

Programme for David Nichol Smith Seminar

Session 1, Wednesday 11 April, 9:00–10:30 AM

1.1 Definitions of Enlightenments

William Christie, University of Sydney
Twilight of the Godless: The Unlikely Friendship of Francis Jeffrey and Thomas Carlyle

Lennard Davis, University of Illinois at Chicago
Rethinking Foucault, Madness, and the Enlightenment

Liz Bradtke, University of Melbourne
Wollstonecraft, Imagination and Feminism's Backward Glance

Chair: Paul Turnbull

1.2 Reconsidering Defoe

Ann Van Sant, University of California, Irvine
Crusoe's Hands: Georgic Labor in Non-Poetic Forms

Melissa K. Downes, Clarion University
Rereading *Crusoe* and Rewriting the Erotic: Robinson Crusoe, Friday, and Erotic Possession

Leyli Jamali, Islamic Azad University of Tabriz
Reading Defoe through Lacan

Chair: Bob Markley

1.3 Eighteenth-Century Indebtedness

Philip Horne, University of London
"A palpable imaginable *visitable* past": Henry James and the Eighteenth Century

Lisa Marr, University of Otago
A Poet amongst the Rebels: Rewriting the 1798 Rebellion in Thomas Flanagan's *The Year of the French*

Chris Ackerley, University of Otago
Beyond the Last Ditch: Shades of Swift in Samuel Beckett's "Fingal"

Chair:

1.4 Singing and Dancing on the Eighteenth-Century Stage

Anna Reglinska-Jemiol, University of Gdansk
Writings about Dance and Dance Writing: A Few Remarks on Dance Sources in the Eighteenth Century

Caitlyn Lehmann, University of Melbourne
Dancers at the Pantheon: Ballet and Fashionable Society in London c.1779

Penny Gay, University of Sydney
The Singing Actress in Legitimate Drama

Chair: Harold Love

Plenary Session 1, Wednesday 11 April 11:00–12:00 noon

Ruth Perry, MIT
"The Finest Ballads": Anna Gordon Brown and Eighteenth-Century
Scottish Balladry

Chair: John Drummond

Session 2, Wednesday 11 April, 1:30–3:00 PM

2.1 Retrieving Texts and Contexts

Sarah Ross, Massey University
"Friendless and helpless, I'm exposed here": Mary Astell's *Collection of Poems*
(1689)

Mary Rooks
Unconventional Authorings: Genre, Form, and Function in the Works of Sarah
Fielding

Peter Sabor, McGill University
Frances Burney's Court Journals and Letters, 1786–1791: Restoring the Text

Chair: Jocelyn Harris

2.2 Conversation and Transformation in Music

John Drummond, University of Otago
Transforming the Transformer: Changing Images of Handel in the Long
Eighteenth Century

W. Dean Sutcliffe, University of Auckland
"A Thousand Agreeable Sensations": Boccherini and Sociability

Nancy November, University of Auckland
Instrumental Arias or Sonic *Tableaux*: Voice in Haydn's String Quartets Opp. 9
and 17

Chair: Terence Dennis

2.3 Poetic Sensibilities

Kate Lilley, University of Sydney
Fruits of Sodom: Restoration Women's Poetry and Queer Reading

Fiona Brideoake, Australian National University
"The Coy Scene" of Sapphic Sociability: Anna Seward's "Llangollen Vale"

Heidi Thomson, Victoria University of Wellington
Neither Augustan nor Romantic: The Poet of Sensibility in Coleridge's
"Monody on the Death of Chatterton"

Chair: Tom McLean

2.4 Re-viewing Graphic Satire

Christina Smylitopoulos, McGill University
Rewritten and Reused: Imaging the Nabob through "Upstart Iconography"

Hans-Peter Wagner, Universität Koblenz-Landau (40 mins)
Reading Hogarth in the Twenty-First Century

Chair:

