

NASSR NEWSLETTER

north american society for the study of romanticism



Executive Committee

David Collings (Bowdoin) – Board Chair

Michelle Faubert (Manitoba) – Vice-Chair

Chris Bundock (Essex) – Secretary Treasurer

Andrew Sargent (Western) Newsletter Editor

Ex Officio

Frederick Burwick (UCLA)

Ian Haywood (Roehampton)

Andrew McInnes (Edge Hill)

Terry F. Robinson (Toronto)

John Savarese (Waterloo)

Future NASSR Conferences

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 News Digest Editor, Andrew Sargent (nassr.news@gmail.com). The deadline for the next NASSR Newsletter is **September 1**.

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

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

Welcome Message from Michelle Faubert, Vice-Chair of NASSR

I'm pleased to introduce myself as the Vice Chair of NASSR, working with David Collings of Bowdoin College as the Chair of NASSR. I'm a Professor of Romanticism at the University of Manitoba in Winnipeg, Manitoba (Canada) and a Visiting Fellow at Northumbria University in Newcastle, England (UK). I've been a member of NASSR since 2002 and have attended most of the annual conferences. I'm honoured to be asked to represent this great, international organization, which is so important in bringing Romantic-era specialists together to present our research, inspire each other, and find new ways to collaborate.

This last year or so has presented a great challenge to us who look forward to the annual NASSR conference, which was cancelled in 2020 and 2021 because of the COVID-19 pandemic, but I know that we will rally as a group of dedicated Romanticists and benefit from our joint activities even more in the future, having experienced the pain of missing out. For example, the Science Caucus of NASSR is planning a series of online events in June of 2021, the details of which will be distributed soon. One of those events I'm organizing with a team of researchers that I work with on the three-year Leverhulme-Trust Grant: “Writing Doctors: Representation and Medical Personality ca. 1660-1832” (<http://writingdoctors.info/>). Events such as these demonstrate one great benefit of online conferencing: we can more easily combine the activities of several groups in far-flung locations, providing greater possibilities for intellectual cross-pollination. To continue with this plant metaphor, we may all grow stronger from these efforts! I wish all of you the very best in the year to come and greatly anticipate seeing and learning from you again – whether it be online or, even better, in person.

Sincerely,

Michelle Faubert

NASSR 2021 membership renewal now open (<https://www.nassr.ca/join>).

Unsure of your membership status?
Contact the secretary-treasurer at
christopher.bundock@essex.ac.uk



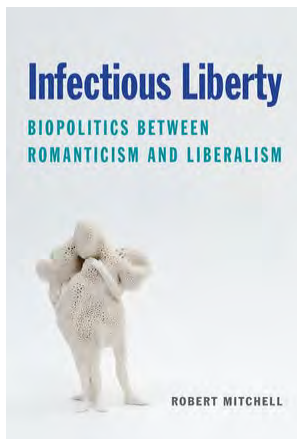
Members' News



BETH LAU (California State University) is pleased to announce that her volume *Jane Austen and Sciences of the Mind* (Routledge, 2018) is now out in a paperback edition, at a much reduced price compared to the hardback. The book features essays that explore Austen's fiction from the important interdisciplinary field of cognitive and related psychological approaches. The essays in this volume interpret Jane Austen's fiction through the lens of various sciences of the mind and brain, especially the cluster of disciplines implicated in the term cognitive science, including neuroscience, evolutionary biology, evolutionary and developmental psychology, and others. The field of cognitive literary studies has rapidly developed in the last few decades and achieved the status of an established (if still evolving) critical approach. One of the most popular authors to analyze from this perspective is Jane Austen. As numerous critics have noted, Austen was a keen observer of how the mind operates in its interactions with other minds, both when it functions successfully and when, as often happens, it goes awry, and her perceptions are often in synch with current neuroscientific and

psychological research. Despite the widespread recognition of the special congruity between Austen's novels and cognitive science, however, no book has been devoted to this subject. *Jane Austen and Sciences of the Mind* is the first monograph wholly comprised of readings of Austen's oeuvre (juvenilia as well as all six completed novels) from cognitive and related psychological approaches. In addition, the volume operates under the assumption that cognitive and historicist approaches are compatible, and many essays situate Austen within the climate of ideas during her era as well as in relation to current research in the sciences and social sciences. *Jane Austen and Sciences of the Mind* offers a new lens for understanding and illuminating the concerns, techniques, and enduring appeal of Austen's novels.

See further: <https://www.routledge.com/Jane-Austen-and-Sciences-of-the-Mind/Lau/p/book/9780367667474>

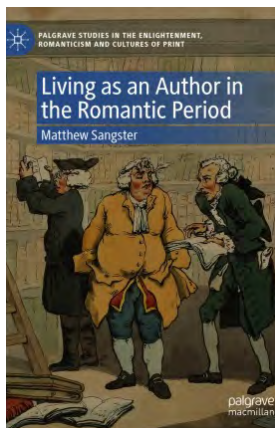


ROBERT MITCHELL (Duke University) is pleased to announce the publication of *Infectious Liberty: Biopolitics Between Romanticism and Liberalism* (Fordham UP, 2021). *Infectious Liberty* traces the origins of our contemporary concerns about public health, world population, climate change, global trade, and government regulation to a series of Romantic-era debates and their literary consequences. Through a series of careful readings, Robert Mitchell shows how a range of elements of modern literature, from character-systems to free indirect discourse, are closely intertwined with Romantic-era liberalism and biopolitics. Eighteenth- and early-nineteenth century theorists of liberalism such as Adam Smith and Thomas Malthus drew upon the new sciences of population to develop a liberal biopolitics that aimed to coordinate differences among individuals by means of the culling powers of the market. *Infectious Liberty* focuses on such authors as Mary Shelley and William Wordsworth, who drew upon the sciences of population to develop a biopolitics beyond liberalism. These authors attempted what Roberto Esposito describes as an "affirmative" biopolitics, which rejects the principle of

establishing security by distinguishing between valued and unvalued lives, seeks to support even the most abject members of a population, and proposes new ways of living in common. *Infectious Liberty* expands our understandings of liberalism and biopolitics—and the relationship between them—while also helping us to

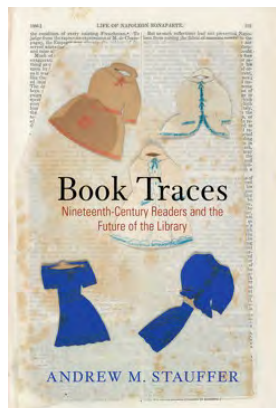
understand better the ways creative literature facilitates the project of reimagining what the politics of life might consist of.

