

**Call for Papers**  
**52nd ASECS Annual Meeting**  
**Toronto, Ontario, Canada**  
**April 8 -10, 2021**  
**Session Program Guidelines**

In addition to sessions newly proposed for the 2021 Annual Meeting, this Call for Papers includes sessions carried over from the 2020 Annual Meeting in St. Louis that are seeking additional presenters. Sessions moved from St. Louis retain their CFP numbers. Sessions carried over from St. Louis that are not part of the CFP but that will be presented in Toronto are listed [here](#).

Abstracts or proposals should be sent directly to session organizers no later than 15 September 2020. Session organizers are reminded that all submissions received up to that deadline **MUST** be considered. Completed panels should be submitted using the online form; a link to this form will be sent to session organizers on 17 September 2020. In the meantime, contact the ASECS Business Office with any questions – [asecsoffice@gmail.com](mailto:asecsoffice@gmail.com).

All breakout rooms at the Annual Meeting will be equipped with a screen, projector, and Wi-Fi. Additional room configuration or technology requests must be submitted by the session organizer on the online form. Session organizers will be required to confirm that all equipment requests are essential to the purpose of the session. Equipment requests or changes made after 30 September 2020 may not be accommodated. It may not be possible to fulfill all special requests.

**The Society's rules permit members to present only one paper at the meeting. Members may, in addition to presenting a paper, serve as a session chair, a respondent, a workshop facilitator, or a roundtable participant, but they may not present a paper at sessions they chair. No member may appear more than twice in the program (excluding sessions sponsored by ASECS).**

No individual may submit paper proposals to more than two panels. Since you can present only one paper at the meeting itself, you must notify both panel chairs if you are submitting two proposals for papers, whether or not the proposals concern the same topic. You must also notify both panel chairs if you are proposing both a paper and a roundtable version of the same material, since paper and roundtable versions of the same presentation may not be given at the conference.

All participants must be members in good standing of ASECS or of a constituent society of ISECS. Membership must be current as of 1 December 2020 for inclusion in the program. Join or renew your ASECS membership at <https://asecs.press.jhu.edu/membership/join>.

## PROPOSED SESSIONS

**31. Decolonizing ASECS (Roundtable) [Women's Caucus]** Emily Casey, Saint Mary's College of Maryland; [ecasey@smcm.edu](mailto:ecasey@smcm.edu) and Tita Chico, University of Maryland; [tchico@umd.edu](mailto:tchico@umd.edu)

In the twenty-first century, decolonization is an ongoing theory and practice that challenges the political norms of institutions and recasts the dynamics of power that still structure the modern world. Calls to decolonize intellectual disciplines and their attendant institutions are predicated on the understanding that change only arises through a deconstruction of the very systems that construct knowledge. Ongoing decolonial efforts are aligned with Indigenous struggle, Black liberation, LGBTQ+ activism, and intersectional feminism; they actively work against white supremacy for a long-term transformation of society by redistributing power to those who have been historically minoritized and oppressed. To decolonize ASECS is to question the association's privileging of a Western European construction of the long eighteenth century. In recent decades eighteenth-century studies broadly has "gone global," attending to places and histories beyond the traditional European canon, especially as they are shaped by colonialism and empire. However, despite a diversification of geographies and materials, the discipline's knowledge-production continues to be founded on a colonialist paradigm. Similarly, our membership is still overwhelmingly white. What would we need to divest of, materially, politically, and intellectually, to make space for the perspectives and leadership that will keep ASECS relevant, necessary, and thriving for its next fifty years? We welcome papers that levy challenges to the systems of privilege and power that underly our association, that examine how neo-colonialist practices like gentrification inform the intellectual work of the field, and that explore the political pasts and futures of eighteenth-century studies. Proposals strongly encouraged from applicants who are members of minoritized groups.

**35. The Rise of the House Museum: Domestic Curatorial Practices in the Long Eighteenth Century** Kirsten Hall, The University of Texas at Austin; [kirstenahall@utexas.edu](mailto:kirstenahall@utexas.edu) and Teri Fickling, The University of Texas at Austin; [terifickling@utexas.edu](mailto:terifickling@utexas.edu)

When Elizabeth Bennet and the Gardiners are led on a tour of Pemberley by housekeeper Mrs. Reynolds, Elizabeth owns, "Mrs. Reynolds could interest her on no other point. She related the subjects of the pictures, the dimensions of the rooms, and the price of the furniture, in vain." As the Pemberley tour proves, the rising popularity of country house tours as a leisure pursuit suggests that the gentry had become captivated by the prospect of seeing up close how others—especially the rich, powerful, or famous of the present and past—lived through their catalogues of "fine carpets and satin curtains." On one hand, "great house" tourism shored up class hierarchies, celebrating the prestige of the aristocracy. On the other hand, the case of Mrs. Reynolds seems to show how the practices of archiving and exhibiting were increasingly open not just to the elites of clubs and universities but also to women and, to some extent, the working class. This panel invites papers that address the popularity of domestic curatorial practices in the long eighteenth century, inviting a range of interdisciplinary perspectives that may consider topics such as: collecting, curating, and housekeeping in the public vs. private spheres; the relationship between literary genres like biography, the novel, the travel guide, and the encyclopedia and house tours; taxonomic and empirical methods in the arts and sciences; tourism and secular pilgrimage; women and museums; historic preservation, antiquarianism, and historical consciousness; current scholarly practices in historicizing ordinary life in the eighteenth century; and the status of eighteenth-century historic house museums today.

**38. Queer Horizons (Roundtable)** George Haggerty, University of California, Riverside,

Emeritus; [gehaggerty@yahoo.com](mailto:gehaggerty@yahoo.com)

In *Queering Utopia*, José Muñoz claims that “queerness is utopian, and there is something queer about the utopian. . . Indeed, to live inside straight time and ask for, desire, and imagine another time and place is to represent and perform a desire that is both utopian and queer.” He also argues, “a queer utopian hermeneutic would thus be queer in its aim to look for queer relational formations within the social.” What queer relational formations can we discover in the literature and culture of the eighteenth century? Let’s discuss them in a roundtable format.

**43. Mineralogy and Artful Metamorphosis** Tara Zanardi, Hunter College; [tzanardi@hunter.cuny.edu](mailto:tzanardi@hunter.cuny.edu) and Christina Lindeman, University of Southern Alabama; [clindeman@southalabama.edu](mailto:clindeman@southalabama.edu)

The burgeoning field of mineralogy in the eighteenth century not only pointed to the increase in the scientific study and mining practices of minerals, such as amethyst and emeralds, but also to their greater manipulation by artisans, architects, and artists in the creation of decorative objects, textiles, jewelry, interiors, and garden grottoes. Since antiquity humans have analyzed and contemplated minerals for their beauty, intricate structures, purported mystical and therapeutic powers, economic benefits, and spiritual and chemical properties. In the 1700s, they were avidly incorporated in elite and amateur collections and displayed in natural history cabinets, and this interest became more systematic and rigorous, aided by a constellation of institutions and governing bodies that funded expeditions and fostered scientific inquiry. This session invites papers to consider the multiple and complex roles of minerals in artistic and natural history contexts. How did the raw materials, mined at home or abroad, relate to nationalistic and imperial pursuits and the kinds of terrestrial bounty boasted by nations? How were such materials then catalogued, displayed, wielded, or molded in their new, ‘civilized’ environments? How were such natural objects sources of pleasure, instruction, wonder, spirituality, and the exotic? Ultimately, how did these minerals undergo metamorphosis in new and artful ways that embodied an individual’s or collective taste, knowledge, and identity? We also welcome papers that address the explorative methods of quarries and the labor used to extract minerals. Please send a CV and two-page proposal to the session chairs.

**52. Revision and the Eighteenth Century (Roundtable)** Hilary Havens, University of Tennessee; [hhavens1@utk.edu](mailto:hhavens1@utk.edu)

Revision is an essential, though often overlooked act that can have a transformative effect on text, authorship, and criticism. This roundtable panel invites proposals that consider the significance of the act of revision within eighteenth-century studies. Presentations may discuss revision as a central act in the process of composition, including textual recycling practices or alterations done at the behest of a literary network. Revision can be interpreted on the level of character or plot, as in Anne Elliot and Captain Wentworth’s renewed courtship in Jane Austen’s *Persuasion*. This panel also encourages presentations that revise views of authors, works, or other categories during the period, such as the work performed in the essay collection *Revising Women* edited by Paula Backscheider, who will be one of our presenters. What can revision teach us about the eighteenth century? Or rather, how does revision open up new interpretations of authorship and criticism? And which groups and views are uncovered and given voice through a focus on revision?

**56. Colonial Matter in the Eighteenth-Century World** Kaitlin Grimes, University of Missouri- Columbia; [krgxb6@mail.missouri.edu](mailto:krgxb6@mail.missouri.edu) and Danielle Ezor, Southern Methodist University; [dezor@mail.smu.edu](mailto:dezor@mail.smu.edu)

The long eighteenth century witnessed a freer and faster movement of increasingly diverse goods around the world than had ever existed before. New objects, materials, and consumables traversed oceans and crossed over lands to serve new global marketplaces. These material goods travelled not just from or to Europe as much recent scholarship has suggested, but between global metropolises well outside of Europe, as for example between China and New Spain or India and East Africa. However, colonialism facilitated the movement of these goods, and so colonialism also marked these objects, materials, and consumables. Studies of traded materials provide a greater understanding of relations between colonizer and colonized as well as illustrate how particular materials were received and perceived in an eighteenth-century colonial context. This panel seeks to explore the connection between material culture and colonialism and to decentralize Europe as the main purveyors of these materials. Such topics could include but are not limited: colonial materials, objects used to house, contain, or exhibit colonial goods and consumables and their display; the trade and/or market of colonial goods in the long eighteenth century; and colonial interpretations of such objects and consumables. The goal of this panel is to develop an ongoing conversation on the relationship between material culture and colonialism within the long eighteenth century and how colonialism's role in spreading objects aids in the comprehension of eighteenth-century material and visual culture.

**58. Reading Controversies and Controversies about Reading in the Long Eighteenth Century** Anton Matytsin, University of Florida; [anton.matytsin@gmail.com](mailto:anton.matytsin@gmail.com) and Drew Starling, University of Pennsylvania; [standrew@sas.upenn.edu](mailto:standrew@sas.upenn.edu)

In his 2018 *A Literary Tour de France: The World of Books on the Eve of the French Revolution*, Robert Darnton remarked that, “[a]lthough we have not solved the problem of how people read, we can know what they read,” referring to previous efforts to reconstruct reading practices as a series of “case studies” that, while “masterful,” “do not draw on enough evidence to sustain a general interpretation.” During the eighteenth century a number of popular controversies drew the attention of readers and led to the production of large numbers of texts. These readers often left behind traces of their readings, and the controversies themselves produced debates about reading practices. By focusing on controversies such as these, this panel hopes to examine not just what eighteenth-century readers read, but how they read and what they thought about reading. Papers may consider how eighteenth-century readers read works of controversy, controversies as a whole, or controversial works. They may examine how new readers, new forms, new content, and new ways of reading led to controversies about reading itself, raising questions concerning who had the right to read, what could be read, and how texts were supposed to be read. Finally, papers may also reflect on the extant historiography of reading and methodological approaches to the history of reading in the long eighteenth century. Please send an abstract of 250 words and a very brief biography.

