

Creative Communities Workshop 3: Regional and National Networks

Chawton House Library, 24-25 January 2014

Programme

Friday 24 January

- 10.30 – 11.00 Registration/Coffee
- 11.00 – 11.15 Welcome
- 11.15 – 11.45 Introductions
- 11.45 – 13.15 Seminar: Community and Material Cultures of Print and Place (Emma Clery)
- 13.15 – 14.00 Lunch
- 14.00 – 15.15 Paper: 'Georgian Theatre and Social Assemblage Theory: A Networked, Consumption Model of Collective Creativity' (David Worrall)
- 15.15 – 15.45 Coffee
- 15.45 – 17.30 Panel One
- 'Returning to Norwich: John Sell Cotman and the Management of a Regional Art World' (Sarah Moulden)
- 'The Nitrous Oxide Experiments in Bristol' (Matthew Ward)
- 'Transpennine Enlightenment: The Lit Phils as Regional Network' (Jennifer Wilkes)
- 17.45 Coach to Alton
- 18.15 – 19.30 Pub/Check in
- 19.30 Dinner

Saturday 25 January

- 9.30 – 10.00 Coffee
- 10.00 – 11.15 Panel Two
- 'Jane Austen and the "far-famed Isle of Wight"' (Jane Darcy)
- 'Exploring Creative Communities Using Archive Sources: Some Hampshire Case Studies' (Sarah Lewin)
- 11.15 – 11.30 Coffee
- 11.30 – 13.00 Seminar: Edinburgh Literary Culture (Simon White)
- 13.00 – 13.45 Lunch
- 13.45 – 15.00 Paper: 'Some Nineteenth-Century Labouring-Class Poetry Networks' (John Goodridge)
- 15.00 – 15.15 Coffee
- 15.15 – 15.45 Summing Up and Future Projects
- 15.45 – 16.15 Meeting of the Network Advisory Group

Community and Material Cultures of Print and Place (Emma Clery)

Questions

1. The material cultures of print, writing and reading, are foregrounded in three of the articles, but this has not traditionally been the case in studies of creativity in the period. Is the focus on materiality integral to a community-orientated perspective on cultural history?
2. How should gender figure in accounts of creative communities? To what extent are the material factors discussed by the authors gender-specific?
3. Is Williams's model of co-existing but separate communities within a single place (using a materialist class analysis as the basis) still relevant to research on creative communities?
4. How can we relate localised cultures of print to the idea of a national 'imagined' community (see Benedict Anderson)?

Group 1: Will Bowers, Anna Fleming, Cassandra Ulph, Simon White, David Worrall

- Katie Halsey, "Tell me of some booklings": Mary Russell Mitford's Female Literary Networks', *Women's Writing*, 18 (2011), pp. 121-136.

Group 2: Jane Darcy, Felicity James, Matthew Ward, John Whale

- Michelle Levy, *Family Authorship and Romantic Print Culture* (Houndmills, Basingstoke: Palgrave Macmillan, 2008), ch. 1, 'Family, Nation and the Radical Education of Anna Barbauld and John Aikin', pp. 20-44.

Group 3: Stephen Bygrave, Jeremy Davies, Gregory Dart, Sarah Lewin, Jennifer Wilkes

- Susan Staves, "Books without which I cannot write": How Did Eighteenth-century Women Writers Get the Books They Read?', in *Women and Material Culture 1660-1830*, ed. Jennie Batchelor and Cora Kaplan (Houndmills, Basingstoke: Palgrave Macmillan, 2007), pp. 192-211.

Group 4: Jeff Cowton, Laura Davies, John Goodridge, David Higgins, Sarah Moulden

- Raymond Williams, *The Country and the City* (Oxford University Press, 1973), ch. 11, 'Three around Farnham', pp. 108-119.

If you can read all four texts in advance of the seminar, that's great; but if not, please read the text for your group.

