

Call for Papers

LEISURE PLEASURE & ENTERTAINMENT 45TH ANNUAL CONFERENCE OF THE EAST-CENTRAL AMERICAN SOCIETY FOR EIGHTEENTH-CENTURY STUDIES (EC/ASECS)

University of Delaware
November 6-8, 2014

Proposals for papers should be sent directly to the session chairs no later than 15 June 2014. Please limit your abstracts to roughly 250 words and include your institutional affiliation and e-mail address. You should also let the session chair know of any audio-visual needs and special scheduling requests.

Chairs are reminded that all papers received up to the deadline **MUST** be considered. Please do not announce that the panel is closed prior to the 15 June deadline. Chairs have until 30 June to send the names of participants, their e-mail addresses and the titles of their papers to jwessel@udel.edu

Economies of Pleasure in the Scottish Enlightenment and its Legacies, Steve Newman, Temple University; snewman@temple.edu

What roles does pleasure play in the Scottish Enlightenment and in the work of those heavily shaped by it, such as Robert Burns and Joanna Baillie? Do they recuperate pleasure as a way to instruct the subject of commercial society in his or her duties? Or does pleasure—say, the pleasure Adam Smith asserts that we find in utility itself—refuse any conventional moral calculus? These are some of the questions we may take up in this panel.

Current Research on Swift, Don Mell, University of Delaware; dmell@udel.edu

This panel will deal with recent research and criticism involving any aspect of Swift and may include re-assessments of previous viewpoints influencing new directions of Swift studies. Panelists will have around ten minutes each (depending on the number) and may read a short paper or speak informally. After hearing the presentations, panelists and the audience will have the opportunity to discuss issues raised by the panelists.

Games in 18th-century Europe, Florian Vauleon, Purdue University; fvauleon@purdue.edu

This panel will address the significance of games in 18th-century Europe. We invite papers on a variety of approaches, including the examination of a particular game and its rules, the study of the places of play or a particular group of players, or the examination of the intellectual, cultural, and social role of gaming.

Entr'acte: Other Entertainments of the Eighteenth-Century Theatre, Kate Novotny, The Ohio State University; novotny.57@osu.edu

This panel looks beyond the play itself to explore the many other entertainments of the Restoration and eighteenth-century theater – dance, song, farce, pantomime, epilogue, etc. Presentations might analyze these other entertainments in their own right, or consider how they work with one another and with the main entertainment to create the full experience of going to the theater. And of course there were a number of pleasures in the playhouse beyond the scheduled entertainment--as Frances Burney's Mr. Lovell says, "one merely comes to meet one's friends, and shew that one's alive." So, another fruitful topic of discussion might be the entertainment of seeing and being seen, and the various causes of audience inattention to the players.

Some suggestions for topics include:

- Afterpieces (pantomimes, farces, masques)
- Entr'acte entertainments (juggling, dancing, singing, music)
- Prologues and epilogues
- The physical and social space of the theater
- Other things to do and watch at the playhouse (riots, tête-à-têtes, chance encounters, hissing and cheering, on-the-spot critique...)
- Accounts of theatrical experience from letters, journals, periodicals, newspapers, novels

Hidden Pleasures, Hidden Sex, Jade Higa, Duquesne University; higaj@duq.edu

This panel seeks submission on the subject of sexuality in the eighteenth-century. Society's relationship to erotic pleasure was becoming more visible as bodies began mixing in a variety of public spaces—the theater, the literary world, art and material culture, and even the work force are just a few examples. However, deviant sexual behavior had a complex relationship with the public. It was openly explored in “safe” spaces like early eighteenth-century masquerades, but those spaces are only assumed safe because identities are hidden. Thus, this panel is looking to explore the diverse intersections between the themes of hiddenness and sexual or erotic pleasure in eighteenth century literature and culture. Subjects may include but are not limited to: queer

studies, sexuality studies, gender studies, gossip and celebrity studies, cross-dressing, the theater, the erotic pleasures of authorship, the erotic pleasures of reading, and homoerotic friendships.

