighteenth century was a visual as much as a textual enterprise; turning a profit meant creating an image for aspiring authors and booksellers alike. Expensive large-format collections of dead authors' works had long contained frontispiece portraits, but this was rare for living authors and for publications in smaller, more affordable formats aimed at wider markets. Edmund Curll's inclusion of author portraits in editions of Nicholas Rowe, John Philips, Matthew Prior, and other writers was thus groundbreaking and regularly pushed even heavy-weight competitors like Jacob Tonson and Bernard Lintot to follow suit. Tonson's and Lintot's early editions of poetry by Rowe, Philips, and Prior, for example, either lacked engravings entirely or sported illustrations of scenes from the texts or allegories of poetic production. From 1715, however, when Curll published selections of both poets with frontispiece portraits engraved by Michael van der Gucht, Tonson and Lintot also inserted frontispiece author portraits in their own editions. This pattern repeats itself across the first three decades of the century and reveals a contest over the authors' image that includes both texts and portraits. Curll's publication of author portraits pushed Tonson and other booksellers to follow Curll's visual focus on the figure of the author, which also entailed a shift in the iconography of authorship away from allegories of poetic inspiration towards the bodies and persons so inspired. In the process, there is a significant shift in the value placed – by booksellers and authors alike – on the inclusion of author portraits in publications across all publication formats as well as a concomitant move towards foregrounding the author's person and the activities, social positions, and cultural roles that constitute authorship. For Curll and his competitors, portraits were crucial in raising the market values and profiles of bestselling authors.

Wendy McGlashan

Print, Performance, and Material Culture: The Intermedial Promotion of Moral Virtue in Gavin Wilson's 'Collection of Masonic Songs' (Edinburgh, 1788)

In December 1787, Gavin Wilson, an Edinburgh boot maker, manufacturer of prosthetic limbs, and self-professed Poet Laureat to the Edinburgh Masonic Lodge of St David, placed an announcement in the *Edinburgh Evening Courant* advertising his forthcoming *Collection of Masonic Songs and Entertaining Anecdotes*. Published in 1788, this printed volume included an author portrait etched by John Kay – an Edinburgh barber-turned-printmaker and fellow-member of the Lodge of St David – and was intended for the use of the Scottish Lodges, where the performance of song played a central role in the assertion of Masonic identity.

Wilson's *Collection of Masonic Songs* was dedicated to Lord Elcho, then Grand Master of Scotland, and included a song newly written upon the occasion of Lord Elcho visiting the Lodge of St David. This paper will

demonstrate that Wilson intended this song to foster moral virtue in his young brethren, creating a convivial performance which utilised the symbolic Masonic jewels, or medals, worn during Lodge meetings, as didactic visual aids. It will further demonstrate that Kay incorporated this Masonic symbolism into his frontispiece portrait of Wilson, which was carefully constructed to present Wilson as a Masonic role model and moral exemplar.

In 1787, Robert Burns was lauded in Edinburgh Masonic circles following the publication of the Edinburgh edition of his *Poems, Chiefly in the Scottish Dialect*, and this paper will question why Wilson felt it necessary to offer moral guidance to his young Masonic brethren at this time. Though initiated a Freemason in 1781, Burns was also active in clubs like the Court of Equity and Crochallan Fencibles, which promoted sexual freedom and a spirit of libertinism, and it will be argued that Wilson sought to challenge the primacy of Burns and to underscore the moral virtues to which young Masons should aspire.

Marie Michlova

Lockhart's Picturesque Satire

John Gibson Lockhart (1794-1854) is best known as Walter Scott's son-in-law and biographer. Even though Lockhart has always been strongly associated with literature: he wrote poetry, published several highly praised novels and biographies, edited and translated both from German and Spanish, and he was also an editor of the best-selling *Quarterly Review* from 1825 till 1853. The QR was published by the most prestigious publishing house in London "John Murray", and Lockhart quickly became one of the most influential personas in the early Victorian literary world. Literature wasn't Lockhart's only hobby; he was surprisingly good at drawing caricatures too. Even though he never took his doodles seriously, after his death, they started gaining more and more popularity over time. Lockhart's caricatures were used as illustrations in a great number of books from the mid-19th century onwards, but they have never been seriously studied. Last year, I noticed that a collection of pictures traditionally attributed to another period artist James Howe might be in fact Lockhart's works, and the Scottish National Gallery accepted my theory earlier this year. Lockhart's caricatures deserve more academic attention as they shed new light on his life and personality, as well as on the society that surrounded him. This paper explores and analyses Lockhart's artwork, including the newest findings, all produced between 1809 and c. 1830 (in the early 1830s, Lockhart abruptly ceased drawing altogether and threw away his old albums).

Panel 2: Intermedial Objects

Freya Gowrley

'Pledges of an highly-prized friendship': Anna Seward, Portraiture, and the Poetics of Exchange

This paper unpacks the complex networks of emotional, artistic, and poetic exchange that surrounded a highly emotional portrait-object: a printed version of George Romney's painting *Serena* given to Lady Eleanor Butler (1739-1829) and Sarah Ponsonby (1755-1831)—the so-called 'Ladies of Llangollen'—by the poet Anna Seward (1742-1809). Seward identified the image as a 'perfect similitude' of her deceased step-sister Honora Sneyd, so much so that the print played an active role in Seward's commemoration of their

lost friendship. Like Butler and Ponsonby's own infamous 'romantic friendship', Seward and Sneyd enjoyed an intensely close and deeply affectionate relationship that flouted social norms, with both Sneyd's marriage to Richard Edgeworth in 1751, and her eventual death in 1780, devastating the poet.