**64. Apples of Discord: Technology and Social Media in the Eighteenth Century (Roundtable)** Katherine Quinsey, University of Windsor; [kateq@uwindsor.ca](mailto:kateq@uwindsor.ca)

This roundtable aims to consider print technology as a social media phenomenon in the late seventeenth and early eighteenth century, with its impact on emerging concepts of self and

community, public and private, personal and political. Approaches that explore parallels between these early days of print culture and the first twenty years of Internet culture are specifically welcomed. In the transition from the embodied media of oral rhetoric and coterie writing (face to face) to visual (or virtual) self-representation, aimed at a semi-anonymous and unlimited readership, endlessly and silently reproduced, adapted, altered, reconstructed, recontextualized, “construed” and constructed, we can see parallels to many of the issues and anxieties of the internet age. Similar, too, to today’s social media is the blurring of private expression and public self-representation, as well as the instability of the readership between semi-known and fully anonymous. Topics could include visual self-representation in print medium; politicizing the personal (for example, the incivility that marked Augustan print culture); gender dynamics around public and private self-representation (still distressingly relevant); social media fictions generating political fact; the role of newspapers and periodical literature; blurring of private expression with public self-representation in multiple print forms; use of the note and letter, “writing to the moment” in novel and real life.

**65. Writing Décor: Material Culture in the Letters of Enlightenment France** Peggy Elliott, Georgia College & State University [peggy.elliott@gcsu.edu](mailto:peggy.elliott@gcsu.edu)

Studies in the Enlightenment have begun to turn a more serious eye on the role of materiality in Early Modern writings, where fashion and furnishings helped define evolving interests in changing times. This was also a period of prolific letter writing by both real and fictional personalities, from the personal correspondence of authors such as Madame de Sévigné and Françoise de Graffigny to the epistolary fiction of Richardson’s *Clarissa*, Rousseau’s *Héloïse*, and Graffigny’s *Zilia*. This panel proposes to examine the presence of materiality in the correspondence – both real and fictional – of some of this period’s most prolific authors; the letter as material culture as well as material culture in letters. Written to their families, friends, mentors, or professional associates, these letters touch on topics of historical and political significance, they document cultural ideas, and many times they allow an intimate gaze into secrets of their authors. Presenters are invited to look at the role a written/sent/received letter plays within a text: think of Melissa’s letter in Graffigny’s play *Célie*, Cecile’s letters to Danceny “found” by her mother in the *secrétaire*, Manon Lescaut’s messages of adieu to DesGrioux, or Roxane’s suicide note in *Lettres persanes*. Presenters will explore social standards that may have guided these correspondents, specific backgrounds or situations that may have affected their choice of objects, or even the simplest universal emotions that may have influenced the material direction of these authors. Presenters might also consider connections between autobiographical letters and fictional works produced by the same authors that expose parallels, contrasts, or inconsistencies.

**66. The Couplet: A Roundtable (Roundtable)** Courtney Weiss Smith, Wesleyan University; [csmith03@wesleyan.edu](mailto:csmith03@wesleyan.edu) and Sarah Ellenzweig, Rice University; [sellenz@rice.edu](mailto:sellenz@rice.edu)

The couplet was the dominant English poetic form of our period, understood as fit for a wide array of topics—serious, philosophical, emotional, and satirical. But readers today often condemn the couplet as too jingly, too regular, or too hegemonic; it has been read as a dry formal emblem of a caricatured Enlightenment reason and order. This roundtable is inspired by J. Paul Hunter’s brilliant takedown of these commonplaces, in “Sleeping Beauties: Are Historical Aesthetics Worth Recovering?” (2000), and John Sitter’s sensitive recovery of all the couplet can do, in his *Cambridge Introduction to Eighteenth-Century Poetry* (2011). It is emboldened by various new formalisms on

the ascendant since these—formalisms that think form in relation to epistemology, ontology, and affect, as well as to empire, race, gender, sexuality, and ethics. Panelists will offer short remarks featuring patient formal analysis of couplet verse (maybe even a reading of a single couplet). But they will also take the opportunity to pose pressing questions about forms and methods, bodies and minds, texts and cultures—about how and why we read the poetry of the past.

#### **72. Being an Eighteenth-Centuryist along Diverse Humanities Career Pathways**

**(Roundtable)** Manushag N. Powell, Purdue University; [mpowell@purdue.edu](mailto:mpowell@purdue.edu) and Kathryn Temple, Georgetown University; [templek@georgetown.edu](mailto:templek@georgetown.edu)

While advice is available for graduate students interested in career pathways that eschew the "traditional" professoriate—whatever that means—we haven't addressed the next step: how to live and think as an eighteenth-century scholar in other humanities careers, and in careers that don't, or rarely, involve teaching in the eighteenth century. This roundtable asks for short, informal presentations that will provoke a discussion about living scholarly lives independent of traditional structures.

**77. Has the Eighteenth Century Ever Been Modern? (Roundtable)** David A. Brewer, The Ohio State University; [brewer.126@osu.edu](mailto:brewer.126@osu.edu)

For years now, we've been insisting on the modernity (or at least incipient modernity) of the eighteenth century as a way of demonstrating its relevance and appeal. It's easy to understand the attractions of this as a rhetorical tactic in grant proposals, curricular battles, book blurbs, and the like. But is it actually true? What might we gain or lose by considering the period (or parts of the period) as continuous with what came before it? What might we gain or lose by rejecting the very notion of "the advent of modernity" as a way of thinking about the past? Can a period or a culture be modern in some ways and not in others, or is it a package deal? Proposals for informal presentations of no more than 10 minutes are welcomed on all sides of these questions and from all disciplines and national traditions.

**84. Collecting, Antiquities, and Eighteenth-Century Art** Lauren DiSalvo, Dixie State University; [lauren.disalvo@dixie.edu](mailto:lauren.disalvo@dixie.edu) and Katherine Iselin, University of Missouri; [ktp.iselin@gmail.com](mailto:ktp.iselin@gmail.com)

The influence of the Greco-Roman world permeated eighteenth-century visual and material culture following the excavations that began at Pompeii and Herculaneum. Demand for large-scale sculpture and their copies, Greek vases, and the many Neoclassical paintings that were influenced by antiquity rose in the wake of eighteenth-century excavations as collectors passionately sought such objects. Likewise, more portable souvenirs such as prints, micro-mosaics, fans, gems, and architectural models also found their way into collectors' hands. This panel seeks papers that examine the intersections of collecting, antiquities, and eighteenth-century art. What new perspectives can be used to explore how Greco-Roman art functioned in collecting during the long eighteenth century? This panel looks to examine collecting more broadly, including collections of specific collectors, types of popular collectibles, or reworked Greco-Roman artifacts. Papers focusing on non-traditional or little-known objects and collectors are particularly welcome.

**94. Spanish Sensorium** Elena Deanda, Washington College; [edeanda2@washcoll.edu](mailto:edeanda2@washcoll.edu)

Sensorium is the seat of sensation in the human limbic system. It receives, processes, and interprets sensory stimuli. Humans normally respond more to visual components than to other stimuli. Therefore, most of our experience knowing distant places and periods is through the visual imagination. Yet in order to fully understand the civilization and culture of another country, we need to engage with and experience elements of their environment in order to forge perceptual connections with their time and space. We are inviting scholars who are interested in “flipping” the traditional conference panel and offer new approaches to knowing the eighteenth century in general and the Ibero-American eighteenth century, in particular. We propose a panel with a sensorial approach to imperial Spain and its material culture, through the stimulation of the senses, be them visual, auditory, tactile, gustatory, vestibular (motion), or proprioceptive (body awareness). We welcome proposals from eighteenth century specialists on the Ibero-American history, literature, art, and materiality who work with sounds, smells, food, or physical forms both in the peninsula and/or in the Americas, and who would like to offer a sensorial experience to reduced audiences in an interactive way. This non-traditional panel will be integrated by a limited number of experiential interventions guided by a panelist who will provide a short explanatory talk.

**103. Roads, Bridges, and Ports: Infrastructures of Plantation Agriculture in the Caribbean (Roundtable)** Ramesh Mallipeddi, University of Colorado, Boulder; [ramesh.mallipeddi@colorado.edu](mailto:ramesh.mallipeddi@colorado.edu)

In his *History of Jamaica* (1774), the planter-historian Edward Long complains that “it has been principally from the want of good roads that the planting interest in Jamaica has not advanced more rapidly.” The History also contains a series of recommendations on the construction and maintenance of roads so as to make the “untrodden recesses” of the island productive and profitable. In a colony where whites were outnumbered by blacks by one to ten, the spatial integration achieved by roads was deemed essential to the preservation of social order because wellmaintained roads facilitated the movement of militia during times of slave unrest. Approaching infrastructure as a form of “calculative reason,” this panel examines the role of roads—and of the built environment, including bridges, ports, and dikes more generally—in resource extraction and colonial governance in eighteenth-century Caribbean. Possible topics: the extractive logics of infrastructure and their impact on the environment; the vulnerability of physical structures to natural catastrophes such as hurricanes, fires, and earthquakes; and place-making—the latent strategies of subsistence and survival forged by the Caribbean peasantry—in response to the transformation of colonial landscapes. The roundtable will feature 6-8 minute talks.

**111. Re-mediation** Kacie Wills, Illinois College; [kacie.wills@gmail.com](mailto:kacie.wills@gmail.com) and Erica Hayes, Villanova University; [ericay.hayes@gmail.com](mailto:ericay.hayes@gmail.com)

Mediation as an act of intervention is a point of discussion surrounding eighteenth-century print culture and its current iteration and interpretation. Issues that arise when considering the distribution and use of eighteenth-century printed materials lead us to consider what the role of remediation is in the preservation and study of these cultural materials, as well as what remediation looks like: its processes, presentation, and goals. This subject is of particular importance to those of

us working in the Digital Humanities, as we consider how to best study and present information in more immersive environments beyond the page. This panel seeks to examine the relationship between the printed page and digital representation, display, and interaction. We are especially interested in papers that consider both theoretical and practical application and hope to generate discussion surrounding the haptic nature of printed material and 3D modeling, virtual reality, and hypermediacy in the digital age. Some questions we hope to answer: How does re-mediation help us to consider the relationship between old and new media? What sort of work are we doing in the eighteenth century that causes us to re-examine how old and new media reflect and challenge one another? How does current work in the digital humanities, such as 3D modeling, virtual reality, hypermediacy, and more, shed new light on changes in perception that resulted from the explosion of printed material in the eighteenth century?

