



## Quarterly Newsletter

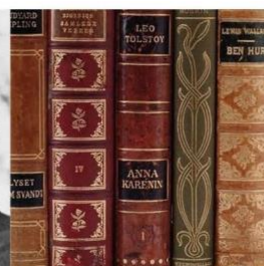
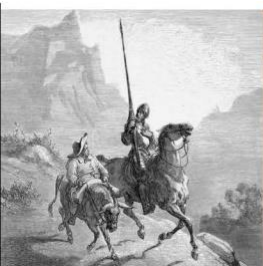
April 2019, Issue 1:1

Dear Colleagues,

Welcome to the first edition of our quarterly *Newsletter*, which we envisage as a way of engaging with the *Literary Encyclopedia's* community of scholars by sharing information about projects and initiatives that you are involved with. This may include upcoming and recent publications, seminars, conferences and other events, CFPs, or even open letters on matters which are likely to be of interest to our global network of like-minded scholars. We encourage you to share these by [email](#) throughout the year with our assistant editor, [Dr Jessica Gossling](#), who is in charge of producing the Newsletter.

As many of you are already aware from previous communication, we have recently started a process of revising articles published in the *LE* before c. 2010. Many of you have already responded to our calls to update your articles, but there are still a large number which require intervention. If you published with us some time ago and have not yet contacted us on this matter, we would be grateful if you could check your article and see if it needs updating/revision. If it does, please [contact Dr Jessica Gossling](#) who will assist you with more specific information.

We also encourage you to contribute further articles on any topic, author or work that is germane to your current research interests. You can also help us by recommending the *LE* to other colleagues or promising doctoral students as a suitable publishing opportunity.



Finally, we would like to take this opportunity to remind you that, as a contributor-owned project, we depend almost entirely on the strength and cohesion of our community and its willingness to promote the publication among colleagues, students and their institution's librarians. If your institution does not yet subscribe, we would urge you to consider getting in touch with your librarian and asking for a trial. You can find a template letter below, which you can customize as you think fit:

Dear [Librarian Name],

I'm writing to ask that you consider holding a trial of the *The Literary Encyclopedia*, a literary and cultural reference work which has been published since 2000. Committed to scholarly ownership as the best model for intellectual and pedagogic development, it is the only work of such importance to be collectively owned by its editors and contributors.

*The Literary Encyclopedia* is distinct from other reference works in its integration of literature and culture and offers abundant information on the historical context of literary production to assist learners in teasing out connections. All published work is commissioned and reviewed by specialist editors and written by current university scholars, and is designed from the ground up to enhance teaching and learning in higher education.

It currently comprises over 17 million words in over 8100 full-length articles of c. 2500-5000 words, and it provides, in addition, critical bibliographies of recommended reading, complex searching and linking, detailed chronologies for major authors, and virtual bookshelves to assist teachers and students. It offers comprehensive coverage of English-language literature and is very strong in German, Italian, Russian, French, Hispanic and the Classics.

In order to explore the resource more fully, I encourage you to visit the site's main page at <https://www.litencyc.com> and log in with the username "librarians" and the case-sensitive password "HEducation2019." The publication is intended to be very modestly priced (see under [https://www.litencyc.com/subscription\\_rates.php](https://www.litencyc.com/subscription_rates.php)). For more information about institutional subscriptions, please [contact Dr Cristina Sandru](#), the Managing Editor.

We very much hope you will appreciate the unique usefulness of *The Literary Encyclopedia* and will consider pursuing a trial of the resource for our institution.

Thank you for your continued support of *The Literary Encyclopedia* and we hope you enjoy the first issue of our newsletter.



# Publications

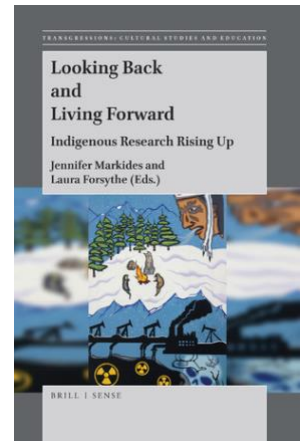
## Looking Back and Living Forward: Indigenous Research Rising Up

Edited by Jennifer Markides and Laura Forsythe

*Looking Back and Living Forward: Indigenous Research Rising Up* brings together research from a diverse group of scholars from a variety of disciplines. The work shared in this book is done by and with Indigenous peoples, from across Canada and around the world. Together, the collaborators' voices resonate with urgency and insights towards resistance and resurgence.