See further: <https://www.fordhampress.com/9780823294596/infectious-liberty/>



MATTHEW SANGSTER (University of GLASGOW) is pleased to announce the publication of *Living as an Author in the Romantic Period* (Palgrave, 2020). This book explores how authors profited from their writings in the late eighteenth and early nineteenth centuries, contending that the most tangible benefits were social, rather than financial or aesthetic. It examines authors' interactions with publishers; the challenges of literary sociability; the vexed construction of enduring careers; the factors that prevented most aspiring writers (particularly the less privileged) from accruing significant rewards; the rhetorical professionalisation of periodicals; and the manners in which emerging paradigms and technologies catalysed a belated transformation in how literary writing was consumed and perceived. It discusses the careers of a diverse range of writers, including Robert Southey, Thomas Moore, Felicia Hemans, Robert Heron, Eliza Parsons, Robert Bloomfield, Hannah More, Walter Scott and Lord Byron. It establishes the crucial mediating roles played by larger assemblages, including the publishing industry; political coteries; privileged families; regional, national and global networks; and periodical culture.

See further: <https://www.palgrave.com/gp/book/9783030370466>



ANDREW M. STAUFFER (University of Virginia) is proud to announce the publication of *Book Traces: Nineteenth-Century Readers and the Future of the Library* (U of Penn Press, 2021). In most college and university libraries, materials published before 1800 have been moved into special collections, while the post-1923 books remain in general circulation. But books published between these dates are vulnerable to deaccessioning, as libraries increasingly reconfigure access to public-domain texts via digital repositories such as Google Books. Even libraries with strong commitments to their print collections are clearing out the duplicates, assuming that circulating copies of any given nineteenth-century edition are essentially identical to one another. When you look closely, however, you see that they are not. Many nineteenth-century books were donated by alumni or their families decades ago, and many of them bear traces left behind by the people who first owned and used them. In *Book Traces*, Stauffer adopts what he calls "guided serendipity" as a tactic in pursuit of two goals: first, to read nineteenth-century poetry through the clues and objects earlier readers left in their books and, second, to defend the value of keeping the physical volumes on the shelves. Finding in such books of poetry the inscriptions, annotations, and insertions made by their original owners, and using them as exemplary case studies, Stauffer shows how the physical, historical book enables a modern reader to encounter poetry through the eyes of someone for whom it was personal. See further: <https://www.upenn.edu/pennpress/book/16176.html>

TEKLA BABYAK is pleased to announce the publication of her article, "My Intersecting Quests as a Disabled Independent Scholar," in *Current Musicology* 107 (Fall 2020), 158-162. Babyak is an independent scholar (PhD, Musicology, Cornell, 2014) and disability activist with multiple sclerosis. Her article analyzes intersecting systems of oppression in the North American humanities, in which independent and disabled scholars often

find themselves relegated to the margins of academic spaces. The final section of her article, "Firm Handshakes and Straight Backs: Ableist Guidelines in Academia," critiques the ableist assumptions that structure academic hiring practices. To combat this ableism, her article explores activist strategies to enable the academic humanities to strive toward the inclusion of disabled and independent scholars.

The open access article is available at this link: <https://journals.library.columbia.edu/index.php/currentmusicology/article/view/7844/3990>

DEVONEY LOOSER (Arizona State University) is pleased to announce the release of her new video lecture series *The Life and Works of Jane Austen*. Over the course of the 24 lessons of *The Life and Works of Jane Austen*, you will explore her six completed works, as well as her raucous teenage writings and unfinished novels. You will also get a guided tour of Austen's world—the politics, social dynamics, major events, cultural markers, and class structures that defined the late 18th and early 19th centuries in Great Britain and how these elements shaped her life and inspired her work. While a certain amount of mystery about Austen's life will always exist, this course offers a fuller understanding of her world and how she brilliantly captured it on the page.



DVD www.thegreatcourses.com/janeausten

Streaming <https://www.thegreatcoursesplus.com/the-life-and-works-of-jane-austen>

Audible <https://www.amazon.com/Life-Works-Jane-Austen/dp/B08TT9D7GL/>



CAROL KYROS WALKER is pleased to announce the publication of a newly revised edition of her 1992 book *Walking North with Keats* (Edinburgh UP). In the summer of 1818, John Keats and his friend, Charles Brown, headed north to Scotland on a walking tour to visit Burns country and the rugged, Romantic landscape beyond. They planned a route that would first take them through Northern England, the Lake District and Wordsworth country. Their goal was to reach John o'Groats and return by way of Perthshire. This journey came at a time when Keats rejected a career of medicine, having practiced as a surgeon at Guys Hospital, and resolved to devote himself solely to writing poetry. The journey was to be a "Prologue" to his reimagined life. Keats's letters offer an affecting narrative thread of his relations to his siblings—George, who was emigrating to America with his new bride; Fanny, the youngest, who was in the care of an unfriendly guardian; and most of all Tom, alone in Hampstead, dying of consumption. Keats never made it to John o'Groats. The serious sore throat contracted on the Isle of Mull forced him to return to London where his first task on return was tending to Tom. Capturing the

landscapes, landmarks, poetry and letters of Keats's epic walk, Walker retraced Keats's footsteps originally in 1978-1979 and again in the autumns of 2015 and 2016 allowing readers to 'walk' alongside him. This updated edition documents photographically both the original and the later journeys, reassessing the cultural picture of Scotland, and providing an intimate glimpse into Keats's life, friendship and family ties.