**125. Ian Watt and the Wartime Rise of the Novel (Roundtable)** Joseph Drury, Villanova University; [joseph.drury@villanova.edu](mailto:joseph.drury@villanova.edu) and Ala Alryyes, CUNY Queens College; [alryyes@alum.mit.edu](mailto:alryyes@alum.mit.edu)

This roundtable will invite scholars of eighteenth-century literature to respond to Marina MacKay's new biography, *Ian Watt: The Novel and the Wartime Critic* (Oxford UP, 2019). MacKay reads *The Rise of the Novel* in light of Watt's wartime experience, and argues that his hugely influential thesis about the modern novel's emergence was crucially informed by the three traumatic years he spent as a Japanese prisoner of war building the Burma Railway. She raises a number of interesting questions for scholars of eighteenth-century fiction: what does historicizing Watt's work reveal about the eccentricity and peculiarity of a historical narrative so foundational as to have become common sense in our field? Is Watt's understanding of "individualism" and "realism" the same as our own? What forgotten ideas and arguments about eighteenth-century fiction was he arguing against? To what extent have the revisions and responses to Watt's thesis also been informed by the historical moments in which they were written? What does the eighteenth century itself bring to thinking about the "wartime"? How have the conditions of the production of literary history changed since Watt's time? Are there aspects of eighteenth-century fiction that were visible to scholars who experienced the horrors of WW2 to which we have since become blind? How can we use MacKay's book to reflect on the continuing relevance of eighteenth-century literature, since, as MacKay effectively claims, it enabled Watt indirectly to address trauma and violence he was reluctant to express directly? Contributors to the panel need not have read the whole book at this point—the roundtable is intended as opportunity for them to do so!

**129. The Visual Gothic in the Long Eighteenth Century** Kristin O'Rourke, Dartmouth College; [kmo@dartmouth.edu](mailto:kmo@dartmouth.edu)

The burning of Notre Dame cathedral made clear how present the Gothic still is today in everyday life in Paris and throughout much of Europe: as tourist attraction, as spectacle, as nostalgia, as cultural or religious symbol. This panel strives to think about how the visual image of the Gothic impacted contemporary art and literature of the eighteenth and early nineteenth centuries. The "new" Gothic fantasy of Walpole's Strawberry Hill, Gilpin's picturesque tours, the Troubadour style in French art, and the restoration and completion of centuries-old cathedrals, for example, demonstrate how the Gothic re-gained a hold over architecture, painting, and literature at a time of political and social change throughout Europe. Was the Gothic revival a rejection of the classicism spurred on by

the Grand Tour and Napoleon's empire, or one aspect of a nascent Romanticism? How do politics and religion figure into an aesthetic focus on the vernacular and idiosyncratic aspects of the Gothic as opposed to the universalizing rationality of the classical tradition? Can we read an anti-modern, anti-Enlightenment reaction in the art of the time, or was the Gothic just another form of exoticism?

**144. The Married Condition in the Eighteenth-Century Americas** Katherine Bergevin, Columbia University; [kb2770@columbia.edu](mailto:kb2770@columbia.edu) and Lilith Todd, Columbia University; [ldt2120@columbia.edu](mailto:ldt2120@columbia.edu)

As early as the sixteenth century, colonists used Pocahontas's mythologized marriages to white men to stake claim to indigenous land. As settler colonialism expanded, legal and customary regulation of marriage helped consolidate power in white hands. In response to such conditions, individuals excluded from the right to marry invented a variety of informal and semi-formal kinship structures. These ranged from the complex kin networks maintained by enslaved people in the face of forced geographic separation; to wealthy "Atlantic families" like that of the famous Dido Elizabeth Belle, whose mixed-race members faced lifelong struggles for financial, legal, and filial recognition. In novels and plays, such as Leonora Sansay's *Secret History* or Aphra Behn's *The Widdow Ranter*, the "marriage plot" interweaves characters' pursuit of white legal unions with scenes of revolt against the legal structures of enslavement and settler colonialism. This panel will explore the legal, economic, racial, and gendered discourses encoded in representations of the condition of American marriage. What was marriage in the eighteenth-century Americas? Who was excluded from it, and how? How did marriage-adjacent bonds like concubinage and polygamy operate in this period? How did these customs differ between English, French, Spanish, and other linguistic cultures? How did indigenous and arrivant cultures negotiate kinship and inheritance outside of colonialist frameworks? What distinguished real and speculative value in marriage markets spanning the ocean, in which personal fortunes could balloon and collapse overnight? What becomes of the "marriage plot" if we pay renewed attention to all these questions? We welcome submissions which address these and other topics pertinent to marriage in the eighteenth-century Atlantic.

**151. Crossing the Channel/Traverser la Manche** Tili Boon Cuillé, Washington University in St. Louis; [tbcuille@wustl.edu](mailto:tbcuille@wustl.edu)

The impact of British thought and experiment on eighteenth-century France is widely recognized (to wit, the "new science" and the "new novel"). Less commonly acknowledged, perhaps, is the impact of French culture and society on the British traveling abroad or viewing the French from abroad. We wish to investigate cross-pollination, collaboration, and reciprocity between the two. In order to foster interdisciplinary BritishFrench studies, we will host a roundtable of up to seven colleagues studying points of convergence in the domains of the sciences, philosophy, literature, the arts, economics, politics, translation, print culture, popular culture, and/or secret societies, among others. We invite exploratory papers of approximately 10 minutes, depending on the number of participants, leaving time for discussion thereafter. Affinities between the Scottish and French Enlightenment are of particular interest.

**165. The Woman of Color in the Eighteenth Century** Regulus Allen, Cal Poly, San Luis Obispo; [rlallen@calpoly.edu](mailto:rlallen@calpoly.edu) and Nicole Aljoe, Northeastern University; [n.aljoe@northeastern.edu](mailto:n.aljoe@northeastern.edu)

The republication of the 1808 novel *The Woman of Colour, A Tale*; the debut of *Belle*, a film inspired by the 1779 portrait of Dido Elizabeth Belle; the reissue of the 1767 text *The Female*

*American*; a new edition of Lady Mary Wortley Montagu's 1763 *Turkish Embassy Letters*; and work by scholars such as Lyndon Dominique, Felicity Nussbaum, and Sarah Salih have facilitated a greater focus on eighteenth-century representations of women of color, and have indicated that such depictions are more prevalent and complex than the criticism has previously suggested. This panel invites papers from all disciplines as we consider verbal and visual depictions of women of African, American, or Asian descent and their impact on eighteenth-century culture and society.

**167. Visualizing the French Empire in the Eighteenth Century** Izabel Gass;

[izabel.gass@gmail.com](mailto:izabel.gass@gmail.com) and Philippe Halbert, Yale University; [philippe.halbert@yale.edu](mailto:philippe.halbert@yale.edu) In recent years, art history's "global turn" has worked to acknowledge the vital role that non-Western cultures and imperialism played in the formation of European art and material culture. This commitment to more inclusive narratives has had a pronounced impact on many fields that privilege and address eighteenth-century art and history. For example, the study of British culture in this period has in many instances been fully eclipsed by the emergence of a "British Atlantic World" and a model of empire that no longer views colonies in isolation from metropolitan centers, and vice versa. This phenomenon is comparatively less pronounced among scholars of French art and those exploring the various legacies of France's "first" overseas empire, which at its height stretched from Cayenne to Québec and also included points in Africa, India, and the Indian Ocean. This panel seeks to address, and hopefully redress, this disparity as we meet in Saint Louis, founded by the French in 1764 and North America's last French colonial settlement. We are interested in two lines of inquiry: first, historiographical and methodological papers that explore why, exactly, French visual culture (inclusive of canonical art and material culture) of the long eighteenth century has received less of a global perspective within art history; second, papers that take on this global perspective in exploring topics and themes within the visual culture of a larger, lived French colonial experience.

**176. Eliza Haywood and Empire [International Eliza Haywood Society]** Catherine Ingrassia, Virginia Commonwealth University; [Cingrass@vcu.edu](mailto:Cingrass@vcu.edu)

Too often Eliza Haywood is read as a writer focused exclusively on the institutions and sites that can be considered "domestic." Yet throughout her career, Haywood's work represents and deeply engages with empire and England's increasingly dominant global presence. This panel, the first proposed by the International Eliza Haywood Society (formed 2019), seeks papers that consider Haywood and empire, broadly defined. Empire, and its attendant colonial pursuits, inform much of Haywood's work across multiple genres. In her political writings, Haywood presents and critiques England's imperial efforts and their effects on subjects at home. Her periodicals such as *The Female Spectator* frequently comment on wars generated by colonial competition and the deleterious effects of life in the West Indies; the very title of her periodical *The Parrot* invokes the exotic locales of empire (and she compares her eidolon to an African). In her prose fiction, colonial sites function as a source of wealth, an engine for consumer culture, a source for enslaved labor, and, often, a plot device that, like a convent, provides a destination for transgressive women. This panel seeks four 12-minute papers on Haywood texts across multiple genres over the forty-year span of her career.

**178. Global Richardson (Roundtable) [The International Samuel Richardson Society]**

Samara Cahill, Blinn College; [samara.cahill57@gmail.com](mailto:samara.cahill57@gmail.com)

This roundtable seeks contributions that illuminate the global reach of Samuel Richardson and his writings and/or the reach of the global within his writings. Speakers on our ASECS 2019 roundtable “50 Years of Samuel Richardson” showed us some of the printer-novelist’s pasts and futures, so now it is time to investigate where he has been and project where he might go. How have students, teachers, and researchers around the world engaged with his writings; are there geographical or cultural differences in teaching and studying him that might throw light on interesting but hitherto overlooked facets of his work? How far has the reading and study of Richardson spread, and are there parts of the world in which he has been particularly embraced or rejected? At the same time, what new insights might we gain by bringing a variety of geographical and cultural perspectives to bear on his novels, letters, pamphlets, etc.? In what ways is his work open to new readings that the current global turn of eighteenth century studies makes possible? Was Richardson himself particularly aware of “the world” in an expansive geographical or cultural sense? Was his writing or where his activities as a printer “global”? We seek submissions from a broad range of disciplines and approaches, both in research and in teaching. Panelists will present 5-minute position statements or case studies, with most of the roundtable reserved for open discussion with all attendees.

