

# Contents

## Conferences

Call for Papers – Medieval .....	2-12
Call for Papers – Renaissance .....	13-23

## Journals

Call for Papers – Classical Studies .....	24-29
Call for Papers – Medieval .....	30-39
Call for Papers – Renaissance .....	40-50

# Conferences

## Call for Papers – Medieval

### The Senses: Present Issues, Past Perspectives

Full name / name of organization: University of Bern, Congressi Stefano Franscini

Venue: Congressi Stefano Franscini, Monte Verità, Switzerland

Date: November 3-4, 2022

Submission Deadline: **June 30, 2022**

Web page:

<https://call-for-papers.sas.upenn.edu/cfp/2022/03/22/the-senses-present-issues-past-perspectives>

Contact email: [sensesconference.ens@unibe.ch](mailto:sensesconference.ens@unibe.ch)

We invite abstracts for 20-minute papers in the field of medieval sensory studies for the international workshop ‘The Senses: Present Issues, Past Perspectives.’ The workshop is organised by Prof. Annette Kern-Stähler (University of Bern, Switzerland), Prof. Elizabeth Robertson (University of Glasgow, UK), and Dr. des. Laura Bernardazzi (University of Bern, Switzerland) and is funded by the Congressi Stefano Franscini, Monte Verità, Switzerland, and the University of Bern.

#### The Workshop:

This workshop will bring medieval studies in conversation with sensory research in contemporary science and philosophy. The workshop will consist of a series of six panels, each of which will address a key topic in contemporary sensory research. Each cluster will include an articulation of the issue by a contemporary philosopher or scientist, followed by two responses by scholars in medieval studies. We are inviting medievalists in all disciplines to join one of the following panels:

1. Multimodal Perception. How was the interaction of the senses understood in medieval culture? How does the construction of the senses in medieval culture enrich our understanding of the contemporary problem of multisensoriality and cross-modal perception?

2. The Problem of Pain. What role do the senses play in the perception of pain? How do we account for the disparity between an experience of a physical event (such as piercing or tattooing) and expressions of this event in language and art?
3. Sensory Engineering. How can medieval understandings of sensory compensation and/or enhancement elucidate the aims and achievements of contemporary sensory engineering involving, for example, the creation of robotic limbs or the development of sophisticated forms of sensory substitution or augmentation?
4. Hallucination and Illusion. How do we, and how did people in the medieval past, distinguish between veridical perception and illusions and/or hallucinations? How did people in the medieval past evaluate such illusions we today call perseveration, diplopia, polyopia and dysmorphopsia? How did medieval writers and artists depict illusions and hallucinations?
5. Virtual Reality and Digital Sensoriality. What is the role of the senses in the construction of virtual reality? How might we use digital technology to recover the medieval sensorium, and in which ways do such technological efforts compete with those using medieval archaeological remains (e.g. buildings, pilgrims' flasks, saints' relics, food vessels) and other artefacts?
6. Proprioception and Kinesthesia. How does a body orientate itself in an environment? How are proprioception and kinesthesia articulated in medieval art and literature?

The Venue:

Situated on a hilltop in the sunniest region of Switzerland, the venue has been at the heart of European intellectualism, idealism, and cultural dialogue for almost two centuries. Today, Monte Verità continues to be a meeting place of minds and a cultural centre through Congressi Stefano Franscini, a platform of the Swiss Federal Institute of Technology of Zurich (ETH Zurich) hosting between 20 and 25 events organized by professors working at Swiss academic institutions, and a regular program of public events. The venue is also home to a museum complex and extensive gardens.

**Please send an abstract of 200 – 250 words by 30 June 2022** together with a short statement indicating your affiliation and the panel you are interested in to: [sensesconference.ens@unibe.ch](mailto:sensesconference.ens@unibe.ch)

## **Middle English Environments**

Full name / name of organization: Illinois Medieval Association

Venue: Online and free

Date: September 30, 2022

Submission Deadline: **July 1, 2022**

Web page: <https://call-for-papers.sas.upenn.edu/cfp/2022/05/09/middle-english-environments>

Contact email: [mwgeorge.51@gmail.com](mailto:mwgeorge.51@gmail.com)

## **Middle English Literary Environments**

2022-2023 Illinois Medieval Association Symposium

Online and Free

Session Organizer: Michael W. Hollis-George, Millikin University

**Session Date: 30 September 2022**

**Deadline for paper proposals: 1 July 2022**

In recent decades and with our enhanced awareness of the climate crisis, literary representations of the environment, broadly defined, have become fertile ground for scholarly work. Often grounded in ecocriticism, this work moves beyond studying what is often loosely-called “nature writing” to a wide range of literature. Such work has certainly examined the non-human environment, but it has also explored urban, monastic, scholarly, and a plethora of other environments as well as inhabitants of those environments and their interrelationships. This session of the 2022-2023 Illinois Medieval Association Symposium will explore environmental representations in Middle English literature. Environment, broadly defined here, follows the Oxford English Dictionary definition: “The physical surroundings or conditions in which a person or other organism lives, develops, etc., or in which a thing exists; the external conditions in general affecting the life, existence, or properties of an organism or object.” We will consider papers exploring any aspect of environmental representation in Middle English literature. Papers presented at this session are eligible for publication in the Illinois

Medieval Associations peer-reviewed proceedings journal, *Essays in Medieval Studies*, published annually by West Virginia University Press.

For full consideration, submit a proposal/abstract of no more than 300 words to [mwgeorge.51@gmail.com](mailto:mwgeorge.51@gmail.com) **no later than 1 July 2022**. Pending acceptance by the conference committee, the session will be online and completely free.

## **UVA Wise Medieval-Renaissance Conference XXXV**

Full name / name of organization: Center for Medieval-Renaissance Studies, University of Virginia's College at Wise

Venue: Cornell University

Date: September 15-17, 2022

Submission Deadline: **July 5, 2022**

Web page:

<https://call-for-papers.sas.upenn.edu/cfp/2022/04/01/uva-wise-medieval-renaissance-conference-xxxv>

Contact email: [kjt9t@uvawise.edu](mailto:kjt9t@uvawise.edu)

**The Center for Medieval-Renaissance Studies of the University of Virginia's College at  
Wise announces**

**Medieval-Renaissance Conference XXXV, September 15-17, 2022**

**Keynote Address**

**Andrew Galloway**

**Cornell University**

**The Weight that English Carries: Vernacularity Before and After Chaucer**

The University of Virginia's College at Wise Medieval-Renaissance Conference promotes scholarly discussion in all disciplines of Medieval and Renaissance studies. The conference welcomes proposals for graduate and undergraduate papers and panels on Medieval or Renaissance literature, language, history, philosophy, science, pedagogy, and the arts. Abstracts for papers should be 300 or fewer words; undergraduate proposals should include the name of a faculty mentor. Proposals for panels should include: a) title of the panel; b) names and institutional affiliations of the chair and all panelists; c) abstracts for papers to be presented (300 or fewer words). A branch campus of the University of Virginia, the University of Virginia's College at Wise is a public four-year liberal arts college located in the scenic Appalachian Mountains of Southwest Virginia. For more information,

please visit our website:

<https://www.uvawise.edu/academics/departments/language-literature/medieval-studies/>

*Deadline for Submissions: **July 05, 2022***

Please direct submissions on English Language and Literature and requests for general information to:

Kenneth J. Tiller, Department of Language and Literature, [kjt9t@uvawise.edu](mailto:kjt9t@uvawise.edu)

Submissions on Art, Music, and European Language and Literature:

Amelia J. Harris, Academic Dean, [ajh7a@uvawise.edu](mailto:ajh7a@uvawise.edu)

Submissions on History or Philosophy:

Donald Leech, Department of History and Philosophy, [dl4fh@uvawise.edu](mailto:dl4fh@uvawise.edu)

Submissions for Undergraduate Papers and Panels:

John Mark Adrian, Department of Language and Literature, [jma6x@uvawise.edu](mailto:jma6x@uvawise.edu)

## **The Body and the Human**

Full name / name of organization: Southeastern Medieval Association

Venue: Birmingham, Alabama, at the Sheraton Hotel and the adjacent Birmingham-Jefferson Convention Complex

Date: November 10-12, 2022

Submission Deadline: **July 7, 2022**

Web page: <https://call-for-papers.sas.upenn.edu/cfp/2022/05/12/the-body-and-the-human>

Contact email: [jnhines@bsc.edu](mailto:jnhines@bsc.edu)

In his *Timaeus*, Plato hypothesizes that human beings participate in the same world-soul that animates the cosmos, a microcosm of the wider macrocosm. This analogy proved stimulating for the inhabitants of the Middle Ages and inspired them to explore the connections between the body and the wider universe, as well as the relationship between bodies. This conference likewise encourages scholars across the fields of medieval studies to examine the body, the human, and the spaces in-between.

