

Post Print



RRR

Romance, Revolution & Reform

*The Journal of the Southampton Centre for
Nineteenth-Century Research*

Welcome to this special edition of Post Print!

Hello all, and welcome to the newest edition of *Post Print*!

Summer is in full swing and we can certainly feel it here in the UK. As I write, we are experiencing our *second* record-breaking heatwave this year, with temperatures nearing 40 degrees in some southern areas (am I crying or sweating? A trick question! The answer is both.)

Despite the heat, the academic community continues to push forward, full steam ahead. Colleagues and peers continue to produce outstanding research for us to digest and discuss, and this summer promises to be one filled to the brim with brilliance. (Check out the *Diary Dates* section to see what I'm talking about!)

In some exciting news, we at RRR are delighted to welcome our new board members to the team! Cleo O'Callaghan Yeoman and Amy Waterson are our new Academic Editors; Scarlett's-Electra LeBlanc and Marcus Lawrence are also joining us as Postgraduate Editors. Finally, the excellent Charlotte Bookham will be stepping into role of Editor-in-Chief in January.

We are also pleased to share that our CfS has now closed and we have officially entered the peer review process for our next journal issue. It has been a pleasure to read such fascinating and insightful submissions, and we can't wait to share them with you!

Speaking of excellent research, I've been able to see first hand emerging work from across fields in the study of the long nineteenth century this month, thanks to a visit to Amsterdam for the Embodied Knowledge Practices conference. I'm very delighted to share with you all some of the fantastic work currently being done across fields, and to show you some brilliant exhibitions currently running.

Make sure to keep yourselves safe in this heat! Water, rest, and sunscreen are your friends!

Happy reading!

Beth

EDITOR: ELIZABETH STEWART

In this month's Post Print:

Welcome!

Meet the new members! p. 2.

Amsterdam and the Long
Nineteenth Century p.4.

Conference Review:
Embodied Knowledge p. 5.

Diary Dates, p. 6.

Charlotte Bookham (she/her) is a Techne AHRC funded PhD researcher at Royal Holloway, University of London. Her project investigates interspecies interactions in British circuses across the long nineteenth century. She holds master's degrees in Public History (Royal Holloway) and Modern British History (Oxford), and enjoys exploring the public dimensions of her work. Recently, she led the co-curated exhibition 'Playing with Gender' at Royal Holloway. You can also find her as @historian_char on social media, and as co-host of the Animal Culture podcast.



Scarlette-Electra LeBlanc is a PhD student at the University of Hull's Leverhulme Trust Centre for Water Cultures. Her thesis explores the literary and cultural legacies of Holy wells and springs in Britain, examining the works of nineteenth-century folklore collectors and antiquarians alongside short fiction, poetry, and travel writing from authors including William Wordsworth, Elizabeth Gaskell, Wilkie Collins, and M. R. James. She holds a BA in English from Emmanuel College, Cambridge, and an MLitt in Romantic and Victorian Studies from the University of St Andrews. Her wider research interests related to the nineteenth century include fairy tale retellings, mermaid and changeling poetry, and fallen women narratives. Her work has been published in The Gaskell Journal.

Dr Cleo O'Callaghan Yeoman is a Research Associate at the University of Glasgow's Centre for Robert Burns Studies where she co-leads 'The Burns Supper at 225 Years: Scottish Tradition, Global Reinvention' project. She received her AHRC-funded PhD in English Studies in 2025 from the University of Stirling (with co-supervision from Glasgow and Edinburgh), for a thesis that analysed the role of Scottish women writers in the development of the novel during the Romantic period. She has published in The Burney Journal, the Journal of Scottish Philosophy, and Library and Information History and is the current Early Career Officer for the British Association for Romantic Studies. She is also Membership Secretary for the International Association for the Study of Scottish Literatures.



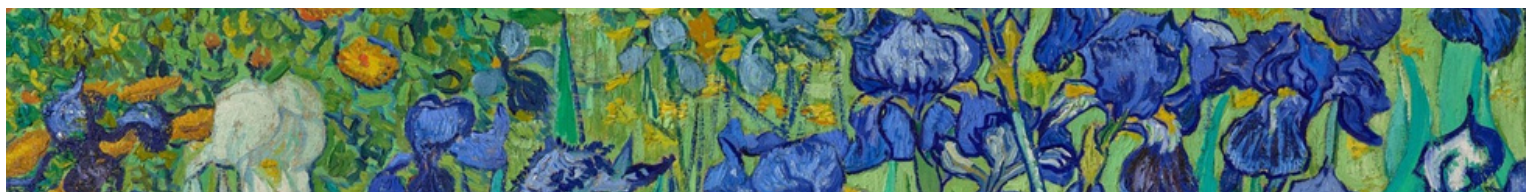


Dr Amy Waterson is a researcher in nineteenth-century literature. Her research examines interactions between nineteenth-century scientific thought and the Victorian novel, with an increasing focus on the role of altruism. Other interests include literary realism, the scientific romance, nineteenth, and early twentieth-century literary culture, and the 'middlebrow', as well as the works of specific authors including George Eliot, Thomas Hardy, Henry James, and H.G. Wells. Amy completed her doctorate in English Literature at the University of Edinburgh. Her work has been published in *The Hardy Society Journal* and the *George Eliot Review*. She is the current BAVS Newsletter Editor, a winner of the Patrick Tolfree essay prize, and has held the Nineteenth-Century Matters Fellowship at Royal Holloway, University of London.