**180. G. E. Lessing and Dreams [Lessing Society]** Beate I. Allert, Purdue University; [allert@purdue.edu](mailto:allert@purdue.edu)

Had Sara paid attention to her dream it would have saved her life, since she would not have been poisoned. Had Recha not been able to let go of her dream in which an angel rescued her from the fire, the person who in fact rescued her would never have been recognized. Dreams play a variety of roles in Lessing’s dramatic but also theoretical works, including his *Bürgerliche Trauerspiele*, the *Laokoonessay*, and *Gespräche: Ernst und Falk*. This panel invites papers on dreams and on the liminal between the unconscious and the conscious in a variety of contexts in G. E. Lessing’s works, or in dialogue with his contemporaries. Please submit an abstract of 100-200 words and a brief bio.

**186. Samuel Johnson, His Circle, and the Disabled Body [Samuel Johnson Society of the West]** Myron D. Yeager, Chapman University; [yeager@chapman.edu](mailto:yeager@chapman.edu)

This session, sponsored by the Samuel Johnson Society of the West, invites proposals for papers that explore the relationship of disability or disease to the development of identity in the works or biography of Johnson or his circle. Boswell reports that at the end of his life Johnson defiantly asserted, “I will be conquered; I will not capitulate.” With the challenges Johnson faced from his many maladies as well as compromised vision and hearing, his life and works present an opportunity for an exploration of the representations of disability and its intersection with those issues that define identity—personal, social, cultural, or historical. From Mrs. Williams’ blindness to Sir Joshua Reynolds’ deafness, from Boswell’s venereal disease to Johnson’s own interest in medical science, Johnson and his circle can be seen defining themselves in a culture of disease and disability. This session invites papers that explore disabilities either through literary representation

or biographical analysis to assess more effectively the influence of disease or disability in the formation of the self in eighteenth-century Britain.

**190. Shorelines: The Enlightenment Experience of Beaches, Coasts, Harbors, Bays, Islands, and Riversides [South-Central Society for Eighteenth-Century Studies]** Kevin L. Cope, Louisiana State University; [encope@lsu.edu](mailto:encope@lsu.edu)

Transitions from water to land are everywhere in the long eighteenth-century experience. Both fictional and factual characters such as Robinson Crusoe and Philips Ashton wash up on beaches; history and portrait painters, including Benjamin West, deploy more than a few shoreline scenes; landscape daubers, whether Caspar David Friedrich or Claude Lorrain, juxtaposed sea against land, as did illustrators such as William Westall; eighteenth-century navies employed artist-navigators to sketch coasts; poets such as Abraham Cowley versified the edging of water along terra firma; explorers discovered assorted uncharted islands and new coasts; casual philosophers such as Margaret Cavendish imagined the arrival at utopian lands; geologists and paleontologists, including John Woodward and John Ray, wandered coasts in search of fossils; optical experts offered mariners ever-better spyglasses by which to sight faraway sands; even musical composers tried to capture the joys of making landfall. The artificial shore—the port; the harbor; the esplanade; the maritime supply infrastructure; even the boathouse—likewise bustled with international cultural, economic, and political activity. This panel will investigate the evocation, rendering, representation, uses, and influence of shores in the full range of long- eighteenth-century genres, disciplines, and pursuits. A special welcome is extended to authors of papers exploring the interaction of media, whether the interplay of early oceanography with imaging of seashores or whether the use of museum architecture to reorganize near-marine coastal artifacts.

**01: Performing Identity in the Long Eighteenth Century [Graduate Student Caucus]** Ziona Kocher; University of Tennessee, Knoxville; [zkocher@vols.utk.edu](mailto:zkocher@vols.utk.edu)

How, exactly, did identity change during the long eighteenth century? And how do eighteenth-century constructions of identity still impact our understandings of who we are today? This panel solicits papers that explore the ways in which individuals carefully constructed their identities in order to find success, argue for freedoms, and make themselves known – in reality and in fiction. For example, how did Olaudah Equiano negotiate African and English identity to make pleas to Queen Charlotte about the slave trade? What impacts did Charlotte Charke’s cross-dressing have on her career, and her family’s reputation? Why did novelists like Samuel Richardson and Daniel Defoe initially claim that they were the editors, not the writers, of their most famous works? And how do characters across all genres illustrate the performative nature of identity? Panelists are encouraged to explore the construction and performance of all kinds of identity, but especially those that are often marginalized, ignored, or taken for granted.

**02. Canada and Scotland in the long eighteenth century [Eighteenth-Century Scottish Studies Society]** Juliet Shields, University of Washington and Pam Perkins, University of Manitoba; [js37@uw.edu](mailto:js37@uw.edu)

Scots played a significant part in exploring and settling British North America, often trading and sometimes intermarrying with indigenous peoples. We seek papers discussing cultural, political, economic or other connections between Scotland and Canada during the long eighteenth century.

Papers might speak to issues of race and indigeneity, diaspora and settler colonialism, or reimaginings of the British Atlantic world, among other topics.

**03. The Female Wunderkind in the Eighteenth Century: Learning Prospects and Gender Gaps in the Age of Enlightenment [German Society for Eighteenth Century Studies (DGEJ)]**

Jürgen

Overhoff, Westfälische Wilhelms-Universität Münster; [jover\\_01@uni-muenster.de](mailto:jover_01@uni-muenster.de) All times, eras and cultures have witnessed the rare occurrence of highly talented and extremely gifted children who displayed their genius at a very early age. Yet, it was in eighteenth century Germany that the term ‘Wunderkind’ (literally “wonder child”) first came into use to denote child prodigy. The expression ‘Wunderkind’ alluded, of course, to the pre-modern conception of a divinely blessed child working wonders in the Biblical sense, but it now meant something entirely different and new: A ‘Wunderkind’ was seen as a prodigious natural talent whose innate capabilities were decisively enhanced by a wonderfully refined type of enlightenment education. Wolfgang Amadeus Mozart, for example, performed musical miracles because his father Leopold excessively trained him during his early childhood according to the standards of enlightenment pedagogy. This session invites contributions examining both the educational methods and the fate of the grown up female wunderkind in the eighteenth century, between great learning prospects and obvious gender gaps: Girls like Marianne Mozart, Emilie Basedow or Dorothea Schlözer all displayed extraordinary talents when their fathers presented them to large audiences as ‘wonders’ of learning - but their own high hopes ended in disappointment when they had to marry and live in provincial seclusion.

**04. Teaching the Eighteenth Century: A Poster Session [Pedagogy Caucus] Bethany Williamson, Biola University; [bethany.williamson@biola.edu](mailto:bethany.williamson@biola.edu) AND Linda Troost, Washington & Jefferson College; [ltroost@washjeff.edu](mailto:ltroost@washjeff.edu)**

How do we continue to engage students with the eighteenth century in innovative ways? All aspects of pedagogy are welcome for poster presentations that cover an entire course or focus on a particular element of a course. Brief (5 minute) presentations will be followed by time for browsing and conversation. Posters will remain on display throughout the conference.

**05. Kant on Hope in Pessimistic Times Rachel Zuckert, Northwestern University; [rzuckert@northwestern.edu](mailto:rzuckert@northwestern.edu)**

Kant is well known for placing limits on human knowledge, and articulating stringent requirements for moral behavior. Less famously, he also formulated philosophies of hope concerning things beyond our abilities, or outcomes beyond our abilities to act: for example, the hospitability of nature to human purposes; the outcomes of history; the afterlife. These proposals were arguably meant not to persuade people to hope, but rather to preserve their native and needed hopefulness in the face of considerable empirical evidence weighing against it -- a situation we now face with respect both to environmental and health crises. Papers either concerned with interpretation of Kant's positions and texts, or offering and evaluating Kantian approaches or

reflections to current challenges to hopefulness will be solicited from ASECS members and members of the North American Kant Society.

**06. Teaching the Eighteenth Century: Beyond English-Language Texts (Roundtable) [CSECS]**

Mary Helen McMurrin, University of Western Ontario; [mmcmurr2@uwo.ca](mailto:mmcmurr2@uwo.ca)

We recognize that much eighteenth-century literature was enabled by exchanges in an early phase of globalism, but how can we represent the period's diversity of voices and languages in the classroom? This CSECS-sponsored session seeks presentations that will introduce our members to works not composed in English. We invite proposals on teaching a translated work with a special interest in texts from or about the Caribbean, South America, South Asia, Asia, or the Arabicspeaking world; those who teach Continental European texts are also welcome. As a pedagogical practicum, short papers should, first of all, excite the audience to expand and diversify their syllabi. Presentations might also describe classroom activities, provide context for the work, and suggest overlaps with other works. It would be best if the work were available in a modern translation, or exist in an accessible, archived translation that can be used in a monolingual classroom. We aim to highlight the advantages of teaching in translation for a more expansive understanding of empire, of race, of the so-called peripheral arenas where languages are in contact, and of texts written by or told by persons not empowered by dominant literary culture.

**07. Gluck and the Institution of Opera [Mozart Society of America]** Edmund Goehring, The University of Western Ontario; [egoehrin@uwo.ca](mailto:egoehrin@uwo.ca)

The Mozart Society of America will dedicate a session to Gluck on the occasion of the performance of *Orfeo ed Euridice* (1762) in May, 2021 by the Canadian Opera Company, under the direction of Robert Carsen. (The Toronto production is itself taken from that given at the Théâtre des Champs-Élysées in 2018.) We welcome papers on a range of topics: Gluck's influence on Mozart, of course, but also more independent pursuits, including ones that seek alternatives to composer-centered historiographies. The title suggests a further avenue of inquiry: that into the institutions that promoted and hosted his works. Papers might take up how his operas were produced, the repertory with which they rotated, or their dissemination throughout Europe, including the main individuals, parties, or institutions facilitating their transmission. Please send 250-word abstracts. Submissions from across disciplines are welcome. Presenters must be members in good standing of the Mozart Society of America at the time of the session.

**08. Charles Burney's Tour in Perspective [Mozart Society of America]** Laurel E. Zeiss, Baylor University; [Laurel\\_Zeiss@baylor.edu](mailto:Laurel_Zeiss@baylor.edu)

2020 marked the 250th anniversary of Charles Burney's tour of France and Italy, which resulted in his book *The Present State of Music in France and Italy* (1771) and eventually his multivolume *A General History of Music* (1789). This session seeks to examine Burney's first European trip, his writings, and his influence from a variety of perspectives. Scholars could contextualize the cities and institutions he visited and the music he heard, discuss the people he met, and/or address how Burney has influenced the study of eighteenth-century music and music historiography. How teachers employ Burney's writings as a pedagogical tool would also be of interest. Please send a 250-350-word abstract and audio-visual needs.