Discussing both Seward's copy of the print, as well as Butler and Ponsonby's facsimile, this paper places the image within two contexts: firstly, in relation to Seward's volume of poetry *Llangollen Vale with Other Poems* (1796), a sentimentalising series of verses dedicated to Seward's intimate relationships with Butler, Ponsonby, and Sneyd; and secondly, within an intricate display of gifted portraits at Plas Newydd, Butler and Ponsonby's home at Llangollen in Wales. Using methodologies from the history of the emotions, material culture studies, queer theory, and literary studies, it will demonstrate the image's deep embedment within Seward's emotional and creative consciousness: on the one hand, allowing Seward to actively ruminate and comment upon her close connections with Sneyd, Butler, and Ponsonby; and on the other, functioning within a dynamic web of literary, material, and loving gestures enacted between Seward and her friends. In so doing, the paper will highlight the vibrant intermedial lives of this eighteenth-century print, and the urgency of an interdisciplinary approach to the art of this period.

Anna Myers

Female Agency in eighteenth-century material adaptations of Shakespeare's plays

William Shakespeare's rise to the status of English national poet occurred primarily during the long eighteenth century and has received a significant amount of scholarly attention. Contemporary perceptions of women's roles in this process, a subject recovered in more recent scholarship, often situates their actions within patriarchal structures. For example, an epilogue to George Lillo's adaptation of *Pericles* (1738) invokes Elizabeth I's reign as the site of moral and virtuous virility. It implies that the Shakespeare's Ladies Club's (an informal association of women formed towards the end of 1736) determination to revive the poet's plays stems not from their interest in an historical female figure, but rather from Shakespeare's link to Elizabeth's reign, a historical locus of 'manly genius'. This paper suggests, however, that Shakespeare was used to subvert the perceived British masculinity of the national poet through the use of gendered material culture, namely, printed fans.

As Elaine Chalus has observed, the images on women's fans were integral to the overall significance of each object and user, serving as 'effective non-verbal claims to character, fashionable sentiments, and cultured taste, as well as patriotism and political opinion.' By analysing the relationship between text, object and gender relations in printed fans, an alternate narrative of Shakespeare emerges. These material adaptations featuring scenes from *The Merchant of Venice*, *Twelfth Night*, and *The Tempest*, demonstrate the way in which the playwright and his works not only framed female agency but also facilitated women's intervention into a broad spectrum of eighteenth century social and cultural discourse.

Frederike Holewik

Dance and Society in Interaction – the Influence of Dance on Women's Fashion in the 19th Century

My paper explores the influence dance has on women's fashion in the early 19th century in Western Europe. To understand how this influence I am comparing ballet and waltz as two distinctly different types of dance. The former is mostly experienced as a stage performance and through the depiction of famous dancers, the latter is danced by everyone including the Congress of Vienna and the court by the 1820s. By analyzing paintings, dance teacher books and travelogues mostly found at the Dance Archive in Salzburg, Austria, I argue that even though most research has focused on the influence of performative art, such as the ballet, the 19th century was shaped by other dances as well. During the 18th century the aristocratic stiffness was (partially) given up, which can be seen in the abandonment of hoop skirts and corsets, the classical fashion of the courtly minuet.

Most research on the waltz has tried to explain its origins or its later role as the German national dance. The rise of the waltz is said to have started in the 1750s in (today's) Southern Germany and Austria among farmers and in rural areas spreading from there all over the continent. This new dance was faster, full of turns and little jumps and danced by the same couple the entire time, a scandal at first. The fun of the dance was nonetheless not lost on the higher classes. It is hard to say which came first: a change in the perception of the body which made it acceptable for women to dance the waltz, or a change in dress that enabled women to dance the waltz. It is clear however that the two heavily influenced each other. As this paper shows clothing can be both an expression and a catalyst of social change.

Panel 3: Image vs. Text

Sofya Dmitrieva

Art / Poétique: Genre in the Art Theory and Literary Criticism of Ancien Régime France

The analysis of Ancien Régime sources reveals a stark contrast between the functions of genre in the literature and painting theories of pre-revolutionary France. First, whereas genre was the chief factor in the categorisation of poetry and prose, the catalogues, histories and collections of painting were structured in accordance with national schools. Second, while literary genre classification encompassed all categories, embracing romance and vaudeville along with tragedy and epic poetry, art theory reduced the wide spectrum of painting genres to an opposition between history painting and all the other painterly phenomena denoted with the umbrella term 'genre painting'. Finally, in literature, as the paradigmatic *L'Art poétique* (1674) by Nicolas Boileau testifies, genre was one of the key instruments of formal analysis. In art theory, meanwhile, owing to the ideologically charged distinction between the *génie universel* of the history painter and the *talents particulières* of the artists specializing in other genres, it was used mainly for evaluation. These differences in the understanding of genre in the art theory and literary criticism of Ancien Régime France explain the present-day gap between the disciplines. Whereas in literature studies, genre has long been a major area of concern, in art history it is remarkably under-theorized. Although art historians appeal widely to genres, the discipline has not yet established a methodological framework that would

explain the mechanisms of their development, the interrelation between the popularity of certain genres and their sociohistorical context, the role that genre plays in the commission of painting, etc. The aim of my paper is twofold: first, it will redefine the place of genre within French seventeenth- and eighteenth-century theories of painting and literature; second, it will suggest several possible ways of effectively applying the developments of literary and film genre theories in the field of art history.

Francesca Kaes

Against Intermediality: Alexander Cozens's *New Method* and the Self-Assertive Image

Since the Renaissance, debates about the relationship between artistic media have occupied a central place in Western art theory. The *paragone* between painting and sculpture pitted artforms in competition, while Horace's dictum *ut pictura poesis* postulated the similarity of painting and poetry. In both cases a surplus of creative potential was understood to arise from the interaction between artforms. However, over the course of the eighteenth century, this view was gradually blurred, with authors from De Piles to Lessing highlighting the intrinsic differences between media.