Edinburgh Literary Culture (Simon White)

Group 1: Will Bowers, Jane Darcy, John Goodridge, Felicity James, Cassandra Ulph

- Ian Duncan, 'Hogg's Body' (Chapter 6) in *Scott's Shadow: The Novel in Romantic Edinburgh* (Princeton, NJ: Princeton University Press, 2007), pp. 147-82.
1. What is the dynamic of Edinburgh literary culture of the 1810s and 20s, and how does it differ from London literary culture of the time?
 2. Do Duncan's allegorical readings of Hogg work?
 3. What was Hogg's relationship with *Blackwood's*?

Group 2: Stephen Bygrave, Anna Fleming, David Higgins, Sarah Lewin

- John Wilson, 'Hogg's *The Three Perils of Woman*', *Blackwood's Edinburgh Magazine*, 14 (October 1823), 427-37.
 - James Hogg, 'Memoir of the Author's Life' and 'Reminiscences of Former Days' in *Memoirs of the Author's Life and Familiar Anecdotes of Sir Walter Scott*, ed. Douglas S. Mack (Edinburgh & London: Scottish Academic Press, 1972) pp. 1-81.
1. How did Hogg see himself as an author?
 2. How does Hogg construct a local / regional identity in 'Memoir of the Author's Life' and in his writing in general?
 3. What does Wilson's review tell us about the relationship between *Blackwood's* and Hogg?

Group 3: Emma Clery, Jeff Cowton, Laura Davies, Matthew Ward, John Whale

- Section II (*The Lady of the Lake*) of 'Ladies and Lakes', in Nicola J. Watson, *The Literary Tourist* (Basingstoke: Palgrave, 2006), ch. 4, pp. 150-63.
 - James Hogg, 'Highland Adventures', in *Winter Evening Tales*, ed. Ian Duncan (Edinburgh: Edinburgh University Press, 2004), pp. 107-18.
1. What is the effect of literary tourism in general, and in Scotland in particular?
 2. What does Hogg believe to be the 'Scott effect' on Scottish culture, and is he right to worry about it?
 3. How do issues of class impinge on the question of literary tourism?

Group 4: Gregory Dart, Jeremy Davies, Sarah Moulden, Jennifer Wilkes, David Worrall

- Thomas Richardson, 'John Gibson Lockhart and *Blackwood's*: Shaping the Romantic Periodical Press' in *Romanticism and Blackwood's Magazine*, ed. Robert Morrison and Daniel S. Roberts (Basingstoke: Palgrave, 2013), pp. 35-45.
 - 'Noctes Ambrosianae No. IV', in *Blackwood's Edinburgh Magazine*, 12 (1822), 100-114.
1. What were the Edinburgh periodical wars about?
 2. How is *Blackwood's* distinctive and distinctively Edinburgh / Scottish?
 3. What role did the 'Noctes Ambrosianae' play in shaping *Blackwood's* identity?

If you can read all the texts in advance of the seminar, that's great; but if not, please read the text(s) for your group.

Delegates

Will Bowers (UCL)

Professor Stephen Bygrave (University of Southampton)

Professor Emma Clery (University of Southampton)

Jeff Cowton (Wordsworth Trust)

Dr Jane Darcy (UCL)

Dr Gregory Dart (UCL)

Dr Jeremy Davies (University of Leeds)

Dr Laura Davies (University of Southampton)

Anna Fleming (University of Leeds and the Wordsworth Trust)

Professor John Goodridge (Nottingham Trent University)

Dr David Higgins (University of Leeds)

Dr Felicity James (University of Leicester)

Sarah Lewin (Hampshire Archives)

Sarah Moulden (UEA and the Norwich Castle Museum)

Dr Cassandra Ulph (University of Leeds)

Matthew Ward (University of St Andrews)

Professor John Whale (University of Leeds)

Dr Simon White (Oxford Brookes University)

Jennifer Wilkes (University of York)

Professor David Worrall (Nottingham Trent University)