

Post Print

RRR's Newsletter

New Era for *RRR*

As we embark on a new academic year, we are delighted to announce **Sophie Thompson** (University of Kent) as our incoming Editor-in-Chief, taking over from **Johanna Harrison-Oram** (Royal Holloway) in January 2025. Sophie has served as Deputy Editor since January 2024 and we look forward to seeing how the journal continues to flourish under her leadership. In addition, we are delighted that **Katie MacLean** (University of Stirling) has been elected as the incoming Deputy Editor, and we look forward to the launch of Issue 8 with Sophie and Katie at the helm. This month, we also say goodbye to **Claudia Sterbini** (University of Edinburgh), who has served as a Postgraduate Editor for *RRR* since 2021. The board would like to thank Claudia for all her hard work, commitment to, and enthusiasm for the journal and its aims, and to wish her all the very best with the rest of her PhD!

In Claudia's stead, we would like to give a very warm welcome to **Chelsea Wallis**



(University of Sydney), our newest recruit and incoming Postgraduate Editor.

Chelsea is a doctoral candidate in English at the University of Sydney, researching the epistolary networks amongst women writers of the long-nineteenth century. Her writing has been published in *Womankind*, *Cultivate*, *The Turl*, *Frontiers*, and the *Journal of Law and Medicine*, and she was the 2021 recipient of the DL Chapman poetry prize for her collection 'Apricity'. Chelsea is also completing a DPhil in Law at Oxford, applying an intersectional and relational human rights analysis to domestic abuse. As a chronically ill and late-identified Autistic person, she is an advocate for disability inclusion in academic spaces.

Viva Victories

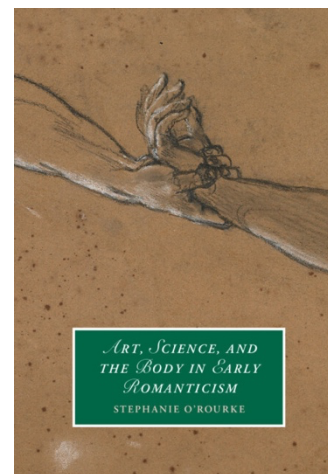
We would like to congratulate **Olivia Krauze** (University of Cambridge), who passed her PhD viva on 10 May 2024 with a thesis titled "'Violent Emotion" and the Nineteenth-Century Realist Novel, 1847-1895'. Olivia has been a longstanding ally of *RRR*, serving as Deputy Editor (2022-23) and then Editor-in-Chief (2023-24), during which time she led the journal from strength to strength, culminating not least in the publication of [Issue 6](#). Further congratulations are due as Olivia starts work this month as College Assistant Professor at Lucy Cavendish College, University of Cambridge. We would like to wish Olivia all the very best of luck in her new role and future endeavours.

Board Congratulations

We would like to congratulate our friend and colleague, **Dr Will Kitchen** (Arts University Bournemouth), who has been offered a contract for his third monograph, provisionally titled *Culture, Capital and Carnival: Modern Media and the Representation of Work*, to be published with Bloomsbury Academic in late 2025. This book contains a comparative analysis of film, television, literature and historiographic discourse, including extended discussions of

Robert Darnton's canonical text on late eighteenth century popular culture *The Great Cat Massacre* (1984) and Henry James' short story 'The Lesson of the Master' (1888). Following the research that went into this book, Will is currently writing a funding bid with Professor Andrew King at the University of Greenwich.

We would also like to congratulate our friend and colleague **Dr Stephanie O'Rourke** (University of St Andrews), who was announced as the winner of the British Association for Romantic Studies' (BARS) First Book Prize at the BARS International Conference, 'Romantic Making and Unmaking', held at the University of Glasgow earlier this summer. Stephanie's monograph *Art, Science, and the Body in Early Romanticism* was published by Cambridge University Press in 2021.



Finally, we would like to congratulate another friend and colleague, **Dr Pauline** (Sept. 2024)

Hortolland, on her recent appointment as Lecturer in Literature (Maîtresse de Conférences en Littérature Anglophone) at the Université de Franche-Comté in Besançon, France. Earlier this summer, Pauline announced that her monograph, provisionally titled *Ardent Intercessor: Shelley and the Medium of Romantic Poetry*, is under contract with Liverpool University Press. Pauline is also a co-organiser of the forthcoming "Romanticism across Borders" international conference; for more details on this, see below.

Researcher Insights

This issue marks the launch of a new *Post Print* series, titled 'Researcher Insights', in which we invite our Academic and Postgraduate Editors to write a little about their current, ongoing, and future research, thus providing insights into the wide and exciting range of work going on within the *RRR* editorial board. This month, we are delighted to feature reflections from **Stephanie O'Rourke** (Academic Editor), **Michelle Reynolds** (PGR Editor), and **Cleo O'Callaghan Yeoman** (PGR Editor), the latter two of whom are nearing the end of their PhDs.

Stephanie is a Senior Lecturer in Art History at the University of St Andrews. "One of my overarching research interests is in how artistic romanticism came to grips with various ways that people experienced perceptual and conceptual estrangement from the world around them. Since writing *Art, Science, and the Body in Early Romanticism*, I've come to think more specifically about the *natural* world. Especially in the landscape tradition, we assume that romanticism entailed a profound spiritual and experiential immersion in the natural world. On the other hand, romanticism coincided with the rise of industrial practices that were actively transforming the natural world. I have in mind the expansion of large-scale timber plantations, mines, and industrial mills, whose presence in the European landscape would have been difficult to ignore. How did artworks register the emergence of a fundamentally extractive way of thinking about and treating the natural world? This question has been the guiding prompt for my second book, *Picturing Landscape in an Age of Extraction: Europe and its Colonial Networks 1780-1850* (University of Chicago Press, 2025). In it, I propose that romantic artworks were active participants in this

larger history. Such a claim raises new questions about spectatorship, too. What kinds of viewing experiences were aligned – or, indeed, misaligned – with the ascendant protocols of extractive capitalism? It is a question whose stakes seem increasingly pressing.”

