

Aphra Behn Society

Newsletter

February 2022

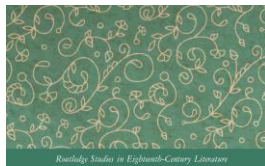
Letter from the Editor

Dear ABS members,

It has been a minute, or two, since we shared our news. Many of us have faced some personal tragedies, and all of us both individual and collective pain. To those who grieve a loss or losses, as I do, my heart goes out to you. Likely, most of us feel extreme sorrow, if not grief over this (seemingly endless) pandemic. I hope you all find a little more strength every day and are able to look towards the future with slightly more resolve and a pinch more optimism. On those notes, I give you, now, something to applaud, laud, and enjoy. This newsletter's intent has always been to highlight the good, the light, and the communal support we as society, which is made of incredible individuals, foster in the world. In fact, there is much to celebrate for ABS! As I wrote in 2020, I write again: think of this newsletter as a many-armed 60 second hug—maybe it will release some oxytocin.

Nichol Weizenbeck
nicholw@comcast.net

New Publications from our Members



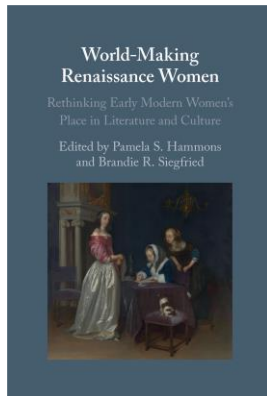
A SPY ON ELIZA HAYWOOD
ADDRESSES TO A MULTIFARIOUS WRITER
Edited by
Aleksandra Hultquist and Chris Mounsey



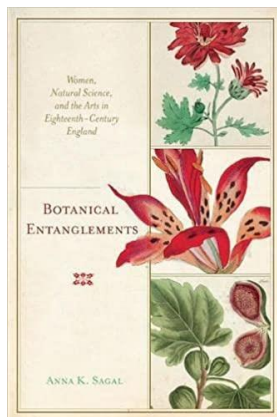
Edited by Aleksandra Hultquist and Chris Mounsey. Eliza Haywood was one of the most prolific English writers in the Age of the Enlightenment. Her career, from *Love in Excess* (1719) to her last completed project *The Invisible Spy* (1755) spanned the gamut of genres: novels, plays, advice manuals, periodicals, propaganda, satire, and translations. Haywood's importance in the development of the novel is now well-known.

A Spy on Eliza Haywood links this with her work in the other genres in which she published at least one volume a year throughout her life, demonstrating how she contributed substantially to making women's writing a locus of debate that had to be taken seriously by contemporary readers, as well as now by current scholars of political, moral, and social enquiries into the eighteenth century.

Haywood's work is essential to the study of eighteenth-century literature and this collection of essays continues the growing scholarship on this most important of women writers.



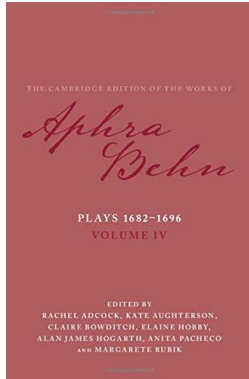
Elaine Hobby's "Augustus reigns, but poets still are low": Aphra Behn's World in *The Emperor of the Moon* (1687) appears in *World-Making Renaissance Women: Rethinking Early Modern Women's Place in Literature and Culture*, edited by Pamela S. Hammons and Brandie R. Siegfried (CUP).



To this day, women face barriers in entering scientific professions, and in earlier eras the challenges were greater still. But in *Botanical Entanglements*, Anna Sagal reveals how women's active participation in scientific discourses of the eighteenth century was enabled by the manipulation of social and cultural conventions that have typically been understood as limiting factors. By taking advantage of the intersections between domesticity, femininity, and nature, the writers and artists studied here laid claim to a specific authority on naturalist subjects, ranging from botany to entomology to natural history more broadly.

