



# The British Society for LITERATURE and SCIENCE

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## **BSLS WINTER SYMPOSIUM THE SUBTERRANEAN ANTHROPOCENE 12 NOVEMBER 2022, ONLINE**

The 2022 BSLS Winter Symposium will be *The Subterranean Anthropocene: Excavation, Extracting, Uncovering from Classical to Contemporary Literature*, on 12 November, beginning at 9:30 a.m. (GMT), online.

'Blue marble' images of earth are often synonymous with environmental campaigns and anthropocentric thinking. But, by always thinking of earth from above, have we forgotten earth from below? In recent discussions of the Anthropocene, geographers Maria de Lourdes Melo Zurita, Paul George Munro, and Donna Houston argue that 'the role of the underground has been discursively absent from contemporary debates about the Anthropocene', reminding us that 'the challenges of the Anthropocene are very much entangled with the underground's past, present and future' (2018).

By excavating the subterranean, we can unearth long-held ideologies of knowledge, value, memory, and

fear. And literature has long engaged with this work, too. The subterranean in fiction, from Dante's *Inferno*, to Alice's descent into Wonderland, to Jules Verne's *Journey to the Center of the Earth*, represents underground space in myriad ways—as the stratification of the mind, as encountering the repressed, as the invisible labour of the working classes. Literary analysis, too, engages with a subterranean vocabulary of 'mining' meaning, of processes of 'discovering', 'uncovering', and 'bringing to light'. The specialisation of the sciences across the nineteenth century popularised the idea of the 'quest narrative' being a process of seeking truth underground, as geology, palaeontology, anthropology, archaeology and new ideas about 'deep time' located epistemologies beneath the surface, yet literature on both sides of this period imagines underlands as spaces of knowledge, history, value, and fear. This symposium will uncover the subterranean anxieties present in the intersection of literature and science and unbury narratives of extraction, depths, delving, and excavation.

Register on Eventbrite at

<https://www.eventbrite.co.uk/e/bsls-winter-symposium-2022-the-subterranean-anthropocene-tickets-443257784967>

The BSLS promotes interdisciplinary research into the relationship between science and literature in all periods.

**Autumn 2022 Newsletter**

# BSLS 2022 BOOK PRIZE

## NOMINATIONS OPEN

Nominations are now open for the annual British Society for Literature and Science book prize. Eligible books must be published between January and December 2022. Publishers and BSLS members are invited to submit nominations up until the deadline of 31 December 2022. Please email your nominations to [bslsbookprize@gmail.com](mailto:bslsbookprize@gmail.com).

The prize was inaugurated in 2007, and a list of past winners appears on our website at

<https://www.bsls.ac.uk/bsls-book-prize/>. On this website there are a few further details about eligibility, too, including how to determine whether a book counts as having been published in 2022 (when its published publication date is 2022 on the title page or verso), whether members may nominate their own books (absolutely), and whether books authored by non-members are eligible (yes).

## BSLS SMALL GRANTS FUND

This autumn I was grateful to receive funding from the BSLS for help with travel and childcare costs to pursue archival research in London. This is part of a project I am beginning about Keats' medical training, nineteenth century theorisations of the nervous system, the blushing and fainting bodies that people Keats's poetry, and the idea of the involuntary body. I was able to view scans of Keats's books, including his medical notebook, in the London Metropolitan Archives, various proceedings and documents relating to The Physical Society and Guys Hospital at the Kings College London Archives, and various treatises and manuscripts related to domestic medicine at the British Library and the Wellcome Trust library. This work enabled me to begin to develop a historically grounded sense of the how nervous and 'sympathetic' actions of

the body were theorised at large across the medical and moral spectrum, with ideas of 'self-regulation' tying together thinking in domestic medicine and the 'higher' theorising that went on amongst Keats's mentors at Guys Hospital. Domestic medicine may provide interesting angles for reading Keats's poetry, as the way what we would call 'medical' knowledge sits alongside culinary and cosmetic recipes may bear relation to the way these domains appear together in the uneaten food of 'The Eve of St Agnes'. The chance to pursue this archival work has been fantastic in enabling me to start piecing together some historical co-ordinates for the way Keats's poetry reflects how the involuntary actions of the body put the Cartesian divide between mind and body under pressure.