Includes an essay on 'An Elaborate Educational Endeavour: The Writings of Basil H. Johnston' by Paul Murphy.

15 February 2018 | [Weblink](#)

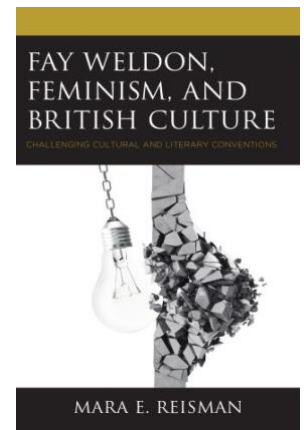


## Fay Weldon, Feminism, and British Culture: Challenging Cultural and Literary Conventions

Mara E. Reisman

*Fay Weldon, Feminism, and British Culture: Challenging Cultural and Literary Conventions* offers a critical analysis of British author Fay Weldon's major novels from 1967 to the present and addresses how Weldon's fiction engages with controversial moral, social, and political issues. This book provides an in-depth examination of the relationship between Weldon's fiction and the contemporary feminist, cultural, and literary movements in Britain. Representative works from each decade speak to the multiple controversies and challenges to convention in which Weldon and her books played key roles.

October 2018 | [Weblink](#)



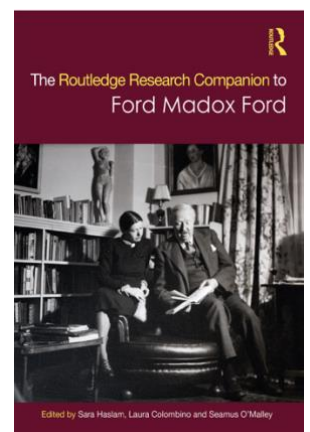
## The Routledge Research Companion to Ford Madox Ford

Edited by Sara Haslam, Laura Colombino and Seamus O'Malley

Taking account of Ford Madox Ford's entire literary output, this companion brings together prominent Ford specialists to offer an overview of existing Ford scholarship and to suggest new directions in Ford studies. Readers of the companion are encouraged to re-approach *The Good Soldier* and *Parade's End*, Ford's best-known fiction, as well as his lesser-known works.

*The Routledge Research Companion to Ford Madox Ford* is an invaluable resource for students and scholars of Ford Studies, modernism, and the literary world that Ford helped shape in the early years of the twentieth century.

December 2018 | [Weblink](#)



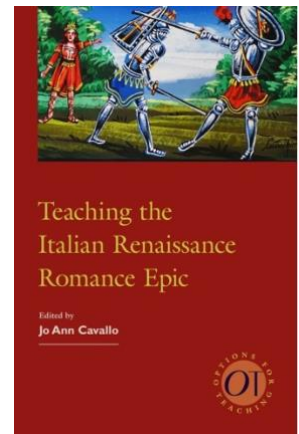
## Teaching the Italian Renaissance Romance Epic

Edited by Jo Ann Cavallo

The Italian romance epic of the fifteenth and sixteenth centuries, with its multitude of characters, complex plots, and roots in medieval Carolingian epic and Arthurian chivalric romance, was a form popular with courtly and urban audiences. In the hands of writers such as Boiardo, Ariosto, and Tasso, works of remarkable sophistication that combined high seriousness and low comedy were created. Their works went on to influence Cervantes, Milton, Ronsard, Shakespeare, and Spenser.

In this volume instructors will find ideas for teaching the Italian Renaissance romance epic along with its adaptations in film, theater, visual art, and music. An extensive resources section locates primary texts online and lists critical studies, anthologies, and reference works.

