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Conferences

Call for Papers – Medieval

"Breathing in Unbreathable Circumstances": Women of Color Feminisms in Medieval Studies (A Roundtable) - ICMS Kalamazoo 2023, Virtual Session

- Full name / name of organization: Lisa D. Camp / Sarah LaVoy
- Venue: Virtual
- Date: May 11-13, 2023
- Submission Deadline: **September 15, 2022**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/07/27/breathing-in-unbreathable-circumstances-women-of-color-feminisms-in-medieval-studies>
- Contact email: lc939@cornell.edu

In *Undrowned: Black Feminist Lessons from Marine Mammals*, Alexis Pauline Gumbs meditatively interrogates the language of the natural sciences and its attendant racialized, gender-essentialized assumptions, and provides a model for identifying similar logics in Medieval Studies. Recent attention on the integration of Women of Color Feminisms in Medieval Studies has illuminated how these logics make the "circumstances" of such integration "unbreathable" (Gumbs 3). In this roundtable, we will engage with the possibility of Women of Color Feminisms' ability to breathe in such circumstances.

We welcome submissions from any subdiscipline of Medieval Studies and are particularly interested in work which significantly incorporates Women of Color Feminisms in work aligned with any subfield of Medieval Studies. Submissions may focus on any research topic, so long as discussions are focused on the incorporation of Women of Color Feminisms and their ability to "breathe" alongside and/or within the field of Medieval Studies more broadly.

Please submit an abstract of **200-300 words** to the ICMS 2023 Confex page (<https://icms.confex.com/icms/2023/round/papers/index.cgi?sessionid=3489>) by **Thursday, September 15, 2022**. If you have questions, you may reach out to Lisa D. Camp at lc939@cornell.edu or Sarah LaVoy at sfl39@cornell.edu.

**CFPs for 'The Networks of Romance', sponsored by the Medieval Romance Society, for the
58th International Congress on Medieval Studies, Kalamazoo, May 11-13, 2023**

- Full name / name of organization: Rachel Harley
- Venue: Virtual and in person (Western Michigan University)
- Date: May 11-13, 2023
- Submission Deadline: **September 15, 2022**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/07/26/cfps-for-the-networks-of-romance-sponsored-by-the-medieval-romance-society-for-the>
- Contact email: rah600@york.ac.uk

The Networks of Romance I: Transnational and Global - (In-Person Format)

Increased social mobility and technological advances in modern society, as well as the advent of postcolonial studies, have spurred scholars to investigate the 'interconnectedness' of the global Middle Ages, and to challenge Western-centrism. This session is open to papers that apply these critical approaches to romance texts. We welcome scholars who consider the textual representations of cross-culturalism, and of networks that transcend regional and national boundaries. Also invited are papers that examine depictions of networks from outside the medieval West. We particularly encourage participants who use decolonising methodologies.

The Networks of Romance II: Material Culture and its Networks - Blended Format - (Virtual & In-Person Formats)

In recent years, scholars have increasingly posed questions about the relationship between medieval romance and the material. This session seeks to contribute to this discussion, inviting papers that interrogate material culture and its networks in relation to romance texts. Participants might examine how characters interacted with material objects, or the connections between 'things' and space in romance. Also invited are papers that consider the circulation, transmission and reception of romance manuscripts.

The Networks of Romance III: Intersectionality, Instability, and Social Networks - (In-Person Format)

A growing body of research by medievalists examines the intersectionality of identities, experiences and relationships. This work reveals the numerous ways that individuals of medieval society differentiated themselves based on age, disability, gender, ethnicity and social standing. However, it also tends to overlook the instability of these overlapping social categories. This session challenges the assumption that intersecting identities, experiences and relationships in the Middle Ages were static. It does so through interrogating the multiple and complex features of social networks in romance, whether that be on a micro or macro level.

Please note: Session II will be in a hybrid format, while sessions I and III will be in person.

Deadline for proposals: 15 September 2022

Proposals should be up to 250 words for a 20-minute paper

Please submit your proposal to the ICMS Confex: <https://icms.confex.com/icms/2023/cfp.cgi>

If you have any questions, please contact Rachel Harley: rah600@york.ac.uk

The (Post)Medieval Imaginary

- Full name / name of organization: Dr. Grace Catherine Greiner
- Venue: Virtual
- Date: May 11-13, 2023
- Submission Deadline: **September 15, 2022**
- Web page: <https://call-for-papers.sas.upenn.edu/cfp/2022/07/23/the-postmedieval-imaginary>
- Contact email: grace.catherine.greiner@utexas.edu

The (Post)Medieval Imaginary

58th International Congress on Medieval Studies

May 11-13, 2023

CALL FOR PAPERS

This virtual ICMS session encourages participants to consider constructions of the medieval past in the Middle Ages and after, particularly as manifested in the interactions between the medieval(ist) literature, historiography, and/or material culture of postmedieval periods. Juxtaposing papers that engage with one or more historical periods, this session will reopen debates about the problems and possibilities of periodization while illuminating how medievalists and postmedieval scholars can productively collaborate across period boundaries.

Potential topics/approaches may include:

- Popular medievalisms
- Archival studies
- Materiality
- New materialism
- Media archaeology
- Cross-period collaborations
- Periodization
- Temporality

Paper proposals due September 15th, 2022.

<https://icms.confex.com/icms/2023/cfp.cgi>

Organizers:

Grace Catherine Greiner gcg49@cornell.edu or grace.catherine.greiner@utexas.edu

Jennifer Rabedeau jbr263@cornell.edu

The Digital Middle Ages: Possibilities, Limitations, Expectations (A Roundtable) - Kalamazoo 2023

- Full name / name of organization: Ana Grinberg / Société Rencesvals, American-Canadian Branch
- Venue: Western Michigan University's campus in Kalamazoo, MI
- Date: May 11-13, 2023
- Submission Deadline: **September 15, 2022**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/07/22/the-digital-middle-ages-possibilities-limitations-expectations-a-roundtable-kalamazoo>
- Contact email: grinberg@auburn.edu

After a hiatus in which new technologies have enabled us stay in contact and learn how to overcome isolation, the Société Rencesvals, American-Canadian Branch invites scholars and practitioners from diverse fields to participate in a conversation on the intersection of the epic and technological applications.

Technology has enriched the practice of people working in scholarly research, university teaching, and education of the general public. From open-access to digitized manuscripts and editions, to georeferencing and map visualizations of textual corpus, to immersive and augmented realities from the past, these technologies have provided opportunities to collectively analyze, represent and disseminate information related to medieval literature. This roundtable session aims to gather people considering the intersection of diverse technologies and the medieval epic, in general, and the romance epic in particular. More than simply showcasing accomplishments, we invite to a conversation considering limitations and forward-looking approaches to using technologies in connection to epics and their contexts.

Please submit your contribution proposal in the Confex system

(<https://icms.confex.com/icms/2023/cfp.cgi>) by the deadline of **September 15**. Submissions require the author's name, affiliation (if any) and contact information; an abstract (250 words); and a short description (50 words) that may be made public. Contact session organizers Norval Bard (nlbard@noctrl.edu) or Ana Grinberg (grinberg@auburn.edu) with any questions. All abstracts not

accepted for the session will be forwarded to Congress administrators for consideration in general sessions, as per Congress regulations.

Cultural Palimpsests: Adaptation, Transposition, and Translation in/from Epics in Romance Languages (Kalamazoo 2023)

- Full name / name of organization: Ana Grinberg / Société Rencesvals, American-Canadian Branch
- Venue: Western Michigan University's campus in Kalamazoo, MI
- Date: May 11-13, 2023
- Submission Deadline: **September 15, 2022**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/07/22/the-digital-middle-ages-possibilities-limitations-expectations-a-roundtable-kalamazoo>
- Contact email: grinberg@auburn.edu

In his influential *Palimpsests: Literature in the Second Degree*, Gérard Genette proposed terms to refer to the relationship among texts: intertextuality, paratextuality, metatextuality, architextuality, and hypertextuality. Connections among texts are not new to medieval scholars, as is evident on volumes about sources and analogues; yet, textual networks might be more productively explored against trade routes, religious and political invasions, and ideological impositions. How are textual transpositions, which Genette defines as “serious transformation[s]” (212), anchored in cultural clashes and exchanges? The American-Canadian Branch of the Société Rencesvals invites scholars and practitioners from diverse fields to consider formal, linguistic, and thematic transpositions where epics in romance languages are in the center, both as hypotexts (i.e. sources of characters, motifs, etc.) and hypertexts (that is, adaptations, appropriations, and translations of other source texts).

Please submit your paper proposal in the Confex system (<https://icms.confex.com/icms/2023/cfp.cgi>) by the deadline of **September 15**. Submissions require the author’s name, affiliation (if any) and contact information; title and abstract (250 words); and a short description (50 words) that may be made public. Please contact session organizers Norval Bard (nlbard@noctrl.edu) or Ana Grinberg (grinberg@auburn.edu) with any questions. All abstracts not accepted for the session will be forwarded to Congress administrators for consideration in general sessions, as per Congress regulations.

Cultural Palimpsests: Adaptation, Transposition, and Translation in/from Epics in Romance Languages (Kalamazoo 2023)

- Full name / name of organization: The Centre for Fantasy and the Fantastic, University of Glasgow
- Venue: Western Michigan University's campus in Kalamazoo, MI
- Date: May 11-13, 2023
- Submission Deadline: **September 15, 2022**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/07/21/ursula-k-le-guins-marvelous-medievalism>
- Contact email: 2464732s@student.gla.ac.uk

The Call for Papers for the 58th International Congress on Medieval Studies in Kalamazoo, Michigan, USA (May 11–May 13, 2023) is now open. Proposals of papers and contributions to roundtables are **due Sept. 15, 2022**. The Centre for Fantasy and the Fantastic, University of Glasgow, is sponsoring the following session: **Ursula K. Le Guin's Marvelous**

Medievalism Contact: Kristine A. Swank Modality: **In person (in Kalamazoo, MI)** Ursula K. Le Guin (1929–2018) left an unparalleled legacy of masterworks in science fiction and fantasy. Several of her imagined worlds were founded upon or enriched by global medieval influences from Europe, Asia, North & South America. This paper session will explore and examine some of Le Guin's marvelous medievalisms, her sources and influences, and their effects on her fiction. Papers might employ any scholarly approach. Possible texts include *Always Coming Home*, *Annals of the Western Shore* (*Gifts*, *Voices*, *Powers*), *The Beginning Place*, *Earthsea series*, *Eye of the Heron*, *Hainish cycle*, *Lavinia*, *Orsinian Tales*, and Le Guin's short stories.

All proposals must be made through the Congress's Confex system. Please carefully follow the instructions on the Congress's **Call for Papers** (<https://wmich.edu/medievalcongress/call>).

Tolkien and Medieval Constructions of Race (A Roundtable)

- Full name / name of organization: The Centre for Fantasy and the Fantastic, University of Glasgow
- Venue: Virtual
- Date: May 11-13, 2023
- Submission Deadline: **September 15, 2022**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/07/21/tolkien-and-medieval-constructions-of-race-a-roundtable>
- Contact email: m.rios-maldonado.1@research.gla.ac.uk

The Call for Papers for the 58th International Congress on Medieval Studies in Kalamazoo, Michigan, USA (May 11–May 13, 2023) is now open. Proposals of papers and contributions to roundtables are **due Sept. 15, 2022**. The Centre for Fantasy and the Fantastic, University of Glasgow, is sponsoring the following session: **Tolkien and Medieval Constructions of Race (A Roundtable)** Contact: Mariana Rios Maldonado Modality: **Virtual** The construction of race in J.R.R. Tolkien's Middle-earth narratives, legendarium, and their adaptations represents even now a gap within Tolkien scholarship. The adverse reactions to the 2021 Tolkien Society's "Tolkien and Diversity" Seminar and the diverse casting of the upcoming *Lord of the Rings* series highlight the pressing importance of addressing this subject from all areas of Tolkien scholarship, including medieval studies. This roundtable will bring these discussions to the forefront, with special consideration towards the ground-breaking, critical inputs by medievalists of colour and the field's intersection with postcolonial theory. Contributions from all scholarly approaches are welcome.