**09. Intangible Bibliography (Roundtable)** [Bibliographical Society of America] Catherine M. Parisian; [Catherine.Parisian@uncp.edu](mailto:Catherine.Parisian@uncp.edu)

The Bibliographical Society of America defines bibliography as “a branch of historical scholarship that examines any aspect of the production, dissemination, and reception of handwritten and printed books as physical objects.” By this definition, bibliography focuses on the physical and the material qualities of texts. Yet what happens when the physical and material become unavailable as in the spring and summer of 2020 when research libraries and archives closed for an extended period of time? How does scholarship proceed when one must work with intangible objects in order to study and know the tangible? This panel will discuss the tangible nature of bibliographical and print culture studies during times when it must rely on intangible texts. It may also delve into the (in)tangible value of bibliographical studies. Panelists may explore questions such as: How can (or do and did) repositories react to accommodate scholarly endeavors during such times. How do book historians, print culture scholars, and bibliographical researchers adapt their research and pedagogical methods during such times? What purposes do digital surrogates fulfill or not fulfill? How does one teach bibliography in the virtual classroom? What aspects of the physical text become more evident in its absence? What lessons can be learned and how do they shape the future of bibliographical, book history, and print culture studies?

**010. Rhetoric Revisited (Roundtable)** Adam Potkay, William & Mary; [aspotk@wm.edu](mailto:aspotk@wm.edu)

This panel invites short presentations and round-table discussion of the current state of rhetoric studies in the long eighteenth century--European, North American, and global. 2021 is when I expect to start receiving, as editor, the 45 articles currently in progress for 'The Cambridge History of Rhetoric,' volume 4 (1650-1900, or Port Royal to Nietzsche), and this round-table should enable discussion of new and recent trends in the fields of rhetorical theory and practice, broadly defined, among participants with diverse home departments: English, modern languages, political theory, and rhetoric/communication. Possible topics include the global teaching of rhetoric, the use of anthologies, Native- and African-American rhetoric; rhetoric and religion, philosophy, aesthetics; rhetoric and literature. Panelists are especially invited to question the earlier orthodoxy that rhetorical culture declines over the course of the eighteenth century and Romantic period.

**011. The Politics of Citation (Roundtable)** Sal Nicolazzo, UCSD; [snicolazzo@ucsd.edu](mailto:snicolazzo@ucsd.edu) As

scholars such as Sara Ahmed have argued, and as movements like #CiteBlackWomen insist, citation is political. This roundtable seeks to open up conversations about the politics of citation in eighteenth-century studies, broadly understood. Which scholars, theorists, and intellectual traditions should we be citing more, and why? How do patterns of citation and non-citation reveal the dynamics of race and gender as they structure the field of eighteenth-century studies? What might citation tell us about the history of our field? What new approaches might we take to eighteenth-century forms and networks of citation? In particular, this panel's priority is to amplify the work of BIPOC (Black, Indigenous, and people of color) scholars, intellectual traditions, and histories.

**012. Charlotte Lennox: An Independent Mind** Nicole Horejsi, California State University, Los Angeles; [nhorejs@calstatela.edu](mailto:nhorejs@calstatela.edu)

Inspired by the recent publication of Susan Carlile's groundbreaking biography of Charlotte Lennox (Toronto 2018), this panel seeks submissions exploring new approaches to Lennox's life and

works. One of the most important novelists of the eighteenth century, Lennox was also, as Carlile's book reminds us, a "central figure in the professionalization of authorship in England." In addition to achieving renown as a beloved writer of fiction, "Lennox engaged in the most important literary and social discussions of her time, including the institutionalization of Shakespeare as national poet, the career of playwriting for women, and the role of magazines as instructive texts for an increasingly literate population." This panel invites speakers to consider Lennox's life as well as her range of contributions to the Republic of Letters. What stories about Lennox and her oeuvre remain to be told? Participants will need to submit their papers in advance of the conference, as Susan Carlile will join us as respondent.

**013. 1794: An interdisciplinary roundtable (Roundtable)** Logan Connors, University of Miami; [logan.connors@miami.edu](mailto:logan.connors@miami.edu)

This roundtable hopes to bring together scholars from all disciplines and linguistic traditions to discuss and debate 1794, often considered the most cataclysmic year of the French Revolution. Possible topics include but are not limited to: cultural transfers, center-periphery, depictions (artistic, literary, theatrical, etc.) of Revolution outside of France, revolutionary historiography, limits of national histories, cultural difference, international violence, reactionism, eighteenth-century networks, revolution and colonialism, microhistory, and much more. The exact format of the roundtable will be decided collaboratively among the participants and can include a multilingual component.

**014. Playing with Pigments: Color Experiments in the Visual Arts** Daniella Berman, Institute of Fine Arts, NYU and Metropolitan Museum of Art; [daniella.berman@nyu.edu](mailto:daniella.berman@nyu.edu) and Caroline M. Culp, Stanford University and Metropolitan Museum of Art; [cmculp@stanford.edu](mailto:cmculp@stanford.edu)

With the emergence of novel pigments and dyes -- some from the New World -- prompting myriad experimentation in color and facture, the eighteenth century is widely acknowledged as a turning point for artists' materials. This panel explores the impact of such innovations on artistic practice across the long eighteenth century. The microcosm of color in art exemplifies larger trends of the period as technological and scientific advances transformed the ways in which color was perceived, described, transmitted, commodified, thematized, and preserved. From furniture and paper makers to aquatint engravers and history painters, artists and artisans were invested in discussions about hue, discoloration, and the impact of time on color. Explorations in alternative mediums such as encaustic and enamel aspired to the most saturated, the most authentic, or the most durable color palettes. Advances in printmaking revolutionized the circulation of chromatic knowledge, including a new understanding of Old Masters through reproductive engravings and the transmission of cultural and botanical information about distant lands. We welcome papers that consider the full spectrum of artistic production and experimentation across the visual arts during this transformational period. Papers considering the science and materials of color, the restoration of historic palettes, or issues of pigmented materials' change over time are also encouraged.

**015. Le chœur sensible. Chorality in the long 18th century** Philippe Sarrasin Robichaud, Sorbonne Université/UQTR; [philippe.sarrasin.robichaud@gmail.com](mailto:philippe.sarrasin.robichaud@gmail.com)

[Proposals welcome in French or English.] The long eighteenth century is rife with

“chorality”. As a preliminary definition, choirs gesture towards a composite ensemble whose distinct parts act in concert – or at least endeavour to. Depending on whether its form is plural or unified, organized or spontaneous, chorality can either constitute subordination to a norm or the creation of a subject for collective expression. This panel welcomes papers on a broad range of subjects, from printed choral forms to those presented on lyrical and dramatic stages and the life of the flesh-andbones troupes that sing them; from physical, architectural choirs to legislative choirs and from popular choirs to the "choir boys" of the establishment. Examples of possible subjects include, but are of course not limited to: chorality in the literary works of Voltaire or Cahusac / Rousseau and choruses of Paris and Geneva / studies on choirs from religious or profane architecture in Blondel / choirs in the street and popular choirs / choral singing in colonial or missionary contexts / political choirs from the Glorious, the Haitian, the French revolutions / musicological studies of choral repertoire sung by Lutheran choirs of Bach’s time / reflections on choirs and gender in Casanova’s *Isocameron* / choral iconography: the decoration of church choirs / representations of choirs in Hogarth caricatures / men’s, women’s and mixed choral societies / use of choral therapy in medical contexts like for Leuret’s patients at Bicêtre / choral theory in treatises from Brossard to Lacépède and beyond, etc.

**016. Teaching in the Age of Climate Change (Roundtable)** Jean I. Marsden University of Connecticut; [jean.marsden@uconn.edu](mailto:jean.marsden@uconn.edu)

How do we teach eighteenth-century studies in the Anthropocene? In this era of climate crisis, students and universities are increasingly concerned with the impact of human societies on the natural world, and environmental literacy courses are frequently included in students’ general education requirements. In our current moment of crisis, faced with rising temperatures, plasticlogged oceans, dying reefs, and extreme weather, the eighteenth century can seem like the distant past. Yet the eighteenth century saw its own natural disasters (the earthquake of Lisbon and catastrophic eruptions of Mount Vesuvius and in the mountains of Iceland); it endured the Little Ice Age, and its populations both celebrated the nature and participated in urban sprawl. Bearing in mind these complex intersections of human society and the natural world, how do we practice environmental literacy in our own classrooms? What does the field of eighteenth-century studies have to offer ecocriticism, broadly considered? This roundtable explores strategies for incorporating environmental concerns into the eighteenth-century classroom. Participants will give a short (five to ten minute) presentation on their own experiences creating and teaching “E” courses.

**017. The Unseen Abraham Cowley: Vast Bodies Unexplained** Mark A. Pedreira, University of Puerto Rico; [prof.pedreira@gmail.com](mailto:prof.pedreira@gmail.com)

Abraham Cowley’s achievements in poetry and prose are much like the insatiable learning, the vast bodies of philosophy, that he extolled in his renowned ode to the philosopher Thomas Hobbes. Yet despite Cowley’s prominence as a Restoration poet, essayist, and Latinist, literary critics, historians, and poets have debated his literary legacy. Historically, Cowley’s legacy is as various as his interpreters, including writers as distinguished and diverse as Thomas Sprat, Joseph Addison, Samuel Johnson, and Aphra Behn. But today much about Cowley’s legacy as a Restoration poet and essayist—his prolific writings in English and Latin—is still unexplored or, if well known, unexplained. My panel, ideally consisting of four speakers, proposes to reopen the conversation

about Cowley's literary legacy in various venues, including, but not limited to, his renowned Pindaric odes, Anacreontic verses, metaphysical poetry, civil war poetry, classical imitations, essays, and Latin verse (most notably on horticulture and literary history, and most prominently translated by Aphra Behn). Consistent with the goals of ASECS, my panel proposes that, from a literary and historical perspective, to revisit Cowley and his literary interpreters—Restoration and eighteenth-century critics, essayists, and translators (such as Behn)—is to reopen a dialogue about a currently neglected author, whose poetry and prose, in English and Latin, gave voice to a vast literary-critical culture that needs further exploration.

**018. William Hogarth in the 21st Century** Debra Bourdeau, [taylo13f@erau.edu](mailto:taylo13f@erau.edu)

William Hogarth's engravings invite us to view the streets, parlors, insane asylums, prisons and gambling houses of 18th-century London. Through his "modern moral subjects," his satirical eye exposed hypocrisy, aristocratic excess and overwrought devotion to foreign artists. His influence can be seen in political cartoons, graphic novels and even cinema. This panel will discuss Hogarth's place in 21st century culture. During this time that seems desperately to need keen, perspicacious satire, can we turn to Hogarth as a paragon? What can an artist so inextricably linked to 18th-century life teach us about ourselves? He clearly demonstrated a need for social change in his time, but do the issues that he decried remain as pervasive almost 300 years later?