See the flyer below for more details.

NEW RELEASE: *WOMEN'S ECONOMIC THOUGHT IN THE ROMANTIC AGE: TOWARDS A TRANSDISCIPLINARY HERSTORY OF ECONOMIC THOUGHT*

Joanna Rostek

This book examines the writings of seven English women economists from the period 1735–1811. It reveals that contrary to what standard accounts of the history of economic thought suggest, eighteenth- and early nineteenth-century women intellectuals were undertaking incisive and gender-sensitive analyses of the economy. *Women's Economic Thought in the Romantic Age* argues that established notions of what constitutes economic enquiry, topics, and genres of writing have for centuries marginalised the perspectives and experiences of women and obscured the knowledge they recorded in novels, memoirs, or pamphlets. This has led to an underrepresentation of women in the canon of economic theory. Using insights from literary studies, cultural studies, gender studies, and feminist economics, the book develops a transdisciplinary methodology that redresses this imbalance and problematises the distinction between literary and economic texts. In its in-depth readings of selected writings by Sarah Chapone, Mary Wollstonecraft, Mary Hays, Mary Robinson, Priscilla Wakefield, Mary Ann Radcliffe, and Jane Austen, this book uncovers the originality and topicality of their insights on the economics of marriage, women and paid work, and moral economics.



Societies and Journals

European Romantic Review

www.informaworld.com/ERR



The *European Romantic Review* is pleased to announce its latest issue **32.1 (2021)**.

CONTENTS:

DEBORAH WEISS, "Domestic

Intelligence: Leonora and National Security"

GARY DYER, "Thomas De Quincey's Opium-Eaters and the Art of Making Applications"

MICHELE SPEITZ, "The Infrastructural Sublime and Imperial Landscape Aesthetics: Robert Southey, Poet Laureate, and Thomas Telford, Father of Civil Engineering"

31.6 (2020): Special Issue: *Worlds of Maria Edgeworth*, edited by Susan Manly and Joanna Wharton

SUSAN MANLY & JOANNA WHARTON,
“Introduction: Worlds of Maria Edgeworth”

CLAIRE CONNOLLY, “The Secret of *Castle Rackrent*”

JANE RENDALL, “Correspondence and Community: Maria Edgeworth’s Scottish Friends”

AILEEN DOUGLAS, “Maria Edgeworth and Anna Letitia Barbauld: Print, Canons, and Female Literary Authority”

CLÍONA Ó GALLCHOIR, “‘A desert island is a delightful place’: Maria Edgeworth and *Robinson Crusoe*”

GILLIAN RUSSELL, “Maria Edgeworth’s Private Theatricals: *Patronage, Zara*, and 1814”

JOANNA WHARTON, “Maria Edgeworth and the Telegraph”

SUSAN MANLY, “Maria Edgeworth’s Political Lives”

TIM FULFORD & JOHN GOODRIDGE,
“Introduction”

ERIN LAFFORD, “‘Mild health I seek thee’: Clare and Bloomfield at the Limits of Pastoral”

TIM FULFORD, “Ecopoetics and Boyopoetics: Bloomfield, Clare and the Nature of Lyric”

BRIDGET KEEGAN, “‘I don’t know what to make of his man’: Servants in Bloomfield’s Poetry and Drama”

SEAN NOLAN, “‘The task that leads the wilder’d mind’: Robert Bloomfield, Humble Industry, and Studios Leisure”

ANDREW RUDD, “Robert Bloomfield, Object Poet: the Topographical and the Tangible in Bloomfield’s Works”

SAM WARD, “‘Our whole domain was a Garret’: Robert Bloomfield and Laboring Class Life-Writing”

BRUCE E. GRAVER, “Bloomfield in America”

SCOTT MCEATHRON, “Nineteenth-Century Poetic Tributes and Elegies to Robert Bloomfield”

31.5 (2020): Special Issue: *New Essays on Robert Bloomfield*, edited by Tim Fulford and John Goodridge

European Romantic Review: Essay Prize

Every year, NASSR and the European Romantic Review award an annual prize for the best essay published in ERR. Each competition considers all of the essays published in that year’s volume of ERR.

The editors of the European Romantic Review are pleased to announce the winner of the prize for the best article published in the journal in 2020. This year’s winner is **Claire Connolly** (University College Cork) for her paper “The Secret of *Castle Rackrent*.” This outstanding essay appeared in *ERR* 31.6 (2020). The article prize is co-sponsored by ERR and NASSR.

The *European Romantic Review* is also pleased to announce the upcoming publication (Summer 2021) of the special issue “Women and Protest” (32.3), edited by Elizabeth Kraft.

The Women’s March on Washington in 2017, organized in protest of the election of the American president Donald Trump, has spawned a worldwide movement. In January 2019, women in more than 30 countries participated in marches designed to draw attention to violence against women and economic austerities that disproportionately affect women’s lives. In ever-increasing numbers, worldwide, women are utilizing all the resources at their command—political, technological, and cultural—to draw attention to inequities of gender, race, and class as well as to global concerns such as the environment, climate change, immigration, etc. Women artists, from novelists and poets to film-makers and songwriters/performers, are devoting their talents to expressions of activism, protest, and calls for change. Today’s women and today’s women artists are the inheritors of a legacy of women’s protest. In this issue, we examine some of the first women protestors—those of the Romantic period—and the issues to which they addressed their works as well as the strategies, effects, and influence of their endeavors. The essays in this ERR issue demonstrate the wide range of concerns addressed by women writers of the Romantic period and offer insight into the long history of women’s activism and the role of literature and the other arts in framing protest and prompting change.