All proposals must be made through the Congress's Confex system. Please carefully follow the instructions on the Congress's **Call for Papers** (<https://wmich.edu/medievalcongress/call>).

New Directions in Brut Studies (ICMS 2023) in-person 9/15

- Full name / name of organization: Society for International Brut Studies
- Venue: Western Michigan University's campus in Kalamazoo, MI
- Date: May 11-13, 2023
- Submission Deadline: **September 15, 2022**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/07/20/new-directions-in-brut-studies-icms-2023-in-person-915>
- Contact email: kjt9t@uvawise.edu

New Directions in Brut Studies

Contact: Ken Tiller (kjt9t@uvawise.edu)

Modality: In person

The multilingual character and enduring influence of the Brut tradition raise important questions about the relationship of language, history, authority, and ethnicity. The session welcomes papers that examine the Brut from a language-based methodology, including translation theory (Brut authors as translators or issues translating the Bruts), textual authority, and the relationship of language to ethnic identity or to gender. Issues for discussion include how translation reorients historical texts, how authors and translators establish textual authority, the relationship of language to ethnic identity and/or geographic borders, and related topics. Other critical approaches, such as border theory or eco-criticism, will be considered.

Four Hundred Years of the Brut (ICMS 2023) virtual: 9/15

- Full name / name of organization: Society for International Brut Studies
- Venue: Virtual
- Date: May 11-13, 2023
- Submission Deadline: **September 15, 2022**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/07/20/four-hundred-years-of-the-brut-icms-2023-virtual-915>
- Contact email: kjt9t@uvawise.edu

The collection of semi-legendary historical texts known as the Brut is witnessed by over four hundred manuscripts in English alone, many of which have been brought to light in the past few decades. This proposed session provides a forum for scholars to share findings about the Brut manuscripts, including new discoveries in individual manuscripts, comparisons of variant texts, and examination of paleographic and codicological features. The session especially encourages papers that compare various manuscripts, compare different manuscripts hands, examine manuscript features such as illustration and rubrication, and / or discuss the genealogy of the Brut.

**Robin Hood Fantasies: Beyond Realism and Verisimilitude (A Roundtable, Virtual), ICMS,
Kalamzoo, May 11-13, 2023**

- Full name / name of organization: Alexander L. Kaufman / International Association for Robin Hood Studies
- Venue: Virtual
- Date: May 11-13, 2023
- Submission Deadline: **September 15, 2022**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/07/19/robin-hood-fantasies-beyond-realism-and-verisimilitude-a-roundtable-virtual-icms>
- Contact email: alkaufman@bsu.edu

For audiences of Robin Hood texts, there is a tendency to describe the tradition as grounded in realism. This roundtable seeks papers that explore how the medieval and post-medieval Robin Hood tradition negotiates the reality of outlawry and the historical contexts associated with the outlaw, alongside tropes that belong to genres such as speculative fiction, fantasy, science fiction, fairy tales, and contemporary romance in literature and media. Have we fully moved toward an un-real Robin Hood, and if so, what are the implications? In focusing on the fantastical, this panel seeks to interrogate the value of fiction as fiction.

The Robin Hood tradition has been connected in some manner with a historical reality, and some scholars continue to seek the “real” that is within literary texts or historical records. This panel further seeks to underscore how the histories that are a part of Robin Hood texts are themselves fictive, literary representations of a history, historical event, or figure. We should begin to consider how Robin Hood literary and media texts belong to the broad genre of fantasy and its numerous sub- and adjacent-genres.

Please send a 250-word abstract by 15 September 2022 to alkaufman@bsu.edu and simultaneously submit it to the Confex system for the ICMS: <https://icms.confex.com/icms/2023/cfp.cgi>. Proposals must be uploaded to the Confex system for consideration.

"Incompleteness and the Medieval Ovid" (VIRTUAL) at ICMS Kalamazoo 2023

- Full name / name of organization: Societas Ovidiana
- Venue: Virtual
- Date: May 11-13, 2023
- Submission Deadline: **September 15, 2022**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/08/04/incompleteness-and-the-medieval-ovid-virtual-at-icms-kalamazoo-2023>
- Contact email: r.menmuir@qmul.ac.uk

The Societas Ovidiana welcomes proposals for a panel on "Incompleteness and the Medieval Ovid" at the 58th Congress on Medieval Studies (May 11-13, 2023). This panel will be held virtually.

Proposals should be submitted by September 15, 2022, at <https://wmich.edu/medievalcongress/call>.

[Click for full CFP]

Session 1: INCOMPLETENESS AND THE MEDIEVAL OVID

This panel invites a variety of approaches to the study of incompleteness, omission, and the fragmentary in textual and/or visual traditions of the medieval Ovid. Proposals might consider, but are not limited to: how medieval writers adapted narratives of incompleteness in Ovid's poetry; incompleteness in translations, adaptations, or reworkings of Ovidian texts in the Middle Ages; the incomplete or fragmented manuscript tradition of the medieval Ovid; how medieval readers reacted to lost or fragmentary Ovidian works or manuscripts; how Ovid was fragmented in the process of excerption and compilation; how medieval accessus and/or commentaries responded to incompleteness in Ovid; lacunae and textual/historical gaps in the medieval Ovidian biographical tradition; or medieval pseudo-Ovids responding to Ovidian incompleteness or fragmentation.

Email Rebecca Menmuir at r.menmuir@qmul.ac.uk with any questions.

"Incompleteness and the Medieval Ovid" (VIRTUAL) at ICMS Kalamazoo 2023

- Full name / name of organization: Societas Ovidiana
- Venue: Virtual
- Date: May 11-13, 2023
- Submission Deadline: **September 15, 2022**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/08/04/good-and-bad-ovids-in-the-middle-ages-virtual-at-icms-kalamazoo-2023>
- Contact email: little.447@osu.edu

The Societas Ovidiana welcomes proposals for a panel on "Good and Bad Ovids in the Middle Ages" at the 58th Congress on Medieval Studies (May 11-13, 2023). This panel will be held virtually.

Proposals should be submitted by September 15, 2022, at <https://wmich.edu/medievalcongress/call>.

[Click for full CFP]

Session 2: GOOD AND BAD OVIDS IN THE MIDDLE AGES

This panel invites papers that cast light on how medieval readers negotiated the tricky issues of Ovid's morality and utility. Questions that might be addressed include the following: What strategies were employed to redeem Ovid as an author? How was his poetic corpus redefined, delimited, or extended to render it safe or useful? How was Ovid read in the schoolroom, and what kinds of knowledge was he felt to impart? How did commentaries, translations, or adaptations mediate between difficult parts of his oeuvre and his readers? How are sensitive topics in Ovid's poetry treated in medieval literary and visual media?

Email William Little at little.447@osu.edu with any questions.

Teaching Joan of Arc and Her World in and out of the Classroom

- Full name / name of organization: Scott Manning / The International Joan of Arc Society / Société Internationale de l'étude de Jeanne d'Arc
- Venue: Virtual
- Date: May 11-13, 2023
- Submission Deadline: **September 15, 2022**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/08/08/teaching-joan-of-arc-and-her-world-in-and-out-of-the-classroom>
- Contact email: scottmanning13@gmail.com

[International Congress on Medieval Studies \(ICMS 2023\)](#)

May 11 to 13, 2023 Western Michigan University

In his translation of Joan of Arc's [1431 condemnation trial](#), Daniel Hobbins instructed his readers that the defendant “was not a contradiction to her world but its product, and she is comprehensible only within the terms of reference of that culture.” After 600 years of dissemination of Joan of Arc's story through art, literature, stage, and film for a variety of agendas from varying (and competing) cultures, understanding the dichotomy emphasized by Hobbins is a herculean challenge posed to educators of the medieval world. The basic outline of Joan of Arc's story is known, as demonstrated by the yearly answers presented on Jeopardy, but getting past basic facts and dates is the challenge of educators of the medieval world.

- This panel seeks papers from those teaching about Joan of Arc and her world in and out of the classroom. Some potential topics to explore include:
- What digital experiences, especially during the pandemic, connected with students? Are these same digital experiences useful in person?
- What methods required honing in order to better connect with students?
- How do you identify and overcome students' preconceived ideas of Joan and her world?

- What texts connect with students? What texts seemingly connected in previous years, but have since stopped and why? And of course, what did the students teach *you* about Joan and her world?

The 2023 International Congress on Medieval Studies will be a hybrid experience with both in-person and virtual panels. This panel will be hosted virtual, so in-person attendance is not required.

If you are interested, please submit a proposal for a 15-minute presentation no later than **September 15, 2022** to the [Confex proposal portal](https://icms.confex.com/icms/2023/cfp.cgi) (<https://icms.confex.com/icms/2023/cfp.cgi>):

1. Scroll down to "Session Selection".
2. Click "Sponsored and Special Sessions of Papers".
3. Scroll down and click "Teaching Joan of Arc and Her World in and out of the Classroom".
4. Click "Begin a Submission".

Preliminary inquiries and expressions of interest are more than welcome and can be sent to the session organizers: Tara Beth Smithson (tbsmithson@manchester.edu), Stephanie Coker (coker.steph.d@gmail.com) Scott Manning (scottmanning13@gmail.com).

Disability in the Global Middle Ages

- Full name / name of organization: Society for the Study of Disability in the Middle Ages
- Venue: International Medieval Studies Congress in Kalamazoo, MI / Virtual
- Date: February 22-25, 2023
- Submission Deadline: **September 15, 2022**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/07/08/disability-in-the-global-middle-ages>
- Contact email: cameronhuntmcnabb@gmail.com

Since its emergence, medieval disability studies has asked questions about the meanings of disability in the Middle Ages, the lived experiences of people with disabilities, and how scholars can apply the frameworks of disability studies to medieval texts. Although these questions have led to insightful and field-changing scholarship, much of this work centers the Western tradition. In order to explore a broader and more accurate view of disability in the global Middle Ages, we ask these same questions but with a focus on non-Western texts. This panel seeks presentations on any aspect of disability in the global Middle Ages, and we welcome submissions from across disciplines, including literature, art, history, religion, and philosophy. The panel will be held in-person at the International Medieval Studies Congress in Kalamazoo, MI in May 2023. Although we requested a hybrid option, we deeply regret that one is not available at this time. Please submit a 250-word abstract to either Tory Pearman (pearmatv@miamioh.edu) or Cameron Hunt McNabb (cameronhuntmcnabb@gmail.com) on the topic as well as a brief description about how the research supports or amplifies the work of scholars of color and/or those with disabilities. Abstracts are due September 15, 2022.

Dante Decolonizer—Poet of Justice: Epistemic Plurality and the Ethical Imagination

- Full name / name of organization: Catherine Adoyo
- Venue: Niagara Falls, NY
- Date: March 23-26, 2023
- Submission Deadline: **September 30, 2022**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/06/07/dante-decolonizer%E2%80%94poet-of-justice-epistemic-plurality-and-the-ethical-imagination>
- Contact email: adoyo@post.harvard.edu

Dante Decolonizer: Poet of Justice

Epistemic Plurality and the Ethical Imagination

...ché, per quanti si dice più li 'nostro' ... (Purgatorio, 15.55)

This NeMLA sponsored seminar is designed to engage Dante's interrogation of justice as an epistemically rooted, ethical imperative. This year's speaker's panel and subsequent roundtable seek to explore Dante's attention to the centrality of epistemic plurality in the ethical imagination with respect to justice, as exemplified in key passages like: *Inferno* 3–5, 8, 26, 32–33; *Purgatorio* 10–11, 13, 15–18, 30–31; and *Paradiso* 3, 10–12, 17–21.

We welcome proposals that delve into the epistemological, theological, and political resonances of Dante's poetic interrogation of justice. We are especially interested in scholarship and discussions **related to contemporary challenges concerning:**

- **Epistemic In/Exclusion:** Epistemic exclusion based on identity prejudice undermines, silences, and erases the testimonial authority of marginalized subjects. Such exclusion exacerbates injustice by denying the marginalized subject's contribution to the shared hermeneutical apparatus that makes communal reception and comprehension of complex intersectional knowledge possible. How does Dante address epistemic exclusion in the

Commedia? In what ways does he construct, endorse, or challenge structures that inflict the injustice of epistemic exclusion?