Winter 2018-19 | [Weblink](#)



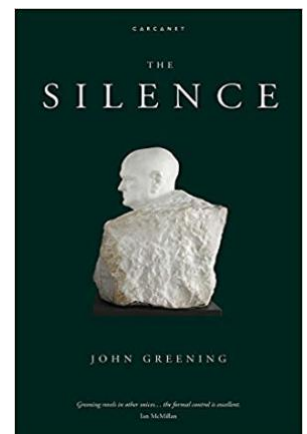
## The Silence

John Greening

The title poem of John Greening's *The Silence* is a meditation on Sibelius and the thirty years he spent grappling with an eighth symphony that he eventually burned. The poem is emblematic of a broader concern with the mystery of the creative process, explored in the work of other artists but also grappled with first-hand, in the composition of poems.

Death, that most emphatic of silences, is a recurring theme; but so too is the bright potentiality of the unknown, the beyond.

June 2019 | [Weblink](#)

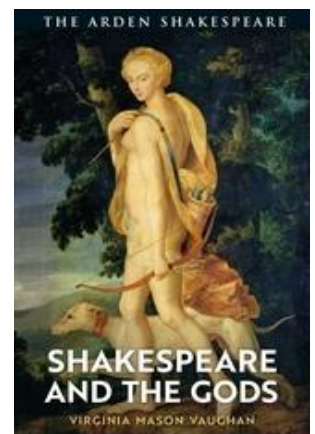


## Shakespeare and the Gods

Virginia Mason Vaughan

*Shakespeare and the Gods* examines Shakespeare's many allusions to six classical gods (Jupiter, Diana, Venus, Mars, Hercules and Ceres) that enhance his readers' and audiences' understanding and enjoyment of his work. Vaughan explains their historical context, from their origins in ancient Greece to their appropriation in Rome and their role in medieval and early modern mythography. The book also illuminates Shakespeare's classical allusions by comparison to the work of contemporaries like Edmund Spenser, Ben Jonson and Thomas Heywood and explores allusive patterns that repeat throughout Shakespeare's canon. Each chapter concludes with a more focused reading of one or two plays in which the god appears or serves as an underlying motif. *Shakespeare and the Gods* highlights throughout the gods' participation in western constructions of gender as well as classical myth's role in changing attitudes toward human violence and sexuality.

24 January 2019 | [Weblink](#)



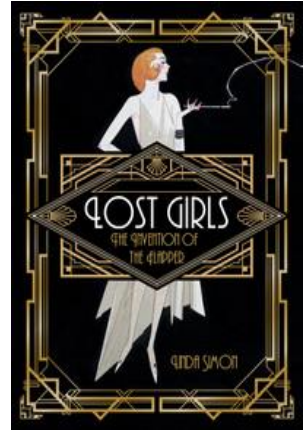


## Lost Girls: The Invention of the Flapper

Linda Simon

*Lost Girls* is a story of youth derided and fetishized; of ageing viscerally feared. It is a story of a culture beset by anxiety about adolescent girls. And it is a story of young women trying to shape their own identity amidst contradictory theories of adolescence and sexuality, the politics of suffrage, and the popular fiction, theatre, cinema and dance hall crazes of the time. Linda Simon shows us how the modern girl bravely created a culture, a look and a future of her own. *Lost Girls* is an illuminating history of the iconic flapper as she evolved from a problem to a temptation, and finally, in the 1920s and beyond, to an aspiration.

Paperback released March 2019 | [Weblink](#)



## La séduction de la fiction

Jean-François Vernay

*La Séduction de la fiction* is the sequel of [The Seduction of Fiction](#) (NY: Palgrave, 2016), Carolyn Lee's translation of this 2013 title: *Plaidoyer pour un renouveau de l'émotion en littérature* (Paris: Complicités) is out of print.

*La Séduction de la fiction* deals with the ways fiction appeals to readers and draws heavily on cognitive literary studies, Vernay's new area of expertise.

19 March 2019 | [Weblink](#)

JEAN-FRANÇOIS VERNAY

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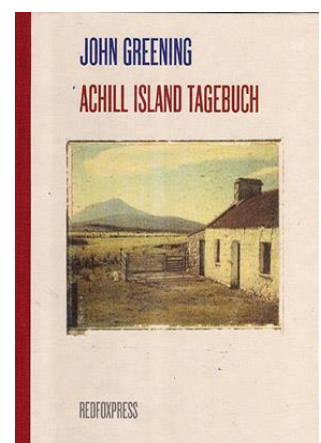
P.O. L'ÉDITION  
Savoir et être

## Achill Island Tagebuch

John Greening

24 Sonnets written during a stay in 2018 at the Heinrich Böll Cottage. Polaroid image transfers by Franticham. Laser printing on Verena bulky 90 gr. Hand bound.

