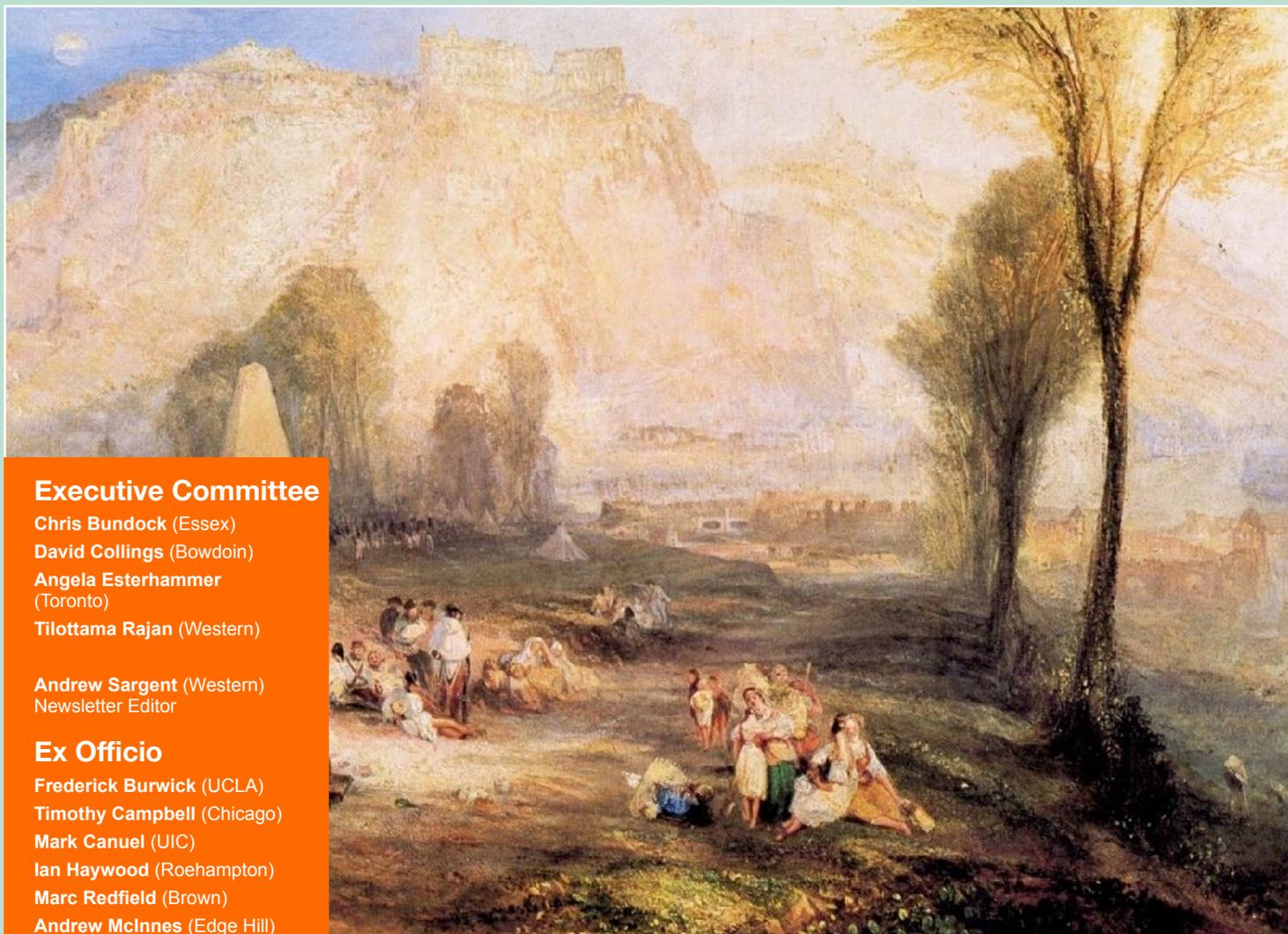


# NASSR NEWSLETTER

north american society for the study of romanticism



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## Future NASSR Conferences

Due to the circumstances surrounding the COVID-19 pandemic, the NASSR conferences scheduled through to 2022 have been postponed.

The 29th annual NASSR Conference, a joint conference with the British Association for Romantic Studies, addressing the theme of “New Romanticisms,” will now be held at Edge Hill University, Liverpool, UK, from August 2-5 2022 (more below).

The NASSR Newsletter prints news items that will be of interest to the Romantic studies community, such as members' recent book publications, calls for papers, conference announcements, and website and journal information. Please send announcements to the Newsletter Editor, Andrew Sargent ([nassr.news@gmail.com](mailto:nassr.news@gmail.com)). The deadline for the next NASSR Newsletter is **March 15**.

The 30th annual NASSR Conference, addressing the theme of “Just Romanticism,” will now be held at Sam Houston State University in 2023.

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## To The NASSR Membership

Dear NASSR members,

It’s an unusual era in the history of our society. As you know, this year’s annual conference (in Toronto) has been cancelled. Unfortunately, it has also been necessary for next year’s conference organizers, in consultation with NASSR, to postpone the conference scheduled to take place in Edge Hill and Liverpool until 2022.

As a result of the pandemic, then, NASSR is faced with a long hiatus between in-person conferences. But this interval gives us an opportunity to try out new ways for us to gather and share ideas. The Executive and Advisory Boards would like to encourage any member of NASSR to create virtual gatherings, large or small, in any useful format, to sustain lively scholarly interchange in the field. Such gatherings could take place around the release of a new book; they could consist of small groups discussing a focused topic; and they could assemble larger groups to explore broader themes. Since many of us have become used to using online platforms in recent months, perhaps we can put our new skills to use to create scholarly events as well. If you hold these events under the NASSR name, we ask that you as an organizer be a member of NASSR when you do so – and that you notify us of the event itself as well; this way we can keep track of the various events taking place under this name. If you have any thoughts or questions about creating such an event, please contact Alexander Dick, the Chair of the Advisory Board; Chris Bundock, the Secretary-Treasurer; or me. We are ready to share ideas and advice in response.

For more detailed advice on hosting virtual events, please click [here](#).

Looking ahead, NASSR is supporting the efforts of organizers as they plan in-person conferences in Edge Hill / Liverpool (2022), Huntsville, Texas (2023), and Newark (2024). As always, it is sustaining its longstanding relationship with ERR, which will continue to publish important scholarship in the field. It has also begun to coordinate efforts with NAVSA, our Victorian colleagues, in expanding the online resources available at COVE, which will become a resource for scholars in nineteenth-century English literature, both Romantic and Victorian. (For details on this new initiative, see below.)

While our current season is challenging, then, we may be able to use it to create new kinds of exchange. Here’s hoping we will all do well in the coming months and years – and that our society will flourish as a great place for us to share our work.

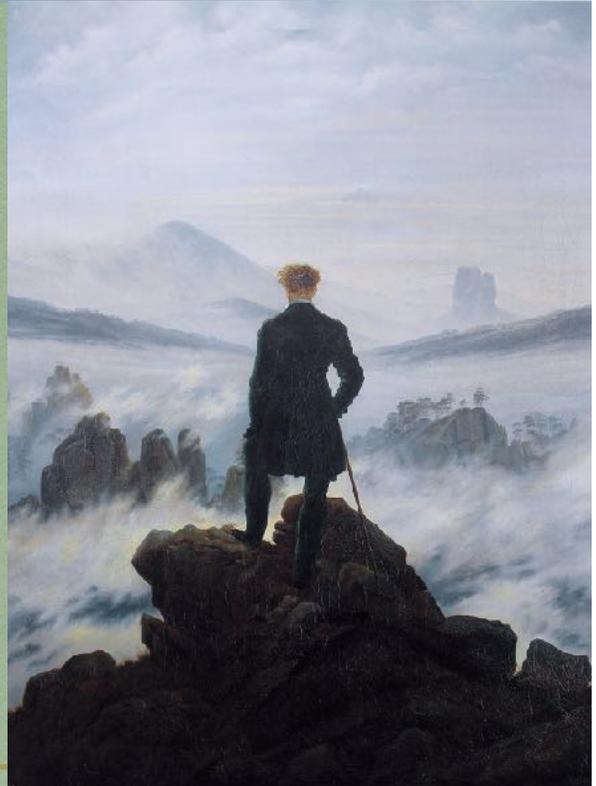
All best, Dave Collings, member of the Executive Board

## NASSR Graduate Student Caucus (NGSC)

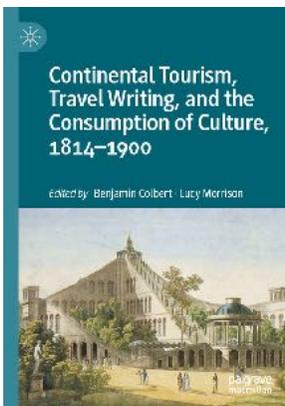
<http://nassrgrads.hcommons.org/>

The NASSR Graduate Student Caucus (NGSC) has three new co-chairs: Jordan Green (University of Alabama), Holly Horner (Florida State University), and Sigmund Jakob Michael Stephan (University of Waterloo). We are pleased to present the ongoing quarterly blog series located on Humanities Commons (<http://nassrgrads.hcommons.org/>) featuring the works from other graduate students. “Disastrous Summers,” the first installment of the NGSC’s quarterly blog series, collects a set of essays by graduate students related to social, personal, environmental, and political disasters associated with the Romantic Period. We are currently working on organizing an online symposium/workshop for our second issue on “Gothic Monsters,” which launches in October. Check out our Humanities Commons website for more information, calls for papers, forthcoming conference details, and more!

If you are interested in joining the NGSC, please send us an email at [nassrgradstudentcaucus@gmail.com](mailto:nassrgradstudentcaucus@gmail.com).

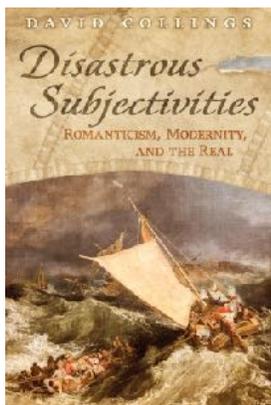


## Members' News

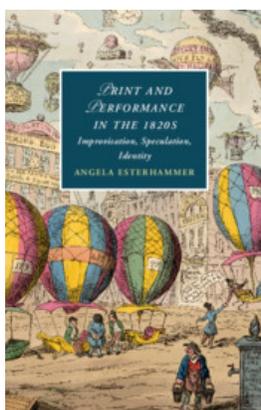


BENJAMIN COLBERT (University of Wolverhampton) and LUCY MORRISON (University of Nebraska) are pleased to announce the publication of *Continental Tourism, Travel Writing, and the Consumption of Culture, 1814-1900* (Palgrave Macmillan, 2020). This book explores the boundaries of British continental travel and tourism in the nineteenth century, stretching from Norway to Bulgaria, from visitors’ albums to missionary efforts, from juvenilia to joint authorship. The essay topics invoke new aesthetics of travel as consumption, travel as satire, and of the developing culture of tourism. Chronologically arranged, the book charts the growth and permutations of this new consumerist ideology of travel driven by the desires of both men and women: the insatiable appetite for new accounts of old routes as well as appropriation of the new; interart reproductions of description and illustration; and wider cultural manifestations of tourism within popular entertainment and domestic settings. *Continental Tourism* provides multiple perspectives with wide-ranging coverage of cultural phenomena increasingly incorporated into and affected by the nineteenth-century continental tour.

List of contributors: Benjamin Colbert, Lucy Morrison, Kevin J. James, Chloe Chard.

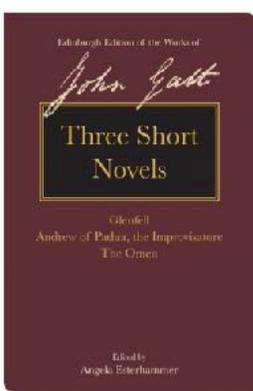
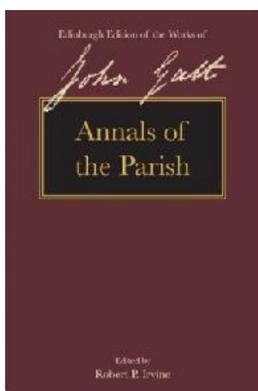


DAVID A. COLLINGS is pleased to announce the publication of *Disastrous Subjectivities: Romanticism, Modernity, and the Real* (University of Toronto Press, 2019). In sharply original readings of Mary Wollstonecraft, William Godwin, William Wordsworth, Lord Byron, and Percy Bysshe Shelley, *Disastrous Subjectivities* explores modernity's failed promise to bring about a just social order under the ongoing threat of climate change. Drawing on Kantian critical philosophy and Lacanian theory, this book traverses aspects of the history of science, the form of the novel, the limits of historicism, and the impasses of moral autonomy. What passes for modernity takes shape not as truly modern or secular, but instead as a mode perpetually haunted by a traumatic sublime. The demand to realize justice within history turns out to require more than history can make possible, and more than the subject can bear.



ANGELA ESTERHAMMER (University of Toronto) is pleased to announce the publication of *Print and Performance in the 1820s: Improvisation, Identity, Speculation* (Cambridge UP, 2020). During the 1820s, British society saw transformations in technology, mobility, and consumerism that accelerated the spread of information. This timely study reveals how bestselling literature, popular theatre, and periodical journalism self-consciously experimented with new media. It presents an age preoccupied with improvisation and speculation – a mode of behaviour that dominated financial and literary markets, generating reflections on risk, agency, and the importance of public opinion. *Print and Performance in the 1820s* interprets a rich constellation of fictional texts and theatrical productions that gained popularity among middle-class metropolitan audiences through experiments with intersecting fantasy worlds and acutely described real worlds. Providing new contexts for figures such as Byron and Scott, and recovering the work of lesser-known contemporaries including Charles Mathews' character impersonations and the performances of celebrity

improvisatore Tommaso Sgricci, Angela Esterhammer explores the era's influential representations of the way identity is constructed, performed, and perceived.



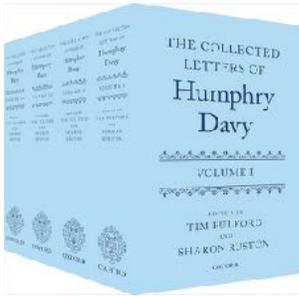
ANGELA ESTERHAMMER is also proud to serve as the Series Editor of the first volumes in *The Edinburgh Edition of the Works of John Galt*: a new critical edition of his best-known work, *Annals of the Parish*, alongside *Three Short Novels* – tales that reveal new and surprising facets of his fiction. John Galt (1779-1839) was among the most popular and prolific Scottish writers of the nineteenth century. He wrote in a panoply of forms and genres about a great variety of topics and settings, drawing on his experiences of living, working, and travelling in Scotland and England, in Europe and the Mediterranean, and in North America. While he is best known for his humorous tales and serious sagas about Scottish life, his fiction spans many other genres including historical novels, gothic tales, political satire, travel narratives, and short stories. *The Edinburgh Edition*

*of the Works of John Galt* is the first-ever scholarly edition of Galt's fiction; it presents a wide range of Galt's works, some of which have never been reprinted. The series contains authoritative texts together with materials

that add to an appreciation of Galt's historical context, his cultural heritage, and his overall importance within literary history.