The SEMA 2022 conference organizers welcome proposals for individual papers, whole sessions, or round tables from all medieval disciplines and geographical regions, but preference will be given to abstracts that pertain to the conference theme and sub-themes:

### **Medieval medicine and notions of health**

#### **Disability studies**

#### **The body politic**

#### **Bodies and humans in motion**

#### **Visible and invisible bodies**

#### **Persecuted and privileged bodies**

#### **Human and non-human**

#### **Embodiment and corporeality**

#### **Gender and sexuality**

#### **Race and racialization**

#### **The body in medieval law**



Proposals for individual papers must be 200-300 words, and proposals for paper sessions or round tables should provide abstracts for all participants in addition to a brief statement of the panel's purpose. All proposals must include contact information for presenters as well as requests for technology.

**The Southeastern Medieval Association's 2022 Conference will take place in Birmingham, Alabama, at the Sheraton Hotel and the adjacent Birmingham-Jefferson Convention Complex, November 10-12.** The conference will be hosted by a consortium of area medievalists—Brad Busbee (Samford University), Jill Clements (University of Alabama, Birmingham), Jessica Hines (Birmingham Southern College), and Tony Minnema (Samford University).

Find additional information at

<https://www.samford.edu/arts-and-sciences/events/The-Body-and-the-Human>

## **King Arthur "Quondam et Futurus"**

Full name / name of organization: Center for Medieval-Renaissance Studies, University of Virginia's College at Wise

Venue: Cornell University

Date: September 15-17, 2022

Submission Deadline: **July 11, 2022**

Web page: <https://call-for-papers.sas.upenn.edu/cfp/2022/04/16/king-arthur-quondam-et-futurus>

Contact email: [kjt9t@uvawise.edu](mailto:kjt9t@uvawise.edu)

This session is part of the 35th annual Medieval-Renaissance Conference, sponsored by the Center for Medieval-Renaissance Studies at the University of Virginia's College at Wise, September 15-17, 2022. It welcomes proposals about all topics related to King Arthur as a figure in literature, history, art, and entertainment. Interested in interdisciplinary approaches, such as the character of Arthur in romance and history, in art and literature, and in popular media, are especially encouraged. We also welcome proposals on:

- Origins of the Arthur Story
- Arthur in Romance and/or Chronicle
- Arthur in the Early Modern period
- European Representations of Arthur
- Receptions of the Arthur story in non-Western cultures
- Representations of Arthur in film, television, graphic fiction, and digital media
- Arthur in the contemporary classroom

Please submit 250-300 word abstracts for papers, or 150-200 word panel proposals, plus abstracts, to Kenneth Tiller, Professor of English, University of Virginia-Wise, [kjt9t@uvawise.edu](mailto:kjt9t@uvawise.edu), by July 11 th.

## Leaving Home

Full name / name of organization: NYU Medieval and Renaissance Center

Venue: New York, USA

Date: November 3-4, 2022

Submission Deadline: **July 15, 2022**

Web page: <https://call-for-papers.sas.upenn.edu/cfp/2022/04/18/leaving-home>

Contact email: [martha.rust@nyu.edu](mailto:martha.rust@nyu.edu)

NYU's Medieval and Renaissance Center invites proposals for papers for its annual conference to be held November 3-4 2022. The conference theme is "Leaving Home."

Setting aside the well-known and studied premodern metaphors that cluster around the concept of *homo viator*—that human life is a pilgrimage, that we are born homeless, exiles from our native country—the organizers of this conference posit that the lives of medieval and early modern peoples were centered around real homes as well as a sturdy sense of home. Given that premise, we invite papers that concern the act of leaving home. Papers might consider the provocations for leaving home, whether as a rite of passage, to enter monastic life or attend university, to go on a pilgrimage or to war, to escape a plague, to search for better opportunities; or because of expulsion or of destruction of one's home; or as part of a population's migration. Papers might also examine the effects of leaving home, such as nostalgia, cross-cultural encounter, enrichment, or discovery of "new" or "other" worlds. Technologies of leaving home are also of interest, including routes, equipment, conveyances, as well as strategies for preparing to depart, whether physical, mental, or emotional. Papers concerning impediments to leaving home are welcome as well along with examinations of the character of homes that are left: home languages, lands, ecologies, fragrances, sounds, and more.

Papers from every sub-discipline of medieval and Renaissance Studies are welcome. Please send abstracts (250 words maximum) to Martha Rust (at [martha.rust@nyu.edu](mailto:martha.rust@nyu.edu)) by July 15, 2022.

The Medieval and Renaissance Center will be able to offer assistance with travel and accommodation to conference participants living outside New York City.

## **Medieval Monstrosities**

Full name / name of organization: Illinois Medieval Association

Venue: Online and completely free

Date: October 28, 2022

Submission Deadline: **August 1, 2022**

Web page: <https://call-for-papers.sas.upenn.edu/cfp/2022/05/09/medieval-monstrosities>

Contact email: [mwgeorge.51@gmail.com](mailto:mwgeorge.51@gmail.com)

Medieval Monstrosities2022-2023 Illinois Medieval Association Symposium

October 28, 2022

Online and completely free

Submission Deadline: August 1

The Illinois Medieval Association is now accepting proposals for our annual Halloween session: Medieval Monstrosities. This session is part of our annual Symposium, which runs online throughout the year. Topics are open to any work being done on the monstrous, supernatural, strange, and/or bizarre. The session will be free and online, and papers presented at the session are eligible for submission to Essays in Medieval Studies, IMA's annual proceedings volume.

To submit, please email an abstract no longer than 300 words as a Microsoft Word file to [mwgeorge.51@gmail.com](mailto:mwgeorge.51@gmail.com) by August 1.

## Call for Papers – Renaissance

### **RSA 2023 (San Juan, March 9–11): New Approaches to Early Modern Metaphor**

Full name / name of organization: Hayley Cotter, University of Massachusetts Amherst

Venue: San Juan, Puerto Rico

Date: March 9-11, 2023

Submission Deadline: **June 15, 2022**

Web page:

<https://call-for-papers.sas.upenn.edu/cfp/2022/04/07/rsa-2023-san-juan-march-9%E2%80%9311-new-approaches-to-early-modern-metaphor>

Contact email: [hcotter@umass.edu](mailto:hcotter@umass.edu)

“A metaphor,” wrote philosopher Monroe Beardsley in his *Aesthetics* (1958), “is a miniature poem, and the explication of a metaphor is a model for all explication.” Beardsley recognized the interpretive value of the trope, and metaphor offers a rich site to deepen cultural, artistic, and literary understanding of the early modern period. This panel seeks papers across disciplines that offer new theoretical frameworks for engaging with early modern metaphor. It also aims to foster transdisciplinary dialogue among panelists. Possible topics include visual metaphor, scientific and mathematical metaphor, metaphor in translation, poetic and literary metaphor, legal metaphor, Renaissance theories of metaphor, and problems of interpretation.

**This panel will be part of the Renaissance Society of America’s 2023 annual meeting (March 9-11 in San Juan, Puerto Rico).**

Please submit a paper title (15-word maximum), abstract (150-word maximum), CV, current affiliation, and PhD completion date (past or expected) to Hayley Cotter ([hcotter@umass.edu](mailto:hcotter@umass.edu)) by June 15. Accepted papers will be notified by June 20.

For more on RSA 2023, see <https://www.rsa.org/page/Futuremeetings>

## **In and Out of the Closet: New Perspectives on Closet Drama**

Full name / name of organization: Sorbonne Nouvelle / ENS Lyon

Venue: Sorbonne Nouvelle, Paris

Date: November 25-26, 2022

Submission Deadline: **June 30, 2022**

Web page:

<https://call-for-papers.sas.upenn.edu/cfp/2022/02/07/in-and-out-of-the-closet-new-perspectives-on-closet-drama>

Contact email: [aurelie.griffin@sorbonne-nouvelle.fr](mailto:aurelie.griffin@sorbonne-nouvelle.fr)

## **In and Out of the Closet : New Perspectives on Early Modern Closet Drama**

### **International Conference**

**Sorbonne Nouvelle, Paris**

**25-26 November 2022**

This two-day conference seeks to offer fresh perspectives on early modern closet drama by interrogating its cultural and historical specificities as well as its inscription within the theatrical productions of early modern Europe as a whole.

The phrase ‘closet drama’ was coined in the nineteenth century to refer to plays that were not performed, or designed to be performed, on a public stage. In early modern England, it has most notably been used to refer to a body of neo-Senecan tragedies often influenced by the works of the French dramatist Robert Garnier, beginning with Mary Sidney Herbert’s *Antonius* (1592) and ending with Elizabeth Cary’s *Tragedy of Mariam* (1613). Other well-known examples are Samuel Daniel’s *Cleopatra* (1594) and *Philotas* (1604), Thomas Kyd’s *Cornelia* (1594, a translation of Robert Garnier’s 1574 tragedy), Fulke Greville’s *Mustapha* (1596) and *Alaham* (1601). Moreover, the phrase can apply to other plays and theatrical subgenres, in particular pastoral drama, a notable example being Lady Mary Wroth’s *Love’s Victory* (written around 1619). The closure of the theatres

during the Civil War also forced Margaret Cavendish and John Milton to compose plays that were not necessarily designed for public performance, namely *Samson Agonistes* (1671) and Cavendish's two volumes of printed plays (1662; 1668). Whether a constraint or a choice, the conception of such plays is intrinsically correlated with the political and cultural context in which they were written: closet drama may have enabled authors to voice controversial content while benefiting from the shelter of the private space in which they were produced.