CONTENTS:

Introduction: Elizabeth Kraft

“Mary Robinson and the Costs of Animal Labor”: Kelli Holt

“Charlotte Smith’s Forms of Protest”: Renee Buesking

“‘By unholy arts?’: The Craft of Protest in Joanna Baillie’s *The Phantom and Witchcraft*”: Elizabeth Way

“The sociability of protest: Amelia Alderson and the Norwich Cabinet of 1794”: Roxanne Eberle

“Echoes of Protest: Barbauld’s Anti-War Afterlife”: Scott Krawczyk

“‘Like the Lion in His Den’: Mary Hays, Solitude and Women’s Enfranchisement”: Li-ching Chen

“‘A Thousand Minute Circumstances’: *Frankenstein*, *Westworld* and Feminist Revolution”: Matt Lorenz

Romantic Circles

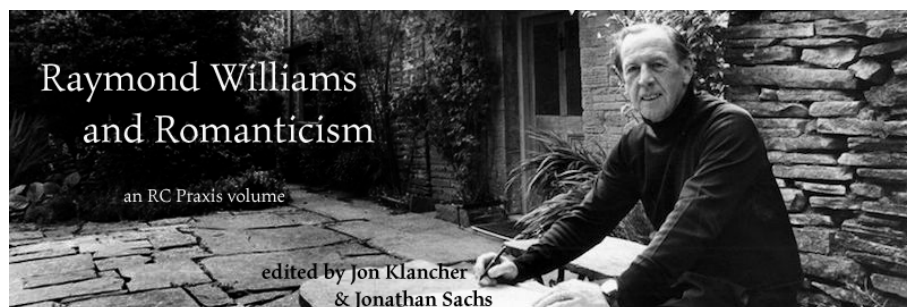
www.rc.umd.edu

Romantic Circles is very pleased to present three new volumes in the *Romantic Circles Praxis Series* and a new scholarly resource.



Nineteenth-century Anglo-Jewish literature engages a wide range of thematic and aesthetic preoccupations. This volume brings together several essays that highlight such breadth, even as the essays converge upon several questions that recur consistently throughout this literature: what does it mean to advertise one's

subjectivity, especially where the expression of such subjectivity is inflected by aesthetic and formalist concerns that are historically connected to English nationalism? Such questions are especially relevant when considered alongside the historical context: Jews in England did not achieve political emancipation until 1858, and they were widely regarded as racially other for much of the century. Jewish writers do not answer such questions with one voice; however, their political and cultural contexts put pressure on their aesthetic choices, and we explore these choices in the essays that follow. The full contents of the volume can be accessed here: <http://www.romantic-circles.org/praxis/sundryfaces>



This volume considers the place of Romantic works and the Romantic period itself in the work of one of the most important twentieth-century theorists of culture, Raymond Williams. Few works have generated as much critical thinking about Romantic writing's literary purposes and social meanings as *Culture and*

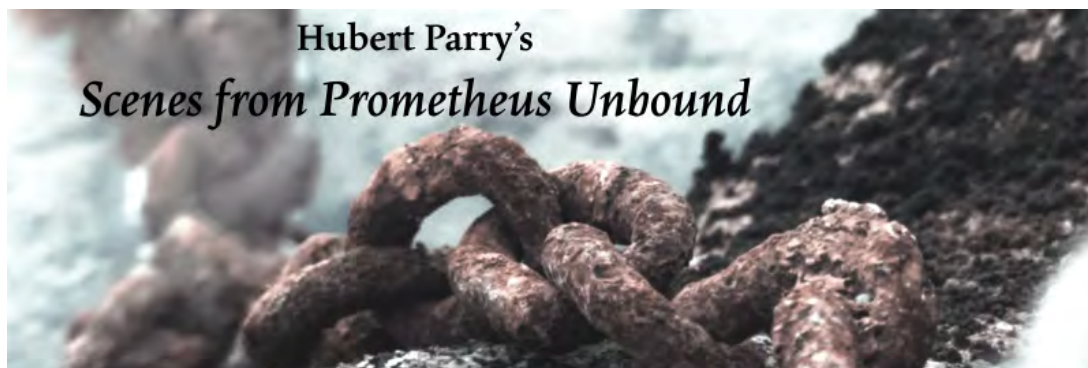
Society: 1780–1950 (1958), *The Long Revolution* (1961), or *The Country and the City* (1973), but, as these essays suggest, many of Williams's other works have a more oblique yet equally powerful relationship to Romanticism's moment. After an introduction that pays particular attention to central concepts passed down from Williams like "structure of feeling" and "cultural formation," these essays revisit Williams over thirty years after his death to reconsider his bearing on particular Romantic authors or broader sociohistorical processes in order to ask how his work helps us ask questions about the contemporary university and the place of the humanities within it. The full contents of the volume can be accessed here: <http://www.romantic-circles.org/praxis/williams>



"Keats in Popular Culture" posits Keats's two-hundred year reception history as an exemplary case for examining popular culture as a generative, shape-shifting borderland where liking/loving and responding to literature intermingles, sometimes indistinguishably, the tastes of the people and the elite. This collection of essays recalls three

longstanding embarrassments for teachers and scholars of literary history—popular culture, media, and affect—which routinely have been defined in opposition to (while continuing to inform) the high canon of English

literature. These essays aim to: 1) spotlight the positive affinity, and not antithesis, between Keats and popular culture in our time and his own; 2) examine Keats's afterlives in multi-media creations involving authorial fashioning and participatory poetics; 3) posit what we might learn through such creations about how to read, view, and hear Keats in a growing new literary middlebrow culture; and 4) prompt reflections on how we as teachers and scholars can connect with broader mass audiences interested in Keats. The full contents of the volume can be accessed here: <http://www.romantic-circles.org/praxis/popkeats>