- **Religious Epistemology:** How does Dante navigate epistemic plurality in relation to the question of Truth? How does he scrutinize the epistemic (in)justice of divine inscrutability? How does he contextualize the theological virtues of faith, hope, and love in relation to epistemic authority? How does the *Commedia* frame what it means to know Christ?
- **Author & Reader:** How does Dante implicate himself as author, and the Reader as his principal interlocutor in relation to the dynamics of recognition, compassion, violence, and authority in matters of justice? How does Dante instrumentalize epistemic plurality in the poetic/literary form to challenge or stimulate the reader's ethical imagination?

We welcome explorations of these questions through the lens of conceptual frameworks elaborated by:

- Martha Nussbaum on literature and the ethical imagination (see *Love's Knowledge*, OUP 1992; *Poetic Justice*, Penguin 1997; *Upheavals of Thought*, Cambridge UP 2001)
- Miranda Fricker on epistemic injustice (see *Epistemic Injustice*, Oxford UP 2007)
- Charles Mills on epistemologies of ignorance (see *The Racial Contract*, Cambridge UP 1997, 2022)
- Aristotle's *Nicomachean Ethics*
- Other critical approaches to Justice in/and Dante
- Other critical approaches to intersectional epistemology

The seminar organizers propose two complementary sessions dedicated to the topic: a speaker's panel of up to four 15-minute papers with Q&A, followed by a roundtable session for up to six 8-minute topical provocations for open discussion.

Participants in the speaker's panel and roundtable will circulate outlines and discussion notes of their contribution to all other participants by January 15, 2023 to encourage critical engagement and facilitate discussion. Submissions will be selected with recommendations for either the speaker's panel or the roundtable discussion.

Please submit an abstract of no more than 250 words & a short bio online by September 30, 2022 to:

<https://www.cfplist.com/nemla/Home/S/20078>

Tolkien's Medievalism in Ruins: The Function of Relics and Ruins in Middle-earth at NeMLA

- Full name / name of organization: Nick Katsiadas and Carl Sell / Slippery Rock University and University of Pittsburgh
- Venue: Niagara Falls, NY
- Date: March 23-26, 2023
- Submission Deadline: **September 30, 2022**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/06/28/tolkien%E2%80%99s-medievalism-in-ruins-the-function-of-relics-and-ruins-in-middle-earth-at>
- Contact email: nicholas.katsiadas@sru.edu

This call for papers is for the NeMLA conference which is scheduled to **take place in person in Niagara Falls, NY between March 23-26, 2023.**

Many notable scholars have probed the motif of ruins in ancient and medieval texts: Alain Schnapp, Alan Lupack, Geoffrey Ashe, and Richard Barber read the poetics of ruins in Latin poetry, the *Exeter Book*, and Arthuriana. Scholars working outside of the Classical and Middle ages have also examined how this topos persists in literary periods up through the Renaissance, Romanticism, and to today. In short, the structural and symbolic purposes of ruins in literary texts have a long history, and the literary-critical history of engaging these poetics influences our interests in presentations grounded in reading the relationships between ruins and Tolkien's legendarium. It is time for a formal study on the topic, and we are pleased to welcome proposals from a variety of theoretical approaches for a special session at the 54th Annual Northeast Modern Language Association Convention, with possible inclusion in a special issue of *The Journal of Tolkien Research*.

Throughout J. R. R. Tolkien's history of Middle-earth, ruins appear as images that capture the mood, personality, and disposition of the characters. From the ruins of Erebor in *The Hobbit* to the various images of Amon Sûl, Moria, and Osgiliath in *The Lord of the Rings*, Tolkien captures each character's awareness of the glories of the past and their desire to emulate them. This panel seeks to deepen the awareness and importance of ruins in Middle-earth while simultaneously focusing on how Tolkien's vision of history functions within and outside of the Middle Ages.

Topics and texts about Tolkien's legendarium may include, but are certainly not limited to, the following:

- Ruins and trauma and/or war
- Ruins and nostalgia and/or melancholy
- Ruins and loss
- Ruins and memory
- Ruins and travel
- Ruins and Medievalism
- Ruins and Classicism
- Ruins and Romanticism
- Golden Ages
- Literary History
- Abandoned cities

We seek 300-word abstracts for critical essays across periods and nations that address topics related to ruins and Tolkien's Middle-earth. Abstracts should clearly delineate the essay's argument in relation to this theme. **Once abstracts have been collected, the organizers will send out acceptance and rejection letters after the due date (30 September 2022). We ask that abstract submissions follow MLA format.**

Please submit abstract proposals to Nick Katsiadas and Carl Sell through the NeMLA portal here:

<https://www.cfplist.com/nemla/Home/S/19804>

Protagonists and Antagonists in World Literatures, Mythologies, and Folklores: An Explication of Their Essence, Intrigue, Purpose, and Empowerments

- Full name / name of organization: NORTHEAST MODERN LANGUAGE ASSOCIATION
- Venue: Niagara Falls, NY
- Date: March 23-26, 2023
- Submission Deadline: **September 30, 2022**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/08/24/protagonists-and-antagonists-in-world-literatures-mythologies-and-folklores-an-explication-of-their-essence-intrigue-purpose-and-empowerments>
- Contact email: christina.streets07@gmail.com

The objective of this round-table session is to explore, examine, and discuss, in a variety of manners, particular literary protagonists and antagonists in world literary cultures. What seems to be their intrigue? What empowers them, or, perhaps, who do they empower? Consideration of and elaboration on points of view, themes, idiosyncrasies, heroisms, actions, styles, diction, and purpose(s) will be important to ascertain and reveal in a deliberate, inspirational, thought-provoking, as well as insightful dialogue with, hopefully, a sharing of esoteric discoveries. Contemplate how and in what ways certain protagonists and antagonists across world literatures continue to have tremendous value or a long-lasting effect in their specific roles. This round-table session promises to be a wonderfully exceptional assembly of captivating exposés.

Please post an abstract of 250 words in the NeMLA portal: www.nemla.org OR <https://www.buffalo.edu/nemla.html> I welcome your submissions. If you wish to contact me directly, kindly send your question(s) to my email address -- christina.streets07@gmail.com.

Christina Pinkston, Ph.D., Organizer-Creator of and Chairperson for this particular round-table session

CFP: Medievalisms Area

- Full name / name of organization: Southwest Popular/American Culture Association (SWPACA)
- Venue: the Marriott Albuquerque (2101 Louisiana Blvd NE, Albuquerque, NM 87110)
- Date: February 22-25, 2023
- Submission Deadline: **October 31, 2022**
- Web page: <https://call-for-papers.sas.upenn.edu/cfp/2022/08/07/cfp-medievalisms-area>
- Contact email: adunai@tamuct.edu

Medievalisms Area

Southwest Popular / American Culture Association (SWPACA)

44th Annual Conference, February 22-25, 2023

Marriott Albuquerque

Albuquerque, New Mexico

<http://www.southwestpca.org>

Submissions open on August 15, 2022

Proposal submission deadline: October 31, 2022

Proposals for papers and panels are now being accepted for the 44th annual SWPACA conference. One of the nation's largest interdisciplinary academic conferences, SWPACA offers nearly 70 subject areas, each typically featuring multiple panels. For a full list of subject areas, area descriptions, and Area Chairs, please visit <http://southwestpca.org/conference/call-for-papers/>

The Medievalisms area invites paper and session proposals on any and all topics relevant to medievalism, which is described by Tison Pugh and Angela Jane Weisl in *Medievalisms: Making the Past in the Present* (2013) as “the art, literature, scholarship, avocational pastimes, and sundry forms of entertainment and culture that turn to the Middle Ages for their subject matter or inspiration, and in doing so...comment on the artist's contemporary sociocultural milieu” (1). Medievalism can be approached in many ways, including in terms of media (e.g., literature, architecture, cinema, music, games), chronology (e.g., Early Modern, Romantic, Victorian), geography, and from any number of disciplinary and interdisciplinary perspectives (e.g., cultural studies, media studies, race and ethnic studies, gender and queer studies). Presentations that engage with current conversations in the field are particularly welcome.

Examples of topics relevant to the Medievalisms area include (but are not limited to):

- Literary Medievalisms
- Cinematic Medievalisms
- Medievalisms in Art, Architecture, Music, and Performance
- Medievalisms in Gaming, LARPing, and Role-Playing
- Medievalisms of Place and Space
- Gender, Sexuality, Race, Ethnicity, Class, etc. in Medievalisms
- Global Medievalisms
- Queer Medievalisms
- Political Medievalisms
- Medievalisms in the Classroom

All proposals must be submitted through the conference's database at

<http://register.southwestpca.org/southwestpca>

For details on using the submission database and on the application process in general, please see the Proposal Submission FAQs and Tips page at <http://southwestpca.org/conference/faqs-and-tips/>

Individual proposals for 15-minute papers must include an abstract of approximately 200-500 words. Including a brief bio in the body of the proposal form is encouraged, but not required.

For information on how to submit a proposal for a roundtable or a multi-paper panel, please view the above FAQs and Tips page.

The deadline for submissions is October 31, 2022.

SWPACA offers monetary awards for the best graduate student papers in a variety of categories.

Submissions of accepted, full papers are due January 1, 2023. SWPACA also offers travel fellowships for undergraduate and graduate students. For more information, visit

<http://southwestpca.org/conference/graduate-student-awards/>

Registration and travel information for the conference will be available at

<http://southwestpca.org/conference/conference-registration-information/>

For 2023, we are excited to be at a new venue, the Marriott Albuquerque (2101 Louisiana Blvd NE, Albuquerque, NM 87110), which boasts free parking and close proximity to dining, shopping, and other delights.

In addition, please check out the organization's peer-reviewed, scholarly journal, *Dialogue: The Interdisciplinary Journal of Popular Culture and Pedagogy*, at <http://journaldialogue.org/>

If you have any questions about the Medievalisms area, please contact its Area Chair, Amber Dunai, at adunai@tamuct.edu. If you have general questions about the conference, please contact us at support@southwestpca.org, and a member of the executive team will get back to you.

We look forward to receiving your submissions!

Call for Papers – Renaissance

Birgittine Texts and Networks

- Full name / name of organization: The Syon Abbey Society and the ReVision Project
- Venue: Leeds
- Date: July 3-6, 2023
- Submission Deadline: **September 15, 2022**
- Web page: <https://call-for-papers.sas.upenn.edu/cfp/2022/08/10/birgittine-texts-and-networks>
- Contact email: alakas@ualberta.ca

The Syon Abbey Society and the ReVision Project

Birgittine Texts and Networks

International Medieval Congress, 3-6 July 2023 in Leeds.

St Birgitta's *Revelations* circulated widely and exercised significant influence in England until the Reformation. Reflecting and complementing the popularity of the Swedish saint, Syon Abbey, the sole Birgittine foundation in the country, promoted a comprehensive programme of pastoral outreach rooted in vernacular preaching and printing. The reputation of the abbey reached its zenith in the sixteenth century as a popular pilgrimage destination, site for obtaining pastoral direction, and centre for the production of devotional literature. The renown of the abbey, however, was anchored in a distinctive spirituality that was promoted in Birgitta's visions and in the priest-brothers' literary output—all of which enjoyed a broad readership through diverse networks of circulation and exchange.

As a thematic strand within this year's IMC 2023 theme of "Networks and Entanglements," we invite paper proposals on a broad range of topics that explore issues related to the influence, transmission, and circulation of texts by Birgitta and the Birgittines of Syon Abbey which promoted the popularity of the Swedish Saint, her community, and Birgittine spirituality.

Topics include but are not limited to the following:

- Birgitta, Birgittines and female piety
- text, devotion, and reading practice
- manuscript transmission
- texts the nuns read
- networks of readers and dissemination of texts
- Birgittine texts and the post-Reformation community

Please send abstracts of 250 words for a 20 minute paper either to Laura Saetveit Miles (Laura.Miles@uib.no) or Brandon Alakas (alakas@ualberta.ca) by **15 September 2022**.

Sponsored by the Syon Abbey Society (www.syonabbeyssociety.com), director Brandon Alakas, and the ReVision Project: “St. Birgitta and her Revelations in Medieval England,” funded by the Norwegian Research Council, PI Laura Saetveit Miles.