—Merrilees Roberts

## BSLS POSTGRADUATE AND EARLY CAREER CONFERENCE FUND

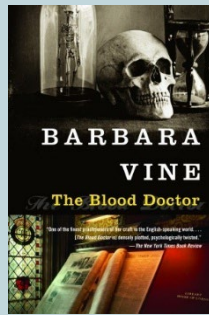
**'THE PAST AS NIGHTMARE'**  
**CONFERENCE**  
**UNIVERSITY OF READING (UK),**  
**6-7 SEPTEMBER 2022**

On the 6<sup>th</sup> and 7<sup>th</sup> September 2022, I was fortunate to be supported by the BSLS, as well as my doctoral funding body WRoCAH (White Rose College of Arts and Humanities), to attend the 'Past as Nightmare' conference held at the University of Reading. Looking at conceptions and complications of 'the past' in the Gothic tradition, the conference saw a wide range of

interdisciplinary responses to this theme across time periods and media, and my own paper sat alongside a number of others which considered literature and science.

Over the course of the two days, I attended panels relating to: nightmares and hallucinations; locality and history; film and television; and the Gothic researcher (my own panel). My paper, "'Literary critics make natural detectives": The Researcher in Neo-Victorian Gothic', looked at a number of permutations of the Gothic researcher, including the biographer, the academic, and the medical scientist. I argued that the researcher acts dually in the neo-Victorian mode, both as a metafictional arbitrator of narrative, who relays

information to the reader, and as a driving force of the plot, exposing the narrative's central mysteries through their research. This paper was derived from an overarching theme in my thesis, which considers the 'medical man' in neo-Victorian fiction. In terms of medical research in particular, the role of the researcher in explaining and relaying scientific knowledge to a non-expert readership is even more pronounced, and this is a key aspect of one of the texts I considered in my paper: *The Blood Doctor* by Barbara Vine.



During the conference, I was struck by the varied interpretations of the conference theme, particularly in Ailise Bulfin's keynote, which considered the Gothic resonances of nineteenth-century invasion and catastrophe fiction. As Dr Bulfin argued, these fictions, which in different ways threaten a return to an imagined, nightmarish past, express an ambivalence around modernity, provoking an anxiety about the precarity of progress. This is certainly an idea which I will be keeping in mind in my own work around fin-de-siècle fiction.

As well as thought-provoking panels, the conference also provided many opportunities to get to know other participants. I enjoyed being able to do this in person, and, through live-tweeting the event, I was also able to start conversations with others online who were interested in the conference. Overall, the conference was a really exciting and productive way to share and hear research, and I'm very grateful to the

organisers at the University of Reading, WRoCAH, and the BSLs for allowing me the opportunity to attend.

—Rosalind Crocker

## BRITISH ASSOCIATION OF VICTORIAN STUDIES UNIVERSITY OF BIRMINGHAM (UK), SEPTEMBER 2022

Through generous funding from the BSLs, I was able to attend the British Association of Victorian Studies 2022 Conference, which was held at the University of Birmingham in September. I presented a paper entitled 'Radical Optics: Microscopy in George Eliot and Thomas Hardy', which draws on material from my recently completed doctoral dissertation ('Microscopy and Modernist Fiction from Hardy to Beckett'). In my paper, I argued that Hardy and Eliot stand out as the two foremost nineteenth-century novelists who made imaginative use of the microscope in their prose fiction. My talk included a comparison between Hardy's and Eliot's two chief microscopists and surgeons operating in small communities: Dr Edred Fitzpiers of *The Woodlanders* (1887) and Dr Tertius Lydgate of *Middlemarch* (1871-72). Examining these two figures allows us both to consider the ways in which Hardy and Eliot figured the microscopist and to reveal the structures of feeling related to the microscope in the second half of the nineteenth century. I suggest that in many works of prose fiction by Hardy and Eliot the external world is represented and intensified through both telescopic and microscopic lenses, which generate new modes of feeling, shifting imaginative relations between subject and object, microorganism and macroorganism.