**019. Censorship, Propaganda, Literature** Philip Gould, Brown University;  
[Philip\\_Gould@Brown.edu](mailto:Philip_Gould@Brown.edu)

This panel seeks papers that reconsider the relations between literature and politics, particularly the historical force of censorship and propaganda through (and against) which the "literary" may be reevaluated. Are there ways of rethinking literary production vis-a-vis the power of the state? How and why do we define generic and ideological boundaries between literary expression and political propaganda? How has literary culture in the long C18 creatively engaged the historical realities of censorship, repression, and violence? Papers may engage any number of subjects, genres, national and transnational literary histories, including such historical and theoretical issues as: literary and political forms; literary aesthetics and censorship; new models of silence and expression; the politics of treason and sedition and literary histories.

**020. Publishing Natural History** Eleanore Neumann, University of Virginia and Agnieszka Ficek, City University of New York - Graduate Center; [anna.ficek@gmail.com](mailto:anna.ficek@gmail.com)

Natural history in the global eighteenth century involved an interconnected set of practices. A lady sketched her exotic plant specimens while also collecting mineral samples. A botanist mailed seeds to his network of colleagues and then recorded the anatomy of quadrupeds. A gentleman investigated volcanic eruptions while sketching the physiognomy of Indigenous peoples. Each of these practitioners also consumed and contributed to a proliferation of illustrated natural history publications, which included everything from periodicals to multivolume scientific treatises and from travel accounts to entries in Diderot and d'Alembert's *Encyclopédie*. Authors, artists, printmakers, and publishers often collaborated across borders to produce an extraordinarily wide variety of texts and images that organized and displayed nature. This session invites papers that reconsider natural history as it was practiced and presented through publications in the long eighteenth century. What does the interplay of image and text or an examination of whole books and

compendia reveal about how the natural world was understood? How did readers engage with these publications in their daily lives, artistic practices, and professional pursuits? How was Indigenous knowledge of the natural world represented and/or interpreted for Western readers? Why was the publication of natural history far more abundant for certain imperial powers? How was natural history and its practice narrated in actual and fictional accounts? Was the translation of drawings into print affected by the cross-cultural nature of scientific publication? We invite papers covering any geographical area or methodological approach for this interdisciplinary panel.

**021. Networks and Practices of Connoisseurship in the Global Eighteenth Century** Valérie Kobi, Universität Hamburg; [valerie.kobi@uni-hamburg.de](mailto:valerie.kobi@uni-hamburg.de) and Kristel Smentek, MIT; [smentek@mit.edu](mailto:smentek@mit.edu)

The eighteenth century was the age of the connoisseur, the disciplined interpreter and assessor of artworks whose authority, like that of the natural philosopher, was founded on his (more rarely her) extensive and sustained visual analysis of physical things. An era of accelerating trade and imperial conquest, the eighteenth century was also a period of an expanding global consciousness. This panel seeks to link eighteenth-century connoisseurship to a corresponding awareness of the diversity of artistic practice in different regions of the globe. Studies of connoisseurship have tended to be local, focusing, for example, on Western European or Chinese art to the exclusion of works from unfamiliar artistic traditions to which eighteenth-century art experts, collectors, and colonial administrators were also increasingly exposed. Questions we are interested in pursuing include: What were the channels through which encounters with art from afar were made possible? What methods were used to analyze and categorize art from other parts of the globe? And how might a recognition of the conventionality of artmaking have shaped local definitions of art and artistic quality in such regions as Asia, the colonial Americas, and Europe? We welcome papers that investigate the social, institutional, and commercial networks of international information and object exchange that facilitated eighteenth-century engagements with unfamiliar art. Proposals that introduce new interdisciplinary and methodological approaches are especially encouraged.

**022. Confinement: "Now joyful from their long confinement rose"** Melinda Alliker Rabb, Brown University; [melinda\\_rabb@brown.edu](mailto:melinda_rabb@brown.edu)

The session invites responses to the question: How do eighteenth-century writers represent states of confinement? Confinement is not a natural human condition but it has been a frequent human experience. It is often associated with danger: childbirth, illness, madness, slavery, punishment, abandonment, and siege. Johnson defines the word as “imprisonment; incarceration, restraint of liberty.” Dryden’s translation of Virgil’s ironic phrase—“Now joyful from their long confinement rose”—refers to the release of “hidden foes.” Examples of confinement as distress include Crusoe, Gulliver, and Unca Eliza stranded on their islands; Defoe’s Roxana kept in her princely apartment, and plague victims in their houses; Sterne’s starling locked in its cage; Oroonoko and Equiano enslaved; Brown’s Wieland isolated in claustrophobic fanaticism; Fielding immobilized on a ship to Lisbon; Clarissa locked in closet and brothel, Inchbald’s Mathilda repressed on her father’s estate; Burney’s Cecilia trapped in legal restraints and insanity; the souls of Pope’s beaux and belles encased in the bodies of sylphs and gnomes. But confinement also could represent succor, protection, and benefits. Privacy, domesticity, secrecy, safety, and sanity might depend on willed or enforced confinement in homes, happy valleys, country retreats, social institutions, or in disciplines of body and mind. Equally powerful fantasies of good restraint—

selfwilled, necessary, or imposed—underlie the depictions of Pope’s Twickenham and dunces, of Austen’s Emma, Goldsmith’s The Vicar of Wakefield, and Johnson’s Rasselas. What if Dryden’s King David could have confined his lust? What if our first parents had not lost paradise but remained within their garden?

**023. The Gender(ing) of Natural Philosophy in the Long Eighteenth Century: Amateurs, Professionals, Dilettantes, & Eccentrics (Roundtable)** Mark K. Fulk, SUNY Buffalo State; [fulkmk@buffalostate.edu](mailto:fulkmk@buffalostate.edu)

Traditionally, and with the founding of the Royal Society in London, natural philosophy has mostly been a man’s game. Although there have been a few noteworthy exceptions, such as Lady Margaret Cavendish, and later in the century, Anna Seward, Charlotte Smith, and Elizabeth Cobbold, most of the gamut of famous and not-so-famous natural philosophers/empirical scientists have been men. This roundtable will explore the ways that the practices of natural philosophy in the long eighteenth century favored men, both those who were famous like Sir Isaac Newton and lesser-known figures such as Thomas Pennant. Particularly, I would love to see papers about lesser-known figures, women and men, and how their scientific work and writings inscribe and enact (and perhaps challenge) gender norms.

**024. Raw: Materials, Merchants, and Movement in the 18th Century** Brittany Luberda, Baltimore Museum of Art; [bluberda@artbma.org](mailto:bluberda@artbma.org)

During the eighteenth century, maritime trade networks circulated goods ranging from mahogany to silver, cotton to ginseng. How did the influx or movement of mass raw material transform social or visual environments? Papers are invited which explore the extraction or transportation of raw goods between municipalities or continents from any decade or geography. Topics might include the establishment or disruption of material movement due to war, economy, taste, or invention, human trafficking, environmentalism, or artistic production. Speakers are also welcomed to focus on a specific product, object, anecdotal history, literary record, or conceptual framework related to material acquisition and mobility. The moderator will open with a history of silver mining in Potosi, Bolivia and its reappraisal in a present-day museum display of panAmerican colonial histories.

**025. Cultural Histories of Fame and Celebrity in the Age of Enlightenment Roundtable** Brian Cowan, McGill University; [brian.cowan2@mcgill.ca](mailto:brian.cowan2@mcgill.ca)

The histories of eighteenth-century fame and celebrity have gained prominence in recent years, particularly as several scholars have argued that the century saw the ‘invention of celebrity’ as a particularly new form of fame. This panel will interrogate the relationship between the history of fame and the history of celebrity: are they the same thing or are they different enterprises? If the latter, what are the salient differences between the two fields? We also wish to explain why the history of celebrity has gained such prominence in eighteenth-century studies in the last decade or so. Is there a relationship between ‘enlightenment’ and forms of fame and/or celebrity? This roundtable of four to seven scholars, drawn from different disciplines such as history, literary studies, art history, and music history, will assess the relationship between the history of fame and the history of celebrity. The presentations will address the topic from several national perspectives as the panel aims to encourage dialogue across national as well as disciplinary boundaries. While the

French and British cases have attracted the most attention, this panel will actively seek to explore cases from other European and non-European contexts as well.

**026. Material Forms** Chloe Wigston Smith, University of York; [chloe.wigstonsmith@york.ac.uk](mailto:chloe.wigstonsmith@york.ac.uk)  
This panel focuses on how material objects were shaped by empire, colonialism and geographic circulation in the eighteenth century. It engages, in particular, the form and aesthetics of objects that moved through different spaces and regions of the global eighteenth century. How were ceramics and textiles, and other products, redesigned for export to specific destinations? How did individuals adapt imported goods by altering their appearance and affordances? What kind of material entanglements emerged in the contact zones? What kind of hybrid and intercultural objects were created? What do these remade, reworked, and refashioned things illuminate about the intersections of material culture and empire? The panel invites especially papers that address the transculturation of material objects. We hope to assemble an interdisciplinary group of papers, so proposals from across humanities disciplines are especially welcome. Please send an abstract of no more than 300 words and a brief biography.

**027. Imagining the Future in Ruins** Thomas Beachdel, Hostos, CUNY; [trb202@nyu.edu](mailto:trb202@nyu.edu)

Ruins were popular for artists, writers, travelers, and tastemakers throughout Europe during the eighteenth century. By their very nature, ruins are dualistic, acting as sites of memory and erasure, sites of presence and transience, evocative of grand, sublime ideas while at the same time falling physically to dust. Ruins represent a way of thinking about the future. In his Paris Salon writing of 1767, Denis Diderot evoked the present and an imagined future: "...in our imagination we scatter over the ground the rubble of the very buildings we still inhabit in that moment...we are sole survivors of an entire nation that is no more...Such is the first tenet of the poetics of ruins." Reflecting this, French artist Hubert Robert showed pendant paintings at the Paris Salon of 1796 with the Louvre as their subject. Project for the Transformation of the Grand Gallery of the Louvre shows how the Grand Gallery might appear upon its completion, while Imaginary View of the Grand Gallery of the Louvre in Ruins shows it as a future ruin, projecting it as a far distant image of monumentality. Worldwide, as we stand on the brink of an uncertain, or much different future than imagined, Diderot's poetics of ruins takes on a reinvigorated meaning. This panel seeks papers that not only address the significance of ruins as a means of imagining the future, both as a symbol of loss and greatness or continuity, but also, more widely, how the future was imagined in the global eighteenth century.