Session 3, Wednesday 11 April, 3:30–5:00 PM

3.1 Intertextual Austen

Olivia Murphy, University of Oxford
From Pammydiddle to *Persuasion*: Jane Austen Rewriting Eighteenth-Century
Literature

Christine Alexander, University of New South Wales
The Gothic in *Lady Susan*: Jane Austen's Early Novel Experiment

Jocelyn Harris, University of Otago
Towards a Taxonomy of Jane Austen's Intertextualities

Chair: Penny Gay

3.2 New Lights on Swift

Chris Fauske, Salem State College
Nothing Remarkable: The "Irish" Pamphlets of Jonathan Swift

Clive Probyn, Monash University
Representing the Public Intellectual: Edward Said's Reading of Jonathan Swift
and Others

Chair: Paul Tankard

3.3 Encounters with Cook

Michelle Hetherington, National Museum of Australia
Putting a Face to the Name: Portraits of the Eighteenth-Century Hero as
Captain James Cook

Baerbel Czennia, Georg-August-Universitaet Goettingen
The Many Deaths of a British Mariner: From Anna Seward's "Elegy on Captain Cook" to Robert Sullivan's "Captain Cook in the Underworld"

John Gascoigne, University of New South Wales
Rites of Passage: James Cook, Religion and Pacific Cross-Cultural Contact

Chair: Susan Lamb

3.4 War Stories

Adrian Jones, La Trobe University
Telling Stories about a Battle

Thomas McLean, University of Otago
Sardanapalus and his Czarina: Byron and Russia

Neil Ramsey, Australian National University
Rewriting War: British Military Memoirs and the Nation in Arms

Chair: Gillian Russell

Session 4, Thursday 12 April, 9:00–10:00 AM

4.1 Theatrical Representations

Bridget Orr, Vanderbilt University
The Nation's Past on an Imperial Stage: English History Plays, 1714–1780

Fiona Ritchie, McGill University
Rewriting the Theatre History of the Eighteenth Century: My Experience of Curating an Exhibition on Johnson and the Theatre

Chair: Elaine McGirr

4.2 The Domestic Arts

Jennifer Milam, University of Sydney
Nationalism and Cosmopolitanism in Eighteenth-Century Garden Design

Helen Leach, University of Otago
Translating the Eighteenth-Century Pudding

Chair: Robert Hannah

4.3 Intersections in Print Cultures

Jennifer Dowling, University of Sydney
From Pierre to Zigmund: *La Belle Maguellone* Meets a New Audience

Doreen Alvarez Saar, Drexel University

A Colonial Makes Good: Crèvecoeur's *Letters*

Chair: Donald Kerr

Plenary Session 2, Thursday 12 April, 10:00–11:00 AM

David Porter, University of Michigan

Porcelain Fetishism and Fantasies of the Maternal in Early Modern England

Chair: Robert Markley

Session 5, Thursday 12 April, 11:30 AM–1:00 PM

5.1 Thinking about Things

Eugenia Zuroski, University of Arkansas

Chinoiserie and Aestheticism: Rewriting British Subjectivity

Barbara Benedict, Trinity College, Connecticut (40 mins)

Ironic Things: Collecting Cultures in Eighteenth-Century British Literature

Chair: David Porter

5.2 Facts, Fictions, and Metafictions

Hueikeng Chang, National Taiwan University

Life of Savage as a Fable of the Subversive Other

Melissa Jane Hardie, University of Sydney

Biloquism: Projecting Fact into Fiction from Charles Brockden Brown to Charley Ross

Tim Milfull, Queensland University of Technology

Thomas Whaley—Facts into Fiction

Chair: Clive Probyn

5.3 Looking East, Looking West

Ali Uzay Peker, Middle East Technical University

European Inhabitation in Ottoman Travellers' Accounts

Seyed Majid Alavi, Islamic Azad University of Tabriz

Shared Spheres, Unique Identities: The Eighteenth Century and Persian Literary Influences