Against this background, and through an analysis of British landscape painter Alexander Cozens's drawing manual *A New Method of Assisting the Invention in Designing Original Compositions of Landscape* (1785), this paper argues both against and for intermediality. On the one hand, the highly unusual technique of blotting presented in the *New Method* can be understood to spell the end of *ut pictura poesis*. Using this technique, the artist smudged black ink onto paper to create abstract inkblots, which he then reworked into landscape compositions. Unlike earlier landscapists who had relied on biblical or mythological narratives to structure their images, Cozens created abstract forms to which meaning was attributed only in a secondary, interpretive act. In the blots, I argue, we can discern a new and self-assertive pictoriality whereby images derive logic from visual form rather than from texts. On the other hand, this paper shows that both Cozens's artistic practice and his writings can usefully be analyzed through the lens of intermediality. The *New Method* relied heavily on its 43 illustrations which lent argumentative force to an otherwise awkward text. What is more, Cozens's conception of blotting developed alongside his engagement with single-sheet prints, and, as I will argue, the blots unfolded their creative potential only in the intermedial space between painting and printmaking.

Natashy Shoory

Marchandes and Revendeuses: Painting Luxury and Paintings as Luxury

The surge in both the production and consumption of goods over the course of the eighteenth century was accompanied by a proliferation of texts—by some estimates well over a hundred in France alone—which conceptualised 'luxury' through the social, cultural, and economic vices (or virtues) perceived to be affecting society, and the resulting societal decay (or progress). Despite research into the intellectual debate on luxury, and the social history of consumption, little attention has been paid thus far to how views of art and luxury became entwined in eighteenth-century France. In addition to shared anxieties—with controversy often centred on who was purchasing artworks, how, and why—art and luxury were further enmeshed as 'images' both acted as and instigated dialogue and exchanges.

This paper will examine François Boucher's *La Marchande de modes* (1746), along with its 1755 engraving by René Gaillard which was circulated with added textual verse by 'M. Moraine', as a springboard for addressing these wider issues. Images like *La Marchande de Modes* can be seen as visual discourse not only symptomatic of but also contributing to the Luxury Debate: the original work's subject matter of consumption of luxury goods, and being a highly-finished cabinet picture catered to contemporary market demands; the print as mass-produced object to be widely distributed; and the added verse which perhaps altered the work's original meaning. Through analysing the relationships between these different media, and their audiences, it will be shown how art engaged with and expanded Luxury's textual and conceptual borders.

Panel 4: Death, Mourning & Commemoration

Daniel O'Brien

'A flock of ravens': the intermedial development of the fictional undertaker in eighteenth century England

Undertakers stalked the pages and stages of eighteenth-century England; solitary, predatory outsiders with grave plans for the living. Surprisingly, the undertaker was a comedy figure, although his appearances were often limited to a few scenes or a handful of pages, perhaps to save audiences from the ghoulish reminders of their own end. He was striking figure, with gaunt features, a distinctive black uniform and carrying the equipment of his trade for all to see. Beyond his appearance, the undertaker's behaviour and macabre language were reminders that he viewed the world very differently to others. This paper will briefly outline these key characteristics before arguing that the stereotypical undertaker was an intermedial creation, shaped by the contributions of different texts during the long-eighteenth century.

The paper will show that depictions of undertakers referenced earlier texts that had influenced them, seeking either to elaborate on their themes or exploit them for a quick laugh. It will also show that that exaggerated undertaker of fiction drew from real undertakers' attempts to publicise themselves through print media. The eighteenth century was an important period for the development of the undertaking trade in the towns and cities of England. Entrepreneurial retailers diversified into the supply of funerary goods and became an increasingly important part of respectable funerals. As the goods and services of the undertakers became more common in the urban environment, they correspondingly became a feature of the literary environment.

Jolene Zigarovich

Mourning Miniatures in the Eighteenth-Century Novel

Mourning miniatures haunt the eighteenth-century novel. Standing in for the dead body, they are caressed, kissed, and worn by the mourner who desires close proximity to a lost loved one. Samuel Richardson's *The History of Sir Charles Grandison* (1753) includes a sentimental scene that reflects the emotional engagement with a miniature. When Sir Charles's mother dies, he is given a silver casket containing her jewelry. As he and his sisters look through it, Charles discovers a valuable miniature:

... what was more valuable to him than all the rest, the ladies said, was a miniature picture of his mother, set in gold; an admirable likeness, they told me; and they would get their brother to let me see it. Neglecting all the rest, he eagerly took it out of the shagreen case; gazed at it in silence; kissed it; a tear falling from his eye. He then put it to his heart; withdrew for a few moments; and re-turned with a cheerful aspect.

(Samuel Richardson, *The History of Sir Charles Grandison* (Oxford University Press, 1986). Quote from Volume II, letter XX, pp. 368-69)

Miniatures are valued for the quality of the portrait—an “admirable likeness” assures the recipient that it has emotional value and deserves to be, as Charles performs, cherished, kissed, and placed near the heart. If not worn or secreted in a pocket, miniatures are encoffined, placed in caskets and resurrected at special moments for the owner’s comfort. The growth of increasingly private, child-centered families made loss harder to bear and contributed to the miniature’s popularity as a token of mourning. Posthumous portrait miniatures, or tiny scenes of weeping mourners, were private tokens that emblematically kept the absent family member within the circle of the living.

As memorials begin to focus on the mourner, numerous miniatures depict figures in mourning. Maria, Duchess of Gloucester (when Lady Waldegrave) (c.1765) shows her wearing widow’s weeds (and is a copy of her full-size portrait by Sir Joshua Reynolds). She is in mourning for her first husband, James Waldegrave, who died in 1763. The portrait exemplifies a common melancholic pose from the period: a sorrowful female with body turned to the left, eyes not facing the viewer but instead raised to Heaven. My talk will include discussions of several other mourning miniatures, such as *The Lady Mary Fenwick* (c.1737) and Cosway’s miniature *Portrait of Margaret Cocks*, mourning her sister’s remains (c.1787).

