

## [Eighteenth- and Nineteenth-Century Studies Network](#)

**Newsletter #4, October 1, 2017**

**Please send announcements to [catherine.labio\[@\]colorado.edu](mailto:catherine.labio@colorado.edu) before the 1<sup>st</sup> of each month.**

### **FORTHCOMING EVENTS**

*Send information to [catherine.labio\[@\]colorado.edu](mailto:catherine.labio@colorado.edu) before the 1<sup>st</sup> of each month. Include the following: title/description; date; time; location; URL; contact's email address.*

**LECTURE, Monday, October 2, 2017, 6:00 pm, CU Boulder, Macky 230**

**“The Poesy of Class: Romantic Anti-Capitalism and the Invention of the Proletariat in German *Vormärz* Literature And Theory”**

**Dr. Patrick Eiden-Offe**, Zentrum für Literatur- und Kulturforschung, Berlin

The lecture will focus on the development of the proletariat as an object of social critique, ideological discourse, and revolutionary theories of change during the time of the so-called *Vormärz*, the historical period also often referred to as restoration, between the restructuring of Europe after the defeat of Napoleon and the 1848 revolution. During this time, the proletariat develops as a collective of impoverished craftsmen, urban rabble, rural vagabonds, broke aristocrats, and intellectuals who live a free but precarious life. Dr. Eiden-Offe will discuss the importance of literary discourse for the figuration of the proletariat.

**Patrick Eiden-Offe** is a Research Associate at the Zentrum für Literatur- und Kulturforschung in Berlin. His recently published book *Die Poesie der Klasse* (Matthes & Seitz 2017) received lots of public attention and praise.

**Sponsors:** Germanic and Slavic Languages and Literatures, Center for Western Civilization, Thought, and Policy, and Center for the Humanities and the Arts

**Campus map:** <http://www.colorado.edu/map/>

**COLLOQUIUM, Thursday, October 5, 5:30 pm (reception at 5:00 pm), CU Boulder, Center for British and Irish Studies, Norlin Library, M549**

**"Territory, Narrative, Causality: Rethinking Romanticism's Disciplinary Assumptions"**

[Evan Gottlieb](#), Professor of English at Oregon State University, [Paul Youngquist](#), Professor of English at CU Boulder, and Rebecca Schneider, Ph.D. Candidate, Department of English, CU Boulder

This research colloquium takes Romanticism to its limits, surpassing those formal and historical scholarly trends traditionally associated with the field to ask: what are the underlying assumptions about race, class, and gender that undergird our understanding of Romanticism? How do we continue to replicate methodologies and readings that, in the words of Jerome McGann, produce "an uncritical absorption in Romanticism's own self-representations"? Who or what does the discipline exclude or neglect, and how can current scholarship make reparations? In response, our panelists turn traditional approaches on their heads, forcing us to radically rethink what constitutes "Romanticism." To that end, papers engage with colonial archives, enslaved people's assertions of social wholeness, and speculative realism's reworking of Enlightened concepts of necessity and probability. In search of alternative approaches, they cross disciplinary boundaries, resurrect silenced voices, and unearth new archives.

### **Abstracts**

#### **Paul Youngquist, "Maps without Territories"**

This paper examines how the imperial practice of cartography ends up recording the insurgence of indigenous people. This new project considers imperial representations of Trelawny Maroon territory from around the time of the Second Maroon War in Jamaica (1795-96). I argue that the British used cartography to both define and expropriate Trelawny territory. I conclude with the claim that although these maps advance the cause of expropriation they also record the insurgency of Trelawny Maroons.

#### **Rebecca Schneider, "He Says He Is Free': Narrative Fragments and Social Wholeness in Runaway Slave Ads"**

In the right contexts, fragmented forms pass as aesthetic wholes and may be deemed exemplary artifacts of a culture. Ozymandias, long dead and disintegrated, persists in Percy Shelley's eponymous poem. The still-legible inscription asserts a narrative in the imperative mood and the present tense about the colossal ambitions of an ancient king. The poem also depends upon the reader's imaginative labor to infer wholeness. In *The Romantic Fragment Poem*, Marjorie Levinson demonstrates how readers and critics alike willingly extrapolate completion and closure when they presuppose a text's aesthetic merit (*The Romantic Fragment Poem: A Critique of a Form*, 12.) Turning away from studies of aesthetic forms, this talk recovers important but unacknowledged Romantic-era instances of continuity in fragments: runaway slave ads. For

enslaved Africans, whose text-based assertions of personal ambition were fragmented from the start, the ads offer an enduring record of personhood. Though fragmented in terms of their implied narratives, I argue that the ads reveal a larger *social* whole including kinship networks and self-naming – not only freedom asserted from plantation slavery in a broad sense. Furthermore, the social wholeness legible in runaway ads supports the larger work of accounting for existence, resistance, and persistence as counterpoints to the systemic oppression, assimilation, and cultural erasure of plantation slavery.