2019 | [Weblink](#)

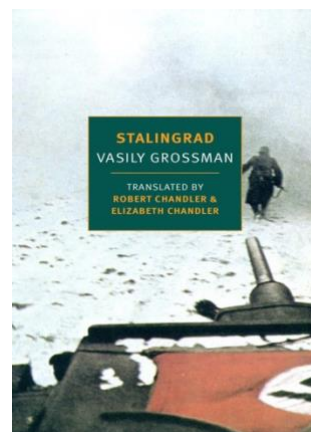


## Stalingrad

Vasily Grossman

Translated by Robert Chandler and Elizabeth Chandler

In June this year NYRB Classics and Harvill Secker will publish a first English edition of *Stalingrad*, translated by Robert and Elizabeth Chandler. *Stalingrad* is one of the great novels of the last century. If it has been overshadowed by its sequel, this is probably for two main reasons. First, we are still in thrall to Cold War thinking; people have been unable to conceive that a novel first published during Stalin's last years, when his dictatorship was at its most rigid, might deserve our attention. Second, none of the published editions of *Stalingrad*, in Russian or any other language, do justice to Grossman's original vision of the novel. There are many bold, witty, vivid and perceptive passages in his early typescripts that have never been published in any language and have probably only been read by a few dozen people. Grossman's editors – who, like all Soviet editors, also played the role of censors – required him to delete them and scholars have been slow to study and publish the wealth of material preserved in his archive. In this translation, wherever possible, these passages have been restored. The translators' hope is that this English edition may allow readers to recognize the full breadth, humour and emotional generosity of another of Grossman's masterpieces.



June 2019 | [Weblink](#)

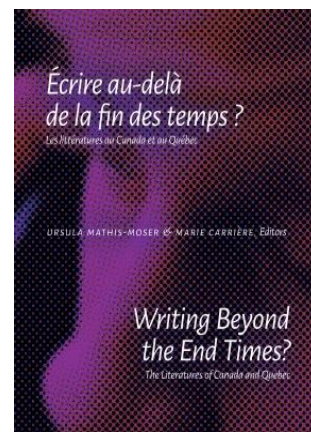
## Writing Beyond the End Times? / Écrire au-delà de la fin des temps ?

*The Literatures of Canada and Quebec / Les littératures au Canada et au Québec*

Edited by Ursula Mathis-Moser and Marie Carrière

This collection of essays examines how the sense of crisis that occasionally seems to overwhelm us directs and transforms Canadian and Quebec writings in English and French, and conversely, how literature and criticism set out to counterbalance the social, economic, and ideological insecurities we live in.

October 2019 | [Weblink](#)



## Forgotten Voices, National Myths. Literary Relations Between Austria and Canada / Vergessene Stimmen, nationale Mythen. Literarische Beziehungen zwischen Österreich und Kanada

Edited by Nicole Perry and Marc-Oliver Schuster (eds.)

Series Editor: Ursula Mathis-Moser

The history of the literary relations between Austria and Canada has not yet been written; however, the present volume dedicated to voices like Hans Eichner, Henry Kreisel, Carl Weiselberger, Egon Schwarz, Ruth Klüger, Monique Bosco, Thomas Bernhard, and others is a first step in this direction.