CFP: Leeds International Medieval Congress, 3 – 6 July, 2023, "Outlaw Networks"

- Full name / name of organization: International Association for Robin Hood Studies
- Venue: Leeds
- Date: July 3-6, 2023
- Submission Deadline: **September 23, 2022**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/08/16/cfp-leeds-international-medieval-congress-3-%E2%80%93-6-july-2023-outlaw-networks>
- Contact email: l.a.coote@associate.hull.ac.uk

CFP: Leeds International Medieval Congress, 3 – 6 July, 2023, "Networks and Entanglements"

International Association for Robin Hood Studies Sponsored Session(s): "Outlaw Networks"

Although they sometimes work alone, outlaws in history and literature always belong to a series of networks. They exist alongside, within or outside communities, and have groups of supporters, opponents and comrades. Outlaw stories depend for their dissemination on networks and groups, and the stories themselves exist within groups of related narratives. This session examines some of these networks, and the individuals and groups who inhabit them. Possible topics for this session may include the following:

- familial networks, bonds, relations
- gendered networks
- guild and mercantile networks
- ecclesiastical and royal administrative networks
- networks of texts, authors, editors, and printers
- environmental networks
- social "networking" of characters and authors

If you have anything you would like to present on any of these themes, either medieval or neo-medieval, please contact Dr. Lesley Coote by **Friday 23rd September, 2022**, with a working title and a short (but interesting!) abstract of around 100-200 words.

Contact information: l.a.coote@associate.hull.ac.uk

The Many Fortunes of the Courtier: The Resilience of Castiglione's Cortegiano

- Full name / name of organization: Northeast Modern Language Association (NeMLA)
- Venue: the Niagara Falls Convention Center, Niagara Falls, New York
- Date: March 23-26, 2023
- Submission Deadline: **September 30, 2022**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/08/17/the-many-fortunes-of-the-courtier-the-resilience-of-castiglione%E2%80%99s-cortegiano>
- Contact email: mpredmor@hunter.cuny.edu

CALL FOR PAPERS – DEADLINE SEPTEMBER 30th, 2022

54th Northeast Modern Language Association (NeMLA) Annual Convention
at the Niagara Falls Convention Center, Niagara Falls, New York

Special Discussion Panel:

The Many Fortunes of the Courtier:
The Resilience of Castiglione's Cortegiano
March 23-26, 2023

Learning of Castiglione's death in 1529, Charles V declared "one of the finest gentlemen in the world has just died." The Spanish emperor's praise is evidence of the depth and scope of the influence of *Il Cortegiano* during the sixteenth century, appearing in Spanish translation by Juan Boscán in 1534 and in an Elizabethan translation by Thomas Hoby in 1561. Yet Castiglione's *Courtier*—read at times as a book of manners, and other times as representative of Renaissance ideals—continued to influence writers, poets, and literary critics well into the seventeenth century and for long after. Whether interested in sprezzatura, the art of conversation, the persistence of Ancient Greek and Roman classics, courtly ideals of deportment and conduct, Castiglione's *Courtier* holds a different appeal for every subsequent age.

We invite presentations and papers from across disciplines and any time period that explore the relationship between the Courtier and literature, philosophy, art, critical theory, film, television, and society. Possible questions this panel will address include, but are not limited to:

- How does the *Courtier* influence literatures of other languages?
- What is the relationship of Baroque ideas of disillusion, *desengaño*, and transience to Castiglione's book? What are the philosophical ramifications?
- How does *sprezzatura* relate to speech, language, appearance, philosophy, aesthetics, and how does this inform modern notions of the self and self-fashioning?
- How do the Classics inform the composition of and play a role in the evolving reception of the *Courtier*?
- Amid contemporary disintegration of social codes at all levels of society, does the *Courtier* allow us to re-envision or re-cast social norms?
- What connections can be drawn between Castiglione and modern and contemporary writers such as James Joyce, Samuel Johnson, W.B. Yeats, Jane Austen or André Aciman?

SUBMISSION GUIDELINES

- Abstracts should be in English, and are to be submitted online to the following address (details located on the University of Buffalo [NeMLA Homepage](https://cfplist.com/nemla/Home/CFP)): <https://cfplist.com/nemla/Home/CFP>
- **For further information about the panel, please contact Andrés Orejuela and/or Michael K. Predmore at aorejuela3@gmail.com and/or mpredmor@hunter.cuny.edu.**

“Folio & Co: Shakespeare and the *Theatrum Libri*”

- Full name / name of organization: Société Française Shakespeare
- Venue: Fondation Deutsch de la Meurthe, Cité Internationale, Paris 14e
- Date: March 23-25th, 2023
- Submission Deadline: **October 1, 2022**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/06/24/%E2%80%9Cfolio-co-shakespeare-and-the-theatrum-libri%E2%80%9D>
- Contact email: congres2023@societefrancaishakespeare.org

Annual Congress of the French Shakespeare Society

“Folio & Co: Shakespeare and the *Theatrum Libri*”

March 23-25th, 2023

Fondation Deutsch de la Meurthe, Cité Internationale, Paris 14e

« I would argue that literature exists only and always in its materializations, and that these are the conditions of its meaning rather than merely the containers of it »

David Scott Kastan, *Shakespeare and the Book*

To celebrate the 400th anniversary of Shakespeare First Folio’s publication, the French Shakespeare Society (Société Française Shakespeare) wishes to dedicate its 2023 conference to studying not only what is one of the most famous (and most expensive) books in the world, but to integrate it in a broader exploration of the role played by the folio format in the history of books, literature and ideas, as well as of its potential life on stage.

More than just a large book, the folio is a format that carries specific meaning, in a way that smaller formats do not. It will naturally be noted that the 1623 Folio is not the first of its kind. Two famous forerunners appeared in 1616, namely *The Workes of Beniamin Jonson* and *The Workes of ... Iames*, by King James VI of Scotland/ I of England (see Meskill). Contrary to the one published by

Heminge and Condell containing “Mr. William Shakespeares Comedies, Histories & Tragedies”, these are entitled “Works”, which is no minor point (see Brooks). The other large theatre-related Folio is the collected *Comedies and Tragedies* of Beaumont and Fletcher, which appeared in 1647, fifteen years after the reprint of Shakespeare’s Folio. As regards prominent European Folios, *Vesalius’s De humani corporis fabrica* (1543) is worth mentioning.

Traditionally used for history books – such as Edward Hall’s *The union of the two noble and illustre famelies of Landcastre and Yorke* (1548), John Foxe’s *Book of Martyrs (Acts and Monuments)*, 1563) and Raphael Holinshed’s *Chronicles* – the folio, though not entirely standardized, is the largest print format for books (except for the plano).

As a luxury format, the folio is characterized by an elaborate and rich paratext, which includes contributions by several authors/artists and showcases the printer’s skill – title, frontispiece, table of contents, dedications, tribute poems, indexes, illustrations, and of course, author attributions. The paratext also helps turn the book into a monument: Shakespeare’s Folio is presented as such by the editors and elevated to monumental status by its introductory poems, while Foxe’s is a ‘just tomb’ raised to the spirits of Protestant martyrs, in the manner of a shrine (see Thomas Ridley’s preface).

As such, the folio format raises the question of both its author or authors’ status and the authority of the text it contains, as is very clear in Shakespeare’s case, but also in the case of George Chapman, who (in another field) published his translations of the *Iliad* (1609, 1611), the *Odyssey* (1614) and the *Complete Works of Homer* (1616, 1624) in folio format. In this regard, it may be interesting to study the relationship between the folio and the quarto, the latter being the format of choice for theatrical printing in the Renaissance. Because it implied a considerable outlay (of funds, time and skilled manpower), the prestigious folio format also calls for careful consideration of the role of printers and stationers in a quickly expanding bookseller’s market. Publishing this type of book was always a high-risk financial venture: John Day nearly went bankrupt over the *Book of Martyrs* due to the cost of paper, while Heminge and Condell repeatedly urged readers to buy the book before judging it – indeed, some of these buyers’ names survive in various records. Even before the 1623 Folio was compiled, drawn-out financial negotiations had to take place before the playscripts owned by the playing companies could be purchased for publication.

Finally, the very term ‘folio’ may lead us to consider that constitutive part of the book, the leaf or sheet of paper, and its theatrical uses as stage property, whether in the form of a piece of paper, page, book, or other.

We welcome papers on the following topics:

- Shakespeare’s First Folio in the light of other folios
- The folio and the question of genre
- The history of the folio
- The evolution and meaning of the folio paratext
- The folio and the bookseller’s market
- The folio and the question of authorship
- The sociology of the folio
- The folio in 16th and 17th century libraries
- The folio and material culture (ink, paper, printing techniques, etc.)
- The folio as a theatrical object
- The circulation of folio volumes in Early Modern British, European, and Global networks
- Etc.

Please send your paper proposal (paper title, keywords and a 300-word abstract) by **1 October 2022**, together with a short bio-bibliographical note, to the following address

congres2023@societefrancaishakespeare.org

Answers will be given on 15 November 2022. Papers will be 20 minutes long.

Scientific Committee:

Gilles Bertheau (Tours)

Claire M. L. Bourne (Penn State)

Jean-Jacques Chardin (Strasbourg)

Louise Fang (Sorbonne Paris Nord)

Claire Guéron (Dijon)

François Laroque (Sorbonne Nouvelle)

Sophie Lemercier-Goddard (ENS Lyon)

Jean-Christophe Mayer (Montpellier 3)

Anne-Marie Miller-Blaise (Sorbonne Nouvelle)

Eric Rasmussen (Nevada)

Cathy Shrank (Sheffield)

Christine Sukic (Reims)

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Douglas A. Brooks, *From Playhouse to Printing House: Drama and Authorship in Early Modern England*, Cambridge Studies in Renaissance Literature and Culture 36, CUP, 2000.

Roger Chartier, *La Main de l'auteur et l'esprit de l'imprimeur : XVIe XVIIIe siècles*, Paris, Gallimard.

Charles Connell, *They Gave Us Shakespeare: John Heminge and Henry Condell*, London, Oriel Press, 1982.

Francis X. Connor, *Literary Folios and Ideas of the Book in Early Modern England*, New York, Palgrave Macmillan, 2014.

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Anthony Grafton, *The Culture of Correction in Renaissance Europe*, London, 2011.

Walter Wilson Greg, *The Shakespeare first folio : its bibliographical and textual history*, Clarendon Press, 1955.

David Scott Kastan, *Shakespeare and the Book*, CUP, 2001.

Jeffrey Masten, *Textual Intercourse: Collaboration, authorship, and sexualities in Renaissance Drama*, Cambridge Studies in Renaissance Literature and Culture 14, Cambridge, CUP, 1997.

Lynn Sermin Meskill, “Ben Jonson’s Folio: A Revolution in Print?”, *Études Épistémè* 14 (2008).

Emma Smith, *The Making of Shakespeare’s First Folio*, Oxford, Bodleian Library, 2015.

—, *Portable Magic: a History of Books and their Readers*, Allen Lane, 2022.

Gender Performance on the Elizabethan Stage and Beyond: Radicality or Run-of-the-mill?

- Full name / name of organization: Université de Poitiers
- Venue: Poitiers, France
- Date: Feb. 2, 2023
- Submission Deadline: **October 15, 2022**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/07/01/gender-performance-on-the-elizabethan-stage-and-beyond-radicality-or-run-of-the-mill>
- Contact email: radicaliteoubanalite@gmail.com

Gender Performance on the Elizabethan Stage and Beyond: Radicality or Run-of-the-mill?

Université de Poitiers

U.F.R Sciences Humaines et Arts

U.F.R Lettres et Langues

MAPP & CESCUM

Co-organisers: Oliver NORMAN & Louis ANDRE

“Viola. I am all the daughters of my father’s house, / And all the brothers too”

(*Twelfth Night, Or What You Will*, II.4.120–21)

In the Shakespearean comedy *Twelfth Night, Or What You Will*, first performed in 1602, Viola presents herself to the Illyrian court, disguised as Cesario. Hired as a page by Duke Orsino (with whom she is secretly in love), Viola must help him seduce Duchess Olivia, who is in love with the young Cesario. "Cesario" is a character that Viola plays: her masculinity is a theatrical performance, a social construction through which she interacts with the other characters. This façade put on by Viola transforms the play into a *mise en abyme*, where the actor who played her had to, while being a man, take on the role of a woman who, in turn, takes on the role of a man (the first actress allowed on stage being Margaret Hughes, in 1660).