The Anomaly: the single unmarried adult woman living alone, spinsters, divorced and widowed women, Ellen Moody, American University; ellen.moody@gmail.com

According to Mrs. Peachum, “The comfortable estate of widowhood, is the only hope that keeps up a wife's spirits.” According to Chudleigh's “To the Ladies,” the most frequently reprinted poem of the period, the only way to know any pleasure or liberty is to “Shun that wretched state,” i.e., marriage. But notwithstanding the misogynistic infamous type of the frustrated unhappy lascivious or power-hungry widow and a real woman's ability to own property (through her jointure) once she is widowed, and some well-known examples of (usually independently) wealthy women who thrived (Mary Delany, Lady Granville; Hester Thrale Piozzi); like other women of the era who might end up or try living on their own without a man of their class and type (when respectable kin), modern studies suggest spinsters (lesbian or not), separated and divorced and widowed women had a hard time of it financially, socially and psychologically. I call for papers exploring and discussing depictions in art and literature and/or the realities of life for a woman from the long 18th and into the early 19th century who lived on her own or with another woman or women. *Salonnières*, bluestockings, businesswomen, the down and out and vengeful (as seen from the fictional Moll Flanders and Roxana, “’Tis better to whore than to starve,” to Mrs. Dashwood's lack of adequate resources to Madame de Merteuil's rage), women who never quite recovered and made the experience of marriage central to their writing (i.e., Françoise de Graffigny, a victim of legal violent abuse when a wife), women without families to take them in, governesses, companions without vows, housekeepers, agricultural and cityworkers – how were they depicted and how did they depict themselves, how did they survive, create viable existences for themselves, find pleasure, when they chose not to re-marry or marry in the first place.

Jane Austen Fan Fiction, Sue Howard, Duquesne University; howard@duq.edu

Jane Austen's novels have more fans today than ever before. We can see this in the many sequels, continuations, and rewritings that are in print, or that occur within online Jane Austen fan fiction communities. Many of these responses to Austen's novels are in novel form and include fantasies (like Steve Hockensmith's *Pride and Prejudice and Zombies* series) and mysteries (such as P. D. James's *Death Comes to Pemberley*), as well as below-stairs stories (Jo Baker's *Longbourn*) and contemporary romances (Helen Fielding's *Bridget Jones* series). Online writings tend to be shorter: chapters, letters, diary entries, etc. In this new fiction, Austen's plots and characters are either followed closely or only loosely, and often in order to play out various imagined scenarios, “what-ifs” that Austen's novel may not even have suggested.

This panel will allow us to explore the cult of Austen's novels by considering the fiction written by her fans in order to examine how Austen's novels are used by fans and why they have inspired such an enthusiastic following. Papers may also focus on teaching Jane Austen Fan Fiction to undergraduate/graduate/high school students and might consider such questions as

what makes a fan fiction community, how is it sustained, what the allure of Jane Austen's fiction for fans today is, what aspects of her fiction do fans most gravitate to, etc.

Teaching the Eighteenth Century, Ted Braun, University of Delaware; braun@udel.edu

This panel invites papers that deal with any aspect of teaching the eighteenth-century, from innovative course design to approaches to particular texts. We are especially interested in interdisciplinary approaches and digital pedagogy.

Sport in the 18th Century, Sharon Harrow, Shippensburg University of Pennsylvania; srharr@ship.edu

The long eighteenth century stands out as an important period in the literary and cultural history of sport for a number of reasons: many modern rules of sport were codified; sport emerged as a business, a spectacle, and a performance; and gaming organized itself around sports. A poetics, literature, and culture of sport swelled during the era. As the broader culture modernized, sport, too, became modern. This roundtable seeks papers that engage with the literature and culture of sport. Suggested topics include but certainly are not limited to: sport and celebrity culture, the rise of a specialized sporting press, sport as literary theme, the discourses of nationalism and violence in sports writing, sport and the theatre, sport and gender, sport and ethnicity, sport and class.

Narrating Entertainments, Kristina Straub, Carnegie Mellon University; ks3t@andrew.cmu.edu

This panel seeks work on those moments in novels and nonfiction prose of many types—from newspapers to diaries—that offer descriptions of and reflections on popular entertainments in the eighteenth century. These entertainments might include puppet shows, a night at the theatre, a visit to Southwark Fair, Vauxhall Gardens, Ranelagh, or any of the many sites of pleasure and entertainment that took up public space in this period. How were these entertainments experienced, reflected upon, rejected or embraced, taken with gusto or critiqued? This panel invites work on how the experience of being “entertained” is narrated during the period.

What's in an Archive?: The Pleasures of Archival Research, Laura Engel, Duquesne University; engell784@duq.edu

This roundtable would seek participants who work on the many surprising and pleasurable objects that are popping up in recent eighteenth-century research and how they change the ways in which we conceptualize our methods and our archives as eighteenth-century scholars. We are “reading” fans, china, clothing, and furniture, to name a few objects, and at the same time paying attention to the material aspects of the books we read—their physical embodiment, and the traces

of their production and use on binding and page. This roundtable invites reflection and consideration of such “new” objects of study as well as on the implications, for the field, of studying such objects.