Not surprisingly, numerous mourning miniatures appear in fiction in the second half of the century, as the sentimental mode had taken hold of the culture. As seen in Ann Radcliffe’s *A Sicilian Romance* and *The Mysteries of Udolpho*, numerous plots from the period are hinged on circulating miniatures. My talk will uncover the significance of this intersection between the visual and textual as I examine how miniatures often play critical roles in orphan plots, such as Charlotte Smith’s *Emmeline, The Orphan of the Castle* (1788). With actual and fictional examples, I wish to argue that the slippage between the pious and secular, relic and fashion, melancholy and pleasure is a common effect of devotional miniatures.

Leigh Wetherall Dickson

‘A name, a wretched picture, and worse bust’: Byron and the Visual Art of (Posthumous) Fame

This paper will consider the relationship between Byron’s sitting for a bust by Thorvaldsen in 1817 and Byron’s equivocal attitude towards his fame as exemplified in the first two cantos of *Don Juan* (1819). Taking my lead from Malcolm Baker’s suggestion that the marble portrait bust occupies a liminal space between the commemoration of the living and memorialisation of the dead, I will argue that the process of sitting for Thorvaldsen began in Byron the reflection upon his fame and his relationship with his readership as espoused in *Don Juan*. I also want to examine the relationship between the bust and the poem within the

context of what has been characterised by recent scholarship as an age of doubt. For British Romantic period writers, rapidly changing circumstances at home and abroad heightened the urgency, and thus the awareness of the difficulty, of comprehending the historical dimensions of the present. Thomas Carlyle characterised the dominant mood of the extended Regency period as being 'intensely self-conscious' which prompted cultural introspection. One important aspect of the period is how seriously writers and readers considered the value their work might have. This often meant making an opposition between the value that might be found in the market and the value inherent in their work which prompted some troubling thoughts. How would their age look from the perspective of the future? Who would be remembered? The speculative nature of *Don Juan* is an invitation for Byron's readers to offer an evaluative response as to his worth. Byron's prohibition upon having laurels added to the bust on the basis that it 'would be a most awkward assumption and anticipation of that which may never come to pass' is indicative of his own uncertainty as to what that response might be in both the immediate present and the future.

Panel 5: Gendered Narratives

Karenza Sutton-Bennett

In the Eye of the Beholder: Charlotte Lennox's Learning Ladies

Charlotte Lennox published her didactic periodical, *The Lady's Museum* (1760) as an experiment to garner more readers for her new novel, *The History of Harriot and Sophia*. The overall periodical gave women a diverse curriculum with articles on the proto-disciplinary topics of natural philosophy, geography and history; she critiqued the eighteenth-century notion that they were masculine topics. In my dissertation I argue *Harriot and Sophia* is the backbone of that curriculum with the subsequent articles as paratext, to help the reader gain a deeper understanding of the dichotomy between two starkly different educated sisters. In my presentation, I show how the images of the sisters help bring to life the didactic lessons of the periodical. I argue that Lennox uses the images as an integral part of her lessons on the differences between middle-class girls learning a polite and a practical education.

In 1762 the novel was published on its own as *Sophia*. As a monograph the novel comes off as flat, but it is rich as part of the curriculum in the didactic periodical. I agree with Jennie Batchelor's assertion, "[w]e should read the narrative in its original context to unlock its full range of meaning" otherwise the novel is "a simple allegory in eighteenth-century form" because without the images and paratextual articles, it is a straightforward story of good behaviour triumphing over bad behaviour.¹ I examine how images and text work together to provide a stronger correlation between the sisters, how they visualize the distinct differences between a polite education that encouraged women to focus on the maintenance of their appearance, and a practical education that taught women proto-disciplines in order to become competent educators to their children.

Hannah Moss

¹Jennie Batchelor, *Dress, Distress and Desire: Clothing and the Female Body in Eighteenth-Century Literature*. New York: Palgrave MacMillan (2005): 93.

Framing the Subject: Felicia Hemans' 'Properzia Rossi' and the sister arts of poetry and sculpture

This paper will explore the intermedial nature of Felicia Hemans' poetry through a close reading of 'Properzia Rossi' (1828). This ekphrastic poem takes Louis Ducis' painting 'Properzia de Rossi finishing her last bas-relief' (1822) as its starting point, as signalled to the reader through Hemans' practice of attaching prose prefatory content to her work.

In this case, an introductory biographical note provides the context for the poem, like a display card placed alongside a painting in a gallery. Presenting the basic 'facts' of Rossi's life through reference to Ducis' painting, this paratextual framing device is not simply a helpful supplement. Although the preface inevitably shapes how the reader views the ensuing narrative, it will be argued that it serves to function as a critique upon the legacy of women artists in the hands of men. Whilst Ducis' painting may have shaped Rossi's legacy as an abandoned woman, here it merely provides the pre-existing context for Hemans to step in and reclaim the narrative by switching to a first person poetic account, given in Rossi's voice as she sculpts her bas-relief of Ariadne.

The poem in fact blends the stories of a series of abandoned women, so that as Hemans writes of Rossi carving an Ariadne, it creates a *mise en abyme* with each story serving to frame the next. Rather than simply present an ever-repeating scenario, the similarities and the differences between each artist and their chosen art form enable each narrative to build upon the one it contains. Whilst on the surface 'Properzia Rossi' is a poem about unrequited love, it more importantly works to raise the status of women's work through engagement with the sister arts of poetry and sculpture. The reciprocal relationship effectively works to raise the status of each form: when the poet *carves* with their mind, sculpture is raised to a liberal art, whilst the poet's words gain civic importance for posterity.

Hannah Weaver

Edinburgh's Theatre Royal: Performance, Gender and Space in Late Eighteenth-Century Edinburgh

Despite Presbyterian aversion to theatrical performance in eighteenth-century Scotland, theatre thrived in Edinburgh during the latter half of the century. Engravings, literary sources and architecture reveal the theatre as both a popular site of entertainment in Edinburgh as well as an important hub of protest and transgressive behaviour.