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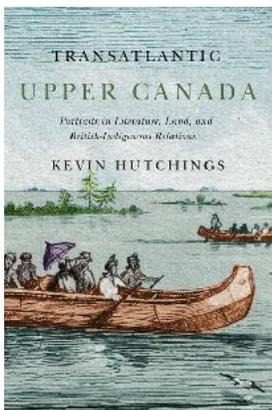
Oxford University Press has recently published *The Collected Letters of Sir Humphry Davy* (Oxford UP, 2020), edited by TIM FULFORD and SHARON RUSTON, with assistance of ANDREW LACEY. Eleven years in the making, this is the first collected edition of the letters of Humphry Davy. Davy is a significant figure in both the history of science and literary history. One of the foremost chemists of the early nineteenth century, he was the first person to inhale nitrous oxide. He pioneered electrochemistry, using the Voltaic pile to isolate more



chemical elements than any other scientist; and he invented the miners' safety lamp that came to be known as the 'Davy lamp'. His lectures and papers played a key part in the professionalization of science, in the growth of scientific institutions, and in the emergence of scientific disciplines. He was the protégé of Thomas Beddoes and Joseph Banks, and the mentor of Michael Faraday. He was also a poet, and a friend of poets, including Wordsworth, Southey, Scott, and Byron. The edition contains fully annotated transcriptions of correspondence (much previously unpublished) with such figures as Joseph Banks, Thomas Beddoes, Jöns Jacob Berzelius, Samuel Taylor Coleridge, Michael Faraday, Joseph Louis Gay-Lussac, the Herschels, the Marcets, Marc-Auguste Pictet, Nicolas-Théodore de Saussure, James Watt, Josiah Wedgwood, William Hyde Wollaston, and Thomas Young. The edition throws new light on Davy, on the histories of science and literature, and on

the social history of the early nineteenth century. It illuminates scientific controversies over the safety lamp, the Board of Longitude, the Geological Society, and the Royal Society. It offers new perspectives on the 1790s poetry of Wordsworth, Coleridge, and Southey. It illuminates women's literary networks, reveals the links between science and government, and casts light on provincial and dissenting intellectual networks, among Quakers and Unitarians.

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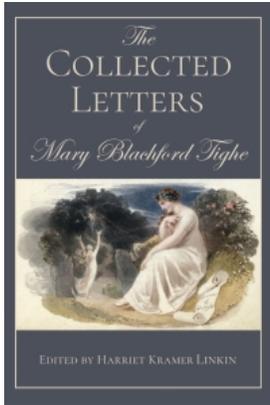


KEVIN HUTCHINGS is proud to announce the publication of *Transatlantic Upper Canada: Portraits in Literature, Land, and British Indigenous Land Relations* (Queen's UP, 2020). Literature emerging from nineteenth-century Upper Canada, born of dramatic cultural and political collisions, reveals much about the colony's history through its contrasting understandings of nature, ecology, deforestation, agricultural development, and land rights. In the first detailed study of literary interactions between Indigenous people and colonial authorities in Upper Canada and Britain, Kevin Hutchings analyzes the period's key figures and the central role that romanticism, ecology, and environment played in their writings. Investigating the ties that bound Upper Canada and Great Britain together during the early nineteenth century, *Transatlantic Upper Canada* demonstrates the existence of a cosmopolitan culture whose implications for the land and its people are still felt today. The book examines the writings of Haudenosaunee leaders John Norton and John Brant and Anishinabeg authors Jane Johnston Schoolcraft, Peter Jones, and George Copway,

as well as European figures John Beverley Robinson, John Strachan, Anna Brownell Jameson, and Sir Francis Bond Head. Hutchings argues that, despite their cultural differences, many factors connected these writers, including shared literary interests, cross-Atlantic journeys, metropolitan experiences, mutual acquaintance, and engagement in ongoing dialogue over Indigenous territory and governance. A close examination of relationships between peoples and their understandings of land, *Transatlantic Upper Canada* creates a rich portrait of the nineteenth-century British Atlantic world and the cultural and environmental consequences of colonialism and resistance.

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HARRIET KRAMER LINKIN (New Mexico State) is pleased to announce the publication of *The Collected Letter of Mary Blachford Tighe* (Lehigh University Press, 2020). This annotated edition provides a revelatory glimpse into the life and mind of Ireland's premier Romantic-era woman poet, Mary Blachford Tighe (1772-1810), author



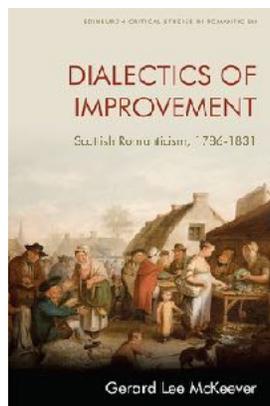
of *Psyche*, *Verses*, and *Selena*. Although Tighe's family burned most of her personal papers, 166 letters by and to her survived the flames, and are printed here for the first time. They offer rich insights into her thoughts and feelings about her writing, marriage, friendships, family, anxieties, aspirations, spirituality, politics, travels, and day-to-day activities, with beauty, poignance and wit. The letters written between 1786 and 1801 reveal stunning details about her complex relationship with her voyeuristic husband, about the years she spent in England developing her craft as a writer and acquiring her reputation as a much-admired beauty, and about the lived realities that ground the proto-feminist aesthetics of *Psyche*, the lyrics in *Verses*, and the narratives in *Selena*. The letters from 1802 through 1809 contain exceptional information about her reading habits and scholarly studies, resistance to publication, and friendships with other writers. *The Collected Letters of Mary Blachford Tighe* presents a rich archive of material that open up significant avenues for scholarship on Tighe: they document how actively she participated in her culture,

shed autobiographical light on some of the least-known periods in her life, and illuminate her development as a poet and novelist. For orders, please contact Rowman and Littlefield, 800-462-6420, [www.rowman.com](http://www.rowman.com).



ARLENE LEIS (Independent Scholar) and KACIE L. WILLS (Illinois College) are pleased to announce the publication of the volume *Women and the Art and Science of Collecting in Eighteenth-Century Europe* (Routledge, 2020). Through both longer essays and shorter case studies, this book examines the relationship of European women from various countries and backgrounds to collecting, in order to explore the social practices and material and visual cultures of collecting in eighteenth-century Europe. It recovers their lives and examines their interests, their methodologies, and their collections and objects—some of which have rarely been studied before. The book also considers women's role as producers, that is, creators of objects that were collected. Detailed examination of the artefacts—both visually, and in relation to their historical contexts—exposes new ways of thinking about collecting in relation to the arts and sciences in eighteenth-century Europe. The book is interdisciplinary in its makeup and brings together scholars from a wide range of fields. It will be of interest to those working in art history, material and visual culture, history of collecting, history

of science, literary studies, women's studies, gender studies, and art conservation. List of contributors: Anne Harbers, Andrea Gáldy, Irina Schmiedel, Kelsey Brosnan, Katharina Schmidt-Loske, Erica Hayes, Lizzie Rogers, Maria Antonietta Spadero, Charis Ch. Avlonitou, Madeleine Pelling, Nicole Cochrane, Ryna Ordynat, Hanneke Grootenboer, Anna Frances O'Regan.



GERARD LEE MCKEEVER (University of Glasgow) is pleased to announce the publication of *Dialectics of Improvement: Scottish Romanticism, 1786-1831* (Edinburgh UP, 2020). This book develops new insight into the idea of progress as improvement as the basis for an approach to literary Romanticism in the Scottish context. With chapter case studies covering poetry, short fiction, drama and the novel, it examines a range of key writers: Robert Burns, James Hogg, Walter Scott, Joanna Baillie, and John Galt. Improvement, as the book explores, provided a dominant theme for literary texts in this period, just as it saturated the wider culture. It was also of real consequence to questions about what literature is and what it can do: a medium of secular belonging, a vehicle of indefinite exchange, an educational tool or a theoretical guide to history.

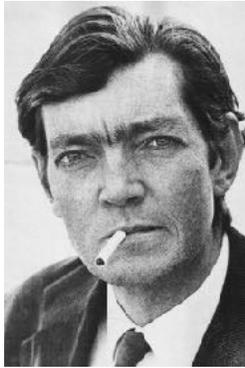
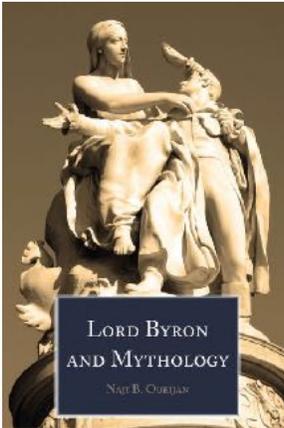


Photo of Julio Cortázar in 1967 by Sara Facio

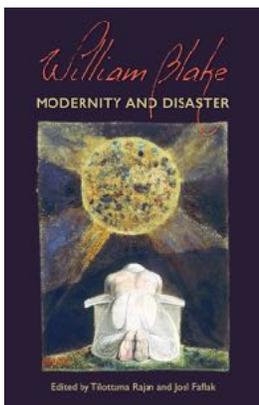
OLIVIA LOKSING MOY (Lehman College) and MARCO RAMIREZ ROJAS (Lehman College) are proud to serve as the editors and translators of *Julio Cortázar: Julio y John, caminando y conversando: Selections from Imagen de John Keats* (New York: Lost & Found: The CUNY Poetics Document Initiative, Series VIII, 2020).

In *Imagen de John Keats*, renowned Argentinian author Julio Cortázar creates a unique dialogue between himself and British Romantic poet John Keats, marked by all the playfulness and erudition characteristic of his fiction. In this little-known work, written in 1952 but only published posthumously, Cortázar surprises his readers by staging various fresh encounters: intense depictions of friendships among artists, transcontinental, intellectual and touristic travel, and profound meditations on poetry and poetics. Cortázar's biography displays a singular kinship with Keats, as they walk side by side in constant conversation across boundaries of chronological time and geographic space. Selections drawn from the six hundred-page original are published here in English for the first time, accompanied by an essay exploring the dynamics of collaborative translation.



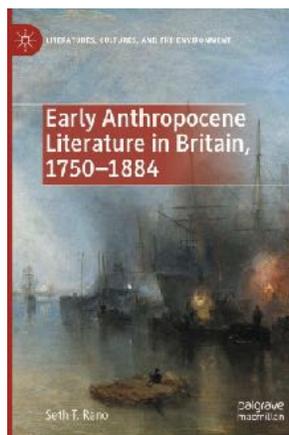
NAJI OUEIJAN (Notre Dame University) is pleased to announce the publication of *Lord Byron and Mythology* (Peter Lang Inc., 2020). Ever since his childhood and adolescence and before he became a legendary poet, George Gordon Noel, sixth Baron Byron, felt the sense of escaping from the anxieties of his traumatic present to the glorious worlds of Eastern history and mythology. In Eastern mythology, which he read and loved, Byron approached his own utopia and dystopia without distancing himself from current world affairs. He heard the voice of mythology in various forms: in Nature and its animate and inanimate elements, in nightingales, eagles, roses, trees, bushes, mountains, plains, oceans, stones, and rocks, and in ancient relics, among others. Nature and the ruins of the past spoke to him more truth about God, Man, and Nature than religion and history books. His immediate impressions while being on-the-spot, his mobility, his standing on the borderlines of fact and fiction, and his extensive references to Eastern mythology in his works, created a Byronic myth and enhanced the mythical quality of his works, especially *Don Juan*, *Childe Harold's Pilgrimage*, Cantos I and II, and his Oriental

Tales—*The Giaour*, *The Bride of Abydos*, *The Corsair*, and *The Siege of Corinth*. Lord Byron became an archetype of a legendary celebrity, and his works and some of his characters, especially his Byronic Heroes and Heroines, became universal mythical characters. Among several questions, the book answers two major ones: First, how does Byron use Eastern mythology, including Greek, Persian, and Arabian in the above-mentioned works to render his own poetry mythological? And second, how do his personal affairs and mythological works contribute to the generation of the still living Byronic myth?



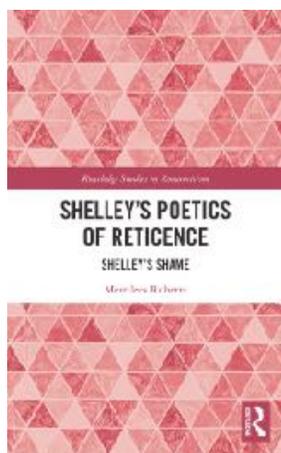
TILOTTAMA RAJAN and JOEL FAFLAK (University of Western Ontario) are pleased to announce the publication of *William Blake: Modernity and Disaster* (U of T Press, 2020) including essays by Chris Bundock, David L. Clark, David Collings, Elizabeth Effinger, Steven Goldsmith, Lily Gurton-Wachter, Noah Heringman, Jacques Khalip, Peter Otto, as well as Rajan and Faflak. The volume explores the work of the Romantic writer, artist, and visionary William Blake as a profoundly creative response to cultural, scientific, and political revolution. In the wake of such anxieties of discovery, including the revolution in the life sciences, Blake's imagination – often prophetic, apocalyptic, and deconstructive – offers an inside view of such tumultuous and catastrophic change. A hybrid of text and image, Blake's writings and illuminations offer a disturbing and productive exception to accepted aesthetic, social, and political norms. Accordingly, the essays in this volume, reflecting Blake's unorthodox perspective, challenge past and present critical approaches in order to explore his

oeuvre from multiple perspectives: literary studies, critical theory, intellectual history, science, art history, philosophy, visual culture, and psychoanalysis. Covering the full range of Blake's output from the shorter prophecies to his final poems, the essays in *William Blake: Modernity and Disaster* predict the discontents of modernity by reading Blake as a prophetic figure alert to the ends of history. His legacy thus provides a lesson in thinking and living through the present in order to ask what it might mean to envision a different future, or any future at all. Further information here: <https://utorontopress.com/ca/william-blake-2>



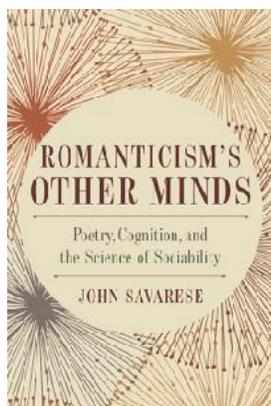
SETH T. RENO (Auburn University) is pleased to announce the publication of *Early Anthropocene Literature in Britain, 1750-1884* (Palgrave Macmillan, 2020). This book questions when exactly the Anthropocene began, uncovering an “early Anthropocene” in the literature, art, and science of eighteenth- and nineteenth-century Britain. In chapters organized around the classical elements of Earth, Fire, Water, and Air, Seth Reno shows how literary writers of the Industrial Era borrowed from scientists to capture the changes they witnessed to weather, climate, and other systems. Poets linked the hellish flames of industrial furnaces to the magnificent, geophysical force of volcanic explosions. Novelists and painters depicted cloud formations and polluted urban atmospheres as part of the emerging discipline of climate science. In so doing, the subjects of Reno's study—some famous, some more obscure—gave form to a growing sense of humans as geophysical agents, capable of reshaping Earth itself. Situated at the intersection of literary studies, environmental studies, and science studies, *Early Anthropocene Literature in Britain* tells the story of how writers heralded, and wrestled with, Britain's role in

sparkling the now-familiar “epoch of humans.”

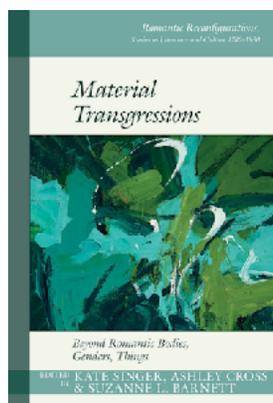


MERRILEES ROBERTS (University of London) is proud to announce the publication of *Shelley's Poetics of Reticence: Shelley's Shame* (Routledge, 2020). Exploring the rhetorical and phenomenological links between shame and reticence, this book examines the psychology of Shelley's anguished poet-Subject. Shelley's struggles with the fragility of the ‘self’ have largely been seen as the result of thinking which connects emotional hyperstimulation to moral and political undermining of the individual ‘will’. This work takes a different approach, suggesting that Shelley's insecurities stemmed from anxieties about the nature of aesthetic self-representation. Shame is an appropriate affective marker of such anxiety because it occurs at the cusp between internal and external self-evaluation. Shelley's reticent poetics transfers an affective sense of shame to the reader and provokes interpretive responsibility. Paying attention to the affective contours of texts, this book presents new readings of Shelley's major works. These interpretations show that awakening the reader's ethical discretion creates a constructive dynamic which challenges influential deconstructive readings of the unfinished nature of Shelley's work and thought.