Shakespeare goes beyond a mere depiction of gender fluidity (as Viola alternates between feminine and masculine traits), he also puts forward the social stakes related to gender: Viola is forced to play the part of a man, because of the limited authority and autonomy allotted to the women of her time. In questioning these gender norms, Shakespeare intertwines gender and power: above all things, Viola's transformation allows her to transgress patriarchal domination. This instance of cross-dressing is far from being the only one in the Bard's literary work: we could mention, for example, Portia and Jessica in *The Merchant of Venice*, Rosalind in *As You Like It*, Julia in *The Two Gentlemen of Verona*, Imogen in *Cymbeline*, all these women characters disguise themselves as men; as for the men, Bartholomew poses as Christopher Sly's wife in *The Taming of the Shrew*.

While this performance can be seen as a criticism of Elizabethan gender codes, can we justify this reading of Shakespeare's work even though boy actors (and cross-dressing, by extension) are commonplace in Elizabethan and Jacobean drama? Can we still see a form of subversion in it, despite boy actors being an everyday occurrence on stage, up until 1660? Should we not consider, as Judith Butler would, much later, that:

Just as metaphors lose their metaphoricity as they congeal through time into concepts, so subversive performances always

run the risk of becoming deadening clichés through their repetition and, most importantly, through their repetition within commodity culture where “subversion” carries market value.

(Butler, 2002, p. xxi)

If radicality is lost through repetition, does it not vanish even more when this repetition is not only that of an individual act but of an entire aesthetic, or even social, structure that imposes roles on individuals: is the boy actor not then a cliché specific to the Elizabethan and Jacobean eras, or is there subversion to be found in it, beyond iterability? Were Shakespeare and his contemporaries innovators, revolutionaries, rejecting the gendered categories that their society offered them, or were they simply following the customs of their time?

While this question of the radical and subversive quality of gender performance can be applied to Renaissance drama, we could also hold a similar discussion on contemporary gender performance practices. Therefore, we have decided to study the relationship between theatre and gender in today's world too, by looking at two particular figures: drag performers and pantomime dames. These two

instances of gender performance diverge: the pantomime dame appeared during the Victorian era and represents a camp character taken from rewritten popular tales (*Aladdin*, *Dick Whittington*, *Cinderella*, *Jack and the Beanstalk*). The performance is held in front of an audience composed of children, for the most part. Rather than a challenge to gender norms, is the dame a simple character in a play, who has become the symbol of a theatrical event linked to a specifically British childhood? Is this subversion, or, in this case, must we separate acting from any political commentary on gender?

Drag performers, on the other hand, cater to a predominantly adult audience, performing mostly in bars and nightclubs. RuPaul, the most recognized drag queen of the twenty-first century, constantly links drag to Shakespeare. He even dedicates an episode of his TV reality show *RuPaul's Drag Race* to Shakespeare, producing parodies of the Bard's plays under the titles *Romy and Juliet* and *MacBitch*. Furthermore, he establishes a folk etymology for drag as an acronym standing for 'dressed resembling a girl'.

At the time of *Gender Trouble*'s first publication, Butler stated that drag performers always seemed to question gendered norms, highlighting their artificial (i.e., socially constructed) nature. However, in *Bodies That Matter*, she tackles the subject once again to add nuance to her former statement: drag may well show the artificiality of gender norms, but it can also serve to reinforce them, to amplify them. There is a subversive drag, rooted in the LGBTQ+ community, to be separated from drag as a form of entertainment, shown in films, on television, 'that heterosexual culture produces for itself' (Butler, 1993, p. 126): Butler then lists Julie Andrews in *Victor, Victoria*, Dustin Hoffman in *Tootsie* or Jack Lemmon in *Some Like It Hot* - we could surely add Wesley Snipes, Patrick Swayze and John Leguizamo in *Extravagances*.

Is the ambiguity of such performances due to the very nature of dramatic performances, the artifice inherent to drama rendering them unable to produce an illusion of reality? Is this ambiguity not the source of misunderstandings regarding these practices themselves: the detractors of drag condemning it for its underlying misogyny (both from political figures such as Mary Cheney, and from feminist theorists such as bell hooks, Janice Raymond or Marilyn Frye)?

This seminar will focus on radicality in theatre performance and the world of gender performance in the broadest sense. We will thus examine both Elizabethan and Jacobean theatrical practices and the revival of these performances in our time. Is the theatre still a place of political radicalism (if it ever

was), of advocacy, or even (to use the words of its detractors) of perversion? Is it not rather, like any other mass artistic media, the place of a smoothing out, of a generalisation, of an entertainment that takes over any attempt of political revendications?

Proposed topics

Talks could address the following themes, without ever losing sight of the objective: to study Elizabethan and Jacobean theatre, their heritage, and reprisals.

Theme 1: *Boy actors, pantomime dames, drag performers*: radicality or banality?

- Does the status of boy actors bear significant political meaning when it is the norm in theatre? Can we talk of subversion or is it the everyday reality of 17th century plays?
- Cross-dressing in Shakespeare's and his contemporaries' plays: what is the status of cross-dressing? Is it a mere dramatic device used to advance the plot or is there a deeper message? In this regard must we distinguish between the role cross-dressing has in comedy and in tragedy?
- Drag seems to take root in a form of political contestation, in the world of the marginalised, in this much has it seen an opposite evolution to that of cross-dressing on stage inasmuch as it started in marginalised communities and has slowly fought its way to mass media (with shows on MTV, BBC Three, or France 2): what becomes of the political aspect of drag once the medium through which it is represented renders it an object of mass consumption?
- What of the particular status of gender performance in the United Kingdom? Are pantomime dames and the young protagonists (sometimes played by women) a British exception? Do these types of performance lead to acceptance, or even dilution of the political nature of gender performance?

Theme 2: Puritanical criticism of Elizabethan theatre and contemporary criticism of drag

- Attacks against art, and against gender performance in particular, seem to stand the test of time. Whether in the Elizabethan period or nowadays, both have been considered to generate "confusion". Could we see in contemporary criticisms of drag, "gender ideology", and "drag queen storytimes" a retelling of the thesis found in Puritan pamphlets according to which theatre feminizes?

- Television and cinema have long espoused gender performance through performers such as the Two Ronnies, Benny Hill, Lily Savage, Dame Edna Everage, but also through the Carry On films (one need only think about Carry On Matron). Are all these performances similar or does their status depend on the identity of the performers? Are they mere entertainment or something more? Given the resurgence of anti-LGBTQ+ messages in the US and the geographic provenance of our examples is there a cultural exception for such performances in British television and cinema?

SUBMISSION GUIDELINES

Please send your paper proposal (paper title, keywords and a 300-word abstract) by 15 October 2022, together with a short bio-bibliographical note, to the following address:

radicaliteoubanalite@gmail.com

Proposals will be accepted in both English and French. Following the seminar, some proposals will be selected by the scientific committee to be published in the online journal *Shakespeare en Devenir* (ISSN: 1958-9476). *Shakespeare en Devenir* aims to publish original research, therefore if a proposal is submitted for a paper that has already been published in English, the author should research whether a translated version of the paper can be published before submitting it.

KEY-WORDS: Renaissance drama, gender, drag, William Shakespeare, radicality

SCHEDULE:

- **October 15th, 2022: Deadline for submissions**
- October 31st, 2022: Notification of acceptance or refusal – The programme will be sent in the following days
- **February 2nd 2023: Seminar on site in Poitiers**
- February 5th, 2023: Articles selected to be published in *Shakespeare en devenir*
- May 31st, 2023: Submission of finalized articles (to be sent to reviewers)
- December 2023: Publication of the special issue of *Shakespeare en Devenir*

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17th International Connotations Symposium: “And this gives life to thee” - Textual Reasons for Canonicity

- Full name / name of organization: Connotations: Society for Critical Debate
- Venue: Kurhaus Trifels, Germany
- Date: 30th July-3rd August, 2023
- Submission Deadline: **November 30, 2022**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/06/28/17th-international-connotations-symposium-%E2%80%9CAnd-this-gives-life-to-thee%E2%80%9D-textual>
- Contact email: angelika.zirker@uni-tuebingen.de

Recent debates on canonicity have focused on how canons are a product of social and historical conditions as well as of reception. Texts become canonical when they are felt to embody the spirit of an age or to voice concerns considered universal at a particular moment. But what about the texts themselves? Can any text become canonical in any way? Or are there any specific textual reasons for such an elevated status? This latter question is what our symposium wishes to address.

Textual strategies of self-authorization may well be one of those reasons. When Shakespeare ends his Sonnet 18 on the notion of its ongoing life – “So long as eyes can see and men can breathe / So long lives this, and this gives life to thee” – he anticipates that neither his (ironically unnamed) addressee nor his own work will ever be forgotten. This is one example of how a speaker – and, by implication, an author – may promote the canonicity of a text.

A second group of reasons may have to do with the choice of subject matter. Do texts just recycle well-known material or are they innovative? Is there a balance to be struck between repetition and innovation as a textual recipe for canonization? Subject matter also comes in with the ways in which texts make offers to identify their relevance. This may have to do with the way in which a text combines the particular and the general.

Furthermore, textual reasons of canonicity may be sought in formal, rhetorical, and aesthetic features of a work. What is the energy of a story, play, or poem that “keeps children from play and old men from the chimney corner” (Sidney) and therefore makes it likely that it will be considered meaningful beyond its own time and place?

We invite contributions that address these and further dimensions and combine the detailed study of individual texts written in English with wider theoretical perspectives regarding the textual reasons of canonicity. They may include questions of methodology: how is it possible to arrive at such reasons by analyzing texts that have been assigned a canonical status? Do we need to compare texts, and/or does it make sense to work with larger corpora to come up with plausible results?

The symposium will take place at Kloster Schönenberg in Ellwangen (Germany) from July 30-August 3, 2022. For more information, see here:

<https://www.connotations.de/conference/textual-reasons-for-canoncity/>

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

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 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)

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

Journals

Call for Papers – Classical Studies

OVERTONES EGE JOURNAL OF ENGLISH STUDIES CALL FOR PAPERS

- Full name / name of organization: Ege University
- Submission Deadline: **September 15, 2022**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/07/13/overtones-ege-journal-of-english-studies-c-all-for-papers>
- Contact email: overtonesege@gmail.com

Overtones Ege Journal of English Studies welcomes research articles and reviews related to all subjects in the field of English Language and Literature. The journal is an international, double-blind peer reviewed journal which offers open access to all. The scope of the journal covers theoretical, critical and thematic contexts regarding English Studies, including English linguistics, translation studies, cultural studies and all other related subjects. Authors are to submit complete, original and full length articles (4000-8000 words) and reviews (1000-2000 words) which have not been published or under evaluation elsewhere. Please use the submission template uploaded on the journal website before sending the article for submission. All articles will be scanned for plagiarism via Ithenticate. Any article with a resemblance percentage above 5 (except quotations) in Ithenticate will be rejected directly. If any other instances of plagiarism are found during any of the stages of publication (reviewer evaluation, editorial reading and typesetting) the article will be rejected and the author will be notified immediately. Citation manipulated articles, or in other words, articles that are submitted to increase the citation number of a specific author will be rejected directly. Please send submissions as word file attachments to overtonesege@gmail.com

Editor Dr. Begüm Tuğlu Atamer

tuglubegum@gmail.com / begum.tuglu@ege.edu.tr

Overtones: Ege Journal of English Studies

Department of English Language and Literature

Faculty of Letters

Ege University 35100 Bornova / Izmir/ Turkey

NEMLA 2023 "The Classics Take Centerstage: Theatrical Adaptations of Ancient Histories and Myths"

- Full name / name of organization: Charles Firestone East, Columbia University
- Submission Deadline: **September 30, 2022**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/06/15/nemla-2023-the-classics-take-centerstage-theatrical-adaptations-of-ancient-histories>
- Contact email: cfe2107@columbia.edu

In celebration of the off-Broadway début of *The Tyrannicides*, the first ever full theatrical adaptation of the story as told in Thucydides' *History of the Peloponnesian War*, this roundtable calls for a discussion of theatrical and cinematic (re)tellings of classical histories and myths. As *The Tyrannicides* makes its audience confront the tragic events that eventually led to the foundation of democracy in the West, a larger history set against a more personal story of romance that dissects homoeroticism and pederasty in ancient Greece, the works in discussion at this roundtable will highlight the enduring relevance of these classical stories to the contemporary circumstances of our present — be it for their social, historical, cultural, or other significance. With a very open definition of what counts as “classical” and “modern,” this roundtable welcomes proposals from scholars who come from a variety of backgrounds and who work with various canons (i.e. both classicists who work primarily with the original tellings of these stories and modernists whose expertise lies more in their (re)tellings). Preference will be given to proposals that highlight specifically some aspect of enduring relevance that make their proposed history's retelling and commentaries pertinent in debates ongoing in contemporary society. Nonetheless, proposals might also treat the very act of adaption, focusing on the shift in cultural norms from antiquity to the present and the particular challenges of reframing those stories for a contemporary audience.