**028. Methods for Bibliography and Eighteenth-Century Studies (Roundtable)** James P. Ascher; [jpa4q@virginia.edu](mailto:jpa4q@virginia.edu)

The Eighteenth Century Short Title Catalogue blossomed into one of the most significant bibliographical achievements of the late twentieth century: the other ESTC--The English Short Title Catalogue. Far from becoming a Frankenstein monster, it has developed into the go-to resource for scholars looking for that unusual book to spice up a talk, or for students seeking out the standard forms of books to study. Along with this, we've seen the development of bibliographical studies qualified with an adjective: hard, critical, feminist, queer, black, American, post-colonial, analytical, descriptive, and many others. If the eighteenth century offered up a greater variety of materials than before, we've met them with a greater variety of ways. This round table proposes to outline some of

the methods currently or recently used in bibliographical studies. We seek case studies linked with position statements or descriptions of methods. A proposal should outline a case study and the position or method to be introduced using that study.

**029. Migration of 18th Century Irish Quakers to America** Kimberly Latta, Independent Scholar; [kslatta@gmail.com](mailto:kslatta@gmail.com)

All things about the “Scotch-Irish” Society of Friends in the Long Eighteenth Century - This is a panel that proposes to consider all things about Quakers in Ireland, the American Colonies, and the Caribbean during the long 18th century. How did they get established outside of England? What factors drove them to emigrate and what political, social, and economic impact did they have in the colonies? What factors shaped their different experiences in the Northern, Central, and Southern provinces before the American Revolution? How did their meticulous record-keeping and correspondence consolidate their power in Transatlantic society? Women frequently preached and traveled between meetings and were valued members of the Society of Friends, and yet they were excluded from Parliamentary committee work and many other important civic tasks carried out on local as well as national levels. In what ways can we say that Quaker women were permitted and excluded, encouraged and disenfranchised in Irish, American, or Caribbean societies, and how did these societies differ? How influential were Quaker legislators in the States before and after the Revolution, and what factors shaped their political power or impotence? Can we speak of a different kind of masculinity that Quaker leaders modeled in Ireland or America? A masculinity that did or did not clash with other kinds of masculine ways of being or seeing in, for example, the Backcountry or on the Frontier? How did Quakers identify with and differentiate themselves from other “ScotchIrish” communities in 18th-century colonial America?

**030. Law, Life, and Literature in the British Eighteenth Century** Simon Stern, University of Toronto; [simon.stern@utoronto.ca](mailto:simon.stern@utoronto.ca)

The British eighteenth century witnessed a flourishing of legal developments, conversations, and concepts. Novels, drama, and print culture not only reflected legal topics; these and other cultural forms shaped the style of jurisprudence, legislative agendas, and legal genres. This panel seeks papers in history, literature, and cultural studies that consider how legal concepts and legal forms of reasoning and argument found expression through cultural forms, and how cultural, literary, aesthetic, and rhetorical styles shaped the law. For example, how did concepts of contract and coverture shape fictional plots? How did theatrical practices shape legal performance in court? How did jurisprudence incorporate eighteenth-century literary and rhetorical devices? How did eighteenth-century legal developments from the Black Acts to the Marriage Act, from the concept of copyright to the (imaginary) right of African slaves to become free in England appear in cultural forms and conversations? How could women and others lacking legal rights and status use the interplay between law and culture to make claims for themselves?

**031. Bluestocking Connections: The Lunar Society, Warrington and the Dissenters** Sheryll J

Blaschak, Wayne State University, Adrian College; [eb7549@wayne.edu](mailto:eb7549@wayne.edu)

The Bluestockings exemplified the type of society James Chandler referred to as “a knowledge culture of Britain (88). He was writing about another gathering of intellectuals pursuing and sharing scientific knowledge – the Lunar Society. There were other similar societies, focused on broad ranging scientific, literary, and pedagogical and political investigations. These groups often intersected. The original Bluestockings and the Lunar Society, for example, connected through extended friendship networks between members like More, Barbauld and Edgeworth, as well as through association with the religious group such as the “Rational Dissenters.” Through their establishment of schools and their broad ranging investigations over what we would now term separate disciplines, they had an impact on religious, political, scientific and educational thinkers of their time, even those who opposed their beliefs. The papers in this panel explore the connections between these societies, ones forged in a similar intellectual rigor that extended from natural science to religious and political beliefs. We will discuss how this rigorous, wide-ranging approach, based on the belief that they could rely on their own freely shared intellectual investigation for answers to major societal issues, and implement change based on those answers made these groups what we now call “Bluestockings.”

**032. The Manuscript Book** Alexis Chema, University of Chicago and Betty A. Schellenberg, Simon Fraser University; [schellen@sfu.ca](mailto:schellen@sfu.ca)

This panel invites consideration of the many states and uses of the manuscript book in the long eighteenth century. From the blank paperbooks marketed by stationers to the receipt books, workbooks, poetry compilations, student exercise books, journals, and albums created from them, manuscript books were often the material manifestations of becoming educated, exploring the world, ordering knowledge, living a literary life, and fashioning the self. By virtue of their malleability and idiosyncrasy, what Margaret Ezell has called these “invisible books” have tended to languish in scattered archives in the company of household papers and manuscript separates, resistant to categories applied to the printed book. Nevertheless, they were often created with an intentionality, method, and craft that speak to a highly developed culture of making, copying, adapting, and ordering text in the age of commodified print. How were paperbooks manufactured, marketed, and sold? Who created customized books out of them, and for what purposes? How do we theorize the expressive, sociable, meaning-making, and memorializing impulses that motivated their creation? What formal, generic, and aesthetic principles governed the forms taken by manuscript books, and how did these reflect or diverge from those expressed in commercial print? How might the study of such books contribute to making histories of reading, the book, and manuscript culture more inclusive of their most obscure subjects, whether socially or geographically marginalized? Please submit proposals of 250 words exploring any of these questions to both organizers.

**033. Title: Constructing "Religion" in the Enlightenment** David Alvarez, DePauw University; [davidalvarez@depauw.edu](mailto:davidalvarez@depauw.edu)

Discussions about whether the eighteenth century is religious or secular are perennial features of ASECS and often great sport. This panel, however, seeks papers that explicitly sidestep this debate by considering how and why the Enlightenment constructs the concept of “religion.” As Peter

Harrison and many other scholars outside of Enlightenment Studies have observed, “the concepts ‘religion’ and ‘the religious,’ as we presently understand them, emerged quite late in Western thought, during the Enlightenment” (‘Religion’ and the religions in the English Enlightenment, 1). What do the redefinitions and transformations of the concept of “religion” in the long eighteenth century enable? Harrison sees in the formation of this concept an epistemological effort to make “‘religion’ cut to fit the new and much-vaunted scientific method,” but what ethical, political, Christian, literary, or other intellectual needs are met by the historical construction of the modern concept of “religion”? What does the Enlightenment have at stake in defining legitimate religions and the truly religious? Such a wide field of inquiry is a field for all. Papers are especially welcome, however, that consider the formation of the concept of “religion” as a way to make sense of nonEuropeans and justify imperial and colonial ventures or that examine the mutual construction of modern “religion” and secular forms of governance. Instead of pronouncing our period’s secular bona fides or insisting on religion’s persistence in it, this panel aims to examine the construction of “religion” not as modernity’s “other” but as one of its constitutive elements.

**034. No King in Israel: Milton, Marvell and Dryden on the Authority of Restoration**

**Monarchy** David Haley, University of Minnesota; [dbhaley@umn.edu](mailto:dbhaley@umn.edu)

Despite their differences in age, Milton (b. 1608), Marvell (b. 1620), and Dryden (b.1631) all belonged to the Regicide generation. The “mixed monarchy” of king, lords and commons under which all three poets grew up was abruptly overturned by the trial and execution of Charles I in 1649. None of the three—not even Milton—had anticipated a constitutional revolution that would abolish the royal office itself and make England a kingless republic. The burning question in 1660 was whether the monarchy could really be “restored.” Milton was convinced it could not be, and he predicted a further revolution that did in fact occur fifteen years after his death. For their part, Marvell and Dryden had to explain why they had glorified the usurper. Upon Cromwell’s death in 1659, Dryden had eulogized him as the founder of a new dynasty; yet sixteen months later he greeted Charles II as England’s authentic king. Marvell, having suggested in 1655 that the new “Protector” might be a messianic king, at the Restoration joined the new Cavalier Parliament and, while he sided with the MPs opposed to the Court, he nevertheless deployed his wit to satirize the king’s overbearing Churchmen—much to the delight of Charles himself. Our panel will examine how each poet emphasized, at different points in their careers, the importance of monarchical authority. Unlike their modern readers who live under constitutional or republican government, Marvell and Dryden craved some degree of autocratic rule, and even Milton preferred God’s (or Cromwell’s) tyranny to republican anarchy. Papers are welcome that address particular examples of this constitutional ambiguity in any or all of these major poets. We’ll focus on their Restoration writings, but you are free to glance at works like *Areopagitica*, Marvell’s *Cromwell Ode*, or Dryden’s *Heroic Stanzas*. Our object is to bring out these poets’ shifting views of monarchy.

**035. Technologies of Deception and Desire** Kristin Girten, University of Nebraska at Omaha;

[kgirten@unomaha.edu](mailto:kgirten@unomaha.edu)

Though Enlightenment era technologies enabled many new scientific discoveries as well as practical innovations, they were also frequently developed for, and applied to, other more playful (and at times sinister) uses. This panel explores sites in which technologies were used specifically to deceive and/or to engage desire. How did such technological applications contribute to

Enlightenment conceptions of nature and knowledge? How did they affect individuals' perceptions of themselves, their bodies, and humanity as a species? What impact did they have on negotiations between power and faith? on modernization? on shifting perceptions of normativity? on ideals of meritocracy? Topics for discussion might include but are not limited to: prostheses; sex toys; theatrical technologies; literary technologies; aesthetic technologies; the paranormal; cyborgs; automata.

**036. Feminism and Modernity (Roundtable)** Julie Murray, Carleton University;  
[julie\\_murray@carleton.ca](mailto:julie_murray@carleton.ca)

The origins of Western feminism are traced, more often than not, to the rights revolutions of the 1790s, with Mary Wollstonecraft's 1792 *A Vindication of the Rights of Woman* almost universally accepted as feminism's founding text. Less frequently cited as an origin, however, are conjectural or stadial histories, in particular their boast about how the humane treatment of women by men (via women's softening and refining of male manners) is a sign or index of the increasing civility and advancing progress of a society. Feminism has arguably been on a collision course with stadialist modernity since their mutually constitutive beginnings, but the force of that original violence has frequently been obscured, even disavowed, by the more sanguine and appealing lineage of rights. What is the nature of the relationship between feminism and modernity? Does feminism need the concept of the modern, or some periodizing distinction or term, in order to be understood as coherent? Is it possible to imagine feminism untainted by, or untethered from, modernity's racial capitalist logic? This roundtable session invites proposals for 10 minute presentations that parse any aspect of the relationship between two seemingly – deceptively – self-evident terms, “feminism” and “modernity.”