These plays, usually brought together under the heading 'closet drama', were composed at home and destined for private use, in contradistinction with commercial theatres like the Globe, which used professional companies to perform in front of a socially hybrid, paying audience. The development of closet drama is thus sometimes seen as a reaction against the commercial theatres, providing an apparently elitist response to what would be the latter's crowd-pleasing tendencies. Yet the distinction between closet drama and public theatres may be overrated, as it emphasises their social and aesthetic differences to the point of erasing any potential similarities or communications. For instance, Shakespeare was probably aware of Mary Sidney Herbert's *Antonius* when he wrote *Antony and Cleopatra* (1607). Examining the contiguity between closet drama and commercial theatres is all the more important as the sources of closet drama are often derived from Continental theatre, in particular the plays of Robert Garnier, which were performed in public in France. The sources of closet drama and the ways in which they were appropriated could thus be further explored. Some of the themes, historical subjects and characters developed in closet drama are also similar to those of other Continental plays: for instance, the story of Mariam and Herod, tackled by Elizabeth Cary, was also the subject matter of at least four plays on the Continent. If the specificities of closet drama must not be overlooked, they, in turn, must not obscure any potential dialogue between plays or perhaps even their circulation within Europe.

Was the corpus of closet drama constituted in conscious opposition with the commercial theatres, as a substitute destined to deeply renew a popular genre (as Line Cottagnies suggests about *Antonius*), or could it have provided authors with a side entrance to either the world of commercial theatres, or that of court entertainments? Comparisons could be drawn between closet drama and another self-consciously elitist genre that pitted itself against public theatres: that of the Masque – at least one author of closet dramas, Samuel Daniel, also wrote successful Masques, and Mary Sidney Herbert's prominent figure at court probably ensured her attendance to some of them (her niece Mary Wroth also participated in Ben Jonson and Inigo Jones's *Masque of Blackness* in 1605). In both cases

– though in different ways – women took a more active part than in the commercial theatres, either as performers (though silent ones in the Masque) or as playwrights in closet drama.

Although (or maybe because) they were confidential for long, the renewed critical interest in these plays is attested by new editions of various plays that are either published or under way. We would, therefore, like to investigate the challenges closet drama poses to modern editors. Furthermore, some recent stagings invite us to rediscover the dramaturgical potential of these plays. They also invite us to wonder about the dramatic and poetic specificities of closet drama – beyond its characteristically long monologues and soliloquies – and ask whether or not they could justify its distinction from the wider early modern theatrical corpus, or alternatively prove that this distinction is a later critical construct. Finally, the conference might also examine the contemporary resonances of these plays.

We welcome contributions on early modern closet drama that will address - but are not limited to - the following topics:

- Genre, sources, intertextuality and European drama ;
- History of the theatre; antitheatricality, links to other theatrical forms (court entertainment, pastoral drama, academic drama);
- Form (rhetorical performance vs bodily performance, argument vs action, sententiae) and themes (Roman history, politics, family, ethics);
- the representation and/ or questioning of gender in these plays;
- women's involvement in closet drama;
- Didacticism ; education ; play-reading;
- Publication ; unstaged drama ; censorship ;
- From the page to the stage : stageability; staged readings; contemporary university drama.



Confirmed keynote speaker: Ramona Wray (Queen's University Belfast)

A selection of the papers will form the basis of an edited collection submitted to an international academic publisher. The conference will take place in Paris, in the heart of the Latin Quarter, but video conferences will also be possible in case international travel restrictions still apply.

**Contributors are invited to send their abstracts (300 words) together with a short bio to [aurelie.griffin@sorbonne-nouvelle.fr](mailto:aurelie.griffin@sorbonne-nouvelle.fr) and [sophie.lemercier-goddard@ens-lyon.fr](mailto:sophie.lemercier-goddard@ens-lyon.fr) by 30 June. Notifications of acceptance will be sent by 15 July.**

## References

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Hiscock, Andrew. *The Uses of This World: Thinking Space in Shakespeare, Marlowe, Caryl, and Jonson*. Cardiff: University Press of Wales, 2004.

Howard, Jean E. *The Stage and Social Struggle in Early Modern England*. London; New York: Routledge, 1994.

Lynch, Helen. *Milton and the Poetics of Public Speech*, London, New York: Routledge, 2015.

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Postlewait, Thomas. "Theatricality and Antitheatricality in Renaissance London." *Theatricality*. Eds. Tracy David and Thomas Postlewait. Cambridge: Cambridge University Press, 2003.

Prawdzik, Brendan, *Theatrical Milton: Politics and Poetics of the Staged Body*, Edinburgh: Edinburgh University Press, 2017.

Raber, Karen. *Dramatic Difference: Gender, Class, and Genre in the Early Modern Closet Drama*. Newark, Del: Univ. of Delaware Press, 2001.

Schafer, Elizabeth (ed.). "Early Modern Women Theatre Makers", *Early Theatre* special issue, 17.2, 2014.

Straznicki, Marta. *Privacy, playreading, and women closet drama, 1550-1700*. Cambridge, Cambridge University Press, 2004.

Streufert, Paul D., and Jonathan Walker. *Early Modern Academic Drama*. London: Routledge, 2016.

Van Elk, Martine. *Early Modern Women's Writing: Domesticity, Privacy and the Public Sphere in England and the Dutch Republic*, Cham: Palgrave Macmillan, 2017.

Westfall, Suzanne R. *Patrons and Performance: Early Tudor Household Revels*. Clarendon Press, 1990.

## Printing in Early Modern Europe

Full name / name of organization: The Renaissance Society of America, San Juan 2023

Venue: RSA San Juan 2023, which will be all in-person

Date: March 9–11, 2023

Submission Deadline: **July 15, 2022**

Web page:

<https://call-for-papers.sas.upenn.edu/cfp/2022/05/19/cfa-developments-setbacks-and-deviations-printing-in-early-modern-europe>

Contact email: [kzhorne@luc.edu](mailto:kzhorne@luc.edu)

**CONFERENCE:** RSA San Juan 2023, which will be all in-person, **9–11 March 2023**

**Panel Title:** "Developments, Setbacks, and Deviations: Printing in Early Modern Europe"

Knowledge-relaying artifacts do not exist in a vacuum. Because of the multifarious nature of textual transmission and the ever-changing sociopolitical pressures across Europe in the early modern period, it is vital for scholars to continue examining these processes and the agents who participated in them, the typographical features and paratextual devices that shape how texts were engaged with and understood, as well as the (in)direct forces that impacted their production, reception, and survival. Although we lack access to a considerable number of texts that were transmitted in the period, there remains untapped material that embodies unmarked developments, setbacks, and deviations in early modern print culture. The aim of this panel is to reduce that gap, albeit to a limited extent, and encourage continued engagement in the field of textual studies.

This panel invites papers that offer new insight into any aspect of printing in early modern Europe. Proposals may address a range of topics, including but not limited to:

- (Un)Enforced regulations, mediation, and/or censorship
- Publicized disputes and rivalry between authors and/or print agents
- Prefatory/concluding paratexts such as dedications, inscriptions, or letters
- Textual corruptions and/or discourses of error
- Typefaces, page design, and other meaning-making features
- Woodcuts, illustrations, and/or engravings

- Recycled and/or reused texts and print materials
- Marginalia and other readerly interventions

To submit a proposal, please send your full name, university affiliation, PhD completion date (past or expected), paper title (15-word maximum), and an abstract of no more than 150 words to the session's organizer, Krislyn Zhorne ([kzhorne@luc.edu](mailto:kzhorne@luc.edu)). **Submissions are due no later than July 15, 2022.**

## Early Modern Women on Politics and Ethics

Full name / name of organization: The University of Gothenburg

Venue: The University of Gothenburg, Sweden

Date: October 5-7, 2023

Submission Deadline: **February 1, 2023**

Web page:

<https://call-for-papers.sas.upenn.edu/cfp/2022/05/10/early-modern-women-on-politics-and-ethics>

Contact email: [matilda.amundsen.bergstrom@lir.gu.se](mailto:matilda.amundsen.bergstrom@lir.gu.se)

In *Nicomachean Ethics and Politics*, Aristotle conceived ethics and politics to be both interrelated and exclusively male endeavors. This notion continued to be influential in the early modern period (c. 1500 – 1800). Yet in recent decades, feminist scholarship has showed that throughout the early modern world numerous women nonetheless discussed, developed, and challenged politics and ethics in profound and often surprising ways.

The conference *Early Modern Women on Politics and Ethics* is organized by the Early Modern Seminar and the research network Philosophy in Other Words, at the University of Gothenburg, Sweden. It is dedicated to early modern women's engagement with politics and ethics as philosophers, authors, critics, translators, editors, artists, patrons, salonnières, pamphleteers, political agents, letter writers, etcetera.

Multidisciplinary in scope, the conference will bring together scholars working in various scientific fields. We especially welcome contributions that concern underexplored geographical contexts, languages, and traditions.