'Marcus Lawrence (BA University of Nottingham, MA Durham University) is a first-year PhD English student at the University of Nottingham, funded by the AHRC through the doctoral training partner, Midlands4Cities. Lawrence's research examines the significance of apology and the apologetic in late-Victorian literature, focusing on interactions with literary style, queerness, and selfhood and exploring how Victorian writers developed distinctive styles that both express and shield regret. His research reframes the discourse around John Henry Newman, Walter Pater, Oscar Wilde, and Henry James as productive attempts to cultivate a vocabulary of apology that affirms the possibilities of a queer self. Lawrence's undergraduate work on W.B. Yeats' political abstraction has been published in *Innervate* (vol.14, 2021-22), and he is also a Peer Review Editor for the *Languages, Texts, and Society Journal* (LTS) at the University of Nottingham.'





Earlier this month, I had the pleasure of visiting Amsterdam! I was there to attend the Embodied Knowledge Practices conference at the Netherlands Institute for Advanced Study, which took place from Monday 15th, to Tuesday 16th. However, thanks to an unreasonable fear of flying, I found myself having to take the Eurostar. The benefit? Seeing the landscape of various nations sprawl across my window. The *other* benefit? The Eurostar from London to Amsterdam only departs on weekdays.

So there I was, in glorious Amsterdam on a Saturday morning, with time to spend. I decided to spend it immersed in the world of one of Europe's most famous artists: *Vincent Van Gogh*.

Born in Zundert, 1853, to Theodorus Van Gogh and his wife, Anna Cornelia Carbentus, Vincent Van Gogh's life was filled with passion, creation, and sorrow. Standing amongst his works, it was hard not to be moved. However, it was the new exhibition by The ReFramers, which I found particularly striking.

The ReFramers are a group made up of both students and professionals who work together to make Van Gogh and his art more accessible and inclusive for modern audiences. Working with Rossel Chaslie, an illustrator and designer who created a number of illustrations for the exhibition (seen dotted around this page), the ReFramers curated an exhibition designed to anchor Van Gogh's experiences into the present, and to consider where we can find support in a life which can feel insurmountably difficult.

The exhibition considers how relationships, routines, faith, art, and location afforded Van Gogh direction - or isolation - and considers how these things can do the same for us. Of particular focus was the image of the city.

In a letter to his brother, Theo, in 1888, Van Gogh wrote, 'you know, I've always thought it ridiculous for painters to live alone...You always lose when you're isolated.' Yet, during his time in Paris, Van Gogh struggled immensely, finding the chaos of the urban landscape too much to bear. One of the ReFramers, Bintou, concurred with Van Gogh's experience, noting 'A city where you feel alone among thousands of people [can] surround you, but doesn't hold you.'

Humanity, spread across time, nations, and landscapes, is all struggling with isolation in densely populated urban jungles. Why? What do we need to root us? How can we truly feel *held* when the world seems to pull us further apart from one another? Finding the anchors which keep it grounded seems harder than ever, but this exhibition shows it is not a uniquely modern struggle.

Chaslie's striking modern illustrations blend beautifully with the post-impressionist art of Van Gogh; a blend of styles and forms across time, all searching for the same thing: foundation. Perhaps the blending of time, perspective, the distinctly collective and diachronic experience of loneliness, presented through art, and the way we respond to such, is a grounding experience in itself.

The ReFramers Presents: In Search of an Anchor exhibition is running until 20th September 2026.



The Embodied Knowledge Practices in the Early Modern World Conference took place on the 15th & 16th of June. Covering the period of 1500-1800, the conference *just* dipped its toes into the long nineteenth century.

Organised by Dr Ros Powell (University of Amsterdam) and Professor Tita Chico (University of Maryland & Netherlands Institute for Advanced Studies), the purpose of the conference was to examine how material conditions shape how and what we know about the world around us. The conference was inherently interdisciplinary, inviting scholars from a range of academic fields and subjects to present their work. From examinations of organic hygroscopes from 1650-1800 (Valentine Delrue), bodily self-experimentation (Ros Powell), and Frances Burney's creation of a social subjectivity through bodily senses and memory re-experience (yours truly!), the conference offered an impressively eclectic collection of papers, demonstrating the diverse and impressive research being undertaken upon the topic across fields.

While all the work presented was fascinating, I was particularly invested in the work which focused on the latter half of the eighteenth century, of which there was a surprising amount.