JOHN SAVARESE (University of Waterloo) is pleased to announce the publication of *Romanticism's Other Minds: Poetry, Cognition, and the Science of Sociability* (Ohio State UP, 2020). In *Romanticism's Other Minds: Poetry, Cognition, and the Science of Sociability*, John Savarese reassesses early relationships between Romantic poetry and the sciences, uncovering a prehistory of cognitive approaches to literature and demonstrating earlier engagement of cognitive approaches than has heretofore been examined at length.

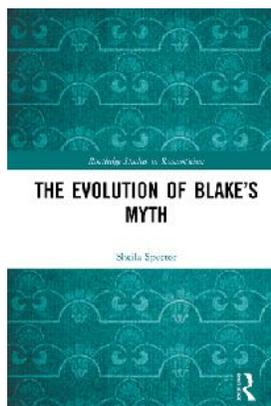


Eighteenth- and early nineteenth-century writers framed poetry as a window into the mind's original, underlying structures of thought and feeling. While that Romantic argument helped forge a well-known relationship between poetry and introspective or private consciousness, Savarese argues that it also made poetry the staging ground for a more surprising set of debates about the naturally social mind. From James Macpherson's forgeries of ancient Scottish poetry to Wordsworth's and Coleridge's Lyrical Ballads, poets mined traditional literatures and recent scientific conjectures to produce alternate histories of cognition, histories that variously emphasized the impersonal, the intersubjective, and the collective. By bringing together poetics, philosophy of mind, and the physiology of embodied experience—and with major studies of James Macpherson, Anna Letitia Barbauld, William Wordsworth, and Walter Scott—*Romanticism's Other Minds* recovers the interdisciplinary conversations at the heart of Romantic-era literary theory.



KATE SINGER (Mount Holyoke College), ASHLEY CROSS (Manhattan College), and SUZANNE L. BARNETT (independent scholar) are proud to announce the publication of the volume *Material Transgressions: Beyond Romantic Bodies, Genders, Things* (Liverpool UP, 2020). *Material Transgressions* reveals how Romantic-era authors think outside of historical and theoretical ideologies that reiterate notions of sexed bodies, embodied subjectivities, isolated things, or stable texts. The essays gathered here examine how Romantic writers rethink materiality, especially the subject-object relationship, in order to challenge the tenets of Enlightenment and the culture of sensibility that privileged the hegemony of the speaking and feeling lyric subject and to undo supposedly invariable matter, and representations of it, that limited their writing, agency, knowledge, and even being. In this volume, the idea of transgression serves as a flexible and capacious discursive and material movement that braids together fluid forms of affect, embodiment, and textuality. The texts explored offer alternative understandings of materiality that move

beyond concepts that fix gendered bodies and intellectual capacities, whether human or textual, idea or thing. They enact processes – assemblages, ghost dances, pack mentality, reiterative writing, shapeshifting, multi-voiced choric oralities – that redefine restrictive structures in order to craft alternative modes of being in the world that can help us to reimagine materiality both in the Romantic period and now. Such dynamism not only reveals a new materialist imaginary for Romanticism but also unveils textualities, affects, figurations, and linguistic movements that alter new materialism's often strictly ontological approach. List of contributors: Kate Singer, Ashley Cross, Suzanne L. Barnett, Harriet Kramer Linkin, Michael Gamer, Katrina O'Loughlin, Emily J. Dolive, Holly Gallagher, Jillian Heydt-Stevenson, Mary Beth Tegan, Mark Lounibos, Sonia Hofkosh, David Sigler, Chris Washington, Donelle Ruwe, Mark Lussier. Further information here: <https://www.liverpooluniversitypress.co.uk/books/id/52651/>



SHEILA A. SPECTOR (Independent Scholar) is pleased to announce the publication of *The Evolution of Blake's Myth* (Routledge, 2020). Interpreting Blake has always proved challenging. Hermeneutics, as the on-going negotiation between the horizon of expectations and a given text, hinges on the preconceptions that structure thought. The structure, in turn, is derived from myth, a cultural narrative predicated on a particular set of foundational principles, and organized in terms of the resulting symbolic form. The primary impediment to interpreting Blake has been the failure to recognize that he and much of his audience have thought in terms of two radically different myths. In *The Evolution of Blake's Myth*, Sheila A. Spector establishes the dimensions of the myth that structures Blake's thought. In the first of three parts, she uses *Jerusalem*, Blake's most complete book, as the basis for extrapolating the components of the consolidated myth. She then traces the chronological development of the myth from its origin in the late 1780s through its crystallization

in *Milton*. Finally, she demonstrates how Blake used the myth hermeneutically, as the horizon of expectations for interpreting not only his own work, but the Bible and the visionary texts of others, as well. Further information here: <https://www.routledge.com/The-Evolution-of-Blakes-Myth/Spector/p/book/9780815363712>

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## Digital Edition: Keats's Annotated Copy of *Paradise Lost*

Daniel Johnson (Univ. of Notre Dame), Beth Lau (California State Univ., Long Beach), and Greg Kucich (Univ. of Notre Dame) wish to announce the official launch of their digital edition of Keats's heavily annotated copy of Milton's *Paradise Lost* (2 vols., 1807). The edition features page scans of Keats's book, showing the entirety of the poem and all of Keats's notes and markings. The viewer can zoom in for closer inspection and rotate pages to follow Keats's writing around the margins. Each page scan is accompanied by transcriptions of the corresponding lines of Milton's poem, Keats's underscoring and vertical marginal lines, and Keats's notes. Users can move from page to page, note to note, book to book of *Paradise Lost*, and from one volume of Keats's edition to the other. The site also includes a scholarly introduction, bibliography on Keats and Milton, and editorial notes. The digital edition of Keats's *Paradise Lost* makes widely available this valuable source of information about Keats's reading practices and response to Milton's epic poem. We invite everyone to visit and explore the site: <http://keatslibrary.org/paradise-lost/>



# Societies & Journals

## *European Romantic Review*

[www.informaworld.com/ERR](http://www.informaworld.com/ERR)

The *European Romantic Review* is pleased to announce its latest issue (31.4).



### CONTENTS:

- HOLLY FLING, "Fanny Price's Curation of Lively Things in *Mansfield Park*"
- MICHAEL BEDSOLE, "Wordsworth's 'Two Consciousness': On the Construction of Subjectivity in *The Prelude*"
- ALEX GATTEN, "The Gendering of Rhyme: Leigh Hunt's Effeminate Poetics in *The Story of Rimini*"
- 30.3 (2020): *Romantic Elements***, edited by Timothy Campbell, Amy L. Gates, and Jake Scott
- TIMOTHY CAMPBELL, "Romantic Elements: An Introduction"
- JOCELYN HOLLAND, "Elemental Connections: Concinnity's Romantic Aftermath"
- DANIEL STOUT, "Associationist Aesthetics: Priestley's Materialism and the Radical Picturesque"
- IAN BALFOUR, "Romanticisms, Discriminations: On Lovejoy and The Meaning of Romanticism"
- MANU SAMRITI CHANDER, "Romantic Diversitarianism: Problems and Promises"
- SUH-REEN HAN, "Keats via Kim Yeong-Nang, or How the Romantics Have Never Been Western"

- ANDREW SARGENT, "Citation and the No Future of Romanticism in Mary Shelley's *The Last Man*"
- KAREN WEISMAN, "Ethics of Interpretation: Cultures of Jewish Memory in Romanticism"
- ALICE RHODES, "'Transcripts of the Heart': John Thelwall and Romantic-era Shorthand Writing"
- ADAM KOZACZKA, "Character Evidence, Mediocrity, and Walter Scott's Advocate-Narrator"
- TREVOR MCMICHAEL, "'Fitting punishment': Imaginative Revenge, the Lyrical Ballad, and Everyday Life"
- ANN WIERDA ROWLAND, "New Elements: A Celebration of New and First Books"
- LINDSAY ECKERT, "Dahlia Porter's *Science, Form, and the Problem of Induction in British Romanticism*"
- CAROLINE M. HELLER, "Thomas H. Ford's *Wordsworth and the Poetics of Air*"
- JEFFREY N. COX, "Jonathan Mulrooney's *Romanticism and Theatrical Experience*"
- LAURA QUINNEY, "Karen Swann's *Lives of the Dead Poets*"
- KATE SINGER, "Pedagogical Elements: A Celebration of Romantic Teaching"
- DEVIN M. GAROFALO, "'Everglades Romanticism': From Alligators to Nightingales"
- KAITLIN MONDELLO, "'Dark Ecology': Race, Gender, and the Environment"
- PAMELA BUCK, "Recovering British Romantic Women Travel Writers"
- CARMEN FAYE MATHES, "Into the Wilds of America: Teaching British Romanticism's Transatlantic Imagination"

### **31.2 (2020)**

- ANDREW M. COOPER, "Small Room for Judgment: Geometry and Prolepsis in Blake's 'Infant Sorrow'"
- AMANDA AUERBACH, "Getting Lost: Proprioception and Thinking in the Gothic Novel"

SHIRLEY F. TUNG, "Edenic Equality and the Rejection of 'Right Divine' in Lucy Aikin's *Epistles on Women* (1810)"

ANDREW DICUS, "Terror and Self-Evidence: Robespierre and the General Will"

ADAM KOZACZKA, "Scott, Godwin, and the Casuistry of Romantic Individualism: Politics, Legal Dysfunction, and Social Inequality" ♦

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## Romantic Circles

www.rc.umd.edu

*Romantic Circles* is pleased to present a new volume in the *Romantic Circles Praxis Series*, two new volumes of *Romantic Circles Pedagogies*, and a new digital edition.



This volume investigates the afterlives of British Romantic poets in the Hispanophone world with an emphasis on Latin American authors. Reframing the outdated model of a European center and a New World periphery, we ask the following questions: To what extent has translation shaped or impeded the dissemination of otherwise global

Romantic texts throughout countries like Argentina, Cuba, Colombia, and Venezuela? How do Latin American reinterpretations of Romantic texts assume or elide the colonial burdens of influence from English works, as compared to those imposed by continental Spanish texts? How do Latin American writers negotiate their position in relation to a European literary and cultural canon? And in what ways do these Anglo-Latino interactions differ from those recently explored in transatlantic studies, of North America, the West Indies and the Black Atlantic? Featuring paired essays on Byron, Shelley, and Keats, we trace afterlives anchored around the three major second-generation poets. Their points of connection with the Luso-Hispanic world are prominent writers of the nineteenth and twentieth centuries whose intellectual curiosity and cosmopolitanism bridge the British Isles with Central and South America, as well as with Spain. The following studies compose a collection of echoes, reflections, and translations of the English Romantics in Spanish and Portuguese. The works of José Marmol, Manuel Antônio Álvares de Azevedo, Martín Zapata, Luis Cernuda, Alejo Carpentier, Jorge Luis Borges, and Julio Cortázar constitute the tiles of this multicolored mosaic. The content of the volume can be accessed here: <https://romantic-circles.org/praxis/latinam>

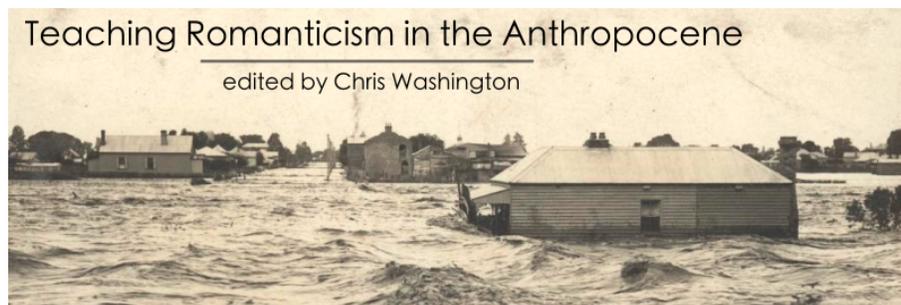


The essays on *Teaching Global Romanticism* collected here present varied approaches to teaching Romanticism in a global context through individual assignments, units, and syllabi. The contributors share ways to enrich pedagogical approaches to Romantic literature and culture with texts and ideas from

beyond Britain and America. These essays discuss how literature guides students' engagement with international themes and issues in the Romantic period and after. The initiative for this volume began under

the leadership of William Stroup. The full contents of the volume can be accessed here: <https://romantic-circles.org/pedagogies/commons/global>.

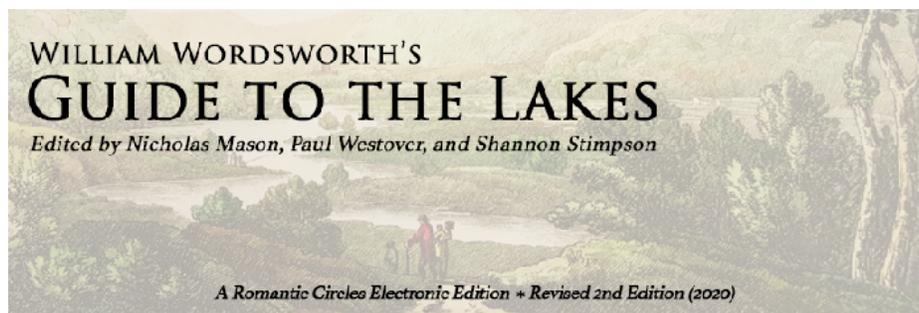
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The essays on *Teaching Romanticism in the Anthropocene* collected in this volume craft an intersectional Romantic pedagogy of resistance to human-made climate change in the Anthropocene. The contributors variously demonstrate across texts, periods, and media that such a

pedagogy rejects ideas about “humans as one unified species” and seeks instead a dialogue between race, class, gender, sexuality, nonhumans, and queer alignments, among others. The full contents of the volume can be accessed here: <https://romantic-circles.org/pedagogies/commons/anthropocene>.

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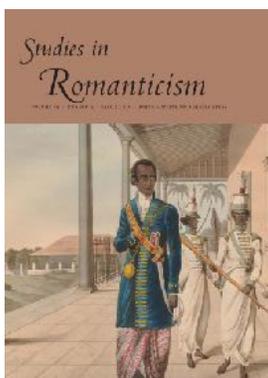
Since this Romantic Circles edition of *William Wordsworth's Guide to the Lakes* first appeared in July 2015, our ongoing research has yielded enough new discoveries and insights about the text's complex origins, publication history, and afterlives as to necessitate, in our minds, a

revised second edition. While several resources remain largely unchanged—notably our fully annotated, illustrated text of the 1835 edition and the bibliographic, cartographic, and textual tools for studying the Guide—we have significantly reworked, extended, and, in some cases, corrected our earlier account of the essay's origins, composition, and initial publication. The most significant changes to the critical apparatus come in our introduction, which incorporates several important findings, and a new appendix offering the most detailed study to date of the serial publication of Select Views. We have also added a new section featuring high-resolution scans of Wordsworth's 1810 letterpress and silently corrected minor transcription and labeling errors in our earlier edition. The updated edition can be accessed here: [https://romantic-circles.org/editions/guide\\_lakes](https://romantic-circles.org/editions/guide_lakes).