As is often the case at large conferences like BAVS, it was impossible to attend all of the panels that interested me; however, I was able to listen to a wide range of papers over the three days. I attended fascinating, and often truly interdisciplinary, panels on Victorian architectures, Thomas Hardy, the sea in nineteenth-century literature, and bodily ethics (to name but a few). The whole conference was a very enjoyable experience. It was inspiring to hear more about the excellent research that is being carried out across various disciplines in Victorian Studies; I left the conference with plenty of ideas and many new literary and critical works to read and think about. This is particularly helpful and well-timed because I am currently in the process of devising a new research project, as well as attempting to develop my doctoral dissertation into a book. I would like to thank the BSLs once again for their generous support, without

## PGR/ECR FUNDING EXPANSION

For the 2023 Conference, the BSLs is trialling an expansion of our PGR/ECR funding scheme to provide support for attending our own conference. Applications will be due on 31<sup>st</sup> January and should be sent to [Rachel2.murray@northumbria.ac.uk](mailto:Rachel2.murray@northumbria.ac.uk).

Applicants should provide:

- copies of the accepted abstract,
- confirmation of acceptance to present at the conference, and
- an explanation of financial need for this hardship fund.

Bursaries will be awarded as payment of registration fees (which may be full or partial payment, depending on the number of applications received) and some additional support for travel and accommodation costs may also be available depending on the number of applications.

which I would not have been able to attend and speak at this memorable event. I would also like to take this

opportunity to extend my gratitude to the very helpful and friendly conference organisers.

—Patrick Armstrong

## RECENT PUBLICATIONS

Doug Battersby. “‘Who in This World Knows Anything of Any Other Heart?’: Ford Madox Ford and the New Cardiology.” *Modernist Cultures* 17:2 (2022): pp. 246-66. (<https://bams.ac.uk/category/essay-prize/>)

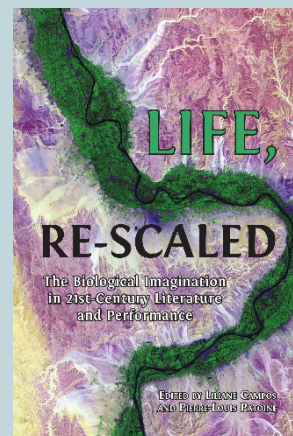
*The Good Soldier* (1915) is a novel famously preoccupied by disorders of the heart, whether real, invented, or misdiagnosed. This essay examines Ford Madox Ford’s *magnum opus* in light of his own experiences of medical treatment (including in the spa town of Nauheim where the novel is set), showing just how directly it reflects contemporary innovations in the diagnosis and treatment of heart disease. These innovations were a result of the advent of ‘the new cardiology,’ a movement that sought to disaggregate cardiac and psychiatric diagnoses, bringing to an end a period in which doctors might consider emotions and desires ‘matters of the heart’ in a more than metaphorical sense. The essay aims, firstly, to illustrate how *The Good Soldier* captures a crucial moment in heart medicine, and secondly, to model an interdisciplinary approach to representations of affect and the body in modernist fiction that emphasises their enmeshment with early twentieth century medical culture.

Liliane Campos and Pierre-Louis Patoine, editors. *Life, Re-Scaled: The Biological Imagination in Twenty-First-Century Literature and Performance*. Cambridge: Open Book Publishers, 2022.

*Life, Re-Scaled* explores new engagements with the life sciences in contemporary fiction, poetry, comics and performance. The gathered case studies investigate how recent creative work reframes the human within microscopic and macroscopic scales, from cellular biology to systems ecology. Literature and performance are explored as spaces that shape our contemporary biological imagination, and engage with the ethical, philosophical, and political issues raised by the twenty-first century’s shifting views of life.

The book is freely accessible online:

<https://www.openbookpublishers.com/books/10.11647/obp.0303>



Meredith Conti and Vivian Appler, editors. *Identity, Culture, and the Science Performance, Volume 1: From the Lab to the Streets*. Methuen Drama – Bloomsbury, 2022. (<https://www.bloomsbury.com/us/identity-culture-and-the-science-performance-volume-1-9781350234062/>)