Special Issue: New Perspectives in African Philosophy (Journal of Comparative Literature and Aesthetics, Vol. 46, No. 2, Summer 2023)

- Full name / name of organization: Journal of Comparative Literature and Aesthetics (JCLA)
- Submission Deadline: **November 30, 2022**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/08/03/special-issue-new-perspectives-in-african-philosophy-journal-of-comparative>
- Contact email: jclaindia@gmail.com

CALL FOR ABSTRACTS Journal of Comparative Literature and Aesthetics *Special Issue: New Perspectives in African Philosophy* Guest Editor: Adoulou N. Bitang (Tel Aviv University, Israel)

For over three decades, from the middle of the 20th century onward, reflection about African philosophy revolved around the question of its existence or non-existence (following that of the capacity of Africans and Blacks to philosophize), or the other question of its nature (i.e., its characteristics, especially in relation to European philosophy). To a certain extent, African philosophy is still concerned with these questions today. For the most part, this treatment of African philosophy has a colonial background and bears a colonial flavor. As Marcien Towa noted, the question of whether African philosophy exists, which is another way of asking if Africans (especially Blacks) are capable of philosophizing, did not emerge from the inner development of African cultures and societies. Rather, this question was asked by European imperialists and colonizers in order to justify (more or less directly) their attitude toward these people, cultures and societies. Even the claim of an authentic African philosophy does not escape this context, as what would be latter labelled the “quarrel about ‘African philosophy’” originally arose from the publication of the book *Bantu Philosophy* (1945) by a Belgian missionary named Placide Tempels. Today, the major challenge of African philosophy seems to be that of decoloniality in order to invent, as Emmanuel Eze has argued, a “postcolonial future.” This special issue focuses on the new perspectives opened up by this new challenge concerning African philosophy, leaving aside the original and overly discussed questions concerning its existence or non-existence, and the other question of its nature. The aim is to shed new light on current approaches to African philosophy, specifically investigating new trends, themes and aspects. Contributions in this vein that seek to enhance the current understanding of African philosophy are welcome. Authors are encouraged to discuss a specific theme, topic, or issue, or to engage with particular aspects, opinions and views related to specific

authors, with a broad academic audience in mind. Please email your abstracts to

jebitang@gmail.com, with a copy to iclaindia@gmail.com.

Important dates: Submission deadline: November 30, 2022 Decision of acceptance: December 15, 2023 Submission of entire manuscripts: April 31, 2023 Publication of the issue: Summer 2023 (Vol.

46, No. 2) **Submission Guidelines:** Submissions must be properly typed out in MS Word (Times New Roman, 12 Font), not exceeding 8,000 words and not below 4,000, complete with an abstract of 100 words alongside 4 or 5 keywords, incorporated within the essay itself. All essays shall be peer-reviewed (refereed) and those abounding in solecisms, catachresis, or insufficiently argued shall be returned unread. “Works Cited” and “Notes” must preferably follow the MLA 8th convention without exception. Each essay submitted must carry a declaration that it has not been published or submitted for publication elsewhere. The least suspicion of plagiarism will result in an outright rejection of the article. The cover letter should include a brief author’s bio with no revelation of the author’s identity in the paper itself. An acknowledgement shall be sent upon receipt. A further communication shall be made only after the editor considers the paper worthy of publication. Revisions must be returned in three weeks without further delay. Authors are implored to wait at least two months before withdrawing their article, in case no communication has been made. Simultaneous submissions are not allowed. Website jcla.in Wikipedia

https://en.wikipedia.org/wiki/Journal_of_Comparative_Literature_and_Aesthetics Twitter

<https://twitter.com/jclasukla> Current Issues

<http://jcla.in/journal-of-comparative-literature-and-aesthetics/current-issues/> Forthcoming

<http://jcla.in/journal-of-comparative-literature-and-aesthetics/forthcoming/> Archives

<http://jcla.in/journal-of-comparative-literature-and-aesthetics/archives/>

SPECIAL ISSUE - On the Condition of Language: Translation & Philosophy (Journal of Comparative Literature and Aesthetics)

- Full name / name of organization: Journal of Comparative Literature and Aesthetics (JCLA)
- Submission Deadline: **December 31, 2022**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/08/03/special-issue-on-the-condition-of-language-translation-philosophy-journal-of>
- Contact email: jclaindia@gmail.com

CALL FOR PAPERS Journal of Comparative Literature and Aesthetics *SPECIAL ISSUE – On the Condition of Language: Translation & Philosophy* Guest Editor: Byron Taylor, *University College London (UCL)*

This special volume asks scholars to wonder how, why, to what extent and in what ways ‘the Philosophy of Language’ has supposedly dominated academic Philosophy for so long now, while having almost nothing to say about translation. As such, it invites scholars to consider ways in which the engagement of translation and philosophy can be reappraised and re-examined across a variety of global contexts. This is an oversight long overdue addressing. It will aim to open new dialogue and set forth a new discursive space, with rich possibilities of re-invention and diversification for both disciplines in their mutual engagement. As such, we hope to receive contributions from either discipline, or from scholars with an interest in these issues, the engagement (or lack thereof) between these disciplines.

Analytic philosophy has, at least since the days of the Vienna Circle, opted for a style of writing that is deliberately clear, uncharacteristic and transparency. Yet however confidently it has pursued these ends, it now reaches a moment of stagnant crisis with no clear direction. We are especially interested in contributors who examine how translation and philosophy operate in conjunction, comparison or dialogue with debates of World Literature and untranslatability. For a discipline in a state of self-confessed dysfunction as Analytic Philosophy is, does the introduction or inclusion of translation into philosophy represent a chance for renewal? Should philosophers read more about translation, or should translation scholars read more philosophy? Themes include (but are not restricted to):

1. Translation and Analytic Philosophy
2. Translation and Continental Philosophy
3. Translators and philosophers
4. The language used by philosophers
5. The history and reception of ideas
6. Global contexts that challenge Global English
7. Comparative literature and philosophy

Please email your papers to jclaindia@gmail.com.

Important dates: Submission deadline: December 31, 2022 Decision of acceptance: January 15, 2023 Publication of the issue: Autumn 2023 (Vol. 46, No. 3) Submission Guidelines: Submissions must be properly typed out in MS Word (Times New Roman, 12 Font), not exceeding 8,000 words and not below 4,000, complete with an abstract of 100 words alongside 4 or 5 keywords, incorporated within the essay itself. All essays shall be peer-reviewed (refereed) and those abounding in solecisms, catachresis, or insufficiently argued shall be returned unread. "Works Cited" and "Notes" must preferably follow the MLA 8th convention without exception. Each essay submitted must carry a declaration that it has not been published or submitted for publication elsewhere. The least suspicion of plagiarism will result in an outright rejection of the article. The cover letter should include a brief author's bio with no revelation of the author's identity in the paper itself. An acknowledgement shall be sent upon receipt. A further communication shall be made only after the editor considers the paper worthy of publication. Revisions must be returned in three weeks without further delay. Authors are implored to wait at least two months before withdrawing their article, in case no communication has been made. Simultaneous submissions are not allowed. Website: jcla.in Wikipedia: https://en.wikipedia.org/wiki/Journal_of_Comparative_Literature_and_Aesthetics Twitter: <https://twitter.com/jclasukla> Current Issues: <http://jcla.in/journal-of-comparative-literature-and-aesthetics/current-issues/> Forthcoming: <http://jcla.in/journal-of-comparative-literature-and-aesthetics/forthcoming/> Archives: <http://jcla.in/journal-of-comparative-literature-and-aesthetics/archives/>

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

- Full name / name of organization: Rachel McCoppin - Humanities Journal
- Submission Deadline: **December 31, 2022 (Extended)**
- 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-teacher%E2%80%9C>
- Contact email: 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 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

Chapters for The Poetics of Grief and Melancholy in East-West Conflicts and Reconciliations

- Full name / name of organization: Dr Kelly Chan
- Submission Deadline: **January 31, 2023**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/07/14/chapters-for-the-poetics-of-grief-and-melancholy-in-east-west-conflicts-and-reconciliations>
- Contact email: kkychan@hkmu.edu.hk

Chapters for *The Poetics of Grief and Melancholy in East-West Conflicts and Reconciliations*

We are inviting chapter proposals for the edited book *The Poetics of Grief and Melancholy in East-West Conflicts and Reconciliations*. It is a collection of academic essays that examines the representation, aesthetics, dilemma and/or dichotomy of the notions of grief and melancholy in East-West exchanges and cultural dialogues. Contributors can explore the topic in the dimensions of individual behaviors under specific social norms and cultural products such as literature, film, music, art, theatre performance and any other forms of arts/genres etc.

In his 1917 work *Mourning and Melancholia* (*Trauer und Melancholie*), Sigmund Freud connects the grief of loss with melancholic emotions which may give rise to acts of mourning. He suggested that “[i]n mourning it is the world which has become poor and empty; in melancholia it is the ego itself” (246). Inspired by Freud’s stance and with the goal of providing up-to-date intellectual resources for academics, researchers and students with ardent interests in the varying exemplifications of grief and melancholy in Sino-Western contexts, the volume serves more than a discussion over the pragmatic and aesthetic connections of grief and melancholy in relation to the inner self and the external world. It aims at the pursuit of a contemporary theorization of grief and melancholy beyond its modern limits.

We welcome submissions that include, but not limited to, the following topics:

1. Grief and melancholy in Chinese literature and its globalized dimensions

2. Representation and management of grief and melancholy in Chinese-Western comparative studies
3. Personal grief as being linked to collective melancholy in Sino-Western conflicts
4. Adaptation and transformation of grief and melancholy in the context of reconciliation
5. Mourning as performative acts of grief and melancholy
6. Historical or social accounts of grief and melancholy in Chinese-Western scenarios
7. Sino-Western psychoanalytic approaches to grief and melancholy
8. The language of grief and mourning represented in various genres
9. The poetics of translating grief and melancholy
10. The gender politics of grief and mourning

The volume will be edited by Dr. Kelly Kar Yue Chan and Dr. Chi Sum Garfield Lau. Their edited books include *Chinese Culture in the 21st Century and its Global Dimensions: Comparative and Interdisciplinary Perspectives* (Springer, 2020), *Cross-Cultural Encounters in Modern and Premodern China: Global Networks, Mediation, and Intertextuality* (Springer, 2022), and *Conjugal Relationships in Chinese Culture: Sino / Western Discourse and Aesthetics on Marriage* (Springer, forthcoming).

Interested authors should send an abstract (no more than 250 words) and a short biography (no more than 150 words) to the editors (kkychan@hkmu.edu.hk and cslau@hkmu.edu.hk) by **9 September 2022**. Authors will be notified of the decision made by the editorial team by 28 October 2022. Only papers that have not been submitted to any other publishers before will be considered for acceptance.

For details and enquiries, please write to kkychan@hkmu.edu.hk and cslau@hkmu.edu.hk.

Full Paper Submission Guideline:

The submission should be between 6,000 and 10,000 words (excluding references) and it should follow the attached full paper style guide.

Submission Channels:

Please send your full paper prepared in APA style to kkychan@hkmu.edu.hk and cslau@hkmu.edu.hk by **31 January 2023**. All received abstracts and papers will go through the

process of internal review and language editing before they are included in the proposal to potential publishers.