Public theatrical performances were illegal in Scotland till the patent for the Theatre Royal was awarded in 1767, and both playwrights and attendees were prosecuted by the Kirk during the mid-eighteenth century. This provokes questions as to why and when did the theatrical scene in Edinburgh take-off to pave the way for today's Festival city intrinsically linked to the performing arts.

In this paper, John Kay's engravings will act as a starting point to explore the intersection of gender, sexuality and social behaviour in eighteenth-century performative spaces. His distinct portraiture is now most commonly associated with caricatures of Scottish politicians. Kay's engravings depicting theatre, however, have been largely overlooked and provide rare snapshots of the Edinburgh stage. Importantly his work exposes the vibrant theatrical scene in eighteenth-century Edinburgh.

This paper will examine the theatre as a performative and physically segregated space for both actors and patrons, to offer insight into why the theatre became so popular and significant in late eighteenth-century Edinburgh. From the perspectives detailed in the diaries of Elizabeth Grant and Mary Somerville, theatre allowed new freedom and economic power for elite women; whilst periodicals reveal the grittier side of the theatre as a site of protest and subversive behaviour for young men and sex workers.

The writings of James Boswell, alongside Kay's engravings, illustrated how the popularity of theatre partly stemmed from the praise and demand for London's performers. This study hopes to further assess the extent of cultural exchange between London and Edinburgh through the lens of theatre.

Panel 6: Arts, Science & Enlightenment

Josie Dyster

Object in Focus: Voltaire and The Triumph of Truth

Previous work on depictions of Voltaire has largely focussed on the famous French writer's construction of his own celebrity, or on posthumous cult of his persona. However, recent work on Voltaire's iconography has brought more obscure images into focus, allowing us to examine in greater detail the visual and material reception of Voltaire. One such image is Sir Joshua Reynolds' 1774 portrait of Scottish philosopher James Beattie, *The Triumph of Truth*, which features Voltaire as one of its three background figures. Voltaire is unmistakable, bearing his usual smirk as he and his fellow philosopher (likely Hume) are struck down by Truth, while Beattie gazes serenely on in the foreground.

The Triumph of Truth is a clear meeting point of the visual and the textual; not only is Beattie depicted holding a copy of his 1770 *Essay on Truth*, and wearing the robes of the honorary doctorate he received for this work; the inclusion of Voltaire is a clear nod to Beattie's critique of Voltaire both in his 1770 *Essay*, and arguably in his unpublished 1760s satire *Castle of Scepticism*, which was privately circulated among men and women of letters. By focusing on *The Triumph of Truth*, I seek to explore how we might consider Reynolds' painting and Beattie's two texts as extensions of one another, and what Beattie and Reynolds' portrait of Voltaire might look like when we consider these three works, as well Reynolds' and Beattie's correspondence, as one whole. In attempting to answer these questions, I will argue that it is vital to consider this work, and objects like it, in light of their peripheral texts, and vice versa, and that other representations of Voltaire, both visual and written, ought to be considered in this way when attempting to build a comprehensive iconography.

Tara Lee

Revolution *in Utero*: *The Book of Urizen* and the Declaration of the Rights of Man and of the Citizen

This paper will discuss William Blake's *The [First] Book of Urizen* (1794) in relation to the rich visual culture surrounding the 1789 Declaration of the Rights of Man and of the Citizen. Arguing that visual traces of this document can be found throughout *The Book of Urizen*, it presents this illuminated book as a pessimistic

commentary on the attempts by the leaders of the French Revolution to bind the nascent republic in legal form. In doing so, the paper situates *The Book of Urizen* within the context of the language of embryonic growth used in contemporary discussions surrounding the establishment of revolutionary France's new legal institutions. Following Rousseau's usage of the metaphor of the organic body politic in his 1762 work *The Social Contract*, metaphors of embryonic growth proliferated in the revolutionary writings and speeches of the 1790s. However, as the Revolution continually failed to construct a 'modern state', evolving into 'a series of transformation scenes, in which forms of government and ruling factions succeeded one another with bewildering rapidity', it became apparent that while the new polity had been enthused with life, unforeseen difficulties, however, lay in giving it a working body.² Suffering multiple failed attempts at rebirth, revolutionary France, like Urizen, continually struggled to acquire living form outside of the intellectual womb.

Sofia Carrola

"Illustrant dum Infuscant": The Science Book Illustrated in Portugal

"Illustrant dum Infuscant", which translated literally means "illuminate while darkening" is a sentence that complements an illustration in the work of Joaquim Carneiro da Silva and describes a typesetting technique which consisted of "dying certain types that when darkened became suitable for text printing, while enlightening their readers". However, the sentence reveals more than just a mere technique of graphic composition. While the expression is being used and referred to, leading to the idea of "enlightenment" through words (that are revealed when dimmed), Carneiro da Silva chooses an image that complements the expression and illustrates its thoughts. The image appears as a sort of *idios kósmos* (private world) that favours a single apprehension through sight. The act of using the image as an educational and instructive tool, outspread in Portugal throughout the 18th century. The printed book was among areas where this efficiency was recognised.

Scientists, politicians, militaries, industrials and artists gave into the development of this revived educational utility, thus sharing the Church's long indulged interest in exploring the communicative virtues of the image. The consent of different points of view appealed to this new age, of an image on paper. Moreover, it demanded that one was to think through the image and with the image itself. Just as other arts, illustration undertakes a comprehensive circumstance throughout its progress. Its language develops and prospers by interacting with further arts and sciences.

If it is compelling to understand the bond between the Art of Illustration, Science and Visual Thinking, then it is equally important to comprehend how this connection is disclosed and moreover, how the book and the printing added to the statement of this affinity, in the 18th and 19th centuries in Portugal.

² Dorinda Outram, *The Body and the French Revolution: Sex, Class and Political Culture* (New Haven; London: Yale University Press, 1989), 3-4.