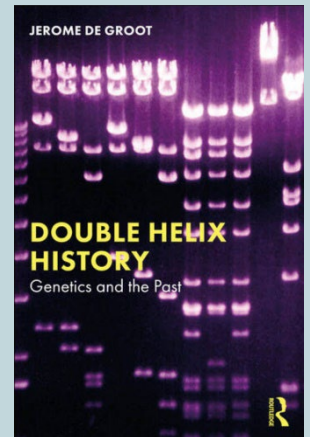
This is the first of two volumes dedicated to the diverse sociocultural work of science-oriented performance. A dynamic volume of scholarly essays, interviews with scientists and artists, and creative entries, the volume examines explicitly public-facing science performances that operate within and for specialist and non-specialist populations. The book’s chapters trace the theatrical and ethical contours of live science events, re-enact historical stagings of scientific expertise, and demonstrate the pedagogical and activist potentials in performing science in community settings. Alongside the scholarly chapters, *From the Lab to the Streets* features creative work by contemporary science-integrative artists and interviews with popular science communicators Sahana Srinivasan (host of Netflix’s *Brainchild*) and Raven Baxter (‘Raven the Science Maven’) and artists from performance ensembles The Olimpias and Superhero Clubhouse. In exploring the science performance as a vital but flawed method of public engagement, *Identity, Culture, and the Science Performance* offers a critique of the racist, ableist, sexist, and heteronormative ideologies prevalent across the history of science, as well as highlighting science performances that challenge and redress these ideologies.



Jerome de Groot. *Double Helix History: Genetics and the Past*. Routledge, 2023. (<https://www.routledge.com/Double-Helix-History-Genetics-and-the-Past/>)

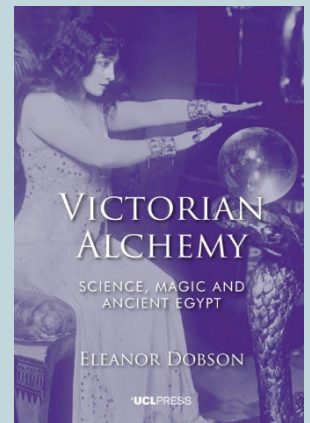
*Double Helix History* examines the interface between genetics and history in order to investigate the plausibility of ‘new’ knowledge derived from scientific methods and to reflect upon what it might mean for the practice of history.

Since the mapping of the human genome in 2001, there has been an expansion in the use of genetic information for historical investigation. Geneticists are confident that this has changed the way we know the past. This book considers the practicalities and implications of this seemingly new way of understanding the human past using genetics. It provides the first sustained engagement with these so-called ‘genomic histories’. The book investigates the ways that genetic awareness and practice is seemingly changing historical practice and conceptualisation. Linking six concepts – ‘Public’, ‘Practice’, ‘Ethics’, ‘Politics’, ‘Self’, and ‘Imagination’ – *Double Helix History* outlines the ways that genetic information, being postgenomic, the public life of DNA, and the genetic historical imaginary work on the body, on collective memory, on the historical imagination, on the ethics of historical investigation, on the articulation of history, and on the collection and interpretation of data regarding the ‘past’.



Eleanor Dobson. *Victorian Alchemy: Science, Magic and Ancient Egypt*. UCL Press, 2022.

*Victorian Alchemy* explores nineteenth-century conceptions of ancient Egypt as this extant civilisation was being ‘rediscovered’ in the modern world. With its material remnants somewhat paradoxically symbolic of both antiquity and modernity (in the very currentness of Egyptological excavations), ancient Egypt was at once evocative of ancient magical power and of cutting-edge science, a tension that might be productively conceived of as ‘alchemical’. Examining literature and other cultural forms including art, photography and early film, Eleanor Dobson traces the myriad ways in which magic and science were perceived as entwined, and ancient Egypt evoked in parallel with various fields of study, from imaging technologies and astronomy, to investigations into the electromagnetic spectrum and the human mind itself. In so doing, counter to linear narratives of nineteenth-century progress, and demonstrating how ancient Egypt was more than a mere setting for Orientalist fantasies or nightmares, the book establishes how conceptions of modernity were inextricably bound up in the contemporary reception of the ancient world, and suggests how such ideas that took root and flourished in the Victorian era persist to this day.



Alex Goody and Ian Whittington, editors. *The Edinburgh Companion to Modernism and Technology*. Edinburgh UP, 2022.

The *Edinburgh Companion to Modernism and Technology* offers a timely and wide-ranging reassessment of the relationships between modernist cultural production and the technologies that surrounded, subtended, and mediated it. Each of the 28 chapters addresses a single technology, medium, or technological system, and balances the scope of a scholarly overview with the depth proper to the contributors’ particular areas and objects of study. Following an introduction by the editors which lays out a history of theorizing modernist media and briefly surveys the field of modernist technology studies as it exists today, the book is divided into four sections: ‘Machines,’ ‘Media,’ ‘Bodies,’ and ‘Systems’.