Suggested topics include, but are not limited to

- Marginalized voices in politics and ethics
- Genres of political and ethical writing
- Representations of political and moral authority
- Subversive political and ethical thought
- Global perspectives on politics and ethics

- Public and private agency
- Material aspects of politics and ethics
- Reception and circulation of political and ethical thought
- Ethics and politics of sexuality
- Politics and ethics in religious contexts

### **Confirmed keynotes**

- Unn Falkeid, University of Oslo
- Carin Franzén, Stockholm University
- Dena Goodman, University of Michigan
- Marie-Frédérique Pellegrin, Jean Moulin Lyon 3 University
- Melissa E. Sanchez, University of Pennsylvania

To submit, please send a 300-word proposal for a 20-minute paper and a brief biographical note to [earlymodern@lir.gu.se](mailto:earlymodern@lir.gu.se) by February 1, 2023. Notice of acceptance will be given by March 1, 2023.

Any questions may be sent to Matilda Amundsen Bergström

([matilda.amundsen.bergstrom@lir.gu.se](mailto:matilda.amundsen.bergstrom@lir.gu.se))

Organizing committee: Maria Johansen, Cecilia Rosengren, Matilda Amundsen Bergström, Alexandra Herlitz, Philip Lavender.

# Journals

## Call for Papers – Classical Studies

### Hybrid

Full name / name of organization: InterArtes review

Submission Deadline: **June 15, 2022**

Web page: <https://call-for-papers.sas.upenn.edu/cfp/2022/02/12/hybrid>

Contact email: [interartes@iulm.it](mailto:interartes@iulm.it)

Hybrid conferences, hybrid museum spaces, hybrid uses of materials... the notion of hybrid seems to be the driving force of contemporary life. If in the past hybrid carried with it negative connotations due to the presence of heterogeneous elements considered ill-matched and lacking in harmony, today hybrid has taken on a neutral value and indicates the existence of two or more models that intersect, contaminating and appropriating different discourses and levels of writing, reworking them. Each element, be it a complete text or a fragment of language, must be considered in its capacity to entertain relations with other elements: Bakhtin reminds us that literary language is a linguistic hybrid (cf. *Aesthetics and the Novel*, 1975). The question of heterogeneity is thus read in terms of a creation on multiple levels that requires a multidisciplinary vision, and that crosses genres that are different from each other: literature hybridises with cinema and vice versa, painting contaminates music... Hybridity removes the barriers between genres; time and space become porous elements that intersect, and this process of hybridisation gives rise to new products capable of incorporating different techniques, contents and styles – hybrids! In the television sector, these hybrids can be seen more strongly, such as docufiction, infotainment, but also narrative reportage, with its hybrids between literature and journalistic reporting (from Goethe to Truman Capote to Tiziano Terzani). There are also less apparent hybrids, such as the one proposed in the 1930s by Massimo Bontempelli, whose *522. Romanzo di una giornata* (1932) is an example of hybridisation between literature and advertising. The technology push seems to have accelerated the possibilities of hybridisation, and the very concept of hybridisation is becoming a key to examining objects and practices and reflecting on the principles of categorisation (cf. Jean-Jacques Wünnenberger, "Pratiques artistiques post-modernes et hybridité" in L. Gwiazdzinski, *L'hybridation des mondes. Territoires et organisations à l'épreuve de l'hybridation*, Seyssinet-Pariset, Elya Éditions, 2016).



Several studies offer a methodological and theoretical approach (see, among many others, Georges Barski, Yves Demarly, Simone Gilgenkrantz, "Hybridation", *Encyclopædia Universalis*, <https://www.universalis.fr/encyclopedie/hybridation/>; Dominique Budor, Walter Geerts, *Le Texte hybride*, Paris, Presses Sorbonne Nouvelle, 2004; Guido Gallerani, 'The Hybrid Essay in Europe in the Late Nineteenth and Early Twentieth Century', *Comparaison: An International Journal of Comparative Literature*, 'Narration and Reflection', Christy Wampole and Stefano Ercolino (eds. ), 33, 2015); however, the notion of hybrid still opens up vast possibilities for analysis and interpretation due to the multitude of practices and subjects. If the first issue of the journal dealt with the permeability of borders - the very sign of topicality - as a condition that supports an aesthetics of the hybrid, the second issue of *InterArtes* intends to ask how this process of hybridisation of different genres, content, themes, styles and languages changes the nature and structure of the text, what the final product born from this interaction is and whether it can give rise to multiple levels of reading generated by the presence of different expressive means. But it also opens up to the investigation of the very limits of hybridisation and the new horizons that this concept brings with it. The intersections between different arts (literature, photography, cinema, comics, painting, dance, music...) are possible in many directions that do not necessarily have to favour literature as a comparative perspective.

In this second issue, *InterArtes* opens up the possibility of taking an ontological viewpoint or a pragmatic or analytical perspective, with the ultimate aim of exploring a field of investigation that continues to offer broadening perspectives.

Methods of submission:

The texts proposed, which will have a theoretical or analytical framework with theoretical premises, must be unpublished and written in Word, in compliance with the journal's editorial rules published on the website, and will be subject to double-blind evaluation.

Languages accepted: Italian, English, French.

Articles should be sent, accompanied by a brief bio-bibliographical note, by 15 June 2022 to:

[interartes@iulm.it](mailto:interartes@iulm.it)

## Special Issue “World Mythology and Ecocriticism: Remembering Nature as a Sacred Teacher”

Full name / name of organization: Rachel McCoppin - Humanities Journal

Submission Deadline: **June 30, 2022**

Web page:

[https://call-for-papers.sas.upenn.edu/cfp/2021/12/17/special-issue-%E2%80%9Cworld-mythology-and-ecocriticism-remembering-nature-as-a-sacred](https://call-for-papers.sas.upenn.edu/cfp/2021/12/17/special-issue-%E2%80%9Cworld-mythology-and-ecocriticism-remembering-nature-as-a-sacred-teacher%E2%80%9D)

Contact email: [hannah.piercy@ens.unibe.ch](mailto:hannah.piercy@ens.unibe.ch)

A special issue of *[Humanities](#)*.

This Special Issue focuses specifically on the role that nature plays within world mythology. The environment undoubtedly played a crucial role in developing the mythological narratives of many cultures throughout the globe. Many cultures regarded nature as sacred, envisioning aspects of the environment, being directly related to divine beings, sacred forces, teachers, etc. Often, cultures imagined that the representatives of nature needed to be appeased in order to gain harmony with their environments. Many cultures also used their mythology to connect nature to the lives of human beings—connecting the cycle of the seasons to the life cycle of humans for instance. Identifying humans as inextricably connected with the natural world allowed a myriad of cultures to find meaning in their own lives, as nature in myth was often portrayed as a teacher, guide, source of inspiration, etc., for the characters within the myth, as well as the audiences of the myth. As civilizations grew and developed, often the mythological references to the importance of nature as something sacred diminished, but some mythic texts still imparted messages that strove to maintain reverence for the environment. Given the contemporary environmental crisis, it is important to look back on the texts that were once sacred to a people, in order to remember the great value of finding our own reverence in the natural world.

This Special Issue is particularly interested in receiving articles that discuss global mythological texts from an ecocritical lens. Articles that examine myths that connect natural occurrences to the lives of humans—looking at age from the standpoint of seasonal change, accepting death as a natural occurrence, etc., are especially desirable. Additionally, texts that present nature as a divine being, sacred embodiment, source of inspiration, source of contention, etc., are welcomed. Articles that focus on global creation myths, myths that present nature as divine, myths of humans contending with nature, either through marriage to a natural element, battling with a natural representative, or

even becoming a natural element, are all highly desirable. Additionally, myths that mark a time of transition of values in the portrayal of the environment, such as the progression from hunter/gatherer methods to agricultural methods, or the destruction of the environment as technology advanced, are desired. Finally, myths that focus upon the heroic journey, casting the protagonist as a personification of nature, or showing the protagonist as failing or succeeding upon his or her quest because of nature, are especially sought after. This Special Issue is interested in mythic texts from around the world, from any era.

#### Manuscript Submission Information:

Manuscripts should be submitted online at [www.mdpi.com](http://www.mdpi.com) by registering and logging in to this website. Once you are registered, click here to go to the submission form. Manuscripts can be submitted until the deadline. All papers will be peer-reviewed. Accepted papers will be published continuously in the journal (as soon as accepted) and will be listed together on the special issue website. Research articles, review articles as well as short communications are invited. For planned papers, a title and short abstract (about 100 words) can be sent to the Editorial Office for announcement on this website.

Submitted manuscripts should not have been published previously, nor be under consideration for publication elsewhere (except conference proceedings papers). All manuscripts are thoroughly refereed through a double-blind peer-review process. A guide for authors and other relevant information for submission of manuscripts is available on the Instructions for Authors page. Humanities is an international peer-reviewed open access quarterly journal published by MDPI.

Please visit the Instructions for Authors page before submitting a manuscript. Submitted papers should be well formatted and use good English. Authors may use MDPI's English editing service prior to publication or during author revisions.