Important Dates:

9 September 2022 (Fri) Deadline of abstract submission

28 October 2022 (Fri) Notification of acceptance

31 January 2023 (Tue) Deadline of full paper submission

Female Rage from Medea to Lady Macbeth and the Modern World

- Full name / name of organization: Michael Bryson / California State University, Northridge
- Submission Deadline: **February 15, 2023**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/07/19/female-rage-from-medea-to-lady-macbeth-and-the-modern-world>
- Contact email: michael.bryson@csun.edu

In an era in which the rights of women are under attack from multiple angles, from the recent Supreme Court decision in the United States of America, to the quickly increasing restrictions on women in Taliban-ruled Afghanistan, one might begin to despair of human beings ever learning the lessons of our own past, and finally leaving behind the ugly tendency to subjugate (slightly more than) half the human race. As women are erased, dominated, and even enslaved by men (who often seem to regard freedom of movement and decision making as an exclusive possession), it might also be instructive to note how literary, poetic, and dramatic portrayals of such dynamics have portrayed, and sometimes reified, but often powerfully challenged the inhumanity of such treatment. What does it say about the authors who have considered this subject (sometimes repeatedly), and what does it say about us as readers and audiences that we seem to need to have this subject put in front of us in every era, relearning and somehow re-forgetting the same lessons again and again?

This Special Issue of the journal *Humanities* invites contributions that consider the influence of classical tragedy on Shakespearean tragedy, and the literary/dramatic forms that follow, with a special concentration on the way Aeschylus, Sophocles, Euripides, Virgil, Ovid, and Seneca focus on female grief and/or loss and/or the desire for revenge, and the ways in which that emphasis manifests in Shakespeare's portrayals of multiple female characters (and perhaps even one male character—Hamlet?) experiencing grief and/or loss and/or the desire for revenge.

Questions and/or approaches that would be especially welcome include:

- 1) How Shakespeare uses/abuses/transforms/challenges/reproduces various Classical portrayals of female grief, anger, revenge, and desire for power and/or self-determination.

2) How a later author/work engages with both various Shakespearean and Classical portrayals of female grief, anger, revenge, and desire for power and/or self-determination.

Manuscript Submission Information

Manuscripts should be submitted online at 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 submissions that pass pre-check are 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 semimonthly journal published by MDPI.

Please visit the [Instructions for Authors](#) page before submitting a manuscript. The [Article Processing Charge \(APC\)](#) for publication in this [open access](#) journal is 1400 CHF (Swiss Francs). 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.

The editor of this special issue, [Michael Bryson](#), is Professor of English at California State University, Northridge. He is the author/editor of five books to date:

The Routledge Companion to Humanism and Literature (New York/London: Routledge, 2022)

The Humanist (Re)Turn: Reclaiming the Self in Literature (New York/London: Routledge, 2019)

Love and its Critics: From the Song of Songs to Shakespeare and Milton's Eden (Cambridge: Open Book, 2017)

The Atheist Milton (Ashgate Press, 2012, Reprinted by Routledge, 2016)

The Tyranny of Heaven: Milton's Rejection of God as King (U. Delaware Press, 2004)

More information about the editor can be found here:

<https://orcid.org/0000-0003-3383-8101>

Call for Papers – Medieval

Disability in the Global Middle Ages

- Full name / name of organization: Society for the Study of Disability in the Middle Ages
- Submission Deadline: **September 15, 2022**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/07/08/disability-in-the-global-middle-ages>
- Contact email: cameronhuntmcnabb@gmail.com

Since its emergence, medieval disability studies has asked questions about the meanings of disability in the Middle Ages, the lived experiences of people with disabilities, and how scholars can apply the frameworks of disability studies to medieval texts. Although these questions have led to insightful and field-changing scholarship, much of this work centers the Western tradition. In order to explore a broader and more accurate view of disability in the global Middle Ages, we ask these same questions but with a focus on non-Western texts. This panel seeks presentations on any aspect of disability in the global Middle Ages, and we welcome submissions from across disciplines, including literature, art, history, religion, and philosophy. Please submit a 250-word abstract to either Tory Pearman (pearmatv@miamioh.edu) or Cameron Hunt McNabb (cameronhuntmcnabb@gmail.com) on the topic as well as a brief description about how the research supports or amplifies the work of scholars of color. Abstracts are due September 15, 2022.

**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

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) and Allen Shull (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) and Allen Shull (mrhcc@iup.edu) For more information on the Dessy-Roffman Myth Collaborative visit

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

CFP: Belvedere Research Journal, First Issue

- Full name / name of organization: Belvedere, Vienna
- Submission Deadline: **September 30, 2022**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/05/27/cfp-belvedere-research-journal-first-issue>
- Contact email: a.kroupova@belvedere.at

We are inviting the first round of submissions to the newly founded Belvedere Research Journal (BRJ), a peer-reviewed, open access e-journal. We seek articles that shed new light on the visual culture of the former Habsburg Empire and Central Europe broadly defined from the medieval period to the present day. We especially welcome contributions that situate Austrian art practices within the broader international context. Moreover, we are interested in innovative approaches to art history, such as the decentralization of established narratives or the investigation of transnational transfers that reveal the interconnected and cross-cultural character of the art world. Finally, the BRJ seeks contributions that draw attention to artists and agents whose activities have previously been overlooked, especially women. We support interdisciplinary research that introduces novel theoretical approaches by combining art history with methodologies from other disciplines, such as the digital humanities, social sciences and cultural economics among others.

Each issue of the BRJ will consist of up to ten articles and provides two different publication formats: research articles (between 20,000 and 50,000 characters, incl. endnotes and spaces) that will undergo strict double-blind peer-review, and discoveries (approximately 15,000 characters, incl. endnotes and spaces) which are subject to editorial review and are directly focused on works in the Belvedere collection (<https://sammlung.belvedere.at/>). In addition to established scholars, we aim to involve early career researchers, including PhD students.

After the first issue, which has a submission deadline of Sept. 30, 2022, the BRJ will accept manuscripts on a rolling basis. The language of publication is English, with the BRJ arranging translation for accepted manuscripts. All articles receive professional copy-editing and appear in an open annual issue immediately after their final acceptance (running from Jan. 1 to Dec. 31). The BRJ manages the acquisition of image rights. We do not charge any article processing charges (APC).

Accepted submissions will be published under the Creative Commons License CC BY 4.0. The copyright remains with the author(s).

The submission deadline for the first issue is Sept. 30, 2022.

See the Author Guidelines here:

<https://journals.ub.uni-heidelberg.de/index.php/brj/about/submissions>

The editors welcome informal enquiries regarding potential proposals. Articles and enquiries should be sent to: journal@belvedere.at. For further information, please see the website of our journal:

<https://journals.ub.uni-heidelberg.de/index.php/brj/index>

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The journal is published in collaboration with arthistoricum.net / Heidelberg University Library.

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

«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 *Supplement 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.

Critical Plant Studies Book Series

- Full name / name of organization: Douglas Vakoch / Critical Plant Studies
- Submission Deadline: **December 31, 2022**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/03/14/critical-plant-studies-book-series>
- Contact email: dvakoch@meti.org

Critical Plant Studies, a book series published by Lexington Books, an imprint of Rowman & Littlefield, calls us to re-examine in fundamental ways our understanding of and engagement with plants, drawing on diverse disciplinary perspectives. A sampling of topics appropriate for this series includes but is not limited to:

- Representations of plants in literature, art, film, and popular culture
- Relationships between humans and plants
- Boundaries and distinctions between plants and animals
- Plants and the environmental crisis
- Phytosemiotics and plant communication
- Plant sensation and consciousness
- Vegetal agency
- Agriculture, plant medicine, and other applied uses of plants
- Plant ethics and veganism
- Invasive plants
- Plants as objects of allegory, metaphor, or fable
- Diversity of plants, including algae, moss, and ferns
- Plants as embedded in larger ecosystems

Please send **proposals** and queries about Critical Plant Studies to General Editor Douglas Vakoch (dvakoch@meti.org) and Acquisitions Editor Courtney Morales (cmorales@rowman.com).

Advisory Board:

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Critical Plant Studies encourages work grounded in the humanities and social sciences that provides innovative reformulations of the scope and practice of critical plant studies. Books in this series include both monographs and edited volumes that target academic audiences. To introduce critical plant studies to readers not familiar with this field, the series publishes work that is relevant to those engaged in critical plant studies, while also being of interest to scholars from the author's primary discipline. Among the books of special interest for the series are those that examine plants with reference to particular countries or regions of the world, or with respect to specific cultural, philosophical, religious, or literary traditions. Contemporary and historical works are equally appropriate. We especially welcome books that bridge academia and activism.

The Review of English and American Literature: Special Issue on In/hospitality

- Full name / name of organization: The English and American Literature Association (EALA), Taiwan
- Submission Deadline: **December 31, 2022**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/08/08/the-review-of-english-and-american-literature-special-issue-on-inhospitality>
- Contact email: realtaiwan@gmail.com

The Review of English and American Literature

Call for Papers

Special Issue: In/hospitality

Deadline for Submissions: December 31, 2022

In the era of Covid-19, we are often forced to enter a state of in/hospitality while taking measures, including quarantine, to control and prevent the pandemic. The relationship between hospitality and inhospitality is, however, not based on binary oppositions but rather ambiguous. The impact of COVID-19 serves as a starting point to re-think issues related to the unexpected, invisible, or unknown strangers and strange objects that we might see, confront, or learn to live with in our daily life. In English and American literature, from the ancient period to the contemporary, we can also find plenty of works that portray the outsiders, strange animals, plants, bacteria, machines, and supernatural power, as exemplified by Chaucer's *The Canterbury Tales*, Dickinson's poetry, cyberpunk, postcolonial, and post-apocalyptic fiction.

The English and American Literature Association (EALA) and the Department of English at National Kaohsiung Normal University will host a conference on "The Era of In/hospitality" on October 29, 2022. This special issue invites the conference presenters as well as other scholars to contribute papers that examine the boundaries between the "self" and "others" or between the "subject" and "object" in English and American literature. *REAL* accepts manuscripts written in either Chinese or English.

* Please submit the manuscript online at <https://www.eala.org.tw/zh-hant/comment/online-submission>, or email it to realtaiwan@gmail.com. The manuscript should be in Word format and

well paged, include a Chinese and an English title, a Chinese abstract (350 to 400 words), an English abstract (200 to 250 words) as well as Chinese and English keywords (3 to 5 items). A cover letter should be attached, stating the author's Chinese and English name, name and the address of his or her affiliation, as well as the corresponding contact information, address, email, and phone/ fax number.

* A submission in Chinese should be no more than 20,000 words. A submission in English should be between 6,000 and 12,000 words (including **works cited** and **footnotes**). The paper should follow the 8th edition of the *MLA Handbook for Writers of Research Papers*. All submitted papers will go through double-blind review process. There must be no indication of personal identity or other related information. If the paper contains any copyrighted material (such as photos or pictures), the author is solely responsible for obtaining written permission for the material.

* The same manuscript should not be submitted to more than one journal; papers having been published elsewhere shall not be submitted. A paper which has been published previously in another language will not be accepted even if it is translated into Chinese. *REAL* will consider submissions containing material that has formed part of an unpublished PhD or other academic thesis, but the author should check relevant policies regarding graduation requirements or applications for promotion and MOST grants.

* Prior to submission, read "Publication Ethics" on our website. Violations of the journal policies and any contraventions of academic integrity will result in either rejections or restrictions of future publication with the *REAL*.

* The author will not receive payment for a published paper. Two copies of the issue in which the paper appears will be provided to the author upon publication. Papers published in the *REAL* will be included in digital databases constructed by companies in collaboration with EALA. These databases are for academic purposes only.

“Tolkien’s Animals” a special issue of Journal of Tolkien Research

- Full name / name of organization: Journal of Tolkien Research
- Submission Deadline: **January 23, 2023**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/05/26/%E2%80%9Ctolkien%E2%80%99s-animals%E2%80%9D-a-special-issue-of-journal-of-tolkien-research>
- Contact email: kris.swank@signumu.org

The Journal of Tolkien Research seeks to publish a special issue building on and expanding beyond the successful 2022 ICMS at Kalamazoo paper session, “Tolkien & the Medieval Animal.” This special issue, “Tolkien’s Animals,” seeks articles from a variety of theoretical perspectives, addressing a wide range of animals, and not necessarily connected with medieval conceptions. Article drafts must be submitted through the Journal of Tolkien Research portal by end of day on January 23, 2023.