British Society for Literature and Science member Laura Ludtke kicks off the first section with her chapter ‘Electricity: Technologies and Aesthetics’, which interrogates the ‘revolutionary’ terms in which critics describe the arrival of electricity in urban spaces of the period, and troubles the seemingly intuitive association between electricity, electrification, and modernisation. While some artists of the period, including the Italian Futurists, seized on electricity’s seeming ability to overrule and render obsolete pre-electrical light sources, other writers (including Ezra Pound, Mina Loy, and T. S. Eliot) were more captivated by electricity’s ambiguous status, somewhere between etheric force and material entity.

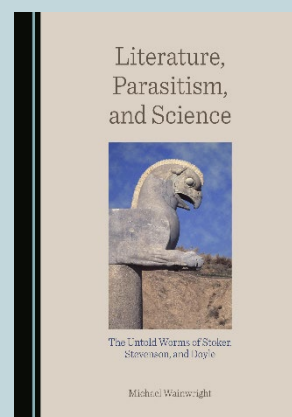


Also included in the 'Machines' section are chapters on clocks (Charles Tung), print (Jennifer Sorensen), subways (Sunny Salter-Pace), automobiles (Enda Duffy), aeroplanes (Leo Mellor), and robots (Katherine Shingler). The 'Media' section features chapters on materials (David Trotter), advertising (Einav Rabinovitch-Fox), photography (Alix Beeston), x-rays (Tom Slevin), cinema (Felicity Gee), radio (Emily Bloom), music (Josh Epstein), performance (Emilie Morin), and amplification (Damien Keane). The third section, 'Bodies', includes chapters on the technological dimensions of sex (Jana Funke), race (Joshua Lam), technics (Jeff Wallace), germs (Maebh Long), and noise (Anna Snaith). The final section, 'Systems', looks at larger-scale technological assemblages, with chapters on the nation (Janice Ho), infrastructure (Jennifer Lieberman), paperwork (Caroline Krzakowski), information (James Purdon), computation (Andrew Pilsch), networks (Shawna Ross), and war (Patrick Deer).

As BSLS members know, the study of technology and culture in the early twentieth century has been a dynamic and exciting field for many decades, and its dynamism has only increased in recent years. The *Edinburgh Companion to Modernism and Technology* captures that history, and points towards multiple exciting new avenues for future research. The editors hope that the volume offers much to interest members of the BSLS, and encourage you to seek out a copy for yourselves or your institution's library.

Michael Wainwright. *Literature, Parasitism, and Science: The Untold Worms of Stoker, Stevenson, and Doyle*. Cambridge Scholars, 2022. (ISBN: 978-1-5275-8355-9; <https://www.cambridgescholars.com/product/978-1-5275-8355-9>)

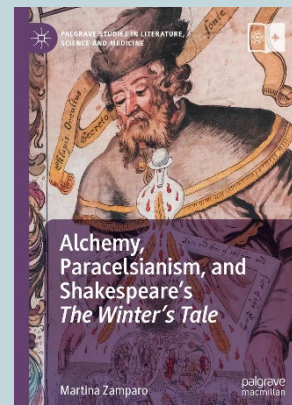
This book offers the first comprehensive consideration of parasitic worms, their ability to mold creative imaginations, and the literature that results from these vermicular formations. The representatives of these inscriptions are three of the most prominent authors of the long nineteenth century: Bram Stoker, Robert Louis Stevenson, and Arthur Conan Doyle. Their writings cover a transitory period in science when parasitology became a contested discourse both in and beyond the scientific realm. While the untold cases of Stoker and Stevenson involve helminths, the untold case of Doyle involves spirochetes, with each author concertedly exploring the epidemiological effects of their respective parasitic interests. For context, the prescript and postscript to these fascinating cases concern Charles Darwin, whose first and last major works bookend a main discussion that breaks the taboo that surrounds parasitism, illustrates how classic literature owes much to parasitic cases, and promotes the continued importance of parasitology.