Pains and Pleasures in the Novel, Sara Tavela, Duquesne University; tavelas@duq.edu

This panel seeks submissions on the topic of intersections between pain and pleasure in the novel in the long eighteenth-century. The intermingling of pain and pleasure in the novel manifests across its generic forms, from the highs and lows of the sentimental novel, to the pains and pleasures of coming out in the courtship novel, and to the sublime and horrifying titillations of the gothic novel, as pain and pleasure are always coexisting, creating tension, and working together in narrative. Interdisciplinary proposals that seek to explore connections between pain, pleasure, and the novel through alternate discourses (medical, theatrical, visual, etc.) are also encouraged.

Leisure Travel Commodified, Peter Perreten, Ursinus College; pperreten@ursinus.edu

Improvements in transportation and increasing wealth facilitated leisure travel during the long 18th century. In what ways was leisure travel commodified? Papers for this panel might consider this question from a variety of approaches.

1. Guidebooks of all sorts: regional (i.e. Pennant's "Tour in Scotland"); aesthetic-based guidebooks (i.e. Gilpin's "On Picturesque Travel"); guides to specific country estates and gardens (i.e. Stowe or The Leasowes)
2. First-person accounts of leisure travel in diaries, letters, essays, etc.
3. Third-party views of leisure travelers as recorded in fiction, drama, the visual arts, etc.
4. Accounts, in any genre, of people who resisted commodification of leisure travel.
5. Any other approach that would illuminate the topic.

How the Scots Amused Themselves Abroad, Brijraj Singh and Corey Andrews, Youngstown State University; bsingh1029@aol.com or ceandrews@ysu.edu

A very large number of Scots went abroad in the long 18th century. Some went for short durations, but a majority went as emigrants to North America or to serve for long periods as servants of the East India Company. How did they occupy their leisure hours when abroad? What did they do to entertain or amuse themselves? Did they practice the diversions and entertainments that they were used to back home, or did they devise new forms? And what do their amusements tell us about them? Our panel seeks answers to these and related questions.

Research in Progress, Jim May, Penn State DuBois; jem4@psu.edu

This session provides researchers from any field with an opportunity to discuss research currently underway on primary materials. The focus can be on the material itself or the methods employed. I am hoping for a panel of four speakers, each offered 20 minutes. As has been the custom for this panel, speakers are asked to read for no more than half their presentation, speaking informally about their work during the other half. This session is a good opportunity for those who wish to question the audience about approaches or solutions to problems confronted.

Delight and Design in Material Life, Wendy Bellion, University of Delaware; wbellion@udel.edu

In his 2001 book *The Invention of Comfort*, historian John Crowley investigated the social values, spaces, and objects that gave rise to new cultures of contentment in Britain and America. Taking a cue from Crowley's study, this panel invites proposals for papers exploring issues of leisure and pleasure in design, architecture, and the decorative arts around the globe during the long eighteenth century. From sedan chairs to spittoons, tea tables to conversation pieces, eighteenth-century people appropriated, invented, utilized, and represented a range of artifacts designed to cultivate aesthetic sensibility and sensation. How was pleasure (and/or displeasure) manifested in new material forms, places, and practices? How did social, economic, ethnic, and/or demographic changes encourage design innovation? Conversely, how did material things challenge familiar patterns of sociability – or introduce new ones? How did painters and printmakers map such transformations in the visual arts? Proposals are welcomed for 20-minute papers exploring the eighteenth-century counterparts of the La-Z-Boy, lounge, and lava lamp.

Samuel Johnson and "The Pleasures of the Imagination," Anthony Lee, University of Maryland University College; lee.tony181@gmail.com

In 1712 Joseph Addison coined and popularized the phrase "the pleasures of the imagination" in his series of Spectator papers frequently collected under this title. Samuel Johnson, whose work was greatly impacted by Addison's literary and critical project, had his own profound and at times uneasy relationship with the alluring attractions of the imagination. In *Rasselas*, he meditates upon the dangers of a "general prevalence of imagination" that threatens to unseat the supremacy of reason; yet he also privileges imagination as a central motor force in the creation and appreciation of art. This panel will examine the concept of "the pleasures [and dangers] of the imagination" in relation to the writings and conversation of Samuel Johnson. Papers might approach this topic as refracted through a number of different critical perspectives: Johnson and popular culture; Johnson and psychology; Johnson and aesthetics; Johnson and literary criticism; Johnson and sexuality; and so forth.