Selection of Piano Recordings by Jennifer Castleton

On the 140th Anniversary of Parry's Composition
and the Bicentenary of Percy Shelley's *Prometheus Unbound*

For the first time available to the general public in digital format are five select piano recordings from Hubert Parry's *Scenes from Prometheus Unbound* (1880), an orchestral choral cantata based on Percy Shelley's lyrical drama. The music was created and recorded by the talented musician, Jennifer Castleton. Included among these resources is an overview of the project by its organizer, Omar F. Miranda (University of San Francisco), a digital copy of Parry's libretto from his 1880 work, an original musical composition by Castleton of Percy Shelley's "Life of Life" hymn from *Prometheus Unbound*, and an interview with Castleton (conducted by Omar F. Miranda) on becoming familiar with Parry's music and its original style. Sponsored by the Romantics Bicentennials collaboration between the Keats-Shelley Association of America and the Byron Society of America, this project commemorates both the bicentenary of Percy Shelley's *Prometheus Unbound* and the 140th anniversary of Parry's music.



NASSR and Romantic Circles would like to congratulate **Elizabeth Effinger** (U of New Brunswick) for winning the 6th Annual NASSR/RC Contest for her project "The Charlotte Smith *Beachy Head* Wikipedia Edit-a-thon: An Undergraduate Public Humanities Project." Effinger led her students in researching, writing, and editing the wikipedia page for Smith's

long poem, engaging in public, literary, digital, and collaborative scholarship.

NASSR and Romantic Circles would also like to acknowledge with an Honorable Mention **Amelia Worsley** (Amherst College) & **Lily Gurton-Wachter** (Smith College), for their course, "Frankenstein: The Making of a Monster," which was felt to be a model of how to teach Shelley's novel with a series of concentric historical and contemporary contexts and approaches.

Other Finalists: **Franca Dellarosa** (Università degli Studi di Bari Aldo Moro) for her course “From the Brookes to the Empire Windrush and beyond: Transatlantic Routes in British Culture, 1780s-2020s,” and **Betsy Winakur Tontiplaphol** (Trinity University) for her project “Keats and the Community: An Outreach Project.”

Studies In Romanticism

www.bu.edu/sir



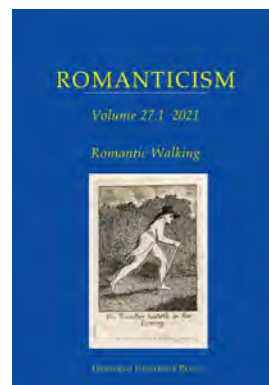
59.4 (Winter 2020)

- ADRIANA CRACIUN, “Introduction: Romanticism in a New Key”
JEROME MCGANN, “Romanticism in a New Key and the Case of Edgar Allan Poe”
MARJORIE LEVINSON, “A View of Particulars: McGann’s Pictures of Great Detail”
LUISA CALÈ, “‘A Dream of Thirallatha’: Promiscuous Book Gatherings and the Wanderings of Blake’s Separate Plates”
JANE STABLER, “‘Changeable too—yet somehow *Idem semper*’; thinking through Byron from *Fiery Dust* to *Radiant Textuality*”
ANDREW STAUFFER, “Love’s What Vanishes: Romantic Textuality and the Making of Byron”
MEREDITH L. MCGILL, “Transatlantic Address: Washington Allston and the Limits of Romanticism”
PAUL KEEN, “The Philosopher in the Workshop: Romanticism and the New Utilitarianism”
JON KLANCHER, “What Happened to the Periodical?”
MICHELLE LEVY, “A New Republic of Women’s Letters”
ALAN RICHARDSON, “Revolutionary Sensibility, Embodied Poetics”
JEFFREY ROBINSON, “Not My Literary History!”

JAMES CHANDLER, “Figures in a Field: Revisiting Romantic Canonicity”

Romanticism

www.eupjournals.com/journal/rom



27.1 (April 2021) “Romantic Walking”

- KERRI ANDREWS and TIM FULFORD, “Introduction”
GABRIEL CERVANTES and DAHLIA PORTER, “Walking with John Howard: Itineracy and Romantic Reform”
MAXIMILIAAN VAN WOUDEBERG, “Revisiting the Harz Tour of Coleridge and the ‘Carlyon-Parry-Greenation’ in May 1799”
ANN C. COLLEY, “Coleridge Walks: Boots and the Measure of the Landscape”
GREGORY LEADBETTER, “Poets in a Transnatural Landscape: Coleridge, Nature, Poetry”
CRISTINA FLORES, “‘Spain! Most Pleasant were my wanderings’: Robert Southey’s Pedestrian and Mountaineering Writing in the Iberian Peninsula”
JONATHAN GONZALEZ, “‘Peripatetic among the mountains’: Robert Southey and the Aesthetics of Pedestrian Motion”

ALAN VARDY, "Elizabeth Smith and Varieties of Ascent"

KERRI ANDREWS, "'Learning the Lakes': Harriet Martineau's *A Complete Guide to the English Lakes* and Pedestrian Authority"

26.3 (October 2020)

"Fungi"

MICHAEL CAMERON, "Jacobin Allegory in Thelwall's *The Rock of Modrec*"

KATIE HOLDWAY, "'THE TOWN, THE TOWN, GOOD PIT, HAS ASSES EARS!': Unstable Audiences in Della Cruscan Poetic Conversation"

ANTHONY HOWE, "Lamb, Coleridge, and the Poetics of Publication"

MALCOLM KELSALL, "The Worker in the Landscape: Constable, Marx, Poetry"