## FROM THE PALGRAVE STUDIES IN LITERATURE, SCIENCE AND MEDICINE SERIES, EDITED BY SHARON RUSTON, ALICE JENKINS, AND JESSICA HOWELL

Martina Zamparo. *Alchemy, Paracelsianism, and Shakespeare's The Winter's Tale*. Palgrave Macmillan, 2022. (<https://link.springer.com/book/10.1007/978-3-031-05167-8>)

This book explores the role of alchemy, Paracelsianism, and Hermetic philosophy in one of Shakespeare's last plays, *The Winter's Tale*. A perusal of the vast literary and iconographic repertory of Renaissance alchemy reveals that this late play is imbued with *topoi*, myths, and emblematic imagery coming from coeval alchemical, Paracelsian, and Hermetic sources. All the major symbols of alchemy are present in Shakespeare's play: the intertwined serpents of the caduceus, the chemical wedding, the *filius philosophorum*, and the so-called *rex chymicus*. This book also provides an in-depth survey of late Renaissance alchemy, Paracelsian medicine, and Hermetic culture in the Elizabethan and Jacobean ages. Importantly, it contends that *The Winter's Tale*, in symbolically retracing the healing pattern of the *rota alchemica* and in emphasising the Hermetic principles of unity and concord, glorifies King James's conciliatory attitude.



Lucy Cogan and Michelle O'Connell, editors. *Life, Death, and Consciousness in the Long Nineteenth Century*. Palgrave Macmillan, 2022. (<https://link.springer.com/book/9783031133626>)

This book explores how the writers, poets, thinkers, historians, scientists, dilettantes, and frauds of the long-nineteenth century addressed the 'limit cases' regarding human existence that medicine continuously uncovered as it stretched the boundaries of knowledge. These cases cast troubling and distorted shadows on the culture, throwing into relief the values, vested interests, and power relations regarding the construction of embodied life and consciousness that underpinned the understanding of what it was to be alive in the long nineteenth century. Ranging over a period from the mid-eighteenth century through to the first decade of the twentieth century—an era that has been called the 'Age of Science'—the essays collected here consider the cultural ripple effects of those previously unimaginable revolutions in science and medicine on humanity's understanding of being.

## CALLS

### **CFP: FEELING IN THE LONG NINETEENTH CENTURY ROMANCE, REVOLUTION, AND REFORM CONFERENCE CAMBRIDGE, UK, 13<sup>TH</sup> TO 14<sup>TH</sup> JANUARY 2023**

#### **ABSTRACTS DUE 6 NOVEMBER 2022**

Since the increased critical attention paid to 'affect' in the 1990s, studies of the experience of feeling have grown exponentially across a range of disciplines. As various emotions historians have shown, passions, feelings, emotions, sentiments and affections were equally at the forefront of the minds of nineteenth-century thinkers from Wordsworth to Darwin. This international, interdisciplinary conference will explore how these contemporary and modern affective debates have impacted, and continue to impact, the ways in which we think about feeling.

Papers of 10-15 minutes are invited on feeling in the broadest sense ('to perceive or be affected by', OED v.1a), in or about the long nineteenth century (1789-1914). We welcome papers from disciplines across the Arts, Humanities and Social Sciences, and from scholars at any stage in their academic careers.

Possible topics may include:

- Terminology and language of feeling
- Radical and transgressive feelings
- Mind vs Body; modes of perception
- Sensation and the senses
- Medical feelings and pathology
- Affect theories; phenomenology
- The aesthetics and poetics of feeling
- Communities of feeling; affective networks
- Nonhuman affects; ecological feelings
- Ugly feelings and unfeeling
- Writerly and readerly feelings
- Intuition; supernatural feelings
- New frameworks for feeling
- The limits of affect

Abstracts (250 words) and bios (75 words) should be submitted to [rrr@soton.ac.uk](mailto:rrr@soton.ac.uk) by **6th November 2022**. Submissions should be formatted in Word and attached to the email; please include your full name, discipline, and any institutional affiliations in your submission.

**SCIENCE AND/OR POETRY:  
INTERDISCIPLINARITY IN NOTEBOOKS  
LANCASTER UNIVERSITY, 26<sup>TH</sup> TO-27<sup>TH</sup> JULY 2023**

**ABSTRACTS DUE 13 JANUARY 2023**

What role do notebooks play in the shaping of literary and scientific history? How and why should difficult-to-decipher manuscripts be interpreted, particularly when their contents cross genres, disciplines, and time periods? What is the relationship between poetry and science in notebooks? This two-day conference hosted by Lancaster University's Arts and Humanities Research Council-funded Davy Notebooks Project will question the nature of notebooks, considering how this complicated yet rich form constitutes both literary and scientific identities.