Botanical Entanglements pairs studies of well-known authors—Eliza Haywood, Charlotte Lennox, Maria Edgeworth, and Charlotte

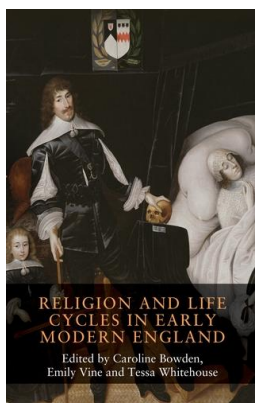
Smith—with authors and artists who receive less attention in this context—Priscilla Wakefield, Maria Jacson, Elizabeth Blackwell, Henrietta Maria Moriarty, and Mary Delany—to offer a nuanced portrait of the diverse strategies women employed to engage in scientific labor. Using socially acceptable forms of textual production, including popular periodicals, didactic texts, novels, illustrated works, craftwork, and poetry, these women advocated for more substantive and meaningful engagement with the natural world. In parallel, the book also illuminates the emotional and physical intimacies between women, plants, and insects to reveal an early precursor to twenty-first-century theorizing of plant intelligence and human-plant relationships. Recognizing such literary and artistic "entanglement" facilitates a more profound understanding of the multifaceted relationship between women and the natural world in eighteenth-century England.



The first volume of *The Cambridge Edition of the Works of Aphra Behn* has just been published. When complete, the edition will run to 8 volumes, each of about 1,000 pages. Managing and contributing to this edition has been **Elaine Hobby's** sole focus since 2015, and the work has taken her to libraries across the UK, USA, Australia, New Zealand, and France, supported by a major AHRC grant, and a series of Fellowships from specialist libraries. Also contributing to the edition are more than two dozen scholars from across the world.

Aphra Behn's career in the Restoration theatre extended over two decades, and encompassed remarkable generic range and diversity. The volume contains her last five plays, which were written and performed between 1682 and 1696. Informed by the most up-to-date research in computational attribution, this fully annotated edition draws on recent scholarship to provide a comprehensive guide to Behn's work, and the literary, theatrical and political history of the Restoration.

April was a busy month for *Editing Aphra Behn in the Digital Age*. On All Fools' Day **Claire Bowditch** and **Elaine Hobby** convened a highly successful seminar at the [Shakespeare Association of America](#) annual conference on editing early-modern women's writing. In the middle of the month [The Huntington Library](#) then hosted an international conference organized and chaired by Elaine, "'This reading of Books is a pernicious thing": Restoration Women's Writing and its Readers'. Recordings of the two-day event are available: [1](#). David Norbrook on Lucy Hutchinson and Jennifer Keith on Anne Finch; [2](#). Marie-Louise Coolahan on readers and Julia Flanders on digital tools and approaches; [3](#). Elizabeth H. Hageman on Katherine Philips, Elaine Hobby on Aphra Behn, and Joyce MacDonald on Mary Pix; [4](#). Lisa Sarasohn and Shawn T. Moore on Margaret Cavendish. Elaine also contributed to The Huntington's [blogpost](#), reflecting on the library's feminist undertakings in the 1980s and 90s. In these days of virtual meetings Elaine was immediately able to hop across to Brno in the Czech Republic to give a [plenary lecture](#) at a conference on Restoration Theatre, Society and Politics. And then, in the last few days of the month, she delivered at The Huntington Library the first of six Adult Education classes on the topic of [Aphra Behn: Playwright, Poet, Novelist, Spy](#). Meanwhile the first volume of *The Cambridge Edition of the Works of Aphra Behn* was launched. It is just as well, perhaps, that there are only another seven volumes to come.



Elaine Hobby has a chapter in *Religion and Life-Cycles in Early Modern England*, edited by Caroline Bowden, Emily Vine and Teresa Whitehouse (MUP) : 'Women, Religion and Early-Modern Life Cycles'.