### **Evan Gottlieb, “Contingency Plans: Scott, Meillassoux, and the Waverley Novels after Correlationalism”**

The modern revival of Walter Scott’s critical reputation is usually said to begin with Georg Lukács, whose *The Historical Novel* (1937; English translation 1962) finds in Scott’s Waverley Novels a “growing historical consciousness” (Lukács 40) that anticipates Marx’s theory of dialectical materialism as the engine of history. But although Lukács’ version of Scott has been immensely important, it may be time to rethink it in light of the new theoretical movements that have arisen in the wake of post-structuralism’s decline and growing awareness of anthropogenic global warming’s potentially catastrophic effects. Foremost among these new movements is Speculative Realism, which coalesced around the work of Quentin Meillassoux. His best-known concept is correlationism, which names the anthropocentric turn taken by Western philosophy after Kant; less well known but equally important are the ramifications of Meillassoux’s critique of correlationism, which disturb traditional understandings of causality and historicity. Putting Meillassoux’s controversial insights into dialogue with Scott’s novels not only highlights what the former’s version of Speculative Realism says about narrative probability, but also sheds new light on what the latter brings and bequeaths to the Romantic-era historical novel and its generic successors. Meillassoux’s radical reworking of Enlightened concepts of necessity and probability challenges us to rethink our disciplinary assumptions about Scott’s supposed commitments to dialectical progress and rational causality.

#### **Related event:**

**Friday, October 6, 9 – 11 am: Seminar on eco-theory with Dr. Evan Gottlieb, CU Boulder, Norlin Library, Mable Van Duzee room (Norlin 424B)**

Dr. Gottlieb has selected the first chapter of *General Ecology: The New Ecological Paradigm* (2017) for the topic of his seminar. A PDF of the reading may be requested from [Rebecca.Schneider@Colorado.edu](mailto:Rebecca.Schneider@Colorado.edu). **Graduate students of all fields and disciplines are invited to attend.**

Sponsor: The 18/19 Graduate Reading Group

Contact: For event information or to sign up for the graduate seminar, please email [rebecca.schneider@colorado.edu](mailto:rebecca.schneider@colorado.edu).

Campus map: <http://www.colorado.edu/map/>

## **Work-in-Progress Series of the 18<sup>th</sup>- & 19<sup>th</sup>-Century Studies Network**

All Fall 2017 WiPs will be held from 1:30 – 2:30 pm at the University of Colorado Boulder, Center for British and Irish Studies, Norlin Library M549

Campus map: <http://www.colorado.edu/map/>

No registration is required.

Participants are welcome to bring their own lunch.

**Friday, October 13, 1:30 – 2:30 pm, CU Boulder, Center for British and Irish Studies, Norlin Library M549**

**BRADFORD MUDGE, Professor of English, University of Colorado Denver**

**“Face Value: Towards a Rhetoric of Eighteenth-Century English Portraiture”**

Beginning with an informal explanation of the origins my project, this presentation will first review key arguments and orient listeners to scope and subject matter. Specifically, it will review how the eighteenth-century portrait has been traditionally considered and what advantages might ensue from a significantly expanded field of inquiry. It will also explain one of the book’s central premises—that portraits should be considered a kind of money and money a kind of portrait—and how that premise allows art history to think of portraiture less as an organized collection of objects and more as a dynamic network of exchange subject to its own evolutionary forces and evidencing its own, and occasionally very different, rhetorical modes. This brief orientation will be followed by a more formal reading of the opening section of my second chapter, “Likeness and the Currencies of Value.” That section will include a brief treatment of the three dominant types of public sculpture in England at mid-century: the funereal, the civic, and the antique.

**Friday, October 27, 1:30 – 2:30 pm, CU Boulder, Center for British and Irish Studies, Norlin Library M549**

**DEVEN MARIE PARKER, Ph.D. Candidate, Department of English,  
University of Colorado Boulder**

On the rise of the semaphore or visual telegraph in 1790s France and England and its effect on conceptions of distance and space in literature.

**Friday, November 10, 1:30 – 2:30 pm, CU Boulder, Center for British and Irish Studies, Norlin Library M549**

**APARNA GOLLAPUDI, Associate Professor of English, Colorado State University**

**“Where Have All the Children Gone? The (as yet) Invisible Child-Actor on the Eighteenth-Century Stage”**

Child actors were a common sight on the eighteenth century stage. They played a range of roles in the theatre, from silent pages in tragic heroes' equipages or singer/dancers in musical entertainments between acts to important roles such as Tom Thumb in Fielding's farce and Byron's son in the adaptation of Southerne's tragedy, *Isabella* (in which Siddons memorably played the eponymous role). However, unlike the trend in nineteenth-century theatre scholarship, the pervasive presence of children on the eighteenth century stage has as yet received scant attention. What were the behavioral or artistic expectations that the audience had of them? To what extent is their presence on stage a reinforcement of child-adult hierarchies, and how might it subvert those power dynamics? The child on stage also offers a corrective to the primary approach to childhood in the eighteenth century as a pedagogical subject or Lockean tabula rasa. Child performers, often highly accomplished and talented, were fêted entertainers rather than mere blank slates. These children – in addition to those middling class ones toward whom all the eighteenth-century arsenal of emergent pedagogies and children's literature was focused – were an important part of the cultural landscape and need to be returned to it. Also, focusing on the child on stage *as child* on stage can enrich and complicate readings of canonical drama.