**Keywords:** World Mythology, Ecocriticism, Mythic Studies, Environmental Studies, Hero's Journey/Quest

## Utopia/Dystopia

Full name / name of organization: Nesir: Journal of Literary Studies

Submission Deadline: **August 1, 2022**

Web page: <https://call-for-papers.sas.upenn.edu/cfp/2022/04/26/utopiadystopia>

Contact email: [nesir@samsun.edu.tr](mailto:nesir@samsun.edu.tr)

Utopias and (their opposite) dystopias arise from the urge to describe a possible world, a hard-to-come-true probability. Therefore, they either promise good news or foreshadow a warning for the future, depending on the benign or malign nature of the urge. From Plato's republic and Al-Farabi's virtuous city to the early modern utopias of Thomas More, Campanella and Francis Bacon; from Christine de Pizan's city of women philosophers, scholars, and saintesses to Charlotte Perkins Gilman's feminist society from which war, conflict, and domination are expelled; from the critiques of utopia and "best possible worlds" narratives, which were taken as the first target in the experience of modernity, to the chaotic dystopias and contemporary science fictions, where perfectionism results in autocratic, totalitarian and oppressive regimes; this vast literature not only scrutinizes the temporal, spatial, geographical, cultural, scientific, and technological experiences from the political, economic, religious, moral, legal, and social dimensions of human life, but also addresses problematic concepts such as God, the state, nature, freedom, race, and gender. Devoting its third issue to "Utopia/Dystopia", Nesir welcomes your original work on the topics listed below, which should be sent to [nesir@samsun.edu.tr](mailto:nesir@samsun.edu.tr) by **August 1, 2022**.

Nesir is also open to the articles outside the dossier's topic, book reviews, research notes, questionnaires, panel discussions, and interviews that discuss the unique and interdisciplinary problems and tendencies of literature through texts, concepts and periods.

- The concerns that compel authors to write a utopia or a dystopia
- The methodological, aesthetic, ideological, and theological meanings of utopias and dystopias
- The methodological, aesthetic, ideological, and theological meanings of utopias and dystopias
- From the pre-modern utopian perfectionism to the postmodern dystopian pessimism
- Social constructivism and utopia/dystopia
- Utopia/dystopia as a conception of "place" and "space"

- Metaphors and allegories in utopias and dystopias
- Time and the perception of time in utopias and dystopias
- Mythologies and utopia/dystopia
- Science fiction and utopia/dystopia
- Feminism and utopia/dystopia
- Humanism and utopia/dystopia
- Marxist criticism and utopia/dystopia
- Utopia overthrown by science fiction
- The debate on genre: what counts as utopia or dystopia, and what does not?
- The similarities and differences between utopias and dystopias
- Utopias and dystopias in movies and TV series: adaptation and original scenarios
- Utopia and dystopia in various contexts of comparative literature
- World literature and utopia/dystopia
- Utopia/dystopia in modern Turkish literature
- Posthumanism and utopia/dystopia
- Language problems and utopia/dystopia
- Contemporary philosophy and utopia/dystopia
- Irony, satire and utopia/dystopia
- Hope, anxiety, wonder and utopia/dystopia

**SUBMISSION GUIDELINES** All the papers must be sent to [nesir@samsun.edu.tr](mailto:nesir@samsun.edu.tr). Format/ Font: MS Word in Times New Roman 12 point (Chicago Manual of Style 17th Edition). All the papers must be original, unpublished and written within 3,000-7,500 words. An abstract in 75-150 words and 5-8 keywords should be embedded within the paper. Each paper should include a cover letter suggesting the name of the author, along with a brief bio, not exceeding 50 words. The name of the author and co-author (if any) must not be written or suggested anywhere except the cover letter. The paper should be original and must have a proper bibliography and work cited section. An acknowledgement shall be sent upon receipt. Any suggested revisions by the editor and peer reviewers must be returned in two weeks without delay. Simultaneous submissions are not allowed.

For more information: <https://nesir.samsun.edu.tr>

## Call for Papers – Medieval

### Case Studies in Leadership using Medieval Texts

Full name / name of organization: Rhonda Knight / SAGE Publishing

Submission Deadline: **August 1, 2022**

Web page:

<https://call-for-papers.sas.upenn.edu/cfp/2022/05/05/case-studies-in-leadership-using-medieval-texts>

Contact email: [rknight@coker.edu](mailto:rknight@coker.edu)

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Series Editors:

Rhonda Knight, PhD, Coker University and Eric Litton, PhD, Coker University

SAGE Publishing continues to grow its teaching case collection, SAGE Business Cases, across the business spectrum while incorporating thought from a variety of disciplines. A Medieval Leadership collection within SAGE Business Cases will explore the idea of leadership through literature, history, philosophy, religion, and material culture. We are interested in sources from the diverse cultures of the medieval world, not merely limited to the Christian West. We also seek to represent an inclusive array of individuals and leadership scenarios in medieval societies, especially in terms of gender, social status, economic class, and occupation.

Case studies about medieval leadership might include:

- Portraits of effective or ineffective leadership in historical texts, such as those found in Adam of Usk, Al-Jahiz, Ailred of Rievaulx, Einhard, Froissart, and John Lydgate;
- Examples of effective or ineffective leadership in literary texts; genres might include romances, lyrics, hagiographies, mystery plays, sagas, or exempla;

- Extracts and analysis from the western Mirrors for Princes genre, such as Dhuoda's *Liber manualis*, John of Salisbury's *Policraticus*, Brunetto Latini's, *Li livres dou trésor*, Gerald of Wales' *De instructione principis*, the *Konungs skuggsjá* and the works of Christine de Pizan;
- Extracts and analysis from Islamic *Nasīhatnâme* and other Near Eastern, Eastern, and African advice literature;
- Portrayals of religious figures as advisors and leaders;
- Uses of Aristotle, Marcus Aurelius, Plato, Plutarch, Socrates, Xenophon, and other ancient authors to discuss medieval leadership;
- Examinations of effective or ineffective leadership in cloistered communities, trade or social guilds, or civic governments.

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DEADLINE FOR SUBMISSION: Aug 1, 2022

Manuscripts will be accepted through our ScholarOne portal: <https://mc.manuscriptcentral.com/sbc>



**ARISTEIA: The Journal of Myth, Literature, and Culture Special Issue on Myth, Deep Time, Extinction, Survival**

Full name / name of organization: Michael T. Williamson / Indiana University of Pennsylvania

Submission Deadline: **September 15, 2022**

Web page:

<https://call-for-papers.sas.upenn.edu/cfp/2021/09/23/aristeia-the-journal-of-myth-literature-and-culture-special-issue-on-myth-deep-time>

Contact email: [mtwill@iup.edu](mailto:mtwill@iup.edu)

**Call for Papers for *ARISTEIA: The Journal of Myth, Literature, and Culture***

**Myth, Deep Time, Extinction, Survival**

*ARISTEIA: The Journal of Myth, Literature, and Culture* returns after a twenty-year hiatus. This peer-reviewed print journal is now published under the auspices of the Dessy-Roffman Myth Collaborative at Indiana University of Pennsylvania. For our first issue, we invite scholarly essays of 5,000-7,000 words, poems of any length (including epic poems), and short stories of no more than 4,000 words. This issue's theme encourages contributors to explore the relationship between Myth, "Deep Time" (geological time, metaphysical time, cosmological time, etc.), Extinction, and Survival.

**Please send preliminary abstracts of 500 words by February 1, 2022 or completed essays, poems or stories to Dr. Michael Williamson ([mtwill@iup.edu](mailto:mtwill@iup.edu)) and Allen Shull ([mrhcc@iup.edu](mailto:mrhcc@iup.edu)) by September 15, 2022.**

Myth can give us hope, existential strength, and the courage to face adversity. It can bring people and communities together. Weaving together (aspirational and/or inspiring) tales from our various mythological traditions, we can sustain ourselves in times of plenty and in times of scarcity. Myth attests to disasters as well as creations, and it beckons us, often uncertainly, towards forms of transcendence and plenitude that challenge our conceptions of what it means to be human. Recent studies on geology, literature, and culture, for instance, reinforce the role that mythological thinking

plays in shaping our expectations regarding catastrophe and continuity. David Sepkoski's recent examination of how geological thinking affects culture, *Catastrophic Thinking*, for example, explores "the recognition that extinction is a ubiquitous, even commonplace phenomenon represents a profound shift in scientific and cultural awareness of the tenuousness of life and the balance of nature that has taken place over the past two hundred years" (17). Embracing and enriching diversity may seem to be a solution, but "but we also struggle with what diversity is and what it means" (16). As one of the most primary cultural artifacts of the human imagination, myth activates ideas about time, extinction, and diversity. How do we regard the death of plants and animals in catastrophic climate change, and how do we react to extinctions in the past, even the deep past? How do we deal with social extinctions, whether language death, erosion of the middle class and social mobility, or loss of traditional cultures and folkways? Do we mourn losses or celebrate amalgamations? Our editorial board encourages scholarly research and creative writing that engages with these questions.