Valentine Delrue offered a fascinating presentation entitled 'Organic Hygroscopes: Vegetable and Human Substances as Instruments of Atmospheric Knowledge, 1650-1800. This paper examined how natural substances, derived from plants, animals, and humans, were used to facilitate the invention of meteorological instruments and to predict or interpret atmospheric conditions. Delrue identifies how these fields are often viewed as having 'failed' in the eighteenth century, picking up only with scientific development in the nineteenth century. She seeks to challenge this narrative through the examination of the relationship between substances and living beings and the atmosphere which emerged in the eighteenth century.

Feike Dietz gave an excellent talk entitled, 'Fingertips as Eyes: How Visually Impaired Female Authors Challenged Sight-Dominated Knowledge Practices'. In this paper, Dietz shines light on the important work of two blind Dutch writers: Petronella Moens (1762-1843) and Sara Cornelia van Dishoeck (1801-1881). Dietz identifies a gap within literary studies, which often focuses on the representations of blindness within texts, rather than on how blindness can shape texts. For example, in describing the poetry of both women, Dietz finds that they approach their topic sensorily, driven by smell and touch, which provides detailed and meaningful descriptions.



Dietz notes that, typically, we often link literacy with sight specifically, when we should actually view it as an embodied practice; we can conduct such a reframing through the long-overdue study of disabled authors, such as Moens and Dishoeck.

Heather Keenleyside's paper, 'The Natural History of Ideas: Locke, Lovejoy, and Literature,' arose from a core question: are ideas a part of the natural world, or the material conditions that shape how we know it?

Keenleyside begins by focusing on Arthur Oncken Lovejoy's history of ideas as an 'explicit and early interdisciplinary knowledge practice, that sits between philosophy, literature, history, and the history of science' which stems from seventeenth and eighteenth century conceptualisations of 'ideas'. Keenleyside identifies the embodied elements within Lovejoy's work. Keenleyside's particular focus is on the way Lovejoy's 'natural historical approach to ideas situates human beings in a wider environment, as one embodied creature amongst others', including the 'creature' that is ideas. In Locke, this theme can be seen through his focus on both language and sensation. For Keenleyside, we can approach the relationship between 'sensation, language, and ideas' differently if we view them through Lovejoy's interpretation of natural ideas as existing alongside natural bodies.

I was delighted to present my own paper, 'Askēsis, Textual Reexperience, and Hypersensibility in Frances Burney's *Evelina*', where, using the work of Michel Foucault, I identified ancient practices of self-writing within Burney's work, synthesised with eighteenth-century sensibility and sociality, and considered how self-writing and the reexperience of memory through text could help to create an effective social subjectivity.

The conference was truly excellent, and each paper (whether they pertained to the long nineteenth century or not) demonstrated the exciting and extensive work being conducted across disciplines. I found myself inspired - as I often am at these events - by the worlds we are discovering, and the questions we are asking. Not coming away with an answer to each is perhaps the most exciting part.

Diary Dates: Talks, Conferences, and CfP:

Revolution, Revelation, Reconciliation | 21st–24th July, 2026 | National Union Building, Washington

In July, the Nineteenth-Century Studies Association will be holding a joint conference with the INCSA and INCS on *Revolution, Revelation and Reconciliation*. The keynote will be given by Kirsten Pai Buick, at the Smithsonian American Art Museum.

You can register now at:
<https://ncsaweb.net/conferences/revolution-revelation-reconciliation-online/>



Tennyson 2026: Ecology, Landscape, Environment | 14th– 17th July 2026, Lincoln Bishop University

The Tennyson Society are hosting their Tennyson 2026 conference from the 14th–17th July at Lincoln Bishop University. Keynote speakers include Erik Gray, Lindsay Wells, and Clare Pettitt.

For more information, please visit:
<https://tennysonociety.com/2026-tennyson-conference-at-a-glance/>

BARS Biennial Conference 2026 | Romantic Retrospection | 29th–21st July, University of Birmingham.

The BARS Biennial Conference will be running at the University of Birmingham from the 29th July to the 31st. Keynote speakers include Ruth Abbott, Richard Cronin, and Mary Favret. There is an online conference running too, for those who can't attend in person, with a keynote by Nikki Hessel. The conference will also include an excursion to The Samuel Johnson Birthplace Museum and will feature an exhibition of Ernest de Selincourt's Papers from the Cadbury Archives.

For more information, please visit:
<https://www.birmingham.ac.uk/events/the-british-association-for-romantic-studies-international-conference-2026>



International Byron Conference | Keele University, July 20–24th.

From July 20th–24th, the International Association of Byron Societies will be holding the International Byron Conference at Keele University, focusing on the 'protean' nature of Byron. Plenary speakers include Dr Gavin Hopps, Professor Piya Pal-Lapinski, and Dr Alan Rawes.

To register, please visit:
<https://estore.keele.ac.uk/product-catalogue/faculty-of-business-law-humanities-social-sciences/english/50th-international-byron-conference>

RRR

Romance, Revolution & Reform

That's everything for this edition of Post Print. Thank you, as always, for reading, and make sure you get in touch if you have anything you'd like to review, share, or announce in the next edition!


Thank you for reading!

https://www.rrrjournal.com/	RRR@soton.ac.uk
---	-----------------