Call for Proposals

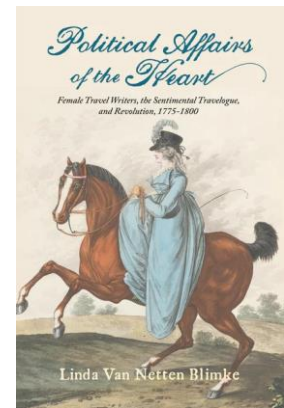
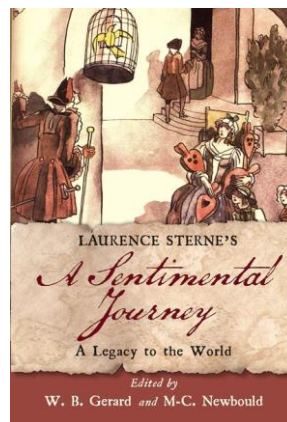
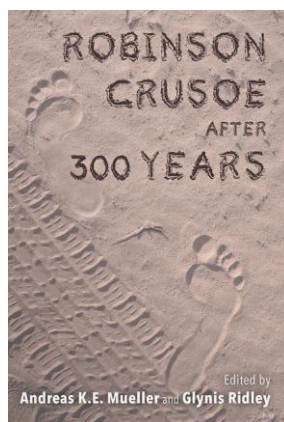
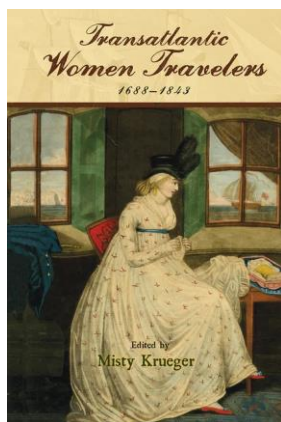
TRANSITS

Literature, Thought & Culture 1650-1850

A landmark series in long eighteenth-century studies, *Transits* includes monographs and edited volumes that are timely, transformative in their approach, and global in their engagement with arts, literature, culture, and history. Books in the series have engaged with visual arts, environment, politics, material culture, travel, theater and performance, embodiment, writing and book history, sexuality, gender, disability, race, and colonialism from Britain and Europe to the Americas, the Far East and the Middle East. Proposals should offer critical examination of artifacts and events, modes of being and forms of knowledge, material culture, or cultural practices. Works that make provocative connections across time, space, geography, or intellectual history or that develop new modes of critical imagining are particularly welcome.

Please send proposals or inquiries to series editors Miriam L. Wallace, Professor of English and Gender Studies, New College of Florida, mwallace@ncf.edu and

Mona Narain, Professor of English and Women's Studies, Texas Christian University, m.narain@tcu.edu



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Announcements

The journal *Restoration and Eighteenth-Century Theatre Research* is pleased to announce its partnership with Penn State University Press, beginning January 2022. We now have a new [general website](#), as well as a [submissions portal](#). As always, *RECTR* welcomes newly submitted articles and reviews, and if you have any difficulties, feel free to write to Anne Greenfield and Jessica Munns at rectr@press.psu.edu.

Elaine Hobby is delighted to report that the first volume to be published of her *Cambridge Edition of the Works of Aphra Behn* has won a prestigious prize. The awards committee of the 2021 Josephine Roberts Award for a Scholarly Edition described the volume as ‘magisterial’, commending it as ‘an essential handbook for scholars of British literature and theater, and early modern women and gender’. Elaine co-edited one of the plays in the volume – *The Emperor of the Moon* (1687) – and is lead General Editor of the complete eight-volume set. Only seven volumes to go (with only another four plays for Elaine to edit herself.)

Also from Elaine Hobby:

Dear Aphra Behn enthusiasts:

I would be delighted if you would consider joining the new Aphra Behn Society of Canterbury. Aphra Behn (née Johnson) was born in [Harbledown](#), Canterbury, in 1640 and died in London in 1689, where she is buried in [Westminster Abbey](#). From a modest start – her father was a barber and her mother might have been a wetnurse – she became the first professional woman writer in English. She was, she said, ‘forced to write for bread, and not ashamed to own it’. In her own day she was widely known and respected, writing with and for famous authors who included the Poet Laureate, [John Dryden](#). In 1666 she also worked for Charles II as a [spy](#) in Antwerp. Her works are now taught as a core part of the curriculum in university English departments around the world. During a time when a woman's choices were very narrow – marriage, a nunnery, prostitution or the life of a ‘spinster’ dependent on the kindness of relatives – Behn wrote, in the style of her day, bawdy plays as well as novels when the very act of publishing her writing would have been enough to cast doubt on a woman’s reputation. As Virginia Woolf stated in 1929, ‘All women together ought to let flowers fall upon the tomb of Aphra Behn, for it was she who earned them the right to speak their minds’.