***Subjects to Consider:***

1. Literary and cultural conception of extinction of species, family, language
2. Literary and cultural conception of diversity in species and in cultures
3. Literary and cultural conception of feuds, aristocratic extinction, or changing ways of life
4. The literary and cultural conception of future extinctions and diversifications
5. Literary genres and artistic branches as sites for extinction and diversification
6. Language preservation, evolution, convergence, death, preservation, revival, reconstruction, and artificial construction
7. Literary and cultural conception of catastrophe: loss, rescue, abandonment, and exile
8. Literary and cultural conception of cross-temporal connections: immortality, time travel, preservation, rediscovery

Scholarly essays on all periods of literary and cultural history are welcome, but this issue especially welcomes works related to Mythology and Science Fiction, Mysticism, and literature and cultural objects from historical times of stress such as the plagues, revolutions, and natural disasters. Poems and short stories should address the theme of this cfp in a clear way.

**Please direct inquiries to Dr. Michael T. Williamson ([mtwill@iup.edu](mailto:mtwill@iup.edu)) and Allen Shull ([mrhcc@iup.edu](mailto:mrhcc@iup.edu)) For more information on the Dessy-Roffman Myth Collaborative visit**

**<https://www.iup.edu/news-item.aspx?id=294439&blogid=6121>**

## **The Imaginary Voyage. New, Other, Virtual Worlds, from Thule to the Cyberspace**

Full name / name of organization: Riccardo Antonangeli / University of Rome "Sapienza"

Submission Deadline: **December 15, 2022**

Web page:

<https://call-for-papers.sas.upenn.edu/cfp/2022/03/21/the-imaginary-voyage-new-other-virtual-worlds-from-thule-to-the-cyberspace>

Contact email: [ra1225@nyu.edu](mailto:ra1225@nyu.edu)

«Onore e gloria a questa moltitudine di viaggiatori e gubernetes dell'immaginazione, nocchieri e piloti sconosciuti, o conosciuti come profeti, filosofi, scrittori, poeti; quasi nessuno di loro ebbe a subire danni, essendo il solo incidente possibile una panne della fantasia.»

Daniele Del Giudice, *Meccanica per viaggi al limite del conosciuto*.

This issue of *Status Quaestionis* aims to explore the evolution of the imaginary journey in literature and beyond, from a transnational, comparative and transmedial prospective. Fantastic expeditions 'elsewhere', to real or dream lands, descents into hell and ecstatic flights to the eighth sphere, voyages to the edges of the known world, up to the moon, down the abyss, and to the outermost limits of the universe, have, since antiquity, stirred our imagination. They are itineraries of knowledge, ignited by the hero's curiositas and sense of wonder, like in *A True Story* by Lucian, or routes towards a better society, as in More's and Campanella's utopias. They might turn into allegorical travels, otherworldly pilgrimages or into journeys towards mystic, arcane or sacred places, like in Brendan's *Navigatio*, Dante's *Commedia*, or in the *mi'râj* tradition. They can be paths leading to an estranged, satirical look on reality, like in *Gulliver's Travels*. Sometimes they happen not in space but through the fourth dimension, as imagined by H. G. Wells with *The Time Machine*. Regardless, they take place on the threshold between truth and fiction, starting that adventure into the territory of the 'fantastic' known as science-fiction.

The experiences of wonder and discovery make the genre tightly intertwined with the practice of literary writing itself. Both result from an act of estrangement and defamiliarization which disorients reader and traveler. Metaphor means 'change of place,' translation in Latin. Witnessing the marvel of unknown and never seen before realities, also prompts an understanding and redefinition of the limits of language. The literary space of imaginary voyages has always been an ideal site for experimenting

alternative directions through form, disclosing new possibilities of intersection, contamination and exchange between other literary genres and disciplines. The legendary geographies of the Classical and Medieval worlds, the myths of the Antipodes, of Atlantis or the Terra Australis, of the mirabilia of the fabulous East, combine science and myth, theology and politics. Against their iconographic and literary background, Europe, and the West more broadly, will project its fears and utopias, its desire to cross boundaries or its power to establish them. The imaginary journey can reinforce Empire's global hegemony, marginalizing the Other either as wild beast or as exotic monster, or it can have the disruptive power of a negative mirror, giving back the image of a world upside-down.

In all its variations, travelling is an experience that put into question the hero's habitual worldview and identity, through an experience of displacement and encounter with the Other. It can be a positive or a negative quest, ending in either gain or loss, self-discovery and expansion or dissolution and death. Thus, through the lens of imaginary journeys, through their figurations of change and movement, it is possible to observe how ancient, medieval, modern, and contemporary notions of subjectivity are shaped by the voyage as a vehicle of difference. From the conventional idea of travel as a detachment motivated by necessity, postmodern and postcolonial notions celebrate, instead, the nomadic or aimless wandering and the experience of reality in a relational mode. Furthermore, the tropes of female and queer mobility and of the migrant journey might offer a new field of inquiry at the intersection between real and imagined parables of trauma, self-definition, escape, diaspora, exodus, and cultural encounter. Finally, today's cyberspaces, metaverses and virtual realities provide the occasion for post-geographic journeys, with the end of any distinction between home and away, map and territory, everywhere and nowhere.

This issue of *Status Quaestionis* will therefore welcome scientific contributions in the thematic areas suggested below or in any other relevant author, work, topic:

The Imaginary Voyage and Antiquity: Homer's *Odyssey*; Plato's *Atlantis*; Lucian's *A True Story*; The *Alexander Romance*; Antonius Diogenes' *The Wonders Beyond Thule*; ancient cosmography and the *finisterrae*; the isles of the Blessed in *The Voyage of Saint Brendan*.

Biblical Journeys: Elia's flight; the flying throne of Salomon.

The Myth of the Antipodes and the Books of Wonder: Gervase of Tilbury's *Otia Imperialia*; the *Draco Normannicus* by Stephen of Rouen; *Cymbalum Mundi* by Bonaventure Des Périers; The Travels of Sir John Mandeville

The Fabulous East: Marco Polo's *Il Milione*; the Letter of Prester John.

Voyagers of the East: The travels of Sinbad and Aladdin and other journeys in *One Thousand and One Nights*, *Kitab al-Mi'râj*.

Allegorical Journeys: Alain de Lille's *Anticlaudianus*; The *Voies de Paradis*; Brunetto Latini's *Tesoretto*; Bono Giamboni's *Libro Vizi*; Dante's *Divine Comedy*.

Voyages to the Terrestrial Paradise, El Dorado, Pays de Cocagne. Voltaire's *Candide*

Early Modern Fantastic Journeys. Real Explorations and Chivalric Quests: Pulci's *Morgante*; Ariosto's *Orlando Furioso*; Cervantes' *Don Quixote*; *Mundus Alter et Idem* by Joseph Hall; More's *Utopia*; Campanella's *City of the Sun*; Doni's *Mondo de' Pazzi*; Bacon's *New Atlantis*; Shakespeare's *The Tempest*.

The World Upside-down: *Gulliver's Travels*; Samuel Butler's *Erewhon*; Cyrano de Bergerac's *L'autre monde* ou *Les états et empires de la Lune*

Utopian Communities. Socialism, Anarchy and Reaction: Francis Godwin's *The Man in the Moon*; Fenelon's *Les Aventures de Télémaque*; Tyssot's *Les Voyages et aventures de Jacques Massé*; Robert Paltock's *The Life and adventures of Peter Wilkins*; Casanova's *Icosaméron*; Diderot's *Supplément au voyage de Bougainville*; Sade's *Aline et Valcour*; Mandeville's *Fable of the Bees*; Voltaire's *Micromégas*; Fabien's *Paris en songe*; Bellamy's *Looking Backward*; Morris' *News from Nowhere*; Jack London's *The Iron Heel*.

Romantic Journeys: Coleridge's *Rime of the Ancient Mariner*; Byron's *Childe Harold's Pilgrimage*. Keats' *On First Looking into Chapman's Homer*.

Adventure Novels and Science-Fiction. Experiments with Time and Technology: Grimmshausen's *Simplicius Simplicissimus*; Mercier's *The Year 2440*; Shelley's *The Last Man* and *Frankenstein*;

Poe's *The Unparalleled Adventure of One Hans Pfaall* and *The Narrative of Arthur Gordon Pym*; Jules Verne's *Extraordinary Voyages*; Stevenson's *Treasure Island*. Wells' *Time Machine*; Conrad's *Heart of Darkness*; Melville's *Moby-Dick*; Graves' *Seven Days in New Crete*; Golding's *Lord of the Flies*; Miller's *A Canticle for Leibowitz*. Huxley's *Islands* and *Brave New World*; Herbert's *Dune*.

Modernist Escapes: Bloom's last imaginary voyage in *Ulysses*; Yeats' *Sailing to Byzantium*.

Postmodernity and Imaginary Voyages: Calvino's *Invisible Cities* and *If on a Winter's Night a Traveler*; Borges' *Tlön, Uqbar, Orbis Tertius*; Kazantzakis' *The Odyssey: A New Sequel*; post-geography and travel; cyberspace, virtual reality and the metaverse; Gibson's *Neuromancer*; Dream journeys and migration literature; nomadic subjectivity and imaginary journeys through gender.

Fantastic Journeys in the Visual Arts and Cinema: Méliès, Kubrick's *2001: A Space Odyssey*, Nolan's *Interstellar*, Tarkovskij's *Solaris*, Shangri-La in *The Lost Horizon*; Gilliam's *The Adventures of Baron Munchausen*.