The Pleasures and Perils of Property, Jane Wessel, University of Delaware; jwessel@udel.edu

The 18th century saw upheavals in both legal and informal modes of ownership. After Locke articulated a theory of property in his *Treatises of Government* (1690), authors, booksellers, critics, and lawyers used Locke's ideas to forward their own arguments about forms of ownership. A great deal of recent scholarship, including work by Mark Rose, Paulina Kewes, Brean Hammond, Felicity Nussbaum, Jody Greene, investigates how Locke's ideas about labor, originality, and personhood were deployed to support or critique various forms of ownership in the 18th century. This panel seeks to understand how various types of "ownership" changed over the course of the century. What were the types of property – both physical and intellectual – that people were competing for, and how did they mount their cases for proprietorship? What rights and profits did ownership confer? Conversely, what were the dangers associated with ownership? Papers might address authors' and publishers' claims to literary property; actors' claims to ownership of dramatic parts; theatre companies' claims to an exclusive repertory; or women's claims to ownership of land, inheritance, or even themselves.

The Pleasure of Rivalry, Jordan Howell, University of Delaware; jmhowell@udel.edu

What makes rivalries endlessly entertaining? Be they Pope v. Cibber, Hamilton v. Burr, or Yankees v. Red Sox, rivalries demand attention, they generate excitement, and in the end one party may have the pleasure of calling itself a winner. But the moment of victory in a rivalry, if such a moment ever arrives, is but a diminutive and temporary sensation. For both the participants and the audience, a rivalry is most pleasurable and entertaining when there is not a clear-cut winner, when the odds are not entirely in one party's favor. More often than not, rivalries stretch on for years or decades, the competition seesaws in favor of one side and then another. This panel seeks papers addressing any form of rivalry during the long eighteenth century, be they rivalries between authors, fictional characters, countries, politicians, publishers, furniture makers, or cricket teams. Papers might focus on the ways in which rivalries build communities of spectators, how different kinds of pleasure are derived from the rivalry depending on one's involvement as a participant or a spectator, the contrast between public and private feuds, or how rivalry serves as a trope to distinguish between acceptable and unacceptable codes of behavior.

Entertaining Shakespeare, Matthew J. Rinkevich, University of Delaware; MRink@udel.edu

In "Before the Bard: 'Shakespeare' in Eighteenth-Century London," Robert D. Hume explains that, "modernized and tarted up a bit, Shakespeare was not a bad night out." This panel will focus on Shakespeare as popular entertainment during the long eighteenth-century. We welcome discussion of a variety of Shakespeare-related topics, including, but not limited to, the evolution of Shakespeare into "the Bard," Shakespearean adaptations, Shakespeare in print, subverting

Shakespeare/Shakespeare as subversion, and Shakespeare's eighteenth-century adapters and promoters (Dryden, Garrick, Tate, etc.).

Pleasure's Potential: Religion and Leisure in the Long Eighteenth Century, Donovan Tann, Hesston College; Donovan.tann@hesston.edu

In *Leisure: The Basis of Culture*, twentieth-century philosopher Josef Pieper suggests, "Leisure...is a mental and spiritual attitude" that reaches beyond one's "strictly limited function" as a worker to "the faculty of grasping the world as a whole and realizing [one's] full potentialities as an entity meant to reach Wholeness." The eighteenth-century pursuit of leisure and entertainment might therefore articulate an account of humanity's potential and purposes. This panel seeks papers that explore the intriguing relationships among religion, leisurely pursuits, and pleasure in the long eighteenth century. These connections include religion's complex engagement with the period's entertainment practices and changing social spaces as well as the idea of religion as a leisurely pursuit with its own pleasures. Participants are invited to consider (but are not limited to) the following questions:

- How do religious critiques of entertainment or leisure activities reflect changes in eighteenth-century social dynamics?
- How might categories of blasphemy, obscenity, or immorality intersect with an emerging culture of pleasure and/or eighteenth-century religious thought?
- In what ways do changing religious ideas and devotional practices produce, critique, or inform new accounts of pleasure?
- How might the habits of leisurely or devotional reading influence the function, composition, and reception of eighteenth-century texts? What about more public forms of entertainment?

This panel welcomes proposals from all disciplines and methodological approaches.

Pirates & Piracy of the Golden Age: History, Fiction, Fantasy, Peter Staffel, West Liberty University; staffelp@westliberty.edu

This panel invites papers that investigate piracy in the broadest possible sense, from publishing to the high seas. Would-be panelists may wish to explore contemporary 18th-century texts as well as the historical 18th century.