Panel 7: Place & Environment

Alex Watson

The Intermedial Margins: Georg Forster's notes for *A Voyage Round the World* (1775)

In *A Voyage Round the World*, Georg Forster describes Captain Cook's second voyage to the Pacific, drawing on the journals of his father naturalist Johann Reinhold Foster and his own experience of working as his father's assistant during the expedition. Forster's work is one of several lavish volumes describing Cook's journeys, including John Hawkesworth's *An Account of the Voyages* (1773) and Cook's own *A Voyage Toward the South Pole* (1777). I suggest that works were intermedial on many levels, displaying not simply a binary dialogue between text and image, but multiple interactions between a "main" text, images (engravings, illustrations, charts, maps) and paratexts (dedications, prefaces, introductions, glosses and notes). These volumes' hybridic intermediality reflect their complex status as collaborative productions (involving artists, local guides, diarists and editors) drawing on different forms of visual representation and discourse (stadial history, natural history, travel writing, journalism) to represent distinctive geographies and cultures.

According to Nigel Leask, Forster's *Voyage* is "in many ways a milestone for romantic period travel writing, establishing the principles which would increasingly be demanded from scientific travel writers over the next half-century".³ I argue that one crucial principle is Forster's creation of incisive footnotes in which he displays his scholarly mastery of relevant sources, explains technical terms, acknowledges important individuals in his professional network and proffers his scientific expertise on animals, climate and cultures. I claim that, by intervening critically in different discourses, Forster uses the empiricism and skepticism of his intermedial margins to establish an Enlightenment scientific authority that distinguishes his work from both Hawkesworth's notoriously moralistic and inaccurate volume and Cook's direct, nautical narrative.

Rachael Scarborough King

Improving Literature: Words and Images in Humphry Repton's Red Books

Book historians often repeat the truism that the technology of printing changed little between its invention in the West in the fifteenth century and the advent of steam printing in the nineteenth. While this may be accurate for printed text, it is not the case for images, where both the refinement of existing methods and the invention of new ones such as aquatint, mezzotint, and wood engraving accelerated the spread of printed images in the seventeenth and eighteenth centuries. These changes also enabled a greater integration of words and images in the form of illustrated books. This paper explores an important example of this integration in Humphry Repton's gardening books. Repton was the leading "improver" of the early nineteenth century and heir to Lancelot "Capability" Brown. But unlike Brown, who presented his clients with relatively simple designs, Repton invented the form of the before-and-after overlay to illustrate his proposed changes, which he collected into "Red Books" narrating his plans for various estates. He also used these manuscript works as the basis for a series of printed gardening texts that similarly used the before-and-after design.

³ Nigel Leask, *Curiosity and the Aesthetic of Travel Writing 1770-1840: "From an Antique Land"* (Oxford: Oxford University Press, 2002) p. 41.

Given that many of Repton's plans never came to fruition, he was as much an author as gardener. While he occasionally complained that he did not want readers to treat his works as "mere books of pictures," he also recognized that the "slides" were integral to his reputation; as he noted, "one stroke of the *pencil* will often say more than a page with the *pen*." In his various works, then, Repton alternated between media of transmission—print, manuscript, watercolor, engraving, soil, and stone—at times emphasizing the personalization and detail of his Red Books and at others the wider reach of his printed books. His works took advantage of improvements in the art of printing, particularly the use of aquatint, to illustrate the "improvement" that he hoped to implement in the landscape. The visuality and tactility of the books was essential to his theory of improvement as he argued for the interconnection of text and image, alongside the interconnection of nature and art, and human and environment.

Madeleine Pelling

Gothic Historicity and Queer Temporality at Anne Hamilton's Fonthill Abbey

This paper examines the manuscript practises engaged by Lady Anne Hamilton (1766-1846) and her cousin Lady Mary Hamilton (1756-1816) in recording their respective experiences at William Beckford's Fonthill Abbey and Horace Walpole's Strawberry Hill. It turns to the symbiotic relationship between text and image across manuscript culture, looking to poetry and prose, ink sketches and watercolour to uncover how such works were understood as important extensions of the gothic house experience.

Distant cousins, Anne and Mary Hamilton were both members of an elite circle that included Beckford and Walpole and regularly visited the houses designed and built by these men. This paper introduces previously overlooked manuscripts produced by these women to examine how dimension, movement and light within the buildings, and the textures, colours and histories of their contents, were all represented with striking vividness across a range of manuscripts used to negotiate complex, sometimes contradictory, identities as well as material and spiritual encounters. I propose diaries, commonplace books and journals as key documents in uncovering women's reading of gothic sites in which ideas of temporality, historicity, queerness, hierarchy and alliance could be constructed, and argue for their value in recovering the marginal voices of women as antiquarians, collectors and critics.

Speaker Biographies

Prof. Malcolm Baker

Distinguished Professor Emeritus, University of California, Riverside

Malcolm Baker is an art historian, museum curator and leading expert on eighteenth-century British, French and German sculpture and the history of collecting and display. Malcolm began his career in the museum sector by working as Assistant Keeper of the Department of Art & Archaeology at the Royal Scottish Museum in Edinburgh (1969-1980) and between 2003-2007 he worked for the Getty Research Institute. Malcolm spent many years working at the Victoria & Albert Museum (1980-2005) where he made an invaluable contribution, first as Assistant Keeper, Department of Sculpture, and later as Deputy Head of Research and Head of the Mediaeval and Renaissance Galleries Project. In this latter post, Malcolm oversaw the redevelopment of a whole wing of the museum, a curatorial achievement of which he is most proud.

Malcolm's career also spans the university sector. He has taught at Universities of York, Sussex and in 2007 became Distinguished Professor of the History of Art at University of California, Riverside. He retired in 2019 and lives in London, retaining his links to the US through his position as Distinguished Emeritus Professor at Riverside. Archival materials deriving from Malcolm's research into *Roubiliac and the Eighteenth-Century Monument: Sculpture as Theatre* (Yale, 1995), co-edited with David Bindman, are held at the Paul Mellon Centre for British Art in London. Malcolm is the author of numerous publications, including *The Marble Index: Roubiliac and Sculptural Portraiture in Eighteenth-Century Britain* (Yale, 2015), *Fame and Friendship: Pope, Roubiliac and the Portrait Bust in Eighteenth-Century Britain* (Paul Holberton, 2014) and *Figured in Marble: the Making and Viewing of Eighteenth-Century Sculpture* (V&A, 2001).