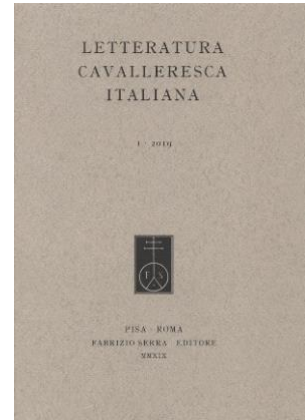
2019 | [Weblink](#)



# New Journals

## Letteratura Cavalleresca Italiana

*Letteratura Cavalleresca Italiana* responds to the desire to establish a cultural and academic arena in which to examine the specific literary subject indicated by the journal's title, whether in poetry or in prose, and including Franco-Italian literature, composed in the centuries ranging from the Middle Ages to the Nineteenth Century. The term 'Chivalric Literature' means those works written to exalt the ideals and virtues of knights, be they members of King Arthur's court or the paladins of Charlemagne, as well as the heroes and anti-heroes of other literary traditions in which knights and chivalry itself become the object of praise and respect or of jokes and ridicule. Therefore the journal will concern itself not only with those Arthurian romances, largely of French origin, and with the great Renaissance epic poems of Boiardo, Ariosto and Tasso deriving, for the most part, from Carolingian material, but also with the *cantari* on chivalric themes, with the Franco-Italian *chansons de geste*, with mock-heroic and satirical poems from Pulci to the Nineteenth Century, including Leopardi's *Paralipomeni*.



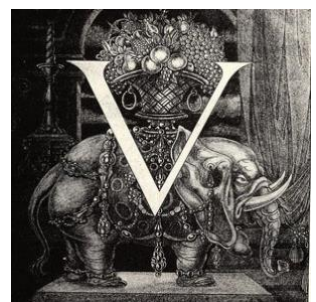
The [journal's inaugural issue](#) contains an essay by Jo-Ann Cavallo, 'Staging the *Liberata*'s Female Protagonists in an Apenninic Folk Tradition: Clorinda, Erminia, and Armida in the Tuscan-Emilian Epic Maggio'.

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## Volupté: Interdisciplinary Journal of Decadence Studies

*Volupté* is an MLA-indexed online journal of Decadence from antiquity to the present. It appears each year in Spring and Autumn, and brings together in themed issues creative and critical approaches to the fast-growing field of Decadence studies.

The aim of *Volupté* is to enhance and broaden the scope of Decadence studies and stimulate discussion in relation to literary Decadence and other forms of discourse, including Philosophy, Psychology, Religion, and Science. Peer-reviewed essays and book reviews will be published alongside new translations, poetry, short fiction, and visual art. Based at Goldsmiths, University of London, *Volupté* is dedicated to promoting cutting-edge work by creative writers and artists and publishing the best research on Decadence by early career and established scholars.



For details about how to submit proposals for publication, see [Guidelines](#). To contact the Editors, please email [volupte@gold.ac.uk](mailto:volupte@gold.ac.uk).

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# Calls for Papers

## **Re-Orientating E. M. Forster: Texts, Contexts, Receptions**

An international anniversary conference

Cambridge

2 - 4 April 2020

E. M. Forster, one of the major British writers of the twentieth century, died on 7 June 1970. The fiftieth anniversary of his death affords a special opportunity for a comprehensive re-evaluation of his place and significance in the literary and wider culture of Britain and beyond. This conference, to be held at the Cambridge University Faculty of English and King's College – where Forster was an undergraduate and where he later resided for many years as an Honorary Fellow – invites a wide-ranging exploration of his life and work, while focusing attention on two broad areas: (a) Forster in his historical and cultural context; (b) receptions of Forster since 1970. A central aim is to facilitate a productive dialogue between these two perspectives, with a view to defamiliarizing dominant perceptions of Forster and his work, exposing what has been occluded, and identifying new directions of travel in Forster studies.

Forster's novels are widely read and have frequently been adapted for radio, television, and the cinema; he continues to be a major influence on other writers. *A Passage to India* remains a foundational text for postcolonial studies and Anglophone writing about India, while *Maurice*, first published in 1971, is a cornerstone of queer fiction. But how does the Forster that emerges in the artistic and scholarly production of the years since his death relate to the Forster of the years of literary creation? How far have contemporary receptions of Forster been shaped by our own cultural perspectives, agendas, and anxieties? To what extent and in what regards has E. M. Forster the man become E. M. Forster the myth? How might he be seen as a different writer from the one we think we know – perhaps one even more radical and unsettling?

The conference also invites reflection on the relevance of Forster's *Weltanschauung* (itself inviting exploration and definition) to our own historical moment, with consideration of this question: What, fifty years after his death, has Forster's concern for 'connection' and for civil liberties to say to us at a time when narrow nationalisms and authoritarian ideologies have once again become prominent across the world?