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# Studies In Romanticism

www.bu.edu/sir



## 59.3 (Fall 2020)

- FABIENNE MOORE, "A Compromised Commerce with East India: Lucien Bonaparte's *La Tribuindienne, ou Édouard et Stellina* (1799)"
- MANUELA MOURÃO, "The most glorious war recorded in the British annals': Portugal in British Figurations of the Peninsular War"
- LEILA WALKER, "Elizabeth Kent's New Tales of Botanical Friendship"
- OLIVIA LOKSING MOY, "He Star'd Across the Atlantic: The Cortázar-Keats Connection"

## 59.2 (Summer 2020)

- ARUN SOOD, "Burns, Whittier, and the 'Rustic Bard of New Hampshire': Mediations in Transatlantic Reception and Influence"
- CARMEN FAYE MATHES, "Coleridge Tripping: The *Biographia Literaria* and Proprioceptive Self-Possession"
- J. LOUISE MCCRAY, "Novel-Reading, Ethics, and William Godwin in the 1830s"
- YOUNG-OK AN, "Rousing Sardanapalus: Byron's Dionysian Poetics"

## 59.1 (Spring 2020)

### Special Issue: Sibylline Leaves

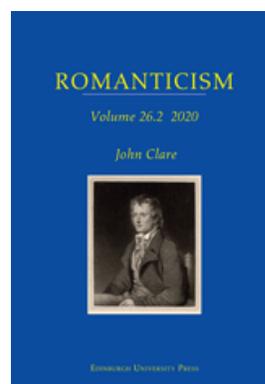
Edited by Luisa Calè and Marianne Brooker

- MARIANNE BROOKER, LUISA CALÈ, "Introduction: Sibylline Leaves"
- SEAMUS PERRY, "Coleridge's Desultoriness"
- MARIANNE BROOKER, Volatilia: Coleridge, Sibylline Leaves, and Fugitive Knowledge
- LUISA CALÈ, "Modern Sibyls and Sibylline Media"

- JESSICA ROBERSON, "Remembrance and Remediation: Mediating Disability and Literary Tourism in the Romantic Archive"
- DAVID DUFF, "Literary Sampling and the Poetics of the Specimen"
- TILOTTAMA RAJAN, "Elements of Life: Editing and Arranging the Work of John Hunter"

## Romanticism

<https://www.eupublishing.com/loi/rom>



## 26.2 (2020) "John Clare"

- PAUL CHIRICO, MINA GORJI, and SARAH HOUGHTON-WALKER, "Introduction"
- CHRISTY EDWALL, "Clare's Poetic Binomials"
- STEPHANIE KUDUK WEINER, "At Home in the Working Countryside: Clare's Metaphysics of Agricultural Labour"
- SARAH HOUGHTON, "Forms of Repetition in 'The Robins Nest'"
- MINA GORJI, "John Clare and the Language of Listening"
- FRANCESCA MACKENNEY, "John Clare: Undersong"
- AMY CULLEY, "'A Journal of my feelings, mind & Body': Narratives of Ageing in the Life Writing of Mary Berry (1763-1852)"
- CASSANDRA FALKE, "Thinking with Birds: John Clare and the Phenomenology of Perception"
- PAUL CHIRICO, "The Life of Rural Scenery"
- ERIN LAFFORD, "John Clare, Herbalism, and Elegy"

## 26.1 (April 2020)

- PAMELA CLEMIT AND BRAD SCOTT, "Botanical Networking: Four Holograph Letters from Charlotte Smith to James Edward Smith"
- NOAH COMET, "'Later Flowers for the Bees': Keats and Pollination"
- RACHEL FALCONER, "Wordsworth's Soundings in the *Aeneid*"
- HEIDI THOMSON, "Why Romantic Poetry Still Matters"
- MATTHEW LEPORATI, "'More than mortal fervour': Patriotism and Democracy in John Thelwall's Epic *The Hope of Albion*"
- ZOE BEENSTOCK, "Looking at Sympathy in Wordsworth's Disability Poetry"
- ROBIN JARVIS, "French Hash? Southey's Editing of the *Annual Anthology*"
- BRANDON C. YEN, Poetry and Science: William Wordsworth and his Irish Friends William Rowan Hamilton and Francis Beaufort Edgeworth, c. 1829"

## *The Byron Journal*

<https://liverpooluniversitypress.co.uk/journals/id/53>



The most recent volume of *The Byron Journal* contains the following essays:

### 48.1 (2020)

- PIYA PAL-LAPINSKI, "'Byron Pasha' in Istanbul with Mozart and Rossini: The Seductions of Ottoman Sovereignty"
- G. B. RIZOLLI, "Fact and Fantasy in Byron's Encounters with Ali Pasha: With a New Byron Letter"
- AGUSTÍN COLETES BLANCO, "A 'Romantic Land' Twice Invaded, and Twice Supported: Byron,

- Hemans, Moore, and 'Hafiz' on Spain, 1808–14 and 1820–23"
- FRANCESCO MARCHIONNI, "'And Making Death a Victory': Scepticism and Personal Conflict in *Childe Harold's Pilgrimage* I–II and 'Prometheus'"
- J. V. HIRSCHMANN, "Lord Byron's Deformed Foot: A Medical and Biographical Assessment"
- CHRIS WILLIAMS, "Fake News: A Note on T.S. Eliot and Byron"

## *Essays in Romanticism*

<https://www.liverpooluniversitypress.co.uk/journals/id/79/>



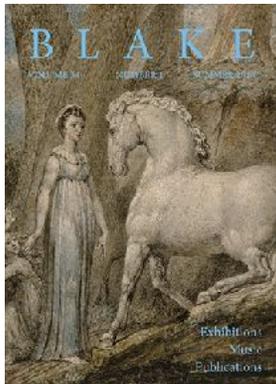
The latest volume of *Essays in Romanticism* is now available.

### 27.1 (2020)

- CHRISTIE COGNEVITCH, "Inside Voice: Charlotte Smith, Silence, and the Sonnet of Insensibility"
- TOM MARSHALL, "Coleridge's Epoché: Phenomenology and the Suspension of Disbelief"
- JACOB ROMANOW, "Prelude Interrupted: Wordsworth and Ethical Failure"
- DAVID SMITH, "'he who made the Lamb': Catechistic Subversion of Children's Literature in Blake's Songs"
- SHOSHANNAH BRYN JONES, "'[A] mad excess of love': Hyper-Sympathy, Fidelity, and Suicidality in Mary Shelley's *Falkner*"

## Blake/An Illustrated Quarterly

www.blakequarterly.org



The latest volumes include the following articles:

### 54.1 (Summer 2020)

WAYNE C. RIPLEY, "William Blake and His Circle: A Checklist of Scholarship in 2019"  
LUISA CALÈ, "Blake and Exhibitions, 2019"  
JASON WHITTAKER, "Blake and Music, 2019"

### 53.4 (Spring 2020)

ROBERT N. ESSICK, "Blake in the Marketplace, 2019"

### 53.3 (Winter 2019-20)

JADE HAGAN, "Network Theory and Ecology in Blake's *Jerusalem*"  
CLARE A. SIMMONS, "Blake's 'Holy Thursday' and 'The Martyrdom of St. Paul's'"

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## Persuasions The Jane Austen Journal On-line

PERSUASIONS The Jane Austen Journal  
*Persuasions*

http://www.jasna.org

*Persuasions* has released their most recent volume that includes the following essays:

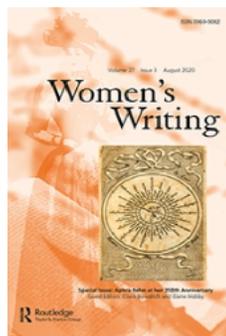
### 41.1 (2019)

HAZEL JONES, "Tensions at the Table: Dining-Room Dynamics in Abbeys and Castles"  
MARCIA MCCLINTOCK FOLSOM and JOHN WILTSHIRE, "The Implicit Dramas of *Northanger Abbey*"  
JOCELYN HARRIS, "Marvelous Miss Morland"  
JENNY REBECCA RYTTING, "'Pretty Fairly Divided Between the Sexes': Jane Austen on Gender"  
KIM WHEATLEY, "Jane Austen: Gothic Novelist?"  
SUSAN ALLEN FORD, "'Real Solemn History' and Cassandra Leigh Cooke's *Battleridge*"  
THERESA KENNEY, "'Don't Know Much about History': History and Histrionics, Moderation and Passion in *Northanger Abbey*"  
NATASHA DUQUETTE, "Eleanor Tilney as Cultural Historian"  
ROGER E. MOORE, "*Northanger* before the Tilneys: Austen's Abbey and the Religious Past"  
TOMOKO NAKAGAWA, "Roses, Hyacinths, and Pineapples: Historical and Ecocritical Concerns in *Northanger Abbey* and *The Mysteries of Udolpho*"  
KRISTEN MILLER ZOHN, "'Some Handsome Warrior' and 'Ladies in Blue Satin': Portraiture in Gothic Novels and the Work of Jane Austen"  
ELAINE BANDER, "'Books Universally Read and Admired': Mrs. Smith in *Northanger Abbey*"  
DIANA REYNOLDS ROOME, "The Gothic Mystery of Francis Lathom's Life"  
JULIET MCMASTER, "Catherine of *Washington Square*: Henry James and *Northanger Abbey*"  
AUGUSTA HARDY, "'The Difference between True and False Politeness': *Pride and Prejudice* and a Sermon of Bishop Hurd"  
JOANNE WILKES, "Jane Austen's Textual Revisions in 'The Watsons': A Preliminary Study"  
MIRA ZAMAN, "'Save Us from Deceiving Ourselves': What Jane Austen's Prayers Reveal about Self-Deception in *Emma*"  
CHRISTOPHER FANNING, "Austen and Richardson's *Clarissa*: The Case of *Persuasion*"

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## Women's Writing

<http://www.tandfonline.com/toc/rwow20/current>



*Women's Writing* is pleased to announce its latest special issue (27.3), edited by Claire Bowditch and Elaine Hobby, "Aphra Behn at her 350th Anniversary." It contains the following essays:

CLAIRE BOWDITCH and ELAINE HOBBY, "Aphra Behn's 350th Anniversary and Some Radical Re-imaginings"

MAUREEN BELL, "'Literary pimping' or Business as Usual? Aphra Behn and the Book Trade"

MATTHEW BIRCHWOOD, "'Puritan Mahumetans': Reading Anglo-Muslim Contexts in Aphra Behn's *Abdelazer* and *The False Count*"

CATIE GILL, "The Bible and its Exegesis in Aphra Behn's 'An Essay on Translated Prose' (1688)"

ALAN JAMES HOGARTH AND MEL EVANS, "'For all the Alterations which I made were in the first Act': Authorship and Editorial Interference in Aphra Behn's *The Younger Brother* (1696)"

MARCUS NEVITT, "Behn's Jonson"

SARA READ, "'Not knowing the Disease you'll miss the Cure': Considering Prose Fiction Published in Aphra Behn's Name in a Medical Context"

MARGARETE RUBIK, "Excess and Artifice: The Depiction of the Emotions in Aphra Behn's Amatory Fiction"

### 27.2 (2020)

ERIN M. GOSS, "At the Limits of Recovery: On Not Reading Joanna Southcott"

KATHLEEN R. URDA, "Buried in Plain Sight: Jane Austen's Gothic Critique of Interiority in *Mansfield Park* and *Persuasion*"

KATE SCARTH, "From Anne of Green Gables to Anne of the Suburbs: Lucy Maud Montgomery reimagines home in *Anne of the Island*"

NANCY SIMPSON-YOUNGER, "Reading the Partitioned Body in *The Tragedy of Mariam*"

AMY PRENDERGAST, "'Open[ing] the Flood-gate of literature to her own Sex': Elizabeth Griffith, translation, transmission, and cultural transfer"

NANCY M. DERBYSHIRE, "The Purposive Emptiness of Elizabeth Bentley"

ANNIE PERSONS, "Ann Yearsley, Hannah More, and Human Commodification in the Literary Marketplace"

JAMES M. MORRIS, "Austen's Cosmopolitanism: Women and the World in Austen's Fiction"

## Nineteenth-Century Contexts

<https://www.tandfonline.com/toc/gncc20/current>



*Nineteenth-Century Contexts* is pleased to announce its latest special issue (42.4), edited by JOANNA E. TAYLOR and AMBER POULIOT, "Placing the Author in Ecologies of Literary Tourism." It contains the following articles:

JOANNA E. TAYLOR and AMBER POULIOT, "Introduction: placing the author in ecologies of literary tourism"

JOANNA E. TAYLOR, "Nuclear ecology along the Coleridge Way"

JESSICA ROBERSON, "Necrobotany and the green burials of John Keats"

AMBER POULIOT, "Windfarms at *Wuthering Heights*: memory, materiality and the sustainability of Brontëan ecologies"

CHRISTOPHER DONALDSON, "Authorial effects at work in the English Lakes: the curious case of Tarn Hows"

SHAWNA ROSS, "Sightseeing the Anthropocene: tourism, moorland management, and *The Hound of the Baskervilles*"

NICOLA J. WATSON, "Afterword"

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## *The Burney Journal*

<https://www.tandfonline.com/toc/gncc20/current>

<https://www.facebook.com/BurneyJournal>

<https://twitter.com/burneyjournal>



*The Burney Journal* is pleased to announce its latest volume **16 (2019)**, featuring the following four essays:

LINDA ZIONKOWSKI, "Putting Burney in Her Place"  
BETHANY WONG, "The Cloaked Actress  
in *Evelina* and *The Wanderer*"

JOY HUDSON, "A drudge amid the smiles of Wealth and Power': the Burneys and their Montagu Patrons"

DEVON NELSON, "The Antiquarian Reception of Charles Burney's *A General History of Music*"



Marco Canani (Chieti) and Valentina Varinelli (Newcastle) are delighted to announce the online publication of a special issue of the international peer-reviewed journal *L'analisi linguistica e letteraria* entitled 'The Shelleys in Milan, 1818-2018'. Each article investigates a different aspect of the Shelleys' Milanese experience, from their first impressions of the Italian states to the influence of this period on their artistic development. Taken as a whole, the articles in this issue demonstrate that the Shelleys' reading, the places they visited, the encounters they made, and the cultural atmosphere they experienced in and around Milan in early 1818 left an indelible mark on their later works. The articles can be downloaded for free here: <http://www.analisilinguisticaeletteraria.eu/fascicolo-3-2019/> No registration is required.

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# Calls for Papers

## Romanticism on the Net 2020 Double Issue: *Romanticism, Interrupted*

Romantic Studies cannot, and should not, go on as before. Along with the cessation of face-to-face instruction, the COVID-19 pandemic has seen the cancellation of conferences and disruption of the usual paths to publication. Anti-racist demonstrations in America and around the world sparked by the killing of George Floyd have also interrupted "business as usual" by prompting urgent and necessary action to address and overhaul the inequities that undergird the status quo. If the protests can be deemed an interruption, it is one that we embrace. Therefore, in 2020 *Romanticism on the Net* is adopting a new, more flexible approach to scholarly publication: one that aims to amplify critical voices and facilitate conversations limited by circumstances both novel and more longstanding.

In this unusual time, our 2020 double issue, *Romanticism, Interrupted*, invites unusual contributions: work that has been interrupted by the pandemic and work that has been stimulated or redirected by anti-racist and anti-authoritarian action. We invite shorter works and telling fragments: scripts for conference presentations

undelivered and essays impeded by library closures that have nevertheless discovered new means of proceeding. We seek meditations on information access and communication (behind masks, to muted audiences) and action plans for teaching Romanticism remotely and from anti-racist perspectives. We also seek in-the-moment responses to current social, political, and cultural events, and tracings of relations between the past and present: racism, injustice, and protest; disease, contagion, and medicine; the arts in crisis; and the rhythms of everyday life interrupted and disrupted. We would be very happy to feature work that exploits our digital capacity to support innovative formats, such as mixed-media and video essays, hyperlinked papers, audio interviews, and other media hybrids.

We still invite traditional scholarly articles, but we are keen to open our platform to non-traditional submissions, which will be published on rolling release. Suggested forms are below, but we're happy to receive queries about other ideas:

- Essays (which should be between 4,000 and 12,000 words in length, including notes and works cited)
- Reflections on current events and relations between past and present (we'd suggest that reflections be 3,000-5,000 words in length)
- Contributions to our new Digital Reviews section, which introduces and assesses important online editions, indexes, and tools for scholars of Romanticism (please contact Nick Mason if interested in writing such a review)
- Audio, visual, and mixed-media essays
- Conference-style papers (~2,000-3,500 words), with or without supporting apparatus/overheads
- Prepared comments for roundtable discussions (group submissions encouraged)
- Course descriptions, action plans, and reflections on pedagogical challenges
- Recordings of virtually delivered lectures, papers, and presentations
- Recordings of virtual class meetings that develop innovative approaches to Romantic material

Submissions will, as always, be peer reviewed, but according to a modified set of criteria reflecting the nature of this call.