Chair: Shef Rogers

5.4 Artist and Nation

Matthew McCormack, University of Northampton, UK

Rethinking "Loyalty" in Eighteenth-Century England

Ingrid Horrocks, Massey University
Imagining a New Prospect: Movement from Thomson to Goldsmith

Peter Swaab, University College, London
Rethinking Patriotism and Cosmopolitanism in the Romantic Period:
Wordsworth and Coleridge

Chair: Jennifer Milam

Thursday 12 April, 2:00 PM on—Sightseeing Activities

Session 6, Friday 13 April, 9:00–10:30 AM

6.1 Expressions of Desire

Laura Ruch, Macquarie University
Confidants, (Bad) Advisers, and Talking to the Maid: Imparting, Recognizing,
and Gaining Wisdom in Eliza Haywood's Novels

Elizabeth Kraft, University of Georgia
Hieroglyphics of Desire

Joanna de Groot, University of York
Sexuality and the "Exotic": A Context for the Travels and Writing of Lady Mary
Wortley Montagu

Chair: Erin Mackie

6.2 Printing and Promulgating Verse Satire

Harold Love, Monash University
Satiric Wells

Shef Rogers, University of Otago
Cancels Less in Sight: Revisioning the Bibliographical Context of Pope's "Rape
of the Locke"

Donald Kerr, University of Otago
Dr. John Wolcot's Trade, Home and Abroad

Chair: Brean Hammond

6.3 Shaping Vistas, Shaping Faces

Shino Konishi, University of Sydney
Re-Reading the Face: European Navigators and Indigenous Australians in the
Eighteenth Century

Roger Collins and Robert Hannah, University of Otago (40 mins)
Through Classical Eyes: Piron's Illustrations to d'Entrecasteaux's *Voyage*

Chair: John Gascoigne

6.4 Friendship, Obligation, and Possession in Locke and Smith

Scott Roulter, Lyon College
John Locke and the "Too Long" Eighteenth Century

Cynthia Klekar, Western Michigan University
Benevolence, Economy, and the Problem of the Gift in Adam Smith's
Philosophy

Chair: Peter Anstey

Plenary Session 3, Friday 13 April, 11:00–12:00 noon

Felicity Nussbaum, UCLA
"Real, Beautiful Women": Actresses and *The Rival Queens*

Chair: Jocelyn Harris

Session 7, Friday 13 April, 1:30–3:00 PM

7.1 Shakespeare in the Eighteenth Century

Arbaayah Ali Termizi, Universiti Putra Malaysia
A Picture Speaks a Thousand Words: Shakespeare's *Antony and Cleopatra* in the
Eighteenth Century

Edmund King, University of Auckland
Alexander Pope's 1723–1725 *Shakespear*, Classical Editing, and Humanistic
Reading Practices

Brean Hammond, University of Nottingham
Double Falshood by William Shakespeare and John Fletcher, Adapted for the
Eighteenth-Century Stage by Lewis Theobald

Chair: Fiona Ritchie

7.2 Transplanting Identity

Susan Lamb, University of Toronto
First Contact, Captivity, and the Case of Gulliver

Karen McLean, University of Otago
Transformation and Transplantation: Coleridge on Travel, Publicity and
Personality

Kevin Cope, Louisiana State University
Labeling the Lowest of Landscapes: Rewriting Underground Wonders as Sites
of Extreme—and Usually Scientific—Tourism

Chair: Bridget Orr

7.3 Current Debates in Philosophy

Francesca di Poppa, Texas Tech University
Chasing Miracles Away: The Spinozan Roots, and the Limits, of Hume's
Argument "Against Miracles"

Charles Pigden, University of Otago
David Hume and the Concept of 'Deduction' in the Eighteenth Century

Chair: Cynthia Klekar

7.4 Modernising the Eighteenth Century

Alexandra Dumitrescu, University of Otago
Rereading William Blake: Intimations of Metamodernity

Jan Fergus, Lehigh University
Patrick O'Brian's Queer Eye for the Straight Guy: Rewriting Jane Austen