A volume of essays arising from the conference is planned with a leading publisher. Proposals of 250-300 words for 20-minute papers, together with a brief CV of no more than 100 words, should be submitted by email attachment to [E.M.Forster2020@gmail.com](mailto:E.M.Forster2020@gmail.com) by no later than Friday 10 May 2019.

We also invite proposals of 100-150 words for 'lightning talks' of 5-7 minutes, to be submitted by the same date; this may be of particular interest to graduate students. Anyone who wishes to have a longer proposal considered *either* for a 20-minute paper *or* for a lightning talk should please indicate this in the submission. Notification of acceptance or otherwise may be expected before the end of June.

We are glad to acknowledge the warm support of the International E. M. Forster Society and the Association for Forsterian Research.

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## **Geo-political Conflict in Emergent Genres and Forms: Israel, Palestine, and the Middle East after the Second Intifada**

Rebecca L. Stein and Ted Swedenburg have argued that the Second Palestinian Intifada has changed the ways in which Israel and Palestine have been represented and circulated in popular culture from the region but also internationally (2005: 13-14). Indeed, Palestine and Israel are not only the subject of work produced in the Middle East but also increasingly feature in cultural products from outside the region. For example, there has been a surge in graphic novels depicting the Israeli-Palestinian conflict but also a rise in children's literature and young adult fiction as well as memoirs, documentaries, and feature films.

We are proposing an edited collection that examines the types of genres and forms that have emerged after the Second Intifada to depict and engage with Israel, Palestine, but also the Middle East more widely. We are interested in how aesthetic and formal strategies are used to represent this geopolitical context to regional and international audiences, especially after the Second Palestinian Intifada in the early 2000s. As such, this collection addresses how genre and form work to illuminate and redescribe conflict in the context of Israel and Palestine but also how depicting conflict impacts aesthetic and formal strategies of representation more widely.

Contributions are welcome that detail how cultural texts might use and challenge narrative and formal conventions in order to offer alternatives to mainstream historical, political, and cultural discourses.

Essays might focus on, but are not limited to, the following questions:

- How do authors and artists represent Israel, Palestine, and the Middle East?
- How do they make this geopolitical region accessible to their audiences?
- To what extent do they experiment with form and genre or use metafictional devices?
- Do these texts offer an alternative to mainstream discourses and established contextual frameworks, and if so, how do they do this on a narrative and/or formal level?
- How does inscribing conflict manifest itself on an aesthetic and formal level?

Abstracts (500 words) are due by Friday, 31<sup>st</sup> of May 2019 and should be sent with a short academic bio (50-100 words) to the editors, [Dr Ned Curthoys](#) and [Dr Isabelle Hesse](#). Authors will be notified in late August 2019 whether their abstract has been accepted and will be invited to submit full essays by 31st January 2020.

## **Radical Immersions: Navigating between virtual/physical environments and information bubbles**

Digital Research in the Humanities and Arts  
8 – 10 September 2019

Over the past years, immersive technologies have been hyped as consumer gadgets, entertainment media and the future of exhibition practices. The free distribution of VR headsets with smartphones and the increasing interest of museums, festivals and other cultural organisers towards 'immersive digital content' have quickly turned VR and AR devices and applications into widely recognized cultural artefacts. The promotion of 'full immersion' in the physical spaces of exhibitions and museums has led to some venues relying solely on interactive projections and audience interaction. However, just like many earlier 'new media' before them, the hyperbolic promises attached to these technologies' supposed capacity to deliver immediacy and trigger a paradigm shift in media culture have thus far hardly become reality.

We are inviting papers and poster presentations that address questions including, but are not limited to, the following:

- How are the promises and expectations of VR, AR and other immersive consumer technologies embedded in broader cultural ideologies of progress and innovation?
- What are the tensions created between immersive technologies and physical environments?
- How is the space between an all-digital artwork and an all-physical exhibition space negotiated?
- How do the material aspects of immersive technologies' hardware affect the generation and perception of immersive content?
- How might the design, marketing and use of digital platforms determine the ways in which online information communities are formed?
- To what extent might online 'filter bubbles' and other immersive information environments bear parallels to post-structuralist understandings of rhizomatic and fluid meaning-making in text?