RICHARD LANSDOWN, "The Riddles of *Mazeppa*; or, More Questions than Answers: Watermarks and Cohabitations, April 1817–September 1818"

JONATHAN QUAYLE, "Directing the 'Unfinished Scene': Utopia and the Role of the Poet in Shelley's *Hellas*"

PETER HENNING, "Romantic Fungi and Other Useless Things: Arnold, Tieck, Keats"

CLARA TUIITE, "Any Mortal Thing"

MARK SANDY, "'I Have Thought / Too Long and Darkly': Writing and Reading Modes of Being in Byron"

ANNA CAMILLERI, "Byron and Antiquity, 'Et Cetera –'"

GREGORY DOWLING, "'Why Not Wax as Well as Wane?' A Review of Michael O'Neill's Last Two Poetry Collections"

Essays in Romanticism

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



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

27.2 (2020)

ALICE RHODES, "Radical Birdcalls: Avian Voices and the Politics of the Involuntary"

LEILA WALKER, "Sensitive Plants and Senseless Weeds: Plants, Consciousness, and Elizabeth Kent"

DEVEN M. PARKER, "Precarious Correspondence in *The Woman of Colour*"

BAKARY DIABY, "Counting the Bodies: Ferguson and Ferguson"

JOEY S. KIM, "Byron's Cosmopolitan 'East'"

WILLIAM D. BREWER, "The Battle of the Bards: Canings and Unchivalrous Masculinity"

The Byron Journal

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



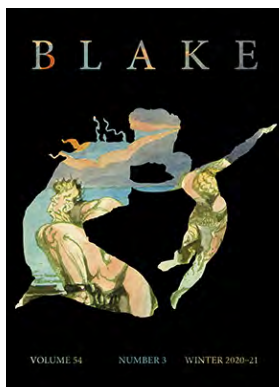
The most recent volume of *The Byron Journal* contains the following essays:

48.2 (2020)

SUSAN J. WOLFSON, "Stories in Stones"

Blake/An Illustrated Quarterly

www.blakequarterly.org



The latest volumes include the following articles:

54.3 (Winter 2020–21)

KANG-PO CHEN, "Violence, Death, and Autoeroticism: The Alternative Self-Annihilation in *Visions of the Daughters of Albion*"

KATHARINA HAGEN, "'If you want to learn the secrets, close your eyes': Bruce Dickinson's 'Gates of Urizen' as Contrary Version of *The [First] Book of Urizen*"

54.2 (Fall 2020)

G. A. ROSSO, "Interpreting Blake's *The Magdalene at the Sepulchre*"

JULIANA STEIL and LAWRENCE FLORES PEREIRA, "Translating Blake's Prophetic Poetry: The Case of *Milton*"

Persuasions The Jane Austen Journal On-line

The Jane Austen Journal On-Line
Persuasions

<http://www.jasna.org>

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

41.1 (Winter 2020)

ANNUAL GENERAL MEETING 2020: A VIRTUAL EVENT: JANE AUSTEN'S JUVENILIA: REASON, ROMANTICISM, AND REVOLUTION

GILLIAN DOOLEY, "Juvenile Songs and Lessons:

Music Culture in Jane Austen's Teenage Years"

JESSICA MCGIVNEY, "'Fevers, Swoons, and Tears':

What If Jane Austen Were Reading Mary Wollstonecraft in the *Analytical Review*?"

ELAINE BANDER, "Reason, Romanticism, or Revolution? Jane Austen Rewrites Charlotte Smith in *Catharine, or the Bower*"

RYOKO DOI, "Catharine, Catherine, and Young Jane Reading History: Jane Austen and Historical Writing"

THERESA KENNEY, "'Abjuring All Future Attachments': Concluding *Lady Susan*"

JULIET MCMASTER, "'Here's Looking at You, Kid!' The Visual in Jane Austen's Juvenilia"

ALDEN O'BRIEN, "What Did the Austen Children Wear and Why? New Trends in British Children's Clothing, 1760–1800"

MACKENZIE SHOLTZ and KRISTEN MILLER ZOHAN, "'A Staymaker of Edinburgh': Corsetry in the Age of Austen"

LINDA V. TROOST and SAYRE N. GREENFIELD, "Filming/Filling in the Gaps: *Sanditon* on Screen"

"STAYING AT HOME" WITH JANE AUSTEN: READING AND WRITING DURING A PANDEMIC

MISTY KRUEGER, "The Austen Treatment: Turning to Austen in Times of Isolation"

JANINE BARCHAS, "'Pride & Plague': Ninety Days of Lockdown with Will and Jane"

LISA TYLER, "'Regency Novel or Pandemic Life?' Understanding Jane Austen-Related Pandemic Memes"

LISA HOPKINS, "A Room of Everyone's Own: Sharing Space in *Pride and Prejudice*"

BRENDA S. COX, "Preparation for Death and Second Chances in Austen's Novels"

MISCELLANY

DEIRDRE LE FAYE, "The Rice Portrait: Truths Not Theories"

- DAVID PUGSLEY, "The Trial of Jane Austen's Aunt Jane Leigh Perrot and the Opinion of John Morris, KC"
- TALIA M. VESTRI, "Soral (Mis)Perception in *Sense and Sensibility* and *Fleabag*"
- SARAH MAKOWSKI, "'Do You Know Who I Am?': Lady Catherine de Bourgh, Jane Austen's Proto-Karen"
- MICHELE LARROW, "Using Sympathetic Imagination to Live Morally: Jane Austen's Expansion of Adam Smith"

Women's Writing

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



The most recent volumes of *Women's Writing* contain the following essays:

28.1 (2021):