For more information:

https://www.academia.edu/79987649/CFP_Tolkiens_Animals_Journal_of_Tolkie...

The Review of English and American Literature: Special Issue on The Plantationocene

- Full name / name of organization: The English and American Literature Association (EALA), Taiwan
- Submission Deadline: **March 10, 2023**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/08/11/the-review-of-english-and-american-literature-special-issue-on-the-plantationocene>
- Contact email: realtaiwan@gmail.com

The Review of English and American Literature Call for Papers

Special Issue: The Plantationocene

Deadline for Submissions: March 10, 2023

This special issue focuses on the Plantationocene, which pertains to aspects of Western colonialism, geological discovery, massive deforestation, agricultural harvesting, and plant cultivation. It explores related theories and literary narratives of the Plantationocene from the angle of plant(ation)s in English and American literature. We particularly center on the 16th century after the Age of Discovery, when the West met the East, when the Western empires embarked on plant expeditions, plant collections, plant cultivations, and plant transactions from the Caribbean, the Americas, to Asia and Oceania, giving rise to plantation agricultural economy. We intend to reflect upon the effects of this huge-scale plantation production system with regard to colonial power, the natural environment, and literary writings.

Recently, the Anthropocene discourses have tackled the repercussions of anthropocentrism imposed on the environment, but have met with criticism. Anthropologist Anna L. Tsing and biologist Donna Haraway point out that there are at least three aspects they are concerned with: First, the Anthropocene monotonizes the concept of “the human,” neglecting various differences in race, gender, class, sexuality, ableism, etc. Second, the Anthropocene accentuates the temporal dimension, overlooking dissimilarities across the spatial, as humans differ between the East and the West, and between the Global North and the Global South. Third, that the Anthropocene Working Group (AWG) heavily rely on the big data from Earth Science System (ESS), an innovative science methodology which enables a comprehensive system of measurements, but resulting in the

surveillance of the planet via surface statistics. It ignores the complication in facets that has long existed across the agricultural almanac of the plantation.

In her book *Allegories of the Anthropocene* (2019), postcolonial eco-scholar Elizabeth DeLoughrey criticizes the Anthropocene, arguing that the discourses pertain mainly to the North while leaving out the Global South, thus resulting in a lack of representation of the Indigenous and island ecologies from a postcolonial perspective (1-10). Like Tsing, DeLoughrey points out the homogeneity of the Anthropocene, while it only concerns the Planetary based on Earth System Science, instead of the Place. Along with postcolonial Indian historian Dipesh Chakrabarty, they both accentuate the need “to provincialize” (7) the Anthropocene in order to critique the rupture and destruction caused by Western imperialism and colonialism (8).

Moreover, DeLoughrey’s postcolonial concern about “provincializing” the Anthropocene resonates with French eco-philosopher Bruno Latour. In his book *Down to Earth? Politics in the New Climate Regime* (2018), Latour argues that humans do not live on the same planet under the ecological crisis; the inequality of modernization has politicized the climate ethics. Latour postulates that we humans ought to retrace ourselves through “the terrestrial” (40) to tackle the neglected aspect of “the Place,” other than “the Planetary” privileged by the Anthropocene.

There is a plethora of plantation narratives in English and American literature—for example, English novel *Jean Eyre* (1848) features Mr. Rochester’s sugar cane plantations in Antigua; Caribbean postcolonial novel *Wild Sargasso Sea* (1966) is set in a slave plantation in Jamaica; American novel *Tar Baby* (1981) sees a temperate garden cultivated by plutocrats from Maine, New England. Furthermore, Shu-mei Shih uses the notion of “the plantation arc” to connect three literary texts of different places in her article “Relational Comparison” (2014,) in which she contextualizes William Faulkner’s *Absalom! Absalom!* (1936), Caribbean writer Patricia Powell’s *The Pagoda* (1998), and Malaysian Sinophone writer Chang Kuei Hsing’s *Monkey Cup* (2000) to showcase the colonial violence in the Global South. These examples, taken together, could be considered “the allegories of the Plantationocene,” launching us to explore the relationship between the cultivation of plant(ation)s and the planetary crises.

This special issue welcomes submissions that explore how English and American literature represents or responds to the massive production of plantations by Western imperialism. Topics include but are not confined to the following:

- Race representations in plantations
- Colonial violence in plantations
- Sexual performance in plantations
- Multispecies imagination in plantations
- Biopolitics in plantations
- Plant narratives in plantations
- Land policies and plant economy in plantations
- The human/nonhuman dual constructivism in plantations
- Globalism in plantations
- Plant mania, plant gothic, plant expeditions, plant medicine, plant sensory or more

* Please submit the manuscript online at <https://www.eala.org.tw/zh-hant/comment/online-submission>, or email it to realtaiwan@gmail.com. The manuscript should be in Word format and well paged, include a Chinese and an English title, a Chinese abstract (350 to 400 words), an English abstract (200 to 250 words) as well as Chinese and English keywords (3 to 5 items). A cover letter should be attached, stating the author's Chinese and English name, name and the address of his or her affiliation, as well as the corresponding contact information, address, email, and phone/ fax number.

* A submission in Chinese should be no more than 20,000 words. A submission in English should be between 6,000 and 12,000 words (including **works cited** and **footnotes**). The paper should follow the 8th edition of the *MLA Handbook for Writers of Research Papers*. All submitted papers will go through double-blind review process. There must be no indication of personal identity or other related information. If the paper contains any copyrighted material (such as photos or pictures), the author is solely responsible for obtaining written permission for the material.

* The same manuscript should not be submitted to more than one journal; papers having been published elsewhere shall not be submitted. A paper which has been published previously in another language will not be accepted even if it is translated into Chinese. *REAL* will consider submissions containing material that has formed part of an unpublished PhD or other academic thesis, but the author should check relevant policies regarding graduation requirements or applications for promotion and MOST grants.

* Prior to submission, read “Publication Ethics” on our website. Violations of the journal policies and any contraventions of academic integrity will result in either rejections or restrictions of future publication with the REAL.

* The author will not receive payment for a published paper. Two copies of the issue in which the paper appears will be provided to the author upon publication. Papers published in the REAL will be included in digital databases constructed by companies in collaboration with EALA. These databases are for academic purposes only.

Call for Papers – Renaissance

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

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 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

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.

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

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) and/or Kirk Melnikoff (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

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 (Only .doc, .docx or .rtf files will be accepted.)

Shakespeare and Religion

- Full name / name of organization: Vernon Press
- Submission Deadline: **October 15, 2022**
- Web page: <https://call-for-papers.sas.upenn.edu/cfp/2022/07/21/shakespeare-and-religion>
- Contact email: mburns@umbc.edu

This is a call for chapters for an edited collection of essays on religion and Shakespeare. Papers may explore various powerful aspects of religion in the plays but should combine close analysis with historical documentation, originality with rigor.

No play by William Shakespeare omits religion. Regardless of setting or period, in one form or another religion is a part of the universe of every Shakespearean history, comedy, and tragedy. For a playwright, religion is an obvious source of dramatic conflict, and in several of Shakespeare's plays, religious difference overlaps with ethnicity or nationality. Shakespeare's handling of religion and of religious difference is not easily predictable, however. The collection will convey some of the range and multi-valent reach of the world's most famous playwright, from the earliest plays to the last.

The huge subject of "Shakespeare and Religion" has vast potential. Possible approaches include

Shakespeare's treatment of the B.C.E. in classical Roman or Greek settings

The Classical and the Biblical in individual plays

Shakespeare's treatment of other nations in connection with religion

Religion and history; Shakespeare's alterations to English history

Shakespeare and sources; use of or changes from sources, on religion

Shakespeare's treatment of religious division in individual plays

Religion as imagery in the language of the plays

Religion and the creation of characters

Religion and genre

Editorial: projected length for chapters 5,000 - 10,000 words; preferred reference style Chicago

Deadlines: 300-word abstracts due October 15, 2022; completed articles due March 15, 2023

Correspondence: direct responses to Dr. Margie Burns, UMBC, mburns@umbc.edu

Call for Papers for an Edited Volume of Essays on Shakespeare and Indian Cinema

- Full name / name of organization: Nishi Pulugurtha
- Submission Deadline: **October 20, 2022**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/07/21/call-for-papers-for-an-edited-volume-of-essays-on-shakespeare-and-indian-cinema>
- Contact email: nishipulu@gmail.com

Call for Papers for an Edited Volume of Essays on

Shakespeare and Indian Cinema

Shakespeare plays have been translated and adapted into many Indian languages. They have been performed in English and in indigenous performative forms like the *jatra*, nautanki and classical dance forms like Kathakali, as well. His plays have been adapted and appropriated in Indian cinema – *Maqbool*, *Haider*, *Othello*, *Angoor*, *Shylock*, *Sairaat*, *Branti Bilaash*, *Hamlet*, *Gundamma Katha*, *Dil Bole Hadippa* (a loose adaptation of *Twelfth Night*), *Veeram* to name just a few. There are films which use a scene, a dialogue, a reference to his plays, maybe a reference to a character and work them wonderfully into the context of the film. There are themes and devices so commonly found in Shakespeare's plays used in Indian films, such as twins separated at birth, cross dressing characters, star-crossed lovers, characters falling in love with messengers, the wise fool, the tamed Shrew and the mousetrap device.

Abstracts are invited for a proposed volume of essays on adaptations of Shakespeare in Indian cinema. I am most interested in essays that deal not just with Hindi film adaptations but with cinema in all Indian languages. I am also interested in the way the Bard and his works are contextualized and re-contextualized in Indian cinema.

Possible topics might include, but are not limited to:

- Tropes seen in adaptations
- Similarities or differences noticed in Indian adaptations of Shakespeare's plays
- The intersection of the local and the global
- Adaptations as translations and re - creations

- Gender and Indian film adaptations of the Bard's plays
- Cultural constructs in the Indian film adaptations
- Post colonialism and film adaptations

Abstracts of 400-500 words on these or any other themes consonant with the subject, accompanied 5 keywords, a title and a short bio of 150-250 words for 6000 word essays should be mailed as a word file to pulugurthanishi@gmail.com by 20th October 2022.

“Early Modern Women and Climate”

- Full name / name of organization: Early Modern Women: An Interdisciplinary Journal
- Submission Deadline: **November 15, 2022**
- Web page:
<https://call-for-papers.sas.upenn.edu/cfp/2022/06/25/%E2%80%9Cearly-modern-women-and-climate%E2%80%9D>
- Contact email: emw@press.uchicago.edu

Early Modern Women: An Interdisciplinary Journal

Volume 18.1 (Fall 2023) will feature the forum

“Early Modern Women and Climate”

During the past decade, scholars have increasingly turned their attention to issues of climate, environmentalism, natural disasters, and other topics that invite ecocritical approaches to the early modern world. Recently, studies on the “Little Ice Age,” Shakespeare’s and other authors’ representations of climate, and medieval and early modern climatology in general have been published in numerous disciplines and venues. Many early modern topics have become the subjects of early modern ecocritical approaches. We are interested in scholarship that places women squarely within such areas of consideration. We invite papers that address such topics as the following:

- *What impacts did early modern climate change have on women?
- *What elements of women’s environments particularly invite ecocritical consideration?
- *What climatological disasters particularly influenced women’s lives and livelihoods?
- *How were women linked with climatological change or disasters?
- *What traditions or superstitions employed gendered connections with weather, the environment, the success or failure of crops, or the changing seasons?

*How were women's clothing, housing, food acquisition and preparation, childcare, and other aspects of work impacted during periods of climate change or instability?

*How was women's health impacted by climate?

For this forum we invite papers of 3,500 words including footnotes that address any of these topics or similar ones. The papers will be due 15 November 2022 and will be sent for peer review. Essays should follow the *EMW* Style Guide

<https://www.journals.uchicago.edu/pb-assets/docs/journals/emw-style-guide-1620063847753.pdf>.

Please submit papers at <https://www.journals.uchicago.edu/journals/emw/about>. See Submissions and Instructions for Authors. For article type, select Forum. For queries, please contact the editors at emw@press.uchicago.edu.