So, broadly speaking, I'm considering a study of who the most well-known children on the stage were, how they were perceived by the audience as well as the culture at large, and how their physical presence as performing bodies communicated dramatic meaning.

**November 2 – 5, 2017, Denver, CO, Annual Meeting of the North American Conference on British Studies**

The draft of the program can be found at

[http://www.nacbs.org/files/4915/0092/5764/Draft\\_Program\\_NACBS\\_2017\\_7.24.2017.pdf](http://www.nacbs.org/files/4915/0092/5764/Draft_Program_NACBS_2017_7.24.2017.pdf)

## EXHIBITS

At the [Denver Art Museum](#)

### Current Exhibits

[Canaletto Masterwork Restored](#)

On view through October 1, 2017

[Britain's Golden Age](#)

On view through November 19, 2017

[Depth & Detail: Carved Bamboo from China, Japan & Korea](#)

On view through November 19, 2017

[Glitterati: Portraits & Jewelry from Colonial Latin America](#)

On view through November 19, 2017

[Revealing a Mexican Masterpiece: The Virgin of Valvanera](#)

On view through February 18, 2017

### Upcoming Exhibits

[Her Paris: Women Artists in the Age of Impressionism](#)

Opens October 22, 2017

[Linking Asia: Art, Trade, and Devotion](#)

Opens December 17, 2017

[Degas: A Passion for Perfection](#)

Opens February 11, 2018

## CALLS FOR PAPERS AND OTHER CONTRIBUTIONS

*Please send CFPs to [catherine.labio\[@\]colorado.edu](mailto:catherine.labio[@]colorado.edu) before the 1<sup>st</sup> of the month.*

## ANNOUNCEMENTS

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### 18/19 Publication Workshops

On August 24, 2017 the CU Boulder 18/19 Graduate Group, together with the 18<sup>th</sup>- and 19<sup>th</sup>-Century Studies Network, hosted the first of three publication workshops led by Dr.

Cedric Reverand, Professor of English at the University of Wyoming and editor-in-chief of the peer-reviewed *Eighteenth-Century Life*.

In the first session, Dr. Reverand provided detailed feedback and editorial suggestions for essays by three C18/19 Ph.D. students. Copies of the drafts were circulated to those attending the workshop. At the end of the session, Dr. Reverand took questions from all attendees.

This is a wonderful opportunity for graduate students to receive detailed feedback and editorial suggestions and for graduate students and faculty members to observe the editorial process.

If you are a PhD candidate and would like to receive feedback on your own work or if you are a graduate student or faculty member who would like to observe / participate in a workshop, please contact

Deven M. Parker  
 PhD Candidate, Department of English  
 University of Colorado Boulder  
[deven.parker@colorado.edu](mailto:deven.parker@colorado.edu)

## **JOB OPENINGS**

*Please send announcements to [catherine.labio\[@\]colorado.edu](mailto:catherine.labio[@]colorado.edu).*

## **NEW PUBLICATIONS**

*PLEASE send the bibliographic reference (and hyperlink, if available) of any work you have recently published to [catherine.labio\[@\]colorado.edu](mailto:catherine.labio[@]colorado.edu).*

*For example:*

Catherine Labio, “‘Belgium Is an Industrialist’: Pride and Exploitation in the Black Country, 1850–1900,” in [Nature's Mirror: Reality and Symbol in Belgian Landscape](#), ed. Jeffery Howe, exh. cat. (Chestnut Hill, MA: Boston College, McMullen Museum of Art, 2017), 49–61. [The exhibition is on view until December 10, 2017.]

Catherine Labio, “Le Rêve de Law au pays du désespoir” [Law’s Dream in the Land of Despair], in [“Gagnons sans savoir comment!” Représentations du Système de Law du XVIIIe à nos jours](#), ed. Florence Magnot-Ogilvy (Rennes: Presses Universitaires de Rennes, coll. Interférences, 2017), 245–263.

## LOCAL RESOURCES

*Please send a URL and a very brief description (1 or 2 lines) to [catherine.labio@colorado.edu](mailto:catherine.labio@colorado.edu). Define “local” as broadly as you want.*

- **18/19**  
18th- and 19th-century Graduate Student Reading Group (CU Boulder)  
Contact: [deven.parker@colorado.edu](mailto:deven.parker@colorado.edu)
- [Eighteenth-Century Life](#)  
Editor: Cedric Reverand, University of Wyoming  
Click [here](#) for submission guidelines
- [Stainforth Library of Women’s Writing](#)  
Digital humanities project that studies the largest private library of Anglophone women’s writing collected in the nineteenth century (CU Boulder)