Submission Deadline: submissions are invited from **June 29-December 31** and will be published, once evaluated and accepted, on a rolling basis as they are edited.

Submission address: [romanticismthenet@gmail.com](mailto:romanticismthenet@gmail.com).

The editorial team is happy to correspond about ideas for contributions using the above address.

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## Anglistik & Englischunterricht (2022): Romantic Ethics and the 'Woke' Romantics

The works of Romantic writers and political philosophers served a morally instructive purpose for the audiences and readerships of their time. In their pamphlets, speeches, plays and poetry, as well as narrative texts, dominant discourses on, e.g., socio-economic questions, child-rearing, self-management, interactions with marginalised individuals, and visions of democratised states and communities stabilised, commented on and potentially subverted what is now considered a Romantic belief system. The implicit hierarchy of authors of such instructive texts and their recommended moral regulations open a window into the social inequalities of the late 18th and early 19th centuries. Because these texts "appeared to have no political bias, these rules took on the power of natural law, and as a result, they presented readers with ideology in its most powerful form" (Armstrong 60). At the same time, it must be acknowledged that Romanticism as such "did create a great revolution in consciousness" (Berlin 20) insofar as Britain's marginalised groups often became the central focus of Romantic works. Despite their normative character, these texts still left room to create

counter-hegemonic discourses, allowed for alternative readings and subversive re-writings, and incited (sub-cultural) agency as a challenge to prevalent ideologies of the Long 18th Century. This emerging Romantic inclusiveness “signalled the beginnings of the aesthetic and ideological acceptance of previously marginalized ‘Others’, social, racial, cultural, and aesthetic” (Athanasoglou-Kallmyer 19) – an awareness that would nowadays be considered ‘woke’.

For this volume on Romantic ethics and ‘wokeness’, we seek to shed light on the period of Romanticism from a distinctively cultural-studies point of view. By choosing an interdisciplinary approach, contributions should focus on, for example, the economic discourse, education and pedagogics, childhood and human perfectibility, slavery and colonialism, Bildung, female conduct books, the poetics of conscience, aesthetics, or crime and punishment, to uncover the morally instructive implementations of the works.

At the same time, we also invite contributors to consider the ongoing and undisputed relevance of Romantic discourses for the socio-cultural and political challenges of the 21st century. More often than not it appears that Romantic ideas echo into contemporary controversies surrounding questions of white privilege (Black Lives Matter), gender and sexual inequalities (#MeToo, LGBTQIA+), human rights, and the intensification of marginalisation in the face of global crises (financial crisis, migration, climate change, pandemics). In consequence, this volume will also address didactic questions immediately related to topics that have been stirring debates for more than 250 years:

- How did Romantic literature and education serve as communicators of virtue, morals, and values?
- How are ideals, belief systems and the ‘wokeness’ of Romanticism intertwined with contemporary social and cultural concerns?
- Can Romantic ideas possibly be re-discovered as innovative approaches to modern teaching and (self-)instruction?
- How can Romanticism therefore contribute to extend the canon for teaching literature (both in high schools and higher education) to incite politically active thinking in learners?

This Call for Contributions invites topics including (but not limited to) the following:

- Female Education and Women’s Rights
- Slavery and the Abolitionist Movement
- Political Criticism and the Birth of Human Rights
- Schooling in the Long 18th Century
- Post-Nationalism and Global Community
- Romantic Childhood and Human Perfectibility
- The Affluent vs. The Poor: Charitable Acts vs. Social Hierarchy
- Artistic Sensibility and the Woke Romantic Genius
- Romantic Imagination and Re-definitions of Aesthetic Concepts

Please submit abstracts (400-500 words) accompanied by a short bio note to both guest editors for this issue: Marie Hologa ([marie.hologa@tu-dortmund.de](mailto:marie.hologa@tu-dortmund.de)) and sophia.moellers@tu-dortmund.de by **20 November 2020**. Finished articles (ca. 6,000 -7,000 words) will be due by **31 August 2021**.

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## Studies in Hogg and his World

<http://jameshoggblog.blogspot.com/>

*Studies in Hogg and his World* invites submissions for the next issue of the journal which is currently scheduled for publication in the Fall of 2021. Submissions should be e-mailed to [Holly.Nelson@twu.ca](mailto:Holly.Nelson@twu.ca) on or before **April 15, 2021**.

Academic articles, pedagogical papers, or notes on any aspect of the life or writings of James Hogg or his contemporaries are welcome. In terms of pedagogical papers, we are especially interested in how the writings of Hogg are made relevant or significant to students in the contemporary classroom.

If you wish to review a book for the journal, please contact the editor.

*Studies in Hogg and his World* is a double-blind peer reviewed journal. Therefore, all articles and notes submitted will undergo the double-blind peer review process.

Studies in

Hogg and his

World

Edited by Holly Faith Nelson

Published by the James Hogg Society  
Issue Nos. 27-28, 2019

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## Ecozon@ 12.2 Autumn 2021—Eco-Georgic: From Antiquity to the Anthropocene

<http://www.ecozona.eu>

**Guest Editors:** Sue Edney (University of Bristol), Philipp Erchinger (University of Duesseldorf) and Pippa Marland (University of Leeds)



Georgic, a genre or mode of writing about agricultural labour and rural life, is typically concerned with ways of being at work in an environment that tends to overtake or resist all human efforts to master it. As David Fairer has argued, georgic nature is always, to some degree, out of tune with our human endeavours to live in agreement with it (2011). It therefore constantly challenges us to adapt to its changing conditions. In Virgil's *Georgics*, for example, human activities of cultivation and construction are repeatedly threatened to be overrun or swept away by the life of the more-than-human world--the world of pests, storms and droughts--in and through which they have to proceed. Georgic work, in short, takes place in a "world in process whose rewards are hard won" (Fairer 2015: 111). Hence the genre's interest in all products of human skill and invention by means of which the earth, not necessarily a comfortable place, can be made to yield its fruits (Beck 2004). Yet, while georgic, from today's perspective, is often quickly dismissed as being deeply implicated in outdated anthropocentric and nationalist ideologies of cultural improvement, industrialisation, exploitation and colonisation, it also addresses a number of questions about the relations between human and nonhuman spheres that, in our contemporary historical moment, seem urgent and fresh.

Thus, this issue of Ecozon@, taking its cue from Fairer's concept of "Eco-Georgic" (2011), proceeds from the assumption that the georgic mode, with its interest in the messy involvement of human and nonhuman action, resonates with current debates in ecocriticism and the environmental humanities. Like much recent work in this field (Abram 1996, Alaimo 2010, Bennett 2010, Moore 2015), georgic literature often presents human culture as a way of working through, rather than being opposed to, nature. The daily work of sustaining, understanding, refining, and transforming human existence, it suggests, is inextricably caught up in, rather than separate from, the evolution of non-human matter and life. Last but not least, the georgic tradition affords a consideration of the changing functions of literature. For georgic has always reflected the use of the pen through the work of the plough, creating analogies between the making of poetry and the cultivation of the land. As a result, it poses questions about the relationship between the arts of writing and farming and, more generally, between literary and non-literary ways of working with the material world.

We invite articles that explore the ecology of georgic literature in all its theoretical and historical implications and shades. Conceptually, we encourage contributors to think of georgic in three ways: as a specific generic tradition that has its roots in Hesiod and Virgil, reaching its heyday in seventeenth and eighteenth-century

verse; as a more fluid way of writing that, as “a rhizomatic underpresence” (Goodman 2004: 1), has remained influential throughout the history of literature, informing not only poems, but also fictional prose, essays and travel reports; and, finally, as a mode that is gaining new relevance and vitality as contemporary writers increasingly find themselves “writing to” the multifaceted crisis of the Anthropocene. Submissions could address, but are not limited to, one of the following topics:

- Re-readings of the georgic tradition in the light of ecological and ecocritical concerns
- Issues, such as human-animal relations or the weather, that are relevant to the georgic tradition
- Farming and literature
- Anthropological and ecological aspects of literary labour or work
- Cultural histories of soil
- Georgic’s relation to pastoral and other genres
- Rewilding, wilding, land sharing
- Georgic ontology and epistemology
- Queer and feminist Eco-Georgic
- Georgic and contemporary ecocritical theory
- Anthropocene Georgic

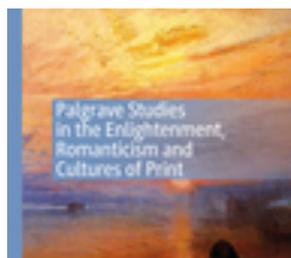
Please direct any queries to the editors Sue Edney (sue.edney@bristol.ac.uk), Philipp Erchinger (Philipp.Erchinger@uni-duesseldorf.de), and Pippa Marland (P.J.Marland@leeds.ac.uk).

Manuscripts of 6000-8000 words may be submitted via the journal platform as early as December 2020 and no later than **January 15, 2021**. Authors must comply with the guidelines indicated on the platform. Title, abstracts, and keywords must be provided in the language of the article, English, and Spanish. MLA style should be used for citations. Permission must be obtained by the author for any images used, and the images should be included in the text. Manuscripts will be accepted in English, German, and French. Though it is not an essential requirement, we highly encourage potential authors to make prior contact with the editors by submitting a preliminary abstract (approximately 500 words).

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## Palgrave Studies in the Enlightenment, Romanticism and Cultures of Print

<https://www.palgrave.com/gp/series/14588>



*Palgrave Studies in the Enlightenment, Romanticism and Cultures of Print* is calling for papers!

To submit a proposal, please contact the Series Editors, Anne Mellor (mellor@humnet.ucla.edu) and Clifford Siskin (cs128@nyu.edu).

Palgrave Studies in the Enlightenment, Romanticism and Cultures of Print features work that does not fit comfortably within established boundaries – whether between periods or between disciplines. Uniquely, it combines efforts to engage the power and materiality of print with explorations of gender, race, and class. By attending as well to intersections of literature with the visual arts, medicine, law, and science, the series enables a large-scale rethinking of the origins of modernity.

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## Romantic Circles Gallery

<https://romantic-circles.org/gallery>

We invite scholars to develop and submit proposals for virtual exhibitions on art, visual culture, and book history that will be housed on the Romantic Circles Gallery site. Proposals should include a title, a brief rationale explaining the concept or inquiry that will define the exhibit, and a list of ten visual objects for the proposed exhibits. We also encourage prospective gallery curators to submit digital images of those objects if they are available.

Our review process is ongoing. Submit exhibit proposals to the co-directors Theresa Kelley and Jacob Henry Leveton at:

tkelley@wisc.edu  
jlevet@artic.edu



Romantic Circles Gallery is committed to a wide-ranging investigation of Romantic visualities. We invite a rich array of approaches to this topic, from questions asked and emerging in art history to thinking about how visual objects occur everywhere in Romantic texts as well as images. We understand visuality across many platforms, from what has traditionally been described as artworks, to ephemera, works on paper, paper itself, books, and visual artifacts that take in many fields of inquiry beyond what we once thought of as art. The Gallery responds to the exciting disciplinary challenges that accompany thinking about visuality as a multiverse of forms, dispositions, scenes, and cultural sites. We identify these cultural and material remains as “force fields” that collectively signal the character of the visual

in Romantic culture. Gallery exhibits invite multiple approaches to the complex and vibrant character of Romantic visualities, a plural name for a plurality of objects and approaches.

Curated exhibits displayed in the Gallery illustrate one organizing principle or idea, such as (but not limited to) a cultural form, a technique or an idea. Borrowing from Deleuze and Guattari, we think of the exhibits within the Gallery as rhizomatically linked to each other and to other platforms within Romantic Circles. Curators for exhibits develop metadata for each object that become part of a robust, searchable database across Romantic Circles.

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## Romanticism on the Net: *India and Britain: Romantic-era Interactions*

<https://ronjournal.org/2020/10/01/call-for-contributions-india-and-britain-romantic-era-interactions/>

In light of recent reckonings with colonialism and its legacies, *Romanticism on the Net* is soliciting papers, of 6,000-12,000 words, for a Fall 2021 special cluster, *India and Britain: Romantic-era Interactions*. Successful submissions will join a conversation already underway, as represented by a set of papers written by scholars at Indian universities.

Submission deadline: **April 15, 2021**

# *RON* Romanticism on the Net

Possible topics might include but are not limited to:

- How British and Indian writing and culture were informed by contact and conflict between 1750 and 1850
- Cultural fusions and fissures resulting from British-Indian interactions considered in light of recent reckonings with the colonialism and its legacies
- How the local was shaped by global forces, and/or how the local responded to, and countered, those forces
- Writing and other material forms wherein ideologies were resisted and negotiated
- Material sites that reveal the complexities of Indian-British interactions in the period
- Counter-histories of colonialism
- Gaze/counter-gaze; narrative/counter-narrative
- Transculturation
- The evolution of Orientalism as a lens for reading Romantic literature
- Interactions between culture and economics
- Comparative analysis of the representation of nature, ecology, and animal life in Indian and British literature and culture
- Digital humanities projects that shed new lights on these interactions

## Gender and Culture in the Romantic Era, 1780-1830

### *An Anthem Press Series*

Gender and Culture in the Romantic Era is a series of scholarly monographs and edited collections (short to full-length) devoted to the topics of gender and culture in British poetry, fiction, and drama from roughly 1780 to 1830. In terms of gender, the series encompasses scholarship related to the lives and works of women writers but also includes studies that address broader constructions of gender identity and sexuality. In cultural terms, the volumes in the series engage broadly with the interconnections between literature and such topics as book history and print culture, politics, science and medicine, travel writing, visual and auditory art, religion, the periodical press, the environment, revolution, exploration, theory, and transatlantic and other transnational connections.

#### **Series Editor**

Ben P. Robertson – Troy University, USA

#### **Editorial Board**

Emily Paterson-Morgan – Independent Scholar and Director of the Byron Society, UK

Olivia Murphy – The University of Sydney, Australia

Avishek Parui – Indian Institute of Technology Madras, India

Seth T. Reno – Auburn University at Montgomery, USA

Adrian Wallbank – Royal Holloway, University of London, UK

Through this book series, Anthem Impact provides a vehicle for authors wishing to publish original, peer-reviewed scholarly and scientific research at a significantly shorter length than previous publishing models have allowed (20,000-30,000 words). Expertly written by recognized authorities and regularly updated, these reference titles offer researchers, graduate students and practitioners in-depth, high-level research and the latest thinking on a range of specialized topics across a variety of subject areas. Available in both digital and print formats, titles include critical, concise and lucid surveys of the current state of research, advanced introductions on emerging subjects and/or original, cutting edge insights into frontier topics.

#### **PROPOSALS**

We welcome submissions of proposals for challenging and original works from emerging and established scholars that meet the criteria of our series. We make prompt editorial decisions. Our titles are published in print and e-book editions and are subject to peer review by recognized authorities in the field. Should you wish to send in a proposal for a monograph (mid-length and full-length), edited collection, handbook or companion, reference or course book, please contact us at: [proposal@anthempres.com](mailto:proposal@anthempres.com).