**037. Re-Activating the Repertoire (Roundtable)** Kristina Straub, Carnegie Mellon University and David Taylor, Oxford University; [david.taylor@ell.ox.ac.uk](mailto:david.taylor@ell.ox.ac.uk)

Recent years have seen a number of notable productions of Restoration and eighteenth-century plays, including Vanbrugh's *The Provok'd Wife* (2019), Otway's *Venice Preserv'd* (2019), and Behn's *The Rover* (2016) and Mary Pix's *The Beau Defeated* (2018) at the Royal Shakespeare Company; Congreve's *The Way of the World* (2018) at the Donmar Warehouse; and Sheridan's *The School for Scandal* (2017) and Lessing's *Nathan the Wise* (2019) at Ontario's Stratford Festival.

This roundtable will consider what we can learn from such productions and the place of longeighteenth-century drama on the 21st century stage. We invite short provocations on such topics as:

the urgency of eighteenth-century plays' engagements with gender, politics, religion, and media for our own time; the trends, problems, and implications of recent productions; the challenges of dramaturgical work and collaboration between scholars and theatre makers; the possibilities of research in practice; strategies for incorporating performance (professional and amateur) into our pedagogies; and proposals for how we might support and encourage commercial theatre companies to stage more of our period's plays.

**038. Ephemeral Objects in the Long Eighteenth Century** Matthew Gin, Harvard University;  
[matthewgin@gmail.com](mailto:matthewgin@gmail.com)

The term “ephemeral” can be used to describe a wide variety of objects. There are, on the one hand, things like pamphlets, tickets, and broadsheets that have been traditionally categorized as ephemera. While on the other are objects that also existed only momentarily but are more difficult to categorize. By way of example are sugar sculptures, napkin art, and the elaborate temporary decorations built for festivals. Ephemeral objects abounded in the eighteenth century and especially notable is the sheer volume of printed matter that emanated from the Republic of Letters. The survival rate for ephemeral material from the eighteenth century, broadly speaking, is relatively poor but what does remain serves as vital evidence of the politics and culture of this period. This panel invites papers that address ephemeral objects either directly or obliquely. Among the questions to be considered are: in what ways do ephemeral things actually prove to be enduring? And how might they confound ideas about permanence? Through what media are ephemeral objects perpetuated and known? And what limitations and opportunities do these sources present? How do texts capture the momentariness of an object or image? What do ephemeral items reveal about histories of collecting, sociability, or consumption? Papers that take an interdisciplinary or global approach to these and other pertinent questions are especially welcome.

**039. Pedagogy and Community Movements in the time of COVID-19: Bringing the Age of Enlightenment to bear on the Pandemic “Conscience”** Deborah Budden, University of Massachusetts Boston; [deborah.budden@umb.edu](mailto:deborah.budden@umb.edu)

Recent panels and roundtables at ASECS have fostered lively discussion about how to adapt our teaching of the eighteenth century to the context of twenty-first century movements such as #Black Lives Matter, #MeToo, etc. This panel seeks to build on these discussions by asking what further movements might be created out of the COVID-19 crisis and our recovery, and how might we adapt our teaching of the Enlightenment period to reveal the relevance of 18c studies to the current climate? Intersectionality, understanding who is included and excluded from the current community “conscience,” might be an apt place to start. We have seen, for instance, a great rallying around health care workers, and appeals to our communal conscience with (#FlattenTheCurve.) A focus on the plight of essential minimum-wage workers has also arisen during this crisis (#iamessential and iamessential.org.) These hash tags and social media groups might be compared, for instance, to such community-minded eighteenth century endeavors as the various charity movements, or the movement towards public health consciousness evidenced in the spate of general hospitals built in London between 1720 and 1745 (as Anne Hardy has noted), which show the shift from focus on the health solely of wealthy individuals, to a broader focus on the health of the wider community and “environment.” What lessons from such Enlightenment “movements” might we incorporate in our teaching now? Submissions welcomed from all disciplines/perspectives, especially from scholars whose work reflects the connection between our twenty-first century community movements, and those of the eighteenth century.

**040. Madness: Medicine or Politics?** Jeffrey Peters, Bard - BHSEC; [17peters@cua.edu](mailto:17peters@cua.edu)

The use of the term "madness" during the 18th century has often been criticized for its vague definition and often abusive use, especially in the confinement of those who may be considered political or ideological dissidents. This panel will focus on a re-analysis of the asylum system and famous cases, including that of the prolific poet Christopher Smart, through ethical, historical, legal, and medical lenses in order to describe the impact that it had on society through silencing minority

voices and limiting their participation in the social, political, or artistic spheres. This panel will also consider those who may have exhibited abnormal medical conditions who were able to avoid the label of “madness” through popular support of influential individuals, like Samuel Johnson who was documented behaviors that are now associated with Tourette syndrome and obsessive compulsive disorder.

**041. The English Enlightenment (Roundtable)** Roger Maioli, University of Florida; [rogermaioli@gmail.com](mailto:rogermaioli@gmail.com)

We have come to speak of the English Enlightenment as a phenomenon with its own internal logic. This hasn't always been the case. The Enlightenment that features in classic studies by Paul Hazard or Peter Gay is, for sure, an international movement, but its center of gravity is in Paris, its protagonists being French philosophes and the Encyclopédie. Because a defining feature of the French Enlightenment was its anti-clericalism, it has long seemed improper to speak the movement as having an English counterpart, since the philosophes' campaign against the Church had no correspondent in England. Now things have changed. Since J.G.A. Pocock encouraged scholars to think of “Enlightenments” in the plural, definitions of the movement have been relaxed in ways that allowed room (and sympathy) for theology. Studies by Roy Porter, B.W. Young, and Karen O'Brien speak unreticently of an Enlightenment that is inquisitive yet Anglican, innovating yet conservative — an Enlightenment capacious enough to include both Mandeville and Samuel Johnson, both Tom Paine and Edmund Burke. This roundtable invites reflections on the nature of this English Enlightenment. What were its organizing principles or practices? Who fits and who doesn't? How far can definitions of the Enlightenment be broadened without depriving the term from any specific meaning? And do we need that term at all?

**042. Pedagogy in Practice (Roundtable)** Servanne Woodward, University of Western Ontario; [swoodwar@uwo.ca](mailto:swoodwar@uwo.ca)

Pedagogy in Practice: The Survey Course in Languages Other than English - Survey courses have traditionally been a standard component of undergraduate (and even graduate) programs in modern languages and literatures. What is the situation currently, and how is it evolving? Did your emergency remote teaching activity (due to Covid 19) give rise to new productive strategies? What new approaches to the survey course are emerging? What position does the eighteenth century hold within such courses? What are the pedagogical goals of such courses? What kinds of projects and assignments can effectively engage students in such courses? How can literary and linguistic concerns be balanced in this context? Contributors to this roundtable discussion are invited to approach the question of the survey course from a variety of perspectives, as suggested by (but not limited to) these questions. Short presentations will be followed by discussion.

**043. Enlightenment Informatics** Mark Algee-Hewitt, Stanford University; [malgeehe@stanford.edu](mailto:malgeehe@stanford.edu) and Seth Rudy, Rhodes College

The legacy of the 18th century in our own information age is apparent. The Enlightenment, powered by new forms of information exchange, ushered in a critical set of systems for communication, publishing, and commerce, creating social, political and technological networks that we still rely upon today. Understanding these transformations as a product of information networks allows us to reimagine the Enlightenment, not as a static event (or a linear series of events), but as a

dynamic system of information flow whose media of exchange have become the objects that we study. This panel seeks to recover this movement of information and its supporting networks through a combination of Digital and critical methodologies. These networks are embedded throughout the eighteenth century: in the literal movement of information through the circulation of text enabled by both letters and print, in the Encyclopedic systems that pushed readers through networks of references, or in theories of education, as in Wollstonecraft who emphasized the fungibility of the information, and its importance in relation to transmission or reception, much as in our own social media landscape. We seek papers that explore the role of this movement in the eighteenth century, how information moves through people and things, and how people and things are moved through information, whether in the microcosms of the closed character networks of novels or drama, or at the macro scale, in the large cultural systems of information flow that drove the mercantile trading routes and colonization efforts of the European powers.

**044. *Boswell's Life of Johnson, 1791-2021: Book, Biography, Criticism*** Greg Clingham, Bucknell University; [clingham@bucknell.edu](mailto:clingham@bucknell.edu) and Clare Hall, Cambridge

2020 saw the publication of the 4th and final volume of the Yale Research Edition of Boswell's *Life of Johnson* (edited by Thomas Bonnell), a genetic transcription of the manuscript that reveals misreadings, omissions, and other errors that occurred during the typesetting and correction of proof sheets for the first edition. The Yale edition (1994-2020) sets the stage for a more authoritative text of the *Life* than any that has yet appeared. Over the last 25 years, the *Life of Johnson* has attracted little critical attention, notwithstanding its notoriety throughout the twentieth century and its continuing importance for Johnson studies and eighteenth-century literary history. This panel of 3 or 4 papers seeks to bring together some of those involved in the Yale edition with fresh voices to reconsider the *Life* not only as a biographical, aesthetic, critical, and cultural text, but also for what it teaches us about the history of the book as the work evolved through multifarious editions from the first in 1791 down to this latest. Send proposal of one page plus very brief cv.

**045. 'Canada or the Tower': Finding, Depicting and Imagining Canada in the Eighteenth Century** Cristina S. Martinez, University of Ottawa; [martinezcsm@gmail.com](mailto:martinezcsm@gmail.com)

In 1763, with the conclusion of the Seven Year's War, Canada was annexed to the British Empire. Alluding to the important political event is the anonymous print *Canada or the Tower*. In it, John Wilkes (exactly as portrayed by William Hogarth's earlier satirical print) sits next to a devil-like Lord Bute, coins in hand, who is nudging the politician to accept a bribe while poking him with a stick on which is inscribed 'have Canada or to the Tower', indicating that Wilkes had to choose between governance of Canada or prison. His supporter, Lord Temple, leans on Wilke's chair to exclaim 'O! Liberty O! my Country'. In *The Death of General Wolfe* (1770), a landmark history painting by Benjamin West, a Native American, the St. Lawrence River and a glimpse of Québec city are shown. In these works and others, is Canada seen as a land of opportunities, a commodity to exploit, or a territory fraught with difficulties and people to overcome? This panel invites reflections on how a real or imagined Canada came into view throughout the eighteenth century. How were its landscape, foreboding climate, geographical position, inhabitants and tales represented in prints and drawings, literature, theatre and other arts? How did these, in turn, shape public opinion, policies, legislation, viewpoints on taxation, etc.? The panel solicits proposals on these matters as well as on the myths and fabulations that rendered Canada an attractive or a feared land.