To submit a paper or poster presentation for the DRHA2019 programme please see [website](#) for details.

## **Decadence and Cinema**

*Volupté* Volume 2, Issue 2 (Winter 2019)

*Volupté* invites contributions to a special issue devoted to decadence and cinema, guest-edited by David Weir, to appear in winter 2019. Areas of (overlapping) interest include filmic adaptations of specific works in the decadent canon (e.g., Ernst Lubitsch's adaptation of Wilde's *Lady Windermere's Fan*); the relationship of certain film genres (e.g., film noir) to the decadent tradition; the work of particular directors whose films can be construed as decadent because of some combination of mise-en-scène and scenario (e.g., Kenneth Anger, Luchino Visconti, Federico Fellini, Pier Paolo Pasolini, Nagisa Ôshima, Derek Jarman, Peter Greenaway, David Lynch. John Waters); the relationship between decadence and camp, whether deliberate (Ken Russell's *Salome's Last Dance*) or inadvertent (Charles Bryant's and Alla Nazimova's 1923 *Salomé*); the interest in decadent narratives and themes during the silent era (e.g., the vamp persona, the Babylon segment of D. W. Griffith's *Intolerance*, Erich von Stroheim's explorations of aristocratic corruption and decline, etc.); representations of societal decay in different national cinemas (especially the Weimar Era in Germany); and the relationship between the aesthetic constructs of classicism and decadence in the cinematic context (e.g., the decline of poetic realism in French cinema of the 1930s into the "tradition of quality" in the 1950s prior to the rejuvenation of cinema in the form of the *nouvelle vague* of the late 1950s and early 1960s).

Prospective contributors should send essay drafts to [volupte@gold.ac.uk](mailto:volupte@gold.ac.uk) by 30 September 2019.

# Conferences and Events

## **The T.S. Eliot International Summer School 2019**

London

6-14 July 2019

The T.S. Eliot International Summer School welcomes to central London all with an interest in the life and work of this Bloomsbury-based poet, dramatist, and man of letters. It is hosted by the Institute of English Studies of the University of London, which facilitates study and research across the field of English Studies. The Summer School brings together some of the most distinguished scholars of T.S. Eliot and Modern Literature. In recent years it has featured lecturers and poets such as: Simon Armitage, Jewel Spears Brooker, Robert Crawford, Denis Donoghue, Mark Ford, Lyndall Gordon, John Haffenden, Barbara Hardy, Seamus Heaney, Alan Jenkins, Hermione Lee, Gail McDonald, Paul Muldoon, Craig Raine, Robin Robertson and Sir Tom Stoppard. The Institute has an established interest in Modernist literature, the subject of numerous of its conferences and research seminar series, which are open to all, as are its established series of literary readings. It hosts a portfolio of research programmes and provides postgraduate teaching and training in this research environment.

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## **Aesthetic Time, Decadent Archives**

Goldsmiths, University of London

18-19 July 2019

Keynote speaker: Joseph Bristow (UCLA), 'Decadent Historicism'

Aestheticism and Decadence are fundamentally preoccupied with time and archives, with medievalism, apocalypticism, fallen Classical civilizations, as well as with collections and connoisseurship. Aesthetes turn to the past as a locus of utopian renewal, and Decadents experience their historical moment in terms of exhaustion and decline. The Decadent literary tradition has come to be associated with a queer vision of temporality, an anti-progressive sensibility that rejects teleology and futurity, and scholarship on Aestheticism and Decadence has cast into question Modernist notions of literary history that stress novelty and rupture. Yet, even as Aesthetes and Decadents see themselves as living in a *fin-du-monde/fin-du-globe* moment, they are deeply preoccupied with history and with collecting and documenting. Indeed, Decadent literature often resembles archives or takes on a catalogue-like form. J.-K. Huymans's novel *À rebours*, for example, functions as an extensive catalogue of outré tastes and serves as both inspiration and reference resource for subsequent Decadent authors. The 'bibliophilic dandyism' of Des Esseintes, as Octave Uzanne described it, was a metaphor for a relentless egoism that finds satisfaction only in the archive. In addition, scholars of Aestheticism and Decadence studies have for many years been deeply engaged with archival work, with the disinterring of hidden histories and figures, and the construction of digital archives that allow for a new vision of literary history.