Are You Not Entertained?: Novels and the Spectacle of Suffering, Andrea Fabrizio, Hostos Community College and Ruth Garcia, New York City College of Technology; afabrizio@hostos.cuny.edu or rgarcia@citytech.cuny.edu

Reading novels was a pleasurable pastime meant to entertain, and yet, often a central part of this entertainment is the suffering of one or more characters that endure minor setbacks and/or significant trials. This affliction can take the form of emotional trauma, economic crisis, and physical or mental torment. Whether placed on display to the public in the text or centralized in the trajectory of the narrative, the distress depicted in a text becomes a spectacle meant to amuse fellow characters within the narrative and/or the reader. This panel seeks to explore how and why writers often draw connections between suffering and entertainment. We will also consider what this connection tells us about the emerging social political and/or didactic purposes of the novel in the 18th century. Possible questions are: Why is suffering whether minor or serious, central to the hero's/heroine's journey and the novel? How are readers entertained by the suffering described in texts but also criticized for taking pleasure in that suffering? At the same time that they entertain the reader, what didactic, political, and/or religious agenda do authors pursue through this paradoxical pleasure? How are those that find entertainment in suffering treated by the narrator or by the hero/heroine? How do characters use storytelling about suffering and violence, whether personal or that of others, to entertain other characters—to make friends and create community? We are interested in these and other investigations that help us explore the relationship between suffering and entertainment in the novel.

Bibliography, Book History, and Textual Studies, Eleanor Shevlin, West Chester University;
eshevlin@wcupa.edu

This panel seeks papers that explore aspects of bibliography, book history, or textual studies. The term 'book history' is broadly conceived and includes issues of authorship, reading, publishing, literacy, censorship, illustrations, the book as a material artifact, libraries, and other forms of print such as periodicals, newspapers, tracts, ephemera, and the like. In keeping with this year's conference theme, papers that focus on book history within the context of Leisure, Pleasure, and Entertainment are especially desirable.

Popular Music in Print and Performance, Nancy Mace, United States Naval Academy;
nmace4@comcast.net

Music was one of the central pleasures enjoyed by eighteenth-century audiences. In particular, they flocked to musical entertainments in the theatres, composed by musicians like Thomas Arne, Charles Dibdin, Samuel Arnold and James Hook, and they sought out printed copies of popular tunes in order to perform them in their homes. Papers for this panel can focus on a range of topics related to the publication and performance of popular music both in public and private, including accounts of performances, disputes over works' publication, and the publication history of popular compositions.

Did They Really Raise Hell? The Hell-Fire Clubs, Debauchery, Gambling, and Other Pleasures, Jack Fruchtman, Towson University; jfruchtman@towson.edu

A mysterious but fascinating phenomenon in mid-eighteenth-century London was the emergence of Hell-Fire Clubs. How true were rumors circulating about young gentry gathered around politicians: men like Francis Dashwood, George Doddington, and others associated with the notorious setting of Medmenham Abbey? Often linked to the ministry, especially Lord Bute, these “gentlemen” (or shall we say wits and rakes) sought fun, pleasure, companionship, and often much more. Presentations might focus on any one of these characters, or other members of the Club like George Selwyn, William Hogarth, or John Wilkes. Alternatively, a paper might shed light on other clubs that celebrated erotic and dissipated life styles in an era when ongoing attempts to maintain the status quo conflicted with a countervailing rush to political and social reform.

Wit and Warning, Beverly Schneller, Belmont University; Beverly.schneller@belmont.edu

Papers may address any aspects of the use of wit as warning in eighteenth century society. Whether as a jibe, a double entendre, or a gesture from the stage, wit played a seminal didactic as well as entertaining role in transmission of social expectations. Any field, any author welcome.

The Pleasures of the Interface in 18th-Century Studies, Laura McGrane, Haverford College and Alice Boone, Columbia University; lmcgrane@haverford.edu or msaliceboone@gmail.com

This panel invites papers and digital projects that consider eighteenth-century models of generic “interface,” especially those that are self-referential or implicitly obscure their formal structures. How do playful formal strategies both flaunt their layers of mediation and invite fractious social interactions that produce more layers? What social and cultural interactions are engendered by interfaces as modeled in genres such as Menippean satire, epistolarity, travel literature, the dream vision, the rehearsal play, the interpolated tale, graphic media, it-narratives, and secret histories? What kinds of information have these generic interfaces mediated in the past, and what new readings might attention to the allegorical qualities of such historical media engender? How might scholarship on eighteenth-century interface illuminate contemporary theories of digital form and protocols?