The Davy Notebooks Project is an ongoing effort to create an online, free-to-access digital edition of chemist and poet Sir Humphry Davy's (1778-1829) surviving notebooks, which number around seventy-five in all. These manuscripts are especially interesting thanks to the wide range of genres they encompass, containing records of scientific experiments, poetry, geological observations, travel accounts, personal philosophy, and more. While Davy's notebooks provide a starting point for our shared investigations, we hope this conference will include a broad range of speakers on the use and meaning of notebooks.

Paper topics may address but are not limited to:

- · Notebooks as a form or tool for thinking through experiments or works
- · Cross genres in notebooks, including poetry and science
- · Notebooks as a space for multiple and collaborative authorship
- · Altered notebooks, taking in editing practices and posthumous intervention
- · Difficult notebooks: grappling with sexism, racism, and colonialism

The event is being funded by the AHRC and is limited to twenty places. Some bursaries will be available for Early Career Researchers and unfunded scholars; anyone not in full-time, permanent academic employment is welcome to apply for these. Please note your interest in a bursary in your proposal.

Proposals for twenty-minute papers are invited. Please submit a 300-word abstract by 9 December 2022. Notifications of acceptance will be sent by 13 January 2023. Proposals, as well as any questions or enquiries, may be sent to: [davynotebooks@lancaster.ac.uk](mailto:davynotebooks@lancaster.ac.uk).



## FUTURE BSLS CONFERENCES

BSLS 18, EDINBURGH NAPIER, 13-15 APRIL 2023

BSLS 19, BIRMINGHAM, APRIL 2024, JOINTLY WITH COSCILIT

The Society eagerly invites conversations with members interested in hosting upcoming annual conferences. Please contact the chair, Jenni Halpin ([jennihalpin@gmail.com](mailto:jennihalpin@gmail.com)).

*bsls.ac.uk*



# BRITISH SOCIETY FOR LITERATURE AND SCIENCE CONFERENCE 2023

EDINBURGH NAPIER UNIVERSITY  
13<sup>TH</sup> TO 15<sup>TH</sup> APRIL 2023

## CALL FOR PAPERS ABSTRACTS DUE 5 DECEMBER 2022

The eighteenth annual conference of the British Society for Literature and Science will be held at Edinburgh Napier University, Thursday 13 April - Saturday 15 April 2023.

Confirmed keynote speakers: Professor Laurence Talairach (University of Toulouse Jean Jaurès) and Professor John Holmes (University of Birmingham).

The BSLS invites proposals for 20-minute papers, panels, workshops, or special roundtables on any intersections between the fields of science (including medicine, technology) and those of literatures in the broadest sense (including theatre, film, and television). We particularly encourage proposals engaging with interdisciplinary fields such as environmental humanities, or focussed on early-career and post-graduate researcher professional development. We welcome work from all periods and countries.

The conference will be held in-person and will have capacity for online attendance. Proposals for papers delivered remotely will be considered (up to 30% of the conference).

BSLS Membership: conference delegates will need to register or renew as members of the BSLS (annual membership: £25 waged/ £10 unwaged).

The BSLS will pay the registration for two PGR attendees, who will be expected to provide newsletter articles describing their experiences of the conference. PGRs interested in pursuing this funding should indicate this along with the submission of their proposals.

Please email proposals of up to 300 words to [bsls2023@napier.ac.uk](mailto:bsls2023@napier.ac.uk) by Monday 5 December 2022, together with a 50-70 word biographical note (or in the case of a panel, abstracts and notes for each speaker). Send abstracts and notes in the body of messages; do not use attachments. Lastly, state whether you will attend in-person or wish to present remotely (via Teams). Please answer as realistically as you can (we can't guarantee to accommodate changes of mind later).

Please address queries to Dr Emily Alder at [bsls2023@napier.ac.uk](mailto:bsls2023@napier.ac.uk)

The BSLS Newsletter is published quarterly in February, May, August, and November, with submissions deadlines typically the last Friday of the preceding month.

Editor: Jenni Halpin