This two-day conference, co-organized by the British Association of Decadence Studies and the Aestheticism and Decadence Network, will explore the 'archival turn' in Aestheticism and Decadence studies and investigate Aestheticist notions of history, temporality, and periodization. Our aim is to extend discussion of the Aestheticist and Decadent archive beyond the bounds of the *fin de siècle*, to foreground a long history of Aestheticism and Decadence that looks back to their roots in the ancient world and ahead to their continuing presence in Modernism, neo-Victorianism, Steampunk and other twentieth and twenty-first century literature and art.

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## **British Association for Victorian Studies Conference 2019: Victorian Renewals**

University of Dundee  
28-30 August 2019

Hosted by the University of Dundee and the Scottish Centre for Victorian and Neo-Victorian Studies, BAVS 2019 will take place on the University's city centre campus in Dundee, a city known for its contributions not only to Victorian trade and industry, but to popular culture, through its status as a leading centre for the newspaper press. Dundee's Victorian heritage and influence is visible throughout the city, but our theme also celebrates the ongoing renewals and renovations of this heritage, most notably embodied in the £1bn renewal of the waterfront and its flagship building, the V&A Museum of Design, opened in September 2018. Dundee is an easily walkable city, and attractions for Victorianists also include the McManus Gallery, Verdant Works (the Jute Museum), HMS Unicorn, and the rich research materials held by Dundee Central Library and Dundee City Archives. It has a thriving arts and creative scene and there are numerous entertainment and eating and drinking venues within a short walk of the conference location. The city is readily accessible by train from either the West Coast (Glasgow- c.1.5 hours to Dundee) or East Coast (Edinburgh – c.1-1.5 hrs to Dundee) main lines. It is also accessible by bus or train from Edinburgh or Glasgow airports, which are served by most major airlines, and limited flights are available from London Stansted to Dundee Airport (Loganair) around the conference dates.

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## **International Feuchtwanger Society Conference 2019**

9th Conference of the International Feuchtwanger Society  
Munich, Germany  
October 17-20, 2019

“Lion Feuchtwanger and Munich”

The ninth biennial meeting of the International Feuchtwanger Society (IFS) will take place on October 17-20, 2019 in Munich. The conference is jointly organized by the Munich City Archive in conjunction with the NS Documentation Center Munich, the Jewish Community of Munich and Upper Bavaria, and the International Feuchtwanger Society.

The conference will focus on the “young Feuchtwanger” — the playwright, the theater critic, the early novelist. What role did the “Munich milieu” play for the young intellectual? Which of the impressions and influences of the Munich art, theater and literary scene can be demonstrated? Which networks and connections motivated the ambitious young author? Proposals that are closely related to the conference topic are welcome along with papers that explore Munich's cultural scene between 1900 and 1925.

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## Other Announcements

Jo Ann Cavallo is the founding editor of the new book series [World Epic and Romance with Anthem Press](#) which publishes rigorous, innovative scholarly studies dealing with epics and chivalric romances from across the globe, both written and oral, in poetry and prose, as well as adaptations in theatre and cinema. The series seeks to foster new comparative and cultural understandings of heroic narratives, focusing on literary and geopolitical context, ranging from antiquity through the medieval and early modern period to contemporary society.

Robert Clark would like to draw your attention to the digitalisation of [The Private Case Collection](#), which has been accessible to the public through the British Library's rare books collection since the 1960s. The digitisation project with Gale means the titles will now be available to a much wider audience, by subscription to libraries and higher education institutions, or for free at the library's reading rooms in London and Yorkshire.

John Greening is currently judging the [Eric Gregory Awards for the Society of Authors](#).

Eileen Watts has published two recent articles, which are open access and available to read for free: '[The 'Genesis' of Mary Shelley's \*Frankenstein\*](#)' (4 October 2018) and '[Bernard Malamud's "The German Refugee": A Parable for Tishah Be'Av](#)' (12 July 2018)

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