- RACHEL O'CONNELL, "'A Difficult Symbol for Women': The Garden Book and the Garden as Retreat in the Works of Rosamund Marriott Watson"
- CAROLINE KOEGLER, "Deadly Desires, Dubious Pleasures – Grievability, Status, and the Subjection of Female Autonomy in Eliza Haywood's *Love in Excess* (1719)"
- STEPHANIE RUSSO and LEE O'BRIEN, "Sex, Sisters and Work: Mary Robinson's *The Natural Daughter* and Amy Levy's *The Romance of a Shop*"
- JANET LEE, "'An Independent Little Sausage': Sexual Agency and Desire *On Dearborn Street*"

- HANNAH CHASKIN, "Masculinity and Narrative Voice in Aphra Behn's *Love Letters between a Nobleman and his Sister*"
- ABIGAIL BOUCHER, "Incorporeal and Inspected: Aristocratic Female Bodies and the Gaze in the Works of Mrs Henry Wood"
- ANA MARKOVIC, "Entirely Fresh Influences in Edwardian Wildeana: Queerness in Mary Elizabeth Braddon's *The Rose of Life* (1905) and Julia Frankau's *The Sphinx's Lawyer* (1906)"
- SARAH EDWARDS, "The Regiment of Women: Neo-Edwardian suffrage narratives and women writers of the 1910s"

27.4 (2020): Special issue, "Women and Labour in the Nineteenth Century," edited by Mary Elizabeth Leighton and Lisa Surridge

- MARY ELIZABETH LEIGHTON and LISA SURRIDGE, "Picking Up Threads: Women and Labour in the Nineteenth Century"
- JOSHUA KING, "Child Labour and the Idolatry of Nature in 'The Cry of the Children' and *A Drama of Exile*"
- AMBER SHAW, "'We Could Do, Perhaps, More Good There Than Here': Harriet Farley and the Transatlantic Audience of the *Lowell Offering*"
- FLORENCE BOOS, "'Ne'er Were Heroines More Strong, More Brave': Victorian Factory Women Writers and the Role of the Working-Class Poet"
- DOREEN THIERAUF, "Rescuing the Magdalen: Aurora Leigh as Social Reform Worker"
- JANICE SCHROEDER, "'A Thousand Petty Troubles': Margaret Hale's Emotional Labour in North and South"
- CLARE WALKER GORE, "'Unbroken Health and a Spirit Almost Criminally Elastic': Women's Work and Women's Bodies in the Autobiographies of Harriet Martineau and Margaret Oliphant"
- ANNE MCKEE STAPLETON, "Recasting Scottish Fisherwomen in Song: Baroness Nairne's 'Caller Herrin'"
- S. BROOKE CAMERON, "Margaret Harkness's Journalistic Fiction and Women's Work in the East End"
- KATHRYN LEDBETTER, "Edmund Yates and Women Writers of *The World*"
- FLORE JANSSEN, "Paying for Principles: Women and the Politics of Translation Work, 1880–1900"

Nineteenth-Century Contexts

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



The latest volume of *Nineteenth-Century Contexts* contains the following articles:

43.1 (2021):

BRITTA MARTENS, "British satirical poems and cartoons about Louis-Napoleon Bonaparte: Deconstructing authenticity and aura"

RICHARD BONFIGLIO, "Resurrection and Risorgimento: Giuseppe Mazzini and the cult of martyrdom in *A Tale of Two Cities*"

KEVIN RIORDAN, "On world literature's frontier: Jules Verne and the portable printing press"

ANNE-CHARLOTTE MECKLENBURG, "The sensational temporality of spoilers in *The Woman in White* and *Avengers: Endgame*"

PRAMILA KOLEKAR, "Miniaturized Monuments and Their Romantic resurrection: Théophile Gautier and the Great Exhibition of London"

MARCELA DRIEN and KATHERINE VYHMEISTER, "The 1875 Palacio de la Exposición in Santiago: A cosmopolitan arena for positioning the nation"

42.5 (2020): Special issue, "The Green Issue: INCS Conference 2020"

BRIANNA BEEHLER, GRACE FRANKLIN, and DEVIN GRIFFITHS, "Introduction: the green conference"

SUKANYA BANERJEE, "Ecologies of Cotton"

MARK CELESTE, "'The bond of the sea': Conrad, coal, and entropy"

AYŞE ÇELIKKOL, "Capitalism in the pastoral mode and Hardy's *Far from the Madding Crowd*"

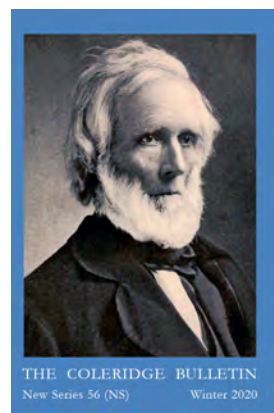
JACOB HENRY LEVETON, "Seeing ecology: pollination and the resistance to Adam Smith's Theory of political economy in William Blake's *Book of Thel* (1789)"

MADELINE REYNOLDS, "Chiastic species mixing in *Wuthering Heights*"

MICHAEL THOMAS GAFFNEY, "The birth of the ice age: on narrative and climate history in the nineteenth century"

The Coleridge Bulletin

http://www.friendsofcoleridge.com/index.php?option=com_content&view=article&id=6&Itemid=29



The Coleridge Bulletin is pleased to announce the release of its latest two volumes:

New Series 56 (Winter 2020):

JUSTIN SHEPHERD, "Two New Coleridge Letters: The Angels of Paternoster Row"

ROBIN SCHOFIELD, "Sara Coleridge's *Dialogues on Regeneration*"

JEFFREY W. BARBEAU, "Coleridge, Bushnell and the Nature of Religious Language"

DAVID SMITH, "Vampiric Transgression and Fin-de-Siècle Conflicts in *Christabel*"

LILACH NAISHTAT BORNSTEIN, "Coleridge and the Reading of the *Song of Songs*"

New Series 55 (Summer 2020):

FIONA STAFFORD, "Coleridge's Only Tree:
Picturing the Birch"

RALPH PITE, "Notebooks, Landscapes and Poetry
in Coleridge's Quantocks"

TIM FULFORD, "Coleridge and Davy in the
Mountains and on the Page"

PAUL CHESHIRE, "Beldam Nature: Witch and
Goddess"

JEFFREY BARBEAU, "We Shot the Albatross, an
Interview with Philip Hoare"

KEATS-SHELLEY REVIEW: FORTHCOMING ISSUE

The *Keats-Shelley Review* is pleased to announce the upcoming publication of its April 2021 issue on Keats's posthumous existence from 1821 to 2021.