Christina Ionescu, Mount Allison University
Claiming Visual Agency in Eighteenth-Century Venice: The Figure of the
Woman Artist in M. R. Lovric's *Carnevale* (2001)

Chair: Olivera Jokic

Session 8, Friday 13 April, 3:30–5:00 PM

8.1 Strategies of Rewriting in Eighteenth-Century Novelists

Dianne Osland and Marea Mitchell, University of Newcastle
Using Rewritings in the History of Reading: The Case of *Shamela*

William Gibson, Nanyang Technological University, Singapore
Jestbook Humor and Picaresque Comedy in the Early Novels of Tobias
Smollett

Judith Hawley, Royal Holloway, University of London
Tom Jones and *Tristram Shandy* Rewrite *The History of England*

Chair: Peter Sabor

8.2 Reading and Writing the Self

Peter Anstey, University of Otago
The Experimental History of the Understanding from Locke to Sterne

Erin Mackie, University of Canterbury
The Perfect Gentleman: Boswell, Macheath, and Mr. Spectator

Annette Baier, University of Pittsburgh and University of Otago
David Hume's Deathbed Reading

Chair: Chris Fauske

8.3 Power and Periodicals

Connie Thorson and James Thorson, Univ. of New Mexico, Albuquerque
Uncensored News from the Popish Plot Era: Narcissus Luttrell's Unpublished
Collection

William Rivers, University of South Carolina
Rewriting the Early *Craftsman's* Success: Amhurst's Roles as Chief Essayist and
Journalist

Douglas Simes, University of Waikato
Political Infighting, Scurrilous Journalism and the End of an Era: The Tory
Press and the Downfall of the Wellington Administration in 1830

Chair: Keith Maslen

8.4 Operatic Boundary-Crossings

Barbara Witucki, Utica College
The *Other* Life of Theagenes and Charicleia in Eighteenth-Century France

Nina Serebrianik, University of Texas at Dallas
Serpents, and Wizards, and Princes, Oh My!: Mozart's *Die Zauberflöte* and the
Folktale

Erin Jane Atchison, University of Edinburgh
The Taste o' the Toun: Robert Fergusson and Italian Music in Eighteenth-
Century Edinburgh

Chair:

Plenary Lecture 4, The Bamforth Lecture, 5:10–6:15 PM

Peter Knox-Shaw, University of Cape Town
Hume's Philosophy of Natural History, its Context, and Aftermath

Chair: Peter Anstey

Session 9, Saturday 14 April, 9:00–10:30 AM

9.1 Politics and Players

Elaine McGirr, Royal Holloway, University of London
Un-natural Acting: From Colley Cibber to Hugh Grant

Gillian Russell, Australian National University
"Canonized adultery": Sarah Siddons in *The Stranger* (1798)

Rowland Weston, University of Waikato
William Godwin's Historical Drama

Chair: Evelyn Tribble

9.2 Delineating Differences

Olivera Jokic, University of Michigan
The Moor Woman Vanishes, or How Eighteenth-Century Fiction Shaped the
Colonial Archive

Robert Markley, University of Illinois
Adam Smith and the Sublime Object of Modernity

Paul Turnbull, Griffith University
Charles White (1728–1813), an Early Apostle of Race?

Chair: Felicity Nussbaum

9.3 Authors, Authority, and Anonymity in Johnson and his Circle

Gillian Prowse, Harvard University
"The Age of Anon": Johnson Rewrites the Name of the Author

Nikki Hessell, Massey University
Beyond Lilliput: Samuel Johnson's Parliamentary Reports and the Print Culture
Marketplace

Paul Tankard, University of Otago
Hester Thrale on Johnson: Literally Writing in the Literal Margins

Chair: Heidi Thomson

Session 10, Saturday 14 April, 11:00–12:00 noon

Plenary Closing Remarks

Stuart Sherman, Fordham University
Conference Respondent

Chair: Shef Rogers