Michelle is a PhD researcher in Art History and Visual Culture and English at the University of Exeter. “My PhD is on the professionalisation of women illustrators and cartoonists in late nineteenth and early twentieth-century Britain, considering their relationship to the socio-political and cultural phenomenon of the New Woman. Throughout my PhD, I have argued that the New Woman was more than a discursive phenomenon, with many creative fields beyond writing allowing women to gain economic independence and shape the New Woman with their lives and work. My PhD aimed to demonstrate the importance of the New Woman, specifically the New Woman’s emphasis on women’s economic independence and a renegotiation of traditional gender roles and norms, in the lives and work of women illustrators and cartoonists who, in turn, shaped the development of the label itself. Illustration and cartooning were critical to developing

women’s professionalism as their commercial nature blurred the gendered division typically exemplified in painting and sculpture. Technological innovation in engraving and printing and the rise of popular publishing are two factors that opened doors for anyone who could draw. Thus, women artists and designers of all kinds turned to these commercial fields, were more equal to their male colleagues, and successfully established careers.

In my PhD, I have also looked at the visual representation of the New Woman contributed by women illustrators and cartoonists. One of the most prominent examples of the New Woman’s visual representation is the New Woman cartoons of the male-dominated popular press. Here, the New Woman was stereotypically presented as a chain-smoking bicycle riding fiend, carrying a latchkey, wearing Rational



Dress (particularly a bicycling costume) with cropped hair, and entering the women’s colleges at Oxbridge. The New Woman was a ‘mannish’ figure (Sept. 2024)

who forwent marriage and motherhood, an effective counterpart to the emasculated dandy who was also causing concern. In the popular imagination, even today, this version of the New Woman as a cartoonish villain rather than a sophisticated modern woman has coloured her visual representation. My PhD and continued research aim to challenge these assumptions by explicitly showing the range of New Woman imagery created by women illustrators and cartoonists. I've had the opportunity to contribute to biographies for the Yellow Nineties 2.0 website on Ethel Reed and Celia Anna Levetus, helping develop a critical resource that made researching and writing my thesis successful. I'm also currently in the process of contributing an article to a special issue for *Volupté: Interdisciplinary Journal of Decadence Studies* on 'Women of The Yellow Book', helping further to promote and recover the life and career of Ethel Reed."

Finally, Cleo is an AHRC-funded PhD researcher in English and Scottish Literature at the Universities of Stirling, Glasgow, and Edinburgh. "My PhD thesis centres on the relationship between novel reading and moral self-improvement in the Scottish

novel between 1800 and 1837, with specific reference to the works of Mary Brunton, Susan Ferrier, John Galt, Elizabeth Hamilton, James Hogg, and Walter Scott. I argue that this period represents a formative one in the history of the novel, connecting the eighteenth century, in which the novel genre began to develop, and the Victorian era, in which it achieved 'primacy', to use Ian Duncan's term (*Scott's Shadow*, xii).

Throughout the eighteenth century, stereotypes that depicted the novel variously as a source of sexual dissipation, domestic neglect, and mental corruption persisted and grew to the extent that, by 1800, they comprised a cultural cliché. In my thesis, I contend that the ubiquitousness of this anti-novel discourse during the early nineteenth century enables these Scottish novelists to engage with the novel's reputation in their own novels in sophisticated, self-conscious, and satirical, often requiring a high level of critical engagement from readers. I argue that by engaging in substantive and subversive ways with a range of familiar stereotypes (including those pertaining to the novel, but also national identity, religion, and metaphors of reading), these novelists

advocate to the implied readers of their novels a model of reading that prioritises distance and self-reflection. By encouraging readers to think for themselves and exercise their own judgment, this model of reading represents a means of moral self-improvement for readers.

The first four chapters of my thesis analyse representations of improvement within the novels themselves, while the final chapter, which I am currently working on, analyses actual readers' responses to these novels and the ways in which discussions of improvement feature here. Source materials include periodical reviews of the novels, individual readers' letters and diary entries, and quantitative data from the recently-launched [Books and Borrowing database](#). Preparing to write this chapter has been challenging at times, in terms of combining methodologies, but overall extremely rewarding, enabling me to expand my own critical perspective on the novels while thinking ahead to my conclusion with these insights in mind.

Alongside the thesis, I am working on two articles that reflect two related research interests: novelistic intertextuality and the influence of Enlightenment philosophy on

Scottish women's writing. I've also had the pleasure of co-editing a special issue of *Library and Information History* (forthcoming December 2024), centring on library use, reading history, and textual legacy, and arising from the 2023 Books and Borrowing conference. For anyone keen to learn more about the Books and Borrowing project, the link to the first conference special issue is [here](#)."

Diary Dates

- "The Global Jane Austen: Celebrating and Commemorating 250 years of Jane Austen": [Call for Papers](#) closes 1 October 2024.
- "Romanticism across Borders International Conference". Université Paris Cité, Hôtel de Lauzun, March 24-25, 2025. [Call for Papers](#) closes 1 November 2024.

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