Dr. Lucy Peltz

Senior Curator of 18th Century Portraits and Head of Collections Displays (Tudor to Regency), National Portrait Gallery, London & Honorary Research Fellow, Birkbeck University

Lucy Peltz is Senior Curator of 18th Century Portraits and Head of Collections Displays (Tudor to Regency) at the National Portrait Gallery, London. She is currently leading a £35m project to refurbish and redisplay the Gallery, which will be fully relaunched in 2023. Lucy is working on the forthcoming exhibitions: *The Art of Abolition* (2023) and *Hogarth's People* (2024). These follow earlier exhibitions with accompanying catalogues on *Gainsborough's Family Album* (2018) with Professor David Solkin, *Brilliant Women: 18th Century Bluestockings* (2008) and *Thomas Lawrence: Regency Power and Brilliance* (2010).

In addition to her many other publications, Lucy's monograph, *Facing the Text: Extra-illustration, Print Culture and Sociability, 1769-1840* was published by Huntington Library Press in 2017. She has an ongoing interest in female portraiture and intellectual life in the eighteenth century, the work of Thomas Lawrence and his contemporaries, and the commercial structures of the art world, the print market and the book trades between 1700-1850.

Dr. David F. Taylor

Associate Professor, Faculty of English, University of Oxford & Tutorial Fellow, St. Hugh's College

David specializes in literature and culture of the long eighteenth century, with particular interests in theatre, the relationship between literary and visual cultures, satire and parody, oratory, the construction of literary history, and the cultural history of Shakespeare. His current project is concerned with questions of visibility and tracks practices and concepts of spectacle across the period. This study contends that the theatre – as a visual art, a site of spectatorship, and an idea or metaphor – was a primary means through which eighteenth-century culture negotiated and contested questions of visibility, most especially the always-vexed relationship between word and image. David is also currently completing an edition of Joseph Addison's dramatic works for Oxford University Press, which will include the first critical edition of *Cato*.

Prior to his current post, David taught at the Universities of Toronto and Warwick. He holds a PhD from Cambridge University and was awarded the Polanyi Prize for Literature by the Government of Ontario in 2013. In 2017 he curated the exhibition "Draw New Mischief: 250 Years of Shakespeare and Political Cartoons" for the Royal Shakespeare Company.

David is the author of [Theatres of Opposition: Empire, Revolution, and Richard Brinsley Sheridan](#) (OUP, 2012), and [The Politics of Parody: A Literary History of Caricature, 1760–1830](#) (Yale UP, 2018), in addition to many other publications.

Speakers (A-Z):

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Adam Curry is a PGR History student at Northumbria University and his research on King Arthur in Tudor England, will show how the religious and political vicissitudes of the long sixteenth century produced new and important understandings of Arthur, which impacted on key developments then transforming English society, including: the impact of the Reformation, the expansion of royal power, and the re-emergence of empire.
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Josie Dyster completed her MSt in Modern Languages at the University of Oxford in 2019. She is currently a Research Assistant at the Voltaire Foundation, Oxford, where her work focuses on intermedial aspects of Voltaire's oeuvre: musical settings of his poetry, and an extensive digital iconography database.
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Tim Erwin is Professor of English at the University of Nevada and is the author of *Textual Vision: Augustan Design and the Invention of Eighteenth-Century British Culture* (Bucknell, 2015). Tim has published extensively on the interdisciplinary relationship of literature and art and is currently researching temporality in the paintings of James Barry, and canine representation in literature and art.

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Anne Fountain is lead for the learning and engagement teams at the Laing Art Gallery and Shipley Art Gallery (Tyne and Wear Archives and Museums). In addition to coordinating educational programmes for groups from primary pupils to adult learners, Anne leads and contributes to a number of externally-funded research projects. She has collaborated with numerous museums (V&A, Tate Britain, National Gallery, NPG) and is a member of Engage and fellow of the RSA. Anne's research interest is around using visual thinking strategies and philosophical enquiry techniques to engage young people with exhibitions and artworks.

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Lisa Gee is Visiting Research Fellow at the Centre for Life-Writing Research at King's College London, and Associate Fellow of the Centre for Visual Culture, University of Cambridge. From 01/08/2018-31/03/2020 she was External Research Consultant on the Hayley Papers at the Fitzwilliam Museum, where she is currently convening Hayley2020: the first ever conference devoted to the work/influence of William Hayley (1745-1820) which will run digitally on 12th-13th November, marking the bicentenary of Hayley's death. She is also Research Fellow in Future Thinking at the University of Birmingham.

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Freya Gowrley is Postdoctoral Research Fellow in History at the University of Derby. Her monograph, *Domestic Space in Britain, c.1750-1840: Materiality, Sociability & Emotion* is forthcoming from Bloomsbury Academic, and she has published articles in the *Journal for Eighteenth-Century Studies*, *Journal 18*, and *Eighteenth-Century Fiction*.

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Sören Hammerschmidt is Residential Faculty in English at GateWay Community College, where he teaches composition and literature. When he can tear himself away from commenting on thesis statements and transitions, he also moonlights as a scholar of eighteenth-century media ecologies, portraiture, and epistolary culture in Britain and the Atlantic world.

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Claudine van Hensbergen is Associate Professor in Eighteenth-Century Literature at Northumbria University, and works on British literary and visual culture of the 1660s to the 1730s. She is volume editor (Vol. 3) of *The Plays and Poetry of Nicholas Rowe* (2017) and has co-edited journal special issues on Queen Anne and British culture (*J ECS*, 2014) and the eighteenth-century letter (*Eighteenth-Century Life*, 2011). Claudine is currently an AHRC Leadership Fellow on the project 'Learning through the Art Gallery: Art, Literature & Disciplinarity' and preparing a monograph, *The Making of Monument in Britain, 1660-1736*.