Interested parties may submit abstract and short bio to .... by June 15, 2022 (max. 500 words, in English or Italian). Proposals will be evaluated by July 15, and articles ready for publication must be sent to the editors by December 15, 2022.

## Call for Papers – Renaissance

### Carceral Shakespeare

Full name / name of organization: Liz Fox (UMass) and Gina Hausknecht (Coe College)

Submission Deadline: **June 15, 2022**

Web page: <https://call-for-papers.sas.upenn.edu/cfp/2022/03/14/carceral-shakespeare>

Contact email: [efox@umass.edu](mailto:efox@umass.edu)

Carceral Shakespeare

Edited Collection, Call for Papers

Shakespeare has been in American prisons over the last forty years, in arts programs and college-in-prison classrooms. Even as the landscape of incarceration has shifted—from the War on Drugs to the Fair Sentencing Act, from prison reform to prison abolition—Shakespeare programs have endured. While attention to these programs often reduce them to methods of “reform” and “rehabilitation,” these narratives of redemption do not capture the complexity of what it means to engage with Shakespeare inside the carceral system.

This collection seeks diverse voices and perspectives on the impacts of encountering Shakespeare in prison. We invite work from currently and formerly incarcerated people, teachers, theater practitioners, and audience members. Co-authored writings and interviews are also welcome as this collection seeks to move beyond disciplinary and professional boundaries to create space for voices and perspectives not always represented in academic discourses.

Questions that contributors might address include:

- What are the most important considerations today for people teaching, studying, directing, or performing Shakespeare in carceral settings?
- What expectations, both about Shakespeare and about incarcerated people, are imposed on these encounters? How are these expectations met, upended, or subverted?



- How are pedagogies or performance practices of Shakespeare altered or adapted to specifically address incarcerated communities and to what effect?
- How do we understand the plays differently in the context of incarceration?
- How does performing and studying Shakespeare reinforce existing inequities or other harms? What risks are entailed in introducing Shakespeare in prison?
- What are the impacts of Shakespeare in carceral settings: for individuals in prison and post-release, for their families, and their communities?

Please send proposals of up to 500 words that describe the tactic, problem, discovery, or impact that your contribution will explore by June 15, 2022 to Liz Fox ([efox@umass.edu](mailto:efox@umass.edu)) & Gina Hausknecht ([ghauskne@coe.edu](mailto:ghauskne@coe.edu)). Mail correspondence should be sent to P.O. Box 2300, Amherst, MA 01004. We welcome your questions about possible submissions.

## **Shaping Intellectual Disabilities in Early Modern Literature and Culture (CFP for edited volume)**

Full name / name of organization: Dr Alice Equestri (University of Padua)

Submission Deadline: **July 31, 2022**

Web page:

<https://call-for-papers.sas.upenn.edu/cfp/2022/04/22/shaping-intellectual-disabilities-in-early-modern-literature-and-culture-cfp-for>

Contact email: [alice.equestri@unipd.it](mailto:alice.equestri@unipd.it)

Editor: Dr Alice Equestri, University of Padua ([alice.equestri@unipd.it](mailto:alice.equestri@unipd.it))

Publisher: international academic press to be confirmed

**Deadline for submitting chapter proposals (400 words): July 31, 2022**

**Notification of acceptance: September 1, 2022**

**Provisional deadline for essay submission (6000-8000 words): April 30, 2023**

Papers are sought for a volume that critically examines – and advances our knowledge of – manifestations of intellectual disability in early modern English and European literature and culture (c. 1500-1700). The collection will be submitted to an international academic publisher.

Intellectual disability nowadays is defined as a lifelong condition entailing deficits in intellectual and adaptive functions, including abstract thinking, reasoning, learning, communication, social participation and independent living. Its causes are generally understood as genetic or environmental, rather than social or psychological (and as such, intellectual disability differs from mental illness, which includes depression, anxiety, schizophrenia, psychosis, etc.). While perhaps intellectual disability as we think of it today did not yet exist as a concept in the Renaissance, many forms of impaired intellect existed and were discussed in the period. English law, for example, termed idiocy a congenital and permanent condition that manifested itself in the individual's incapability to give basic information about themselves or make simple calculations – something which impeded their participation in the economy by independently managing their property. Doctors occasionally pointed at the humoral, physiognomic or anatomic characteristics linked to 'foolishness' (which differed significantly from madness or melancholy). But intellectual disability was also a much more malleable concept, defined historically according to religious, social, or political interests: Christian

preachers called fools those who strayed from the word of God; nations with colonial interests called foreign natives foolish to stigmatise their cultural differences and to justify their own expansionist aims; in patriarchal societies women's intellectual capability was deemed generally inferior to men's; society itself considered foolish those who persisted in despicable practices from the point of view of morals or health.

This collection will ask how non-normative intellect was represented in the literature and culture of the period and how the able-minded world shaped and reacted to forms of intellectual difference. It will also ask how current disability theories may be helpful in understanding intellectual disability in literary history or whether new models of (intellectual) disability may be devised through an analysis of Renaissance texts. Historicist and/or presentist approaches may be employed to illuminate a wide range of topics including (but not limited to):

- How fools and foolish characters in drama or other genres are portrayed as disabled or different
- Intellectual disability in Shakespeare and his contemporaries
- Dissembled foolishness
- Medical, social, legal, religious, moral representations of foolishness or intellectual non-normativity
- The reception of classical and medieval notions of intellectual disability in Renaissance cultural products
- Supernatural readings of intellectual disability
- The links between intellectual difference and other disability representations (e.g. bodily or sensory differences, neurodiversity more broadly, etc.)
- Intersections between intellectual disability and race, class, gender or sexuality
- Intellectual disability and travelling
- Border crossings or conflicts between intellectual normativity and non-normativity
- Intersections between intellectual disability and mental illness
- Metaphorical representations of intellectual disability
- Actors with intellectual disability and early modern drama
- The performance of intellectual disability
- The use of intellectual disability tropes to describe objects or concepts, rather than individuals

Please send a 400-word proposal and a short bio to Dr Alice Equestri ([alice.equestri@unipd.it](mailto:alice.equestri@unipd.it)) by July 31, 2022. The provisional timeline is for authors to submit their essays by April 30, 2023. Proposals by scholars from any background and of any career level – including PhD students and ECRs – are welcome. For any queries, or to discuss your idea before submitting an abstract, please feel free to contact the editor.

### Select bibliography

- Chakravarti, Paromita, ‘Natural Fools and the Historiography of Renaissance Folly’, *Renaissance Studies*, 25.2 (2011), 208–27
- Equestri, Alice, *Literature and Intellectual Disability in Early Modern England: Folly, Law and Medicine, 1500-1640* (London and New York: Routledge, 2021)
- Folkerth, Wes, ‘Reading Shakespeare After Neurodiversity’, in *Performing Disability in Early Modern English Drama*, ed. by Leslie C. Dunn (Cham: Springer International Publishing, 2020), pp. 141–57
- Goodey, C. F., *A History of Intelligence and ‘Intellectual Disability’: The Shaping of Psychology in Early Modern Europe* (Farnham: Ashgate, 2011)
- Heetderks, Angela, “‘Better a Witty Fool than a Foolish Wit’: Song, Fooling, and Intellectual Disability in Shakespearean Drama”, in *Gender and Song in Early Modern England*, ed. by Leslie C. Dunn and Katherine R. Larson (Farnham: Ashgate, 2014), pp. 63–75
- Hobgood, Allison P., and David, Houston Wood, eds., *Recovering Disability in Early Modern England* (Columbus: Ohio State University Press, 2013)
- Lathrop, Emily, ‘Learning Difficulties : The Idiot and the Outsider in the Renaissance’, in *A Cultural History of Disability in the Renaissance*, ed. by Susan Anderson and Liam Haydon (London: Bloomsbury, 2020), iii, 133–50
- McDonagh, Patrick, *Idiocy: A Cultural History* (Chicago: University of Chicago Press, 2009)
- McDonagh, Patrick, C. F. Goodey, and Timothy Stainton, eds., *Intellectual Disability: A Conceptual History, 1200-1900* (Manchester: Manchester University Press, 2018)
- Metzler, Irina, *Fools and Idiots? Intellectual Disability in the Middle Ages* (Oxford: Oxford University Press, 2016)
- Row-Heyveld, Lindsey, *Dissembling Disability in Early Modern English Drama* (Cham: Palgrave Macmillan, 2018)

## Oxford Handbook of Christopher Marlowe

Full name / name of organization: Sarah Dustagheer and Kirk Melnikoff

Submission Deadline: **October 1, 2022**

Web page:

<https://call-for-papers.sas.upenn.edu/cfp/2022/05/18/oxford-handbook-of-christopher-marlowe>

Contact email: [kbmelnik@uncc.edu](mailto:kbmelnik@uncc.edu)

After the New Oxford Shakespeare credited Christopher Marlowe as co-author of *1, 2, and 3 Henry VI* in 2016, Shakespeare's short-lived contemporary has drawn a wave of renewed interest. Since then, new editions of *Doctor Faustus*, *The Massacre at Paris*, and *The Jew of Malta* have appeared, three collections of essays have been published, and a well-attended international Marlowe conference was held in Wittenberg, Germany. Marlowe's plays continue to be a staple of contemporary non-Shakespearean performance with recent celebrated productions at the RSC's Swan Theatre and the National Theatre. The next two years will see major gatherings dedicated to Marlowe and his work held in Rheims, Paris, and London, and the second manifestation of the *Oxford Marlowe: Collected Works* will follow thereafter. The *Oxford Handbook of Christopher Marlowe* is intended to compliment this work. It will provide an authoritative volume of essays encompassing emergent and established approaches to Marlowe by a range of scholars and theatre practitioners. To that end, we are especially interested in contributions having to do with:

- Marlowe and authorship
- Marlowe and race and ethnicity
- Marlowe and gender
- Marlowe and sexuality
- Marlowe and social justice
- Marlowe and religion
- Marlowe and the environment
- Marlowe and popular culture
- Marlowe in print and manuscript culture
- Marlowe, the body, and the emotions
- Marlowe and textual studies
- Marlowe and theatre history
- Marlowe on film

We are also potentially interested in contributions dedicated to specific play or poem by Marlowe.