# Conferences

## BARS/NASSR Joint Conference – Notice of Postponement

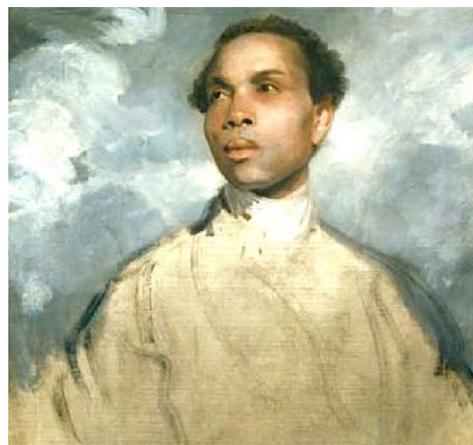
The BARS and NASSR Executives, in discussion with the organizing committee at Edge Hill University, have agreed to postpone the joint BARS/NASSR conference, originally scheduled for August 2021, until **August 2022**. We have reached this difficult decision after taking into consideration the unprecedented global circumstances created by the Covid-19 pandemic and its impact on researchers in terms of health and safety, travel budgets, and transport infrastructure, as well as personal and professional circumstances. We now plan to run the joint conference from **2 to 5 August 2022**. The organizers are working to ensure the event will be inclusive and diverse when it is safe to be held. While BARS and NASSR members will be understandably disappointed as we are about the postponement, we are grateful for your support as we move forward with our revised plans. BARS plans to collaborate with NASSR on a virtual event or events for the Summer 2021 season in light of this deferment and will keep BARS and NASSR members informed about developments and opportunities for participation.

Dr Andrew McInnes  
Reader in Romanticisms

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## NASSR 2020 – Notice of Cancellation

The 28th annual meeting of the North American Society for the Study of Romanticism, "NASSR 20/20: Romanticism and Vision," was cancelled in April due to the Covid-19 pandemic. The conference, organized by Terry F. Robinson (U Toronto) and John Savarese (U Waterloo), would have featured plenary talks by Elizabeth Maddock Dillon (Northeastern U) and Martin Myrone (Tate Britain), virtual and art exhibits by Janine Barchas (U Texas at Austin), a featured roundtable on the question "What is Visionary about Romanticism," eight seminars, a "Celebration of New Books" event, musical and dramatic performances by Confluence and the Dutch Historical Acting Collective, a book exhibit, visits to local-area museums and archives, a gala reception, and a banquet. The organizers would



like to acknowledge the generosity of the conference's many donors, along with the contributing efforts of the NASSR Executive and Advisory boards, the NASSR 2020 Conference Committee, the NASSR Graduate Caucus, the conference's Toronto-area partners, and its graduate student assistants, Kate Frank and Veronica Litt. They also wish to thank NASSR members for their collegiality, understanding, and support.

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## Romantic Reputations Symposium

<http://www.bars.ac.uk/blog/?p=3121>



The Romantic Reputations symposium team, in association with Midlands4Cities, UoN Romanticism Reading Group, and the University of Birmingham's Nineteenth-Century Centre, are excited to announce our free one-day interdisciplinary event at the University of Nottingham.

The Romantic movement continued (and continues) to resonate across time and laid the foundations for the modern world. We invite papers which speak to the theme of 'Romantic Reputations', interpreted however you choose. If your research discusses subjects such as science and innovation, the individual and society, and the environment and nature, contemporary discussions of these issues owes much to Romanticism. We also welcome papers responding to the theme of 'Reputation'.

Themes which papers could address include (but are not limited to):

- The impact of issues which were prominent in the Romantic movement (science, society etc.)
- Themes of reputation in literature/art (e.g. characters' moral reputations)
- Celebrity from the Romantic period onward
- 'Forgotten' figures (e.g. writers, artists, public figures)
- Adaptations and afterlives of Romantic culture
- Contemporary or historical reception of Romantic culture
- Public and/or scholarly perception of Romantic texts/arts, then and now
- Conceptions of the canon

As this is a PGR-run event, we would like to particularly encourage PGR/ECR researchers to submit abstracts. We would love to hear about the research you would like to share (including works-in-progress or ideas without a 'home', especially following conference cancellations due to covid-19).

If you would like to give a 20-minute paper, please send a 250-word abstract (with a biography of less than 100 words) to [romanticreputations@gmail.com](mailto:romanticreputations@gmail.com) by **1st February 2021**.

A limited number of travel bursaries will be available: please indicate on submission of your abstract if you would like to be considered for a travel bursary, detailing where you are travelling from.

If you would like to attend but not present, registration (free of charge) will open on the 1st February 2021. Please email [romanticreputations@gmail.com](mailto:romanticreputations@gmail.com) and indicate any dietary requirements.



# International Gothic Association: “Gothic in a Time of Contagion, Populism and Racial Injustice”

<http://www.internationalgothic.group.shef.ac.uk/cfp-gothic-in-a-time-of-contagion-populism-and-racial-injustice/>



*A Gothic-Without-Borders Conference in March 2021, fully online, hosted by the Department of World Languages and Literatures (WLL) at Simon Fraser University (SFU), Vancouver, Canada, coordinated by the SFU Center for Educational Excellence (CEE),*

*and co-sponsored by the International Gothic Association (IGA) and others.*

Submission Deadline: **October 31, 2020**

“In the first place, a blazing star or comet appeared for several months before the plague, as there did the year after another, a little before the fire. The old women .... remarked...that those two comets passed directly over the city, and that so very near the houses that it was plain they imported something peculiar to the city alone; that the comet before the pestilence was of a faint, dull, languid colour, and its motion very heavy, Solemn, and slow...and that, accordingly, one foretold a heavy judgement, slow but severe, terrible and frightful, as was the plague.”

—Daniel Defoe, *A Journal of the Plague Year 1665* (1722)

The conference organizers herewith call for proposals for papers on how forms of the Gothic deal with the critical issues arising from racism, social injustice, populism, mass infection, and the relation of each of these to contagion in at least one of its many forms – the most pressing issues of our current moment – now and throughout world history.

The Conference Organizing Committee has called for proposals about Gothic literature, drama, film, television, art-forms and/or cyberspace for a symposium to be conducted entirely online over 2-3 days. There will be no conference fee for anyone, but all participants are expected to register for the conference and to be paid-up members of the IGA, at least at the partial level [go to <http://www.internationalgothic.group.shef.ac.uk/join-the-iga/>].

Topics may include:

- Gothic manifestations of any of our themes, treated individually or in connections with each other, insofar as they involve some form of contagion
- Suggestions about these themes and contagion in monstrosities, ghost-figures or settings that develop the Gothic tradition
- Gothic renditions of these problems that touch on colonized peoples or postcolonial life
- Gothic manifestations of contagious cultural conflicts over gender, sexual orientation, or transgender sexuality
- Contagions in Gothic works as interpreted by ecocriticism or disability studies
- The Gothic in relation to theoretical discourses connected with contagion and any of our other themes
- The Gothic as it manifests, or contributes to, the histories and/or politics of contagion, populism, and/or racial injustice or to the cultural and psychological consequences of any one, two, or all of these realities.

The precise dates, panels, and plenary arrangements involving our SFU Zoom technology are still being worked on, and we will keep everyone well informed about the links, schedule, and further tech elements as we go forward. The exact dates of the conference in **March 2021** will be determined after all the proposals have been received so as to avoid conflicts with other events that might involve presenters and/or session leaders.

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## International Gothic Association: “The Remains of the Body”

<http://www.internationalgothic.group.shef.ac.uk/cfp-remains-of-the-body/>

**Saturday 22nd May 2021** – University of Warwick

Keynote speakers:

Prof. Angela Wright (University of Sheffield)

Prof. Patricia Phillippy (Coventry University)

How did different cultures depict dead bodies at different times, and how were they understood as important and valuable? In which way is the body of a male hero represented? How does this representation differ from the body of a dead woman? How important is the body in issues of national identity and popular folklore? From the representation of the dead body of Christ in the Pietà, sculpted by Michelangelo during the Italian Renaissance; passing through the angelic Disney depiction of the sleeping beauty; the pile of cadavers of the fallen in Eugène Delacroix’s painting Liberty Leading the People; until reaching the theme of the ghost in the gripping charade in Alfred Hitchcock’s psychological thriller Vertigo, the remains of the body have crossed the world cultural imagery.

This conference, The Remains of the Body: Legacy and Cultural Memory of Bodies in World Culture, intends to tackle the current issue of how bodies are marked, organised and produced as cultural entities that leave traces into the world imagery after their total or partial material dissolution. Particularly, the conference’s goal is to gather an interdisciplinary network of scholars exploring the way in which the body, or parts of it, is preserved and remembered in time in different aspects of cultural representation, in order to evaluate its cultural impact. Key concepts will be: sacralization/desacralization; the body as a relic of a past age; immortality and techniques for enduring fame; posthumous life; remembrance, memory and commemoration; and any other topic exploring the relationship between body, death and memory.

The preservation and re-evocation of bodies/corpses, or parts of them, can be related to various and different cultural manifestations (in film, literature, visual art and others) and examined by following four different paths (which are not to be considered as limitations):

1. The Gothic. Macabre scenes, folklore, ghosts, monsters and all the gory and gloomy representations dealing with remains of bodies. Also relevant are: carnivalesque deathly rites; the dance macabre; dead, apparently dead and/or sleeping bodies; dismembered bodies; ruined, wrecked bodies; zombies and ‘object’ bodies; gendered dead bodies; the posthuman.
2. Religious relics. Martyrs and saints, whose bodies have been injured and shielded in places of worship, or every relic religiously preserved and adored. This could also imply incorrupt bodies which manifest themselves through impalpable bright appearances after death, through visions.

3. Nationhood and patriotism. The making of the nation involves a large amount of bodies: those of heroes who fight and sacrifice themselves, and those of ordinary people who support and raise statues and monuments not to forget them (also the tombs of unknown soldiers, which are scattered in many cities).

4. Heirlooms and pledges of love. They could be represented by romantic gifts, such as a lock of hair before the separation of lovers; a mourning jewel to remember a dear one by; or a little tooth guarded by mothers as a memento of their kids' lost childhood. Cemeteries, urns, statues and paintings are also meaningful legacies of bodies.

The conference aims at including papers from a broad chronological period and dealing with any geographical area with no restrictions. Applications are welcome from a large span of fields: literature, history, art history, classics, archaeology, theatre and performative arts, film studies, philosophy, anthropology, psychology, politics, medicine and the history of medicine, popular and folklore studies, material culture studies, architecture and urban studies, and others.

Abstracts (250 words) for twenty-minute papers together with a short bio (150 words) should be submitted by **30 December 2020** to the following email address: [remainsofthebody@gmail.com](mailto:remainsofthebody@gmail.com) specifying: 1)Title; 2)Presenter; 3)Institutional affiliation; 4)Email; 5)Abstract.

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## Nineteenth-Century Studies Association

<https://ncsaweb.net/current-conference-2021-cfp/>

The Nineteenth Century Studies Association's 42nd annual *Virtual* conference, "Discovery," will be held from **March 11-13, 2021**.

Submission Deadline: **October 31, 2020**



We are currently building an online format, which will include interactive platforms to share and discuss research. This format will likely include panels, workshops, and roundtables as a way of continuing to foster the valuable exchanges and opportunities of NCSA's conferences. Our 2021 conference fees will be greatly reduced to accommodate our virtual platform.

NCSA welcomes proposals for papers, panels, roundtables, and special sessions that explore our theme of "Discovery" in the long nineteenth century (1789-1914). Scholars are invited to interrogate the trope of "discovery" by questioning the term's ideological and colonial implications. Why was the concept of "discovery" so appealing in the nineteenth century, and what does its popularity tell us about the people and social structures that were so invested in it? Papers might also consider indigenous perspectives that challenge ideas of western "discovery" and settler colonialism, new voices that theorize and critique nineteenth-century "discoveries," intellectual exchange between cultures, and other methods of unmasking narratives of exploration and "discovery."

As an interdisciplinary organization, we particularly seek papers by scholars working in art / architecture / visual studies, cultural studies, economics, gender and sexuality, history (including history of the book), language and literature, law and politics, musicology, philosophy, and science (and the history of science). In light of the many changes in pedagogy, research, and the exchange of ideas we have all experienced this past year, we particularly welcome papers, panels, or roundtable topics that address discoveries in the use of technology for nineteenth-century studies and teaching.

Papers might discuss recovering forgotten manuscripts, or discovering new ways of thinking about aesthetic and historical periods. Scholars might explore not only the physical recovery of the past (archeology, geology), but also intellectual recovery as old ideas become new (evolution, neoclassicism, socialism, spiritualism). Papers might discuss publicizing discoveries (periodicals, lectures), exhibiting discoveries (museums, world's fairs, exhibitions), or redressing the legacy of nineteenth-century practices (decolonization of museum collections and the repatriation of colonial-era artifacts). Other topics might include rediscovering and revisiting the period itself: teaching the nineteenth century, editing primary texts, and working toward diversity and social justice in the humanities.

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## Interdisciplinary Conference: “Ghosts and the Undead”

*Lectures, Papers and Workshops hosted by the Chaplaincy and a Concert in Bishop Grosseteste University Chapel, Lincoln at Bishop Grosseteste University, Lincoln*

**Thursday to Saturday, 22-24 April 2021**

**(Note: the deadline for submissions has passed)**

Death and Dying, once deemed to have almost disappeared from everyday life (Ariès 1974), have now become an almost fashionable taboo. True, the dying are hidden away in hospitals or hospices, but talking about 'it' has become a matter of public discussion through the Death Café movement, organisations such as Dying Matters as well as the COVID-19 pandemic. Death and dying has become a global and is visible as well as well-documented phenomenon on account of the

various statistics and graphs. Whilst conversations about death and dying are important, because they help us to prepare and live with loss, this conference attempts to reunite 'the dead' with 'the living' in an attempt to reintroduce privacy. This event, open to all irrespective of religious affiliation and to those who have none, will bring together members of the public, practitioners, creative artists and scholars working across the arts, humanities, sciences and theology, whose work, research and working/creative practices relate to death and dying.

Our intention is to explore how approaches to mortality and the afterlife have changed since the early modern period - as reflected in the literature, art, history and sciences, as well as in funeral and mourning practices and rituals. This year (the project academic and creative responses to death and dying at BGU is in its fifth year) the conference is hosted by BGU Chaplaincy. Our focus is on ghosts and the undead and we would like to approach these phenomena through the lens of Hope and in all its different incarnations.

The dead have an absent presence. When William Blake was in his deathbed in 1827, he told his wife Catherine that “they would not be parted; he would always be about her to take care of her.” (Gilchrist



ACADEMIC AND  
● CREATIVE RESPONSES ●  
TO DEATH AND DYING

([1907] 1998, 381). William Blake was deeply interested in the relationship between life and death. For him, they weren't opposites; they were connected as two states of being. Blake is known to have talked to his 'dead', younger brother Robert all his life. He never forgot the dead. In Psychotherapy as well as Literature ghosts literalize the return of the repressed (Freud) and the Undead haunt the living through the experience of grief and loss. In Shakespeare's *Hamlet*, for example, King Hamlet cannot rest because he needs to be revenged. Young Hamlet struggles because he is uncertain about what to do, and it all ends very badly due to his continual indecision. Like ghosts, secrets about the death lord the power of how the living honour their dead by trying to preserve their reputations as well as legacies. Symptomatic of transgenerational trauma is not so much repetition as a sign of uncertainty, but repetition on account of a broken narrative. Suicide or sudden deaths, of course, are the hardest interruptions to accept. Silence fills the space a story should fill. Death and dying are normally tethered to feelings of relief, ending, conclusion as well as the hope and expectation of life after death, not so much in terms of a deferred future but rather conceived as immortality – continuation or even a transposition to the state of transhumanism. How can we still feel safe?

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## Table Talks 1: New Approaches to Romanticism and the Natural World Wednesday 16th December 2020



As part of 'The Romantic Ridiculous' project, EHU Nineteen will host a series of 'Table Talks', which will take the form of interactive online workshops led by relevant scholars in the field of Romantic Studies, with an aim to explore new perspectives on Romantic aesthetics, Romantic engagement with nature, society, and childhood, as well as later representations of Romantics and Romanticism.

These 'Table Talks' will be structured as informal workshops bringing together established academics with postgraduate students and early career scholars to discuss new methodologies in Romantic Studies. They will be recorded and disseminated as podcasts, available on the project website and advertised through social media. We also intend to produce a printed booklet drawing on the discussions at these 'Table Talks', which will present new approaches to Romanticism in critical and creative formats.