The ambition of the Aphra Behn Society of Canterbury is to make this Kentish daughter a household name and we aim to encourage recognition and appreciation of her work, her role in Restoration theatre and literature and in Restoration society more generally.

The Society will be hosting a launch event on Saturday 26th February 2022 from 12.00 noon to 1:30 p.m. which will be held at [Charlton Park](#), Bishopsbourne, the home of the Society’s President, Jack Wales. Two of our supporters, Professor [Elaine Hobby](#) and [Charlotte Cornell](#) will be giving short talks to introduce the writer, her work and her life in Canterbury.

We also hope to organize two cultural events at next year's Canterbury Festival. The first, a musical and readings evening with music chosen by the renowned violinist [Nicola Loud](#). The event will feature music from the Restoration period and readings from Aphra Behn's works. The second will be a lecture by the author [Nigel West](#) on women spies, of which Aphra Behn was one.

If you would like to join us in this exciting project of making Aphra Behn a tourist and literary attraction in Canterbury, please pay £10.00 (annual fee) each member to The Aphra Behn Society of Canterbury, Sort Code 52-10-19; account number 14873680, with your name as a reference. This first membership fee will include canapés and a glass of wine at our launch event on 26th February. Additional drinks will be available for purchase.

US banks will need one or more of the following numbers in order to arrange a transfer to the Aphra Behn Society of Canterbury if anyone wants to join:

IBAN number GB22NWBK 5210 1914 8736 80.
BIC number NWBKGB2L

Anyone who would like to join us in this exciting coming into existence of the Aphra Behn Society of Canterbury, please pay £10.00 (annual fee) each member to The Aphra Behn Society of Canterbury, Sort Code 52-10-19; account number 14873680, with your name as a reference.

This first membership fee will includes the right to come to the launch event, but attendance at the launch event on 26th February is not compulsory if you're not free to come.

If you would like to know more about the Society before considering joining, do come to our launch event for an enjoyable meeting that will provide you with more information. You can also find out more about Aphra Behn from our [Facebook](#) page, which we invite you to like.

Best regards
Elaine

A Is for Aphra is campaigning to get a statue of Aphra Behn erected in Canterbury. Forty-seven sculptors submitted bids to be engaged to make the life-size statue. The shortlisted final-four – all well-known or very well known, are excellent sculptors, including [Meredith Bergmann](#). The other sculptors are [Maurice Blik](#), [Christine Charlesworth](#), and [Victoria Atkinson](#).

From Elain Hobby and the UK National Archives, a short video recounting Behn's spying activities: <https://www.youtube.com/watch?v=djigCWxKhBg&t=3s>



[ABO: Interactive Journal for Women in the Arts, 1640-1830](#) (ISSN 2157-7129) is a peer-reviewed, fully indexed, and an open access, interactive, scholarly journal, launched in 2011 by the [Aphra Behn Society](#). The journal focuses on gender and women's issues, and all aspects of women in the arts in the long eighteenth century, especially literature, visual arts, music, performance art, film criticism, and production arts.

ABO has a growing readership in Asia and Africa. The editorial collective is committed to review and publication practices that are open and inclusive, including the formats in which we publish, to ensure our journal is read far and wide.

ABO's latest Fall 2021 issue published in late December is a very exciting one!

Special Issue: The Fall issue features a special issue in the Scholarship Section on ["Visions."](#) devoted solely to work by emerging writers. The "Visions" special issue was co-edited with the Scholarship editor Mona Narain by emerging scholars Susannah Sanford McDaniel and Sofia Huggins, who have co-written [a fantastic introduction](#) about "troubling" eighteenth-century studies. Drawing on the theme of "Visions," for the successful 2020 British Women Writers conference (BWWC) held at TCU in March 2020, this special issue showcases essays that were initially presented as papers at the conference. This section features essays on [Teaching Eliza Haywood](#) by Megan Cole, [Masculinity and Anne Lister](#) by Michelina Olivieri, and by Preeshita Biswas on [Orientalist Gothic and Indian Ghost stories](#) by Bithia Croker.

The Scholarship Section also has essays by Kathryn Hansen on [Dress and Fantomina](#) and [Aphra Behn going "Green"](#) by Heidi Laudien. The issue has a [Book Review](#) of Katherine Binhammer's recent book *Downward Mobility* by Carrie D. Shanafelt.