Volumes in the Oxford Handbooks series are designed to define an established or emerging field of research through an authoritative set of essays covering areas of debate in that field. Chapters should be a minimum of 5,000 words, and we are looking to commission around 30 to 35 chapters. Recent Oxford Handbooks on early modern topics include *The Oxford Handbook of Andrew Marvell*, *The Oxford Handbook of Cervantes*, and *The Oxford Handbook of English Law and Literature, 1500-1700*. For more on these handbooks, go to:

<https://global.oup.com/academic/content/series/o/oxford-handbooks-ohbk/?....>

Scholars and theatre practitioners from all backgrounds and career levels are invited to submit chapter proposals. Please send a brief 100-word abstract along with a 100-word bio to Sarah Dustagheer ([S.Dustagheer-463@kent.ac.uk](mailto:S.Dustagheer-463@kent.ac.uk)) and/or Kirk Melnikoff ([kbmelnik@uncc.edu](mailto:kbmelnik@uncc.edu)) by 1 October 2022. A Handbook proposal will be submitted to OUP at the end of the year. Potential contributors wishing to discuss their submissions are very welcome to send queries by email to the editors.

## CFP - Journal of the Wooden O

Full name / name of organization: Dr. Stephanie Chamberlain/Journal of the Wooden O

Submission Deadline: **October 14, 2022**

Web page: <https://call-for-papers.sas.upenn.edu/cfp/2022/05/16/cfp-journal-of-the-wooden-o>

Contact email: [woodeno@suu.edu](mailto:woodeno@suu.edu)

The *Journal of the Wooden O* is a peer-reviewed academic publication focusing on Shakespeare studies. It is published annually by Southern Utah University Press in connection with the Gerald R. Sherratt Library and the Utah Shakespeare Festival.

The editors invite papers on any topic related to Shakespeare, including Shakespearean texts, Shakespeare in performance, the adaptation of Shakespeare works (film, fiction, and visual and performing arts), Elizabethan and Jacobean culture and history, and Shakespeare's contemporaries.

Articles published in the *Journal of the Wooden O* are indexed in the *MLA International Bibliography*, *World Shakespeare Bibliography* and appear full-text in *EBSCO Academic Search Premiere*.

Selected papers from the annual Wooden O Symposium are also considered for publication.

**SUBMISSIONS:** Manuscripts should follow the Chicago Manual of Style, 17th edition. Manuscript submissions should generally be between 3000-7000 words in length. Complete submission guidelines as well as the *JWO* Style Sheet may be found [here](#). The deadline for submission is October 14, 2022. Authors should include all of the following information on a separate page with their submission:

- Author's name
- Manuscript title
- Mailing address
- Email address
- Daytime phone number

Submit electronic copy to: [woodeno@suu.edu](mailto:woodeno@suu.edu) (Only .doc, .docx or .rtf files will be accepted.)

## Special Issue of Shakespeare journal: Adapting Shakespearean Romance in Indian Cinema

Full name / name of organization: Subhankar Bhattacharya (Cambridge), Thea Buckley (Queen's U Belfast) and Rosa García-Periago (U Murcia)

Submission Deadline: **September 25, 2022**

Web page:

<https://call-for-papers.sas.upenn.edu/cfp/2022/03/09/special-issue-of-shakespeare-journal-adapting-shakespearean-romance-in-indian-cinema>

Contact email: [indianshakespeares@gmail.com](mailto:indianshakespeares@gmail.com)

A Special Issue of *Shakespeare*:

Adapting Shakespearean Romance in Indian Cinema

Edited by Subhankar Bhattacharya, Thea Buckley, and Rosa García-Periago

Shakespeare remains a popular source for Indian cinema. Both regional cinemas and Bollywood produce an endless stream of *Romeo and Juliet* adaptations. Bhansali's 2013 *Ram-Leela* [*Romeo and Juliet*] contentiously aligns its very human lovers with Ram and Sita, Hindu divinities; Aparna Sen's *Arshinagar* (2015) features a Hindu-Muslim romance. These love stories are often set in societies where differences of caste or religion remain obstacles to lovers' unions and the 'love marriage' threatens an entrenched patriarchal system of familial arrangement.

Yet in portraying Shakespearean ardour in its infinite variety, India's cinematic representations go beyond Romeos and Juliets. In 1954 in Kishore Sahu's Olivier-inspired *Hamlet*, Ophelia's "snatches of old tunes" (4.7.176) became a full-fledged Hindi love song. Bhardwaj's *Maqbool* (2013) and Jayaraj's *Veeram* (2016) both feature Macbeth in a love triangle. Regional rom-coms like the 1989 blockbuster *Nanjundi Kalyana* [*The Taming of the Shrew*] remain popular yet are underrepresented in scholarship on Shakespeare and India, despite Poonam Trivedi and Paromita Chakravarti's crucial intervention *Shakespeare and Indian Cinemas* (2019).

This issue invites papers that examine the manifold representations of Shakespearean love affairs onscreen, in Indian filmic and/or television adaptation, whether in Bollywood, regional, parallel



and/or diaspora cinemas. We welcome a variety of approaches: textual, television, film history, gender or cultural studies, etc. We particularly welcome papers that develop local interventions and examine how local cultures affect the global understanding and representation of Shakespearean *amour*. Proposed papers might address these or other relevant questions:

- What constitutes Shakespearean romance; what tropes would we expect to see in an adaptation?
- In what way/s is Shakespearean romance depicted on the Indian screen and how do these relate to or adapt Anglocentric romance?
- Is the topic presented following similar patterns in Indian adaptations of Shakespearean tragedies, comedies, romances, etc.?
- How are Shakespearean women modified/expanded on the screen and how do these alterations affect their love lives?
- To what extent is the topic changed for the Indian screen? Seventy-five years after Independence, how does postcolonialism intersect with the topic?

Papers in English language (or along with your own translation), addressing these and similar questions would be most welcome, from scholars working at any level across the world. We welcome submissions especially from disabled, LGBTQ+ scholars, scholars of colour, and early career researchers and are happy to clarify information or discuss ideas with potential contributors.

We invite abstracts of 400-500 words in length, accompanied by a title and a short bio of 150-250 words. Submissions should be mailed to [indianshakespeares@gmail.com](mailto:indianshakespeares@gmail.com) by 25 September 2022. Final submissions of roughly 7,000 words (including notes) are expected by 1 March 2023. Please note that all paper submissions will undergo anonymous double peer-review in keeping with the journal's practices.

## **The Times They Are A-Changin': Temporal Shifts in Early Modern Drama**

Full name / name of organization: Lisa Hopkins / Sheffield Hallam University

Submission Deadline: **September 30, 2022**

Web page:

<https://call-for-papers.sas.upenn.edu/cfp/2022/03/22/the-times-they-are-a-changin%E2%80%99-temporal-shifts-in-early-modern-drama>

Contact email: [L.M.Hopkins@shu.ac.uk](mailto:L.M.Hopkins@shu.ac.uk)

Sir John Falstaff enters the Shakespearean stage asking what time of day it is and leaves it at the turning of the tide. This collection of essays is interested in ideas about temporal shifts in early modern drama. Topics could include (but are not limited to) changing seasons; the representation of individual seasons in plays; holidays and ritual markers of time; the ebb and flow of tides; measurement of time and perceptions of temporal change; day, night, dawn and dusk; understandings of different time zones; the ageing process; saints' days, quarter days, anniversaries, and other calendrical markers; accession days; and whether there was any awareness at the time of what we would now call the Little Ice Age. We welcome essays examining these and other facets of temporal shift across text, performance, and other modes of adaptation. Topics may also include the performance of early modern plays as part of celebratory events or seasonal festivals. Alternatively, contributors may choose to focus on how temporal shifts have affected the transmission, reception, or study of early modern drama. Papers taking this approach might explore, for instance, how a particular period or movement has responded to plays or writers in ways which are shaped by their specific historical circumstances.