'Table Talks' will draw on Wayne Booth's idea of 'co-duction', discussed in Maureen McLane's 2007 essay 'Romanticism; Or, Now'. Co-duction means leading through conversation with peers, fitting the collective and collaborative spirit of 'The Romantic Ridiculous'.

The first 'Table Talk' will focus on new approaches to Romanticism and the natural world. As AHRC leadership fellow, Andrew McInnes (Edge Hill University) will focus on how Romantic writers represented the natural world as ridiculous and include readings from Coleridge's notebooks, letters, and poetry in conversation with selections from Dr Elizabeth Edwards (CAWCS/Centre for Advanced Welsh & Celtic Studies) on Coleridge in Wales and the French invasion of Fishguard.

The 'Table Talk' will be open to all and we invite you to attend an exciting online discussion of new approaches to Romanticism and the natural world!

## PIRANESI TURNS 300: A LECTURE SERIES

RSVP to [jbritton@mailbox.sc.edu](mailto:jbritton@mailbox.sc.edu) for zoom link

To commemorate the tricentennial of Giovanni Battista Piranesi's birth on October 4, 1720, the Digital Piranesi at the University of South Carolina is hosting a virtual lecture series in Fall 2020. (All times EST.)

### THE COMPLETE PIRANESI

Carolyn Yerkes  
Professor, Art and Archaeology  
Princeton University  
**Thursday, November 12, 2 p.m. (EST)**

### THE PRINCIPLE OF AESTHETIC DISINTEREST: GIOVANNI BATTISTA PIRANESI AND THE LISBON EARTHQUAKE OF 1755

Peter Parshall  
Former Curator, Old Master Prints National Gallery of Art  
**Thursday, December 3, 2 p.m. (EST)**



# Academic Societies News and Websites

## Theory and Philosophy Caucus

The Theory/Philosophy caucus organizes NASSR panels and roundtables focusing on areas of philosophy and theory of interest to scholars in Romanticism. We organize our sessions in collaborative discussions at lunch during a conference, encouraging scholars of every level of seniority to initiate ideas and coordinate with others to bring them to fruition. It is a lively and spirited group, often organizing three or even four sessions at a conference, collaborating with other caucuses, and has been known to invite philosophers and theorists to the conference who might not otherwise have attended.

For the 2020 conference, we planned on offering two sessions: a panel on "Unfinished Thought," organized by Jack Rooney (Ohio State), and a roundtable on "The Impossibilities of Romantic Sex: New Directions in Romanticist Feminisms," organized by Kate Singer (Mount Holyoke).

Any member of NASSR can join the caucus at any time; in most years, the easiest method is to attend the lunch session where the caucus begins the



process of organizing ideas for the following year's sessions. Now that we are conducting our business online, please feel free to join the caucus simply by sending me an email message to that effect (at [dcolling@bowdoin.edu](mailto:dcolling@bowdoin.edu)).

Since NASSR had no conference this year, and will not meet in person next year, NASSR is encouraging us all to create online mini-conferences, gatherings, and forums. If you would like to create a virtual event under the rubric of this caucus, please let me know: I welcome any such effort!

David Collings, Chair, Theory/Philosophy Caucus

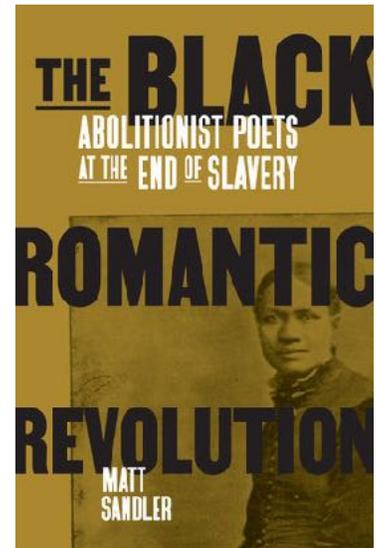
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## Race and Empire Caucus

The Race and Empire caucus is pleased to announce the recent publication of Matt Sandler's (Columbia) book *The Black Romantic Revolution: Abolitionist Poets at the End of Slavery* (Verso, 2020).

During the pitched battle over slavery in the United States, Black writers—enslaved and free—alleged themselves with the cause of abolition and used their art to advocate for emancipation and to envision the end of slavery as a world-historical moment of possibility.

These Black writers borrowed from the European tradition of Romanticism—lyric poetry, prophetic visions—to write, speak, and sing their hopes for what freedom might mean. At the same time, they voiced anxieties about the expansion of global capital and US imperial power in the aftermath of slavery. They also focused on the ramifications of slavery's sexual violence. Authors like Frances Ellen Watkins Harper, George Moses Horton, Albery Allson Whitman, and Joshua McCarter Simpson conceived the Civil War as a revolutionary upheaval on par with Europe's stormy Age of Revolutions. *The Black Romantic Revolution* proposes that the Black Romantics' cultural innovations have shaped Black radical culture to this day, from the blues and hip hop to Black nationalism and Black feminism. Their expressions of love and rage, grief and determination, dreams and nightmares, still echo into our present.



The Race and Empire Caucus would also like to announce a new web resource for scholars thinking about issues of race and racism in Romanticism: The Bigger 6 Collective - <https://bigger6romantix.squarespace.com>.

The Bigger 6 Collective was formed in 2017 to challenge structural racism in the academic study of Romanticism. We are literary and cultural critics whose commitment to anti-racist and anti-colonial politics grounds our study of the global 18th and 19th centuries and their long (after)lives. We endeavor to effect structural changes in our discipline and institutions by promoting scholarly and creative work by historically marginalized people, those excluded from the Romantic canon, and those excluded from the field of Romanticism. In so doing, we undiscipline Romanticism, build from it rather than within it, and establish lines of radical inquiry that lead, we hope, to politically urgent thought and insurgent actions.

Members interested in joining the Race and Empire Caucus are invited to contact Deanna Koretsky: [dkoretsk@spelman.edu](mailto:dkoretsk@spelman.edu)

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## ACCUTE

ASSOCIATION OF CANADIAN COLLEGE AND UNIVERSITY TEACHERS OF ENGLISH

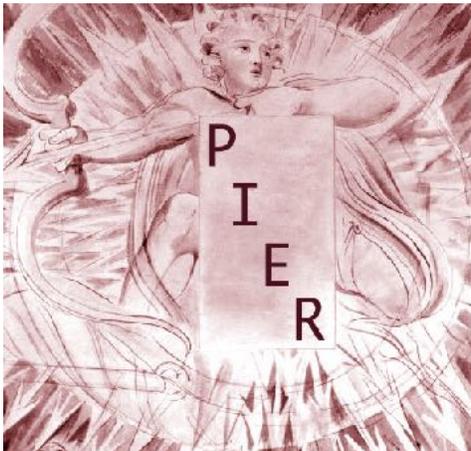
ACCUTE has settled into its new home at Brock University and welcomes the new Executive of Gregory Betts (President), Ronald Cummings (Vice-President), and Erin Knight (Office Coordinator). While conference plans for Congress are currently on hold until the Federation provides instructions for the event, the association is mapping out plans for the future. This summer, ACCUTE released a statement in support of Black Lives Matter and committed to making structural changes to combat anti-Black racism. We are in the midst of developing policies and practices to this end, include creating a BIPOC advocacy position in the association. Another priority area for ACCUTE is with Creative Writing, one of the fastest growing segments of English Departments across Canada. We are hoping to make the association more welcoming to Creative Writing faculty and students. All of our other work, with the English Studies in Canada journal, partnerships, and conference planning (as much as possible) continues apace. Whether online or in-person, Michael Bullock, Senior Lecturer at the University of the West Indies, will deliver next year's keynote address on the subject of Caribbean-Canadian literature. We are also working with Karina Vernon (University of Toronto) and Jordan Abel (University of Alberta) to present a special plenary literary reading featuring Black and Indigenous poets in dialogue. We look forward to future partnership programming in support of the Study of Romanticism at Congresses to come.



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## COVE/CORE

<https://editions.covecollective.org/>



### COMING SOON

NASSR will be joining NAVSA, BAVS and AVSA in creating a non-profit mechanism for open-access publication and asynchronous teaching. Following the model of COVE (<http://covecollective.org>), we plan to build a site dubbed PIER (Platform for Integrating Education on Romanticism). In addition to publishing scholarly editions of Romantic texts, the site will endeavour to encode Romantic texts (following semantic/accessibility standards) and make them available to users for the building of course anthologies. The tools will include: annotation, GIS map-building, timeline-building and gallery-building. We hope to have the platform running by the 2021/22 school year.

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## German Society for the Study of English Romanticism

<https://www.englische-romantik.de>



In spite of its name, the German Society for English Romanticism (GER) is dedicated to and supports research not only into all aspects of British Romanticism, but into European and American varieties of Romanticism as well. Theoretically aware, it has increasingly become a forum for researchers working on the interfaces of literature, philosophy, art history, and cultural studies, though its main focus remains on literature, broadly defined. Open to comparatist activities, the Society itself has become a meeting ground for scholars from many different nations and backgrounds: Our conferences, exclusively held in English, are truly international symposia.

The book series of the German Society for English Romanticism, *Studien zur englischen Romantik*, publishes outstanding monographs and collections of essays. Our publisher, Wissenschaftlicher Verlag Trier, is one of the leading German publishers in the field of English Literature. For further information about the book series, please contact the current President of GER (see below).

The precursor to our Society, the Deutsche Byron-Gesellschaft (German Byron Society), was founded in 1974 by Prof. Hermann Fischer (Mannheim University) as a national section of the International Byron Society (London). After five eminently productive conferences on Lord Byron's life and works – Mannheim (1975), Constance (1977), Hanover (1979), Salzburg (1980), and again Mannheim (1982) – it was felt that it was time to broaden the Society's field of interest and to include all manifestations of (British) Romanticism. Consequently, the Society was renamed the Gesellschaft für englische Romantik in 1982.

Through our website we offer the following services:

- latest news, including calls for papers for conferences on Romanticism
- an up-to-date bibliography of German publications on British Romanticism from 1990 onwards
- links to other websites of interest.

For further enquiries, or if you have information that you would like to see on our website, please contact the current president, Prof. Dr. Jens Gurr ([jens.gurr@uni-due.de](mailto:jens.gurr@uni-due.de)) of Duisburg-Essen University.

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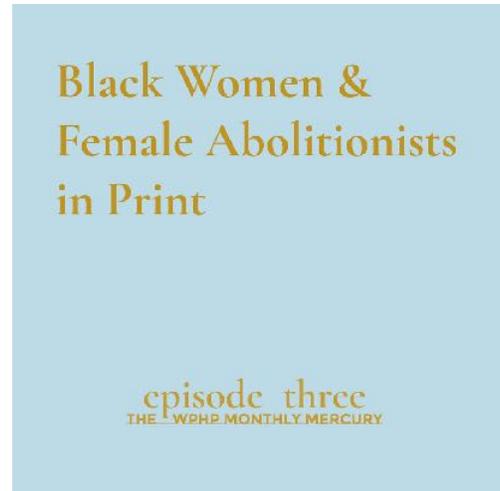
## Romanticism on the Net

*Romanticism on the Net* is pleased to announce the most recent publication in the 2020 special issue, *Romanticism, Interrupted*: “Black Women and Female Abolitionists in Print” (Kate Moffatt and Kandice Sharren). Listen to the podcast here (<https://ronjournal.org/articles/n74-75/black-women-and-female-abolitionists-in-print/>).

The WPHP Monthly Mercury is the podcast for the Women's Print History Project, a bibliographical database that seeks to provide a comprehensive account of women's involvement in print in a long Romantic period. The podcast provides us with an opportunity to develop in-depth analyses of our data. In the August 2020 episode, “Black Women and Female Abolitionists in Print,” the entire team of the WPHP joins hosts Kandice Sharren and Kate Moffatt to speak to the Black Women's and Abolitionist Print History Spotlight Series published on the WPHP website between June 19 and July 31, 2020. The WPHP team cameos are followed by a discussion

between the hosts about the common themes of the spotlights produced. We then analyze some of the common threads across the spotlights, including how the people, firms and titles featured were documented and framed within a predominantly white transatlantic print culture. We conclude by considering some strategies for working within the constraints of the resources that we rely on and adapting our own data model to be more transparent and inclusive. This textual supplement includes a description of the episode, links to all records in the WPHP database referenced in the episode, resources relevant to this topic, our works cited list, and suggestions for further reading.

*RoN* will be continuing to solicit material for *Romanticism, Interrupted* until the end of 2020. To see the full Call for Papers, click here (<https://ronjournal.org/2020/06/26/cfp-romanticism-interrupted-spring-fall-2020/>) or see above.



## Romantic Circles Unbound

*Romantic Circles* is delighted to announce a brand new feature of our site: *RC Unbound*, a sheaf of fugitive posts on urgent issues and events that will be published quarterly. Our inaugural issue titled “Breath” addresses how violence against Black lives can and does influence literary study and pedagogy with the following short essays:

- “The Signs of the Times” by Bakary Diaby;
- “Teaching During Quarantine in the District of Columbia” by Daniel Dewispelare;
- “Maroon Resistance, White Violence, and Romanticism’s Envy of Black Freedom” by Kerry Sinanan;
- “Uprising, or ‘a kind of manna’” by Lenora Hanson.

We’re excited to share this brand new issue, which you can find at [romantic-circles.org/rc-unbound](http://romantic-circles.org/rc-unbound).

## William Blake Archive

<http://www.blakearchive.org/>

The William Blake Archive is pleased to announce the publication of digital editions of Europe a Prophecy Copies C and F, from Houghton Library, Harvard University, and the Berg Collection, New York Public Library, respectively. They join Copies A, B, D, E, G, H, and K already available in the Archive.

Europe is the second of Blake's “Continental Prophecies,” following America a Prophecy of 1793 and preceding “Africa” and “Asia,” the two sections of The Song of Los, of 1795. Blake etched Europe’s eighteen



Detail of Plate 5 of Europe a Prophecy Copy C

plates in relief, with considerable white-line work in some designs, on the versos of America's eighteen plates. America was designed to be monochrome and its first nine copies were printed in greenish- or bluish-black ink on both sides of the leaf. Blake initially intended the two books to match visually as well as in size, but he printed Europe in colors, a mode of printing that he began using in 1794 for all his illuminated books.

Blake printed six copies of Europe in 1794, four of which were printed in opaque colors from the relief areas and outlines on both sides of the leaves to match the format of America; Copy F is an example of this style of printing. Two of these Europe copies were printed in thick opaque colors from the shallows and relief areas onto one side of the leaves, which presents designs more as paintings than pages; Copy C is an example of this mode of printing. Readers using the Archive's compare feature (accessible under the image as "Objects from the same Matrix") will see that the Copy C impressions were the second pulls (impressions printed from plates without ink or colors being replenished) of the Copy B printing. A comparison of copies will also reveal that Copy F was printed with (and previous to) Copies D and E.

Both Copies C and F were printed on large sheets of wove paper, approximately 27 x 37 cm., which were stabbed through three holes, visible in the selection of auxiliary illustrations of untrimmed sheets accompanying these publications. Both copies are missing plate 3, a whimsical prefatory statement—present only in Copies H and K—about a "Fairy [who] sat upon the table, and dictated EUROPE." The plate order of Copy C follows that of Copies A and B (1-2, 4-9, 11-14, 10, 15-18); the plate order of Copy F follows that of Copies D, E, and G (1-2, 4-18).



Detail of Plate 5 of Europe a Prophecy Copy F

With the addition of Copies C and F, the Archive has now published all extant copies of Europe printed by Blake.

The Archive has also published all extant copies of The Song of Los and half the extant copies of America, the other volumes of the "Continental Prophecies." Like all illuminated books in the Archive, the text and images of Europe Copies C and F are fully searchable. New protocols for transcription, which produce improved accuracy and fuller documentation in editors' notes, have been applied to both copies and to all the Europe texts previously published.