New "Conversations" Section in *ABO*: *ABO* recently established our editorially reviewed "Conversations" section last year during the COVID-19 pandemic to create an ongoing space for traditional and non-traditional authors to exchange ideas in informed, personal, and timely ways.

In the Fall 2021 issue, below the Scholarship and Review Sections, you will also see a "Conversations" cluster on ["Race, Racism, and Austen Spaces"](#) composed of essays by all public scholars of the global majority, and to our knowledge, for the very first time in an academic journal. [Kerry Sinan's introduction](#) to the cluster not only highlights the intersections of slavery and empire regarding Austen studies but also emphasizes the need for anti-racist strategies in publishing to support the work of Black, Latina/x, people of colour, particularly public scholars. The authors interrogate the conversations and controversies regarding Jane Austen and [Austen fandom in social media](#), in the ongoing British debate about the [race, imperialism and the National Trust](#), and [race in Regency Romances' Austen adaptations](#).

ABO held a free **WriteWith Aphra Summer camp** in Summer 2020 in response to the disconnection and losses due to the global pandemic, which drew 120 participants from across the world. See editors Laura Runge and Tonya Howe's data visualization of the camp's impact in the spring issue [here](#) and essays by participants in the [Summer 2021 issue](#). The [Fall 2021 issue](#) continues these Conversations about research and writing during the pandemic.

Call for Contributions to ABO's Pedagogy Series

ABO's pedagogy series, Concise Collections on Teaching Eighteenth-Century

Women, seeks submissions. The pedagogy series seeks to promote the teaching of eighteenth-century women writers and artists who remain underrepresented in university classrooms, beyond a small collection of now-canonical authors. Each issue will have a curated collection of 4-6 articles on teaching the work of a specific woman or group of female creatives, mixing essays focused around teaching individual works with pieces suggesting ways to bring these women into common course topics and syllabi.

"Teaching Charlotte Lennox" will appear in Spring 2022; "Teaching Women Travelers" in Fall 2022; and "Teaching Mary Prince" in Spring 2023. We also welcome submissions on open topics in teaching 18C women, for inclusion in our regular Pedagogies section of the journal.

For inquiries please contact pedagogy editor Tiffany Potter Via Email tiffany.potter@ubc.ca

Aphra Behn Society for Women and the Arts, 1660-1830 Financial Report February, 2022 for the year January 2019-December 2019

1. Current Finances

Checking account

Starting balance, 2/1/21: \$5,863.93

Balance as of 2/1/22: \$5,968.89

Net income: \$104.96

Savings account

Starting balance, 2/1/21: \$10,005.70

Balance as of 2/1/22: \$10,006.66

Net income: \$.96 (derived from interest on the account)

Paypal account,

Starting balance, 2/1/21:--

Balance as of 2/1/22:--

Net Income: --

Total: \$ 15,975.55

2. Income FY2021

Membership: \$600

Bank Income: \$.96

Total: \$600.96

3. Expenditures FY2021

Actual:

Paypal Fees: \$20.07

ABO Stipend: \$125

Software Fee: \$49.97

Behn Canterbury Statue Donation: \$300

Total: \$495.04

ABO receives 25% of Society income from dues, so these are not monies the Society may use

4. Anticipated Expenditures FY2022

Graduate Student Essay Award: \$150

ABO Stipend \$125

5. Available ABO Funds:

Remainder 2020: \$707.92

Earned in 2021: \$144.98

Total Available: \$727.90

ABS Executive Board

Executive President: Megan Peiser

Past Conference Presidents: Emily C. Friedman

Members at Large: Catherine Ingrassia and JoEllen DeLucia

British Representative: Elaine Hobby

Newsletter Editor: Nichol Weizenbeck

Listserv Moderator: Robin Runia

Website Editor: Anne Greenfield

Please, contact our executive president, Megan Peiser, with any inquiries at mpeiser@oakland.edu

The Aphra Behn Society is heavily dependent on membership dues for our conferences. Dues also aid in reducing fees for graduate students and in providing the Graduate Essay Prize awarded during our conferences. We appreciate your support, and we encourage you to extend the invitation to join scholars working on women in the arts in the long eighteenth century.