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Frederike Holewik studied History in Mainz, Rome and Berlin and is currently finishing her Master's degree at Humboldt-University of Berlin with a thesis on the perception of moving bodies in the 18th

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Tara Lee is a third year DPhil candidate at the University of Oxford (Corpus Christi). Her AHRC-funded thesis examines regeneration as a biological concept in the works of William Blake. She completed her BA (Hons) and MPhil (Distinction) at the University of Cambridge (Queens' College).
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Catriona MacLeod is Frank Curtis Springer and Gertrude Melcher Springer Professor in the Department of Germanic Studies at the University of Chicago. She works on German eighteenth- and nineteenth-century literature, aesthetics, and the visual arts. Her recent publications have focused on various aspects of intermediality, including narrative theory, ekphrasis, and description; objects and stuff; "minor" and "miniature" genres; and the presence of sculpture in literature and film. Catriona is now working on a new book project, *Romantic Scraps: Cutouts, Collages, and Inkblots*, which explores how Romantic authors and visual artists cut, glue, stain, and recycle paper; generating paper cuts, collages, and ink blot poems in profusion, and even combining them in what are for their time striking new hybrid forms. Catriona is co-editor of the journal *Word & Image* and President of the Goethe Society of North America.
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Wendy McGlashan is an art historian who applies a highly multi-disciplinary methodology to the study of visual imagery. She completed her Carnegie-funded PhD, 'A New Species of Liberty': John Kay's Edinburgh Portraits, 1781-1822, in January 2020 and her current research focuses on the art and visual culture of Enlightenment Scotland.
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Anna Myers is a PhD candidate in History of Art at the University of Edinburgh, funded by an ECA PhD Scholarship. Her research examines material and visual culture connected with Shakespeare and his plays in

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Kate Newey is Professor and Chair in Theatre History at the University of Exeter. She is an historian of nineteenth century British literature and culture, specialising in teaching and research in theatre history and women's writing. She is Chair of the [Standing Conference of University Drama Departments \(SCUDD\)](#). Kate is currently working with Professor Jim Davis on the AHRC-funded project [Theatre and Visual Culture in the Long Nineteenth-Century](#).

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Daniel O'Brien is a Visiting Research Fellow at the Centre for Death and Society, University of Bath. His research focuses on the undertaking trade and their products in eighteenth century England. This has included a detailed analysis of the early trade in the west of England, with a specific focus on the prosperous settlements of Bath, Bristol and Salisbury. His research also seeks to understand how the undertakers and their goods were perceived by society, by analysing how funerals were presented in the popular culture of the period. Drawing upon an eclectic range of source materials has enabled him to consider simple, but often overlooked, questions about how people's knowledge about the early trade was formed.

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Madeleine Pelling is an art historian specialising in eighteenth-century Britain. She is a postdoctoral fellow at the Institute of Advanced Studies in the Humanities at the University of Edinburgh, having completed her PhD in 2018 at the University of York. Her research focuses on material and visual culture in the eighteenth century, with focus on three key sites: the collected and found object, the manuscript and the inscribed surface. Her work appears in *Journal for Eighteenth-Century Studies*, *Journal 18: a journal of eighteenth-century art and culture*, *Early Modern Women: An Interdisciplinary Journal* and *Women's History Review*, and she is currently preparing a monograph, *The Duchess's Museum: Collecting, Craft and Conversation*, for publication.

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Natasha Shoory is pursuing a fully-funded PhD at Durham University on eighteenth-century women collectors active in Paris. She holds a BA in Art History from the University of Sydney, an MA in The History of Collecting from Warwick University, and an MSt in Modern Languages from the University of Oxford.

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Karenza Sutton-Bennett is a PhD candidate and part-time professor in the English Department at University of Ottawa. She is currently finishing her thesis on the didactic uses of women's periodicals in the eighteenth century. Her research includes textual and visual representations of women learning, women's and children's periodicals, conduct books and didactic works of fiction.

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Richard Taws is Reader in the History of Art Department at University College London, specialising in the visual and material cultures of eighteenth- and nineteenth-century France, the French Revolution, and histories and theories of media and technology. He is author of *The Politics of the Provisional: Art and Ephemera in Revolutionary France* (2013), co-editor of *Art and Technology in Early Modern Europe* (2016), and co-author of *Interacting with Print: Elements of Reading in the Era of Print Saturation* (2018). He is completing a book about intersections between art and telegraphic communication in the nineteenth century.

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Alex Watson is Associate Professor at the School of Arts and Letters, Meiji University, Tokyo, Japan. His major publications include *Romantic Marginality* (Routledge, 2012) and *British Romanticism in Asia* (Palgrave, 2019) co-edited with Laurence Williams. He also serves as a series co-editor for Palgrave's Asia-Pacific and Literature in English series. He is currently working on a new research project on the use of annotation in Anglophone representations of the Pacific (funded by the Japanese Society for the Promotion of Science).

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Leigh Wetherall Dickson is Associate Professor of Nineteenth-Century Literature at Northumbria University. She has published and edited many works on the nature and representation of illness, fashion and suicide in the long eighteenth century. Her conference paper is the first step towards developing an examination of the relationship between literature, celebrity and the material culture of mourning in the early decades of the nineteenth century.

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Jolene Zigarovich is Associate Professor of English in the Department of Languages & Literatures at the University of Northern Iowa. She has also taught at Cornell University and Claremont Graduate University. Her book publications include *Writing Death and Absence in the Victorian Novel: Engraved Narratives* (2012) and she is editor of *Sex and Death in Eighteenth-Century Literature* (2013) as well as *TransGothic in Literature and Culture* (2017). Her current work in progress examines death, material culture, and the popularity of the eighteenth-century novel.

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