Morris Eaves, Robert N. Essick, and Joseph Viscomi, editors  
Joseph Fletcher, managing editor, Michael Fox, assistant editor

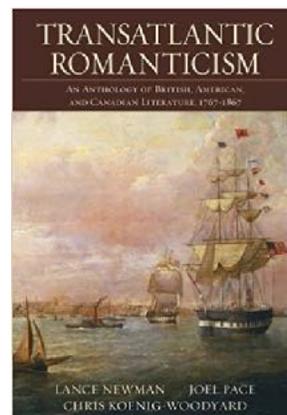
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## Transatlantic Romanticism: An Anthology — Now Online

Lance Newman, Joel Pace, and Chris Koenig-Woodyard are pleased to announce a permanent online home for their anthology *Transatlantic Romanticism: An Anthology of British, American, and Canadian Literature, 1767-1867*.

Previously published by Longman/Pearson in 2006, the anthology is now available and downloadable for free: <https://tspace.library.utoronto.ca/handle/1807/101741>.

*Transatlantic Romanticism* offers canonical and non-canonical texts from American, British, and Canadian Romantic writers, meeting the demand for a coherent and flexible transatlantic Romantic reader. It offers a range of representative materials by the most central, as well as non-canonical, North American and British writers



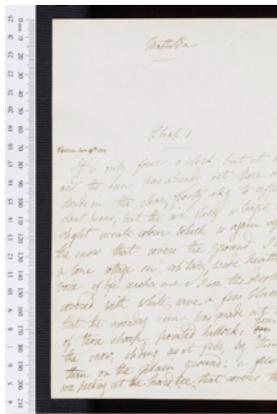
and thinkers. Thematic groupings and companion readings, strategically integrated throughout the book, provide lively and illuminating views of the major literary, cultural, and political debates of the transatlantic Romantic century. Accessible and engaging introductions and headnotes lead to an even greater appreciation and understanding of the prose and poetry of the transatlantic Romantic era.

## The Shelley-Godwin Archive

<http://shelleygodwinarchive.org/>



Michelle Faubert is pleased to announce the publication of the manuscript images of Mary Shelley's *Mathilda* (catalogued in the Bodleian Library as MS Abinger d. 33. Dept d. 374/1), as well as an accompanying transcription. The manuscript can be found here: [http://shelleygodwinarchive.org/contents/ms\\_abinger\\_d33/](http://shelleygodwinarchive.org/contents/ms_abinger_d33/).

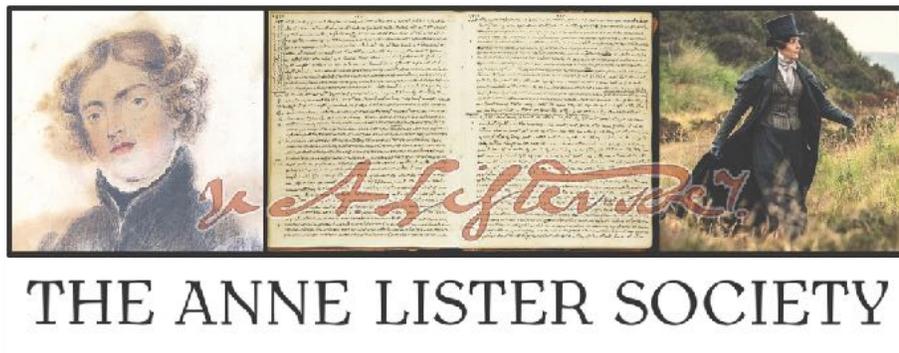


In January of 1818, at the age of 19, Mary Shelley published *Frankenstein; or, The Modern Prometheus*. Her first published novel, it would prove to be one of the most iconic ever written, a classic of the Romantic period and Gothic form. Given the immediate and enduring popularity of her first novel, one might expect her subsequent completed novel—*Mathilda*, composed in the latter half of 1819—to be welcomed enthusiastically by readers. After all, the two texts share many characteristics besides authorship and contemporaneity: both the *Monster* and *Mathilda* have been abandoned at birth and are (to put it mildly) overly concerned with their fathers, metaphorical and literal; both novels contribute to the Gothic form through themes of incest, insanity, suicidality, monstrosity, and isolation; and both tales are epistolary. However, the reception of *Mathilda* was abortive from the first. It was not published until 1959, 140 years after Shelley wrote it.

Read more in Michelle Faubert's introduction: ([http://shelleygodwinarchive.org/contents/ms\\_abinger\\_d33/introduction/](http://shelleygodwinarchive.org/contents/ms_abinger_d33/introduction/)).

## The Anne Lister Society: Call for Collaboration

<https://english.northwestern.edu/about/anne-lister-society/>



The Anne Lister Society is dedicated to fostering sustained research and scholarly conversation about Yorkshire diarist Anne Lister, in order to establish her permanent place in the historical and literary record and to interpret the rich legacies of her life and writing for the future.

We are looking for scholars across the disciplines who may be working on Lister and her writings.

We will eventually become a membership and subscription organization; in the meantime, we invite you to follow us on Twitter (@AnneListerSoc) or Instagram (@annelistersociety) for all our updates and news about debut events we plan for July, 2021 in Halifax, U.K.

ANNE LISTER (1791-1840) was a Yorkshire polymath, landowner, traveler, and an undaunted lover of women. She was also a brilliant diarist, leaving behind 26 handwritten volumes (and uncounted numbers of loose pages, letters, travel accounts, and other writings) detailing her public and private life, all held at the West Yorkshire Archive Service in Halifax. Her diaries alone contain an estimated five million words, partly in a “crypthand” code she devised for her most private reflections. Anne Lister’s best-known single sentence, from 29 January 1821, deserves all the kinds of attention it gets: “I love & only love the fairer sex & thus beloved by them in turn my heart revolts from any other love than theirs.” And it occurs on just one of (roughly) 7,722 pages of close writing, many of them still to be explored. Taken as a whole, Lister’s diaries represent the most sustained daily account in the known archive of life-writing. They show us a matchless treasury of details about Yorkshire life in the early nineteenth century and the daily workings of a singularly engaged intellect. They also reveal how one non-conforming woman thoughtfully analyzed the social, economic, emotional, and sexual challenges of what she called “my oddity” and chose to act with breathtaking resilience – both in her everyday life and across the larger arc of that life. The rich granularity and the temporal sweep of Lister’s journal (as she termed it) give it almost unfathomable significance as a historical resource and a literary text; it reveals that Anne Lister was – in the apt words of BBC One – “an all-round, bloody brilliant woman.”

UNESCO honored Anne Lister’s journals as a pivotal document in British history, adding them to its Memory of the World register in 2011. In the history of sexuality, novelist and critic Emma Donoghue aptly likened emergence of the diaries to the discovery of the Dead Sea Scrolls. The Anne Lister Society considers the diaries a major historical resource and an unparalleled record of the internal and external life of an extraordinary person – and also nothing less than a hidden masterpiece in English literary history. Our mission, then, is to establish and sustain Anne Lister’s due place, both within the cultural tradition and for future interpretations.

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## BARS Blog

<http://www.bars.ac.uk/blog/>

The logo for the BARS Blog, featuring the words "BARS Blog" in a white, serif font centered on a solid black rectangular background.

We're continuing to feature new Five Questions interviews on the BARS Blog, and have published five new conversations in the last quarter:

Crystal B. Lake on Artifacts: <http://www.bars.ac.uk/blog/?p=3057>

Sarah Ailwood on Jane Austen’s Men: <http://www.bars.ac.uk/blog/?p=3084>

Kate Rigby on Reclaiming Romanticism: <http://www.bars.ac.uk/blog/?p=3159>

Tim Fulford and Sharon Ruston on Humphry Davy’s Letters: <http://www.bars.ac.uk/blog/?p=3167>

Kate Singer on Romantic Vacancy: <http://www.bars.ac.uk/blog/?p=3205>

The full archive of interviews (now north of sixty) can be seen here: <http://www.bars.ac.uk/blog/?cat=11>.

Keep a careful eye on the blog (or our social media) over the next few weeks - we have interviews on several excellent new books coming up shortly.

If you've recently published a monograph or completed a project that you'd be keen to discuss in this format, feel free to send an email to [matthew.sangster@glasgow.ac.uk](mailto:matthew.sangster@glasgow.ac.uk).

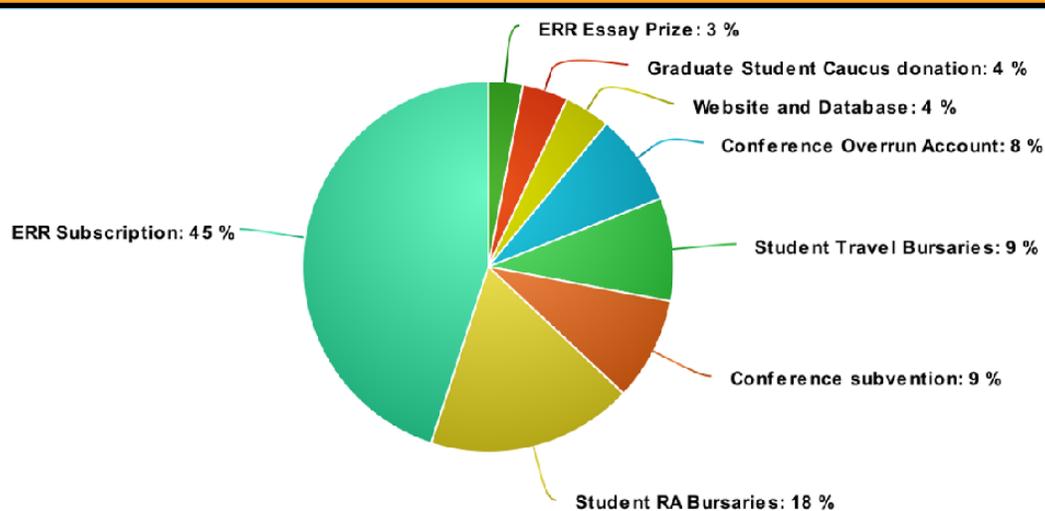
### NASSR Membership Benefits and Renewal Information

*What are the benefits of joining NASSR?*

- Subscription to **European Romantic Review**.
- Access to NASSR **conference and events registration**.
- Automatic membership in the **German Society for English Romanticism (GER)**.
- Eligibility for **travel bursaries** (graduate student members).
- Eligibility for **ERR essay prize**. (ERR prize)
- Inclusion in and access to the **member directory**.
- Invitation to participate in **board elections**.
- Invitation to submit items to the **Newsletter**.

*What do my fees support?*

- The following graphic offers an approximate breakdown of how members' annual dues are allocated.



*When can I renew?*

Members are invited to renew on or after **1 January 2021**. Members can select to renew for one or three years. Membership is tied to the calendar year, always terminating 31 December (of the same year in the case of one-year memberships).

Members and past members will receive reminders to renew early in January.

*What are the rates?*

NASSR's rates remain unchanged: Full-time Faculty (assistant, associate, full professor) is \$65 USD per year. Part-time Faculty (students, independent scholars, retired) is \$45 USD per year. In 2021, three-year memberships are reduced from \$195 to \$180 USD.

*Where do I renew?*

Please renew on our website: <https://www.nassr.ca/join>

NASSR was established in 1991 as a forum for the discussion of a wide variety of theoretical approaches to Romantic works of all genres and disciplines. NASSR sponsors annual conferences on subjects relevant to the international and interdisciplinary study of Romanticism. NASSR members from North America, Asia, Africa, Europe, and Australia work in a wide range of disciplines, including History, Art History, Women's Studies, Philosophy, Music, Political Economy, and Literature; their interests encompass American, Canadian, English, French, German, Irish, Italian, Russian, Scottish, and Spanish Romanticisms. The NASSR Executive Committee is CHRIS BUNDOCK (University of Essex), DAVID COLLINGS (Bowdoin), ANGELA ESTERHAMMER (Toronto), TILOTTAMA RAJAN (Western Ontario), FRED BURWICK (UCLA, ex officio), TIMOTHY CAMPBELL (Chicago, ex officio), MARK CANUEL (UIC, ex officio), IAN HAYWOOD (Roehampton, ex officio), ANDREW MCINNES (Edge Hill, ex officio), TERRY F. ROBINSON (Toronto, ex officio), and JOHN SAVARESE (Waterloo, ex officio).

Members will receive the NASSR Newsletter, information about NASSR Conferences, a subscription to *European Romantic Review* (six issues), and the NASSR Members' Directory. Memberships are effective from January 1 to December 31; if you join later in the year, please expect some delay for back copies of the *European Romantic Review*.

#### 2020 ADVISORY BOARD

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#### NASSR CONFERENCES

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2009 Duke University  
2010 University of British Columbia/Simon Fraser University  
2011 Brigham Young University/University of Utah  
2012 University of Neuchâtel (Switzerland)  
2013 Boston University/The College of the Holy Cross  
2014 American U/Georgetown U/George Washington U  
2015 University of Winnipeg / University of Manitoba  
2016 University of California, Berkeley  
2017 University of Ottawa/Carleton University  
2018 Brown University  
2019 University of Chicago  
2020 University of Toronto

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# European Romantic Review

EDITORS:  
BENJAMIN COLBERT  
LUCY MORRISON

CONSULTING EDITORS:  
FREDERICK BURWICK  
REGINA HEWITT

BOOK REVIEW EDITOR:  
WILLIAM D. BREWER

## EUROPEAN ROMANTIC REVIEW

*The European Romantic Review publishes innovative scholarship on the literature and culture of Europe, Great Britain and the Americas during the period 1760-1840. Topics range from the scientific and psychological interests of German and English authors through the political and social reverberations of the French Revolution to the philosophical and ecological implications of Anglo-American nature writing. Selected papers from the annual conference of the **North American Society for the Study of Romanticism** appear in one of the six issues published each year. Essays published in ERR will be considered for an annual award co-sponsored by ERR and NASSR.*

Check out European Romantic Review's **call for papers** to learn more about the benefits of publishing with the journal.

Interested in sharing your work with *European Romantic Review*? Read the **Instructions for Authors**, and **submit an article** and make an impact!

# **RoN** *Romanticism on the Net*

## **Recently published**

- [Issue #72-73](#) (Spring-Fall 2019)

Featuring work by John H. Baker, David Collings, Elizabeth Effinger, Ian Haywood, Terence H. W. Shih, and Karen Swann.

## **Calls for Papers**

- Issue #74-75 (Spring-Fall 2020) *Romanticism, Interrupted*

Romantic Studies cannot, and should not, go on as before. Along with the cessation of face-to-face instruction, the COVID-19 pandemic has seen the cancellation of conferences and disruption of the usual paths to publication. Anti-racist demonstrations in America and around the world sparked by the killing of George Floyd have also interrupted “business as usual” by prompting urgent and necessary action to address and overhaul the inequities that undergird the status quo. If the protests can be deemed an interruption, it is one that we embrace. Therefore, in 2020 *Romanticism on the Net* is adopting a new, more flexible approach to scholarly publication: one that aims to amplify critical voices and facilitate conversations limited by circumstances both novel and more longstanding. Submissions accepted through 2020. For more details click [here](#).

- Issue #TBC (Fall 2021) *India and Britain: Romantic-era Interactions*

In light of recent reckonings with colonialism and its legacies, *Romanticism on the Net* is soliciting papers, of 6,000-12,000 words, for a Fall 2021 special cluster, *India and Britain: Romantic-era Interactions*. Successful submissions will join a conversation already underway, as represented by a set of papers written by scholars at Indian universities. Submission deadline: April 15, 2021. For more details click [here](#).

## **Visit NeuRoN: Digital Resources for Researching British Romanticism**

Created in conjunction with the 2018 relaunch of Romanticism on the Net (RoN), [NeuRoN](#) functions as a new nerve center for digital research on British Romanticism, offering a stable, extensive, and up-to-date catalog of web-based resources in the field. NeuRoN lists, describes, and links to online archives, databases, indexes, and editions that are at once sufficiently reliable for scholarly use and directly relevant to British literature and culture of the “Romantic Century” (1750-1850).