The issue will include the following articles:

Brian Rejack and Susan J. Wolfson, "'Murdered Man': Re Examining Keats in *The Examiner*"

James Kidd, "What on Google Earth Happened to Miss Cotterell?"

Sean P. Hughes and Noel Snell, "Is the Criticism of John Keats's Doctors Justified? A Bicentenary Re-Appraisal"

Judith Chernaik, "Keats and Charles Brown's Memoir: Was Keats's Nightingale really a Thrush?"

Nicholas Stanley-Price, "The Sacrosanct Status of the Graves of Keats and Shelley in the Twentieth Century"



NEW RELEASE: NOTHING ABSOLUTE: GERMAN IDEALISM AND THE QUESTION OF POLITICAL THEOLOGY

Edited by Kirill Chepurin and Alex Dubilet

Through unorthodox readings of figures such as F.W.J. Schelling, Friedrich Schlegel, Karoline von Günderode, Friedrich Hölderlin, G.W.F. Hegel, and Karl Marx, *Nothing Absolute* reclaims German Idealism and Romanticism as a political-theological trajectory. Across the volume's contributions, German thought from Kant to Marx emerges as crucial for the genealogy of political theology and for the ongoing reassessment of modernity and the secular. By investigating anew such concepts as immanence, utopia, sovereignty, theodicy, the Earth, and the world, as well as the concept of political theology itself, this volume not only rethinks German Idealism and its aftermath from a political-theological perspective but also demonstrates what can be done with (or against) German Idealism and Romanticism using the conceptual resources of political theology today.

KIRILL CHEPURIN
ALEX DUBILET
Editors

Nothing Absolute
*German Idealism and the
Question of Political Theology*



Calls for Papers

Modern Visuality and Nineteenth Century Performance (2021)



University of Exeter
31 August – 3 September 2021

Keynote Speakers:

Michael Gamer, University of Pennsylvania

David Taylor, Oxford University

The nineteenth century is associated with the transformation of traditional ways of life, rapid technological advances, radical changes to the environment, and the emergence of new conceptions of subjectivity. Theatre was central to the culture of this period, so how far did it reflect or shape the experience of modernity? The Modernist experiments of the latter part of the century used to take centre stage in discussions about modernity, but how far can the popular, commercial theatrical culture of this period be seen as the locus of an emergent modern aesthetic?

This is the third and final conference of our project investigating nineteenth-century stage spectacle, the viewing practices associated with it, and its relationship to the wider visual culture of this period. With this event, we return to one of our core concerns: to consider nineteenth-century spectacle as a new and experimental form and as both a facet and product of modernity. We welcome ideas for papers on all aspects of the visual culture of theatre, from theatrical ephemera to links with the world of 'high' art, to new spectacular and immersive technologies. We particularly welcome submissions that bring questions of methodology to the fore, offering new contexts through which we may understand the theatrical spectacle of this period.

Possible questions/themes include, but are not limited to:

- How far were increased connections between theatre and visual art in this period rooted in popular (as opposed to elite) culture?
- What attitudes, prejudices, and/or desires were brought to bear in discussions of theatrical spectacle in this period?
- How did the transformation of urban space and other aspects of modernity impact on theatrical spectacle and its reception?
- What is the relationship of theatre and performance to immersive technologies such as the Panorama and the Diorama?
- How can theories of perception and visuality enable us to rethink the nature of theatrical spectacle in this period?
- Popular spectacle continues to be associated with the notion of ‘passive viewing’ and political inertia. What evidence is there for the agency of spectators in the active construction of meaning?
- How did the spaces of nineteenth-century performance prime spectators for certain types of engagement?

The deadline for proposals is **17 May 2021**.

We are hoping that this will be a hybrid conference with the option to present either in person or remotely; however, this will of course be subject to developments this year and we may need to go fully online. Having taken last year’s ‘Embodied Spectatorship’ conference online, we will be including in this event papers originally scheduled for 2020, but which could not be fitted into the online programme. For that reason, we are only able to accept a limited number of new papers in response to this new call.

Submit proposals here: <https://theatreandvisualculture19.wordpress.com/2021/02/26/cfp-2021-conference-modern-visibility-and-nineteenth-century-performance/>

International Conference on Romanticism (ICR) 2021: “Bonds”



Keynote Speakers:

Manu Samriti Chander,
Rutgers University
Deborah Jensen, Duke
University

The notion of bonds has always had particular significance in Charleston, South Carolina, a city that bears the scars of being the capital of the American slave trade: in fact, forty percent of the enslaved Africans brought

into the United States passed through Charleston's harbor. For this reason, the International African American museum will open here in 2022, allowing for people across the world to rediscover their own histories and family connections.

Of course, bonds were also severely tested in 2020 in the wake of COVID-19 and the cancellation of many events, including our own conference; this is a chance for us to reestablish bonds—connections—with one another. We also interrogate our connections to our historical past, connections made clear by the racial trauma brought to light by the murder of George Floyd and subsequent BLM marches all over the world. Bonds can bring us together but, just as easily, pull us apart, and we look forward to exploring what this might mean to the traditionally termed Romantic era. The conference theme is intended to accommodate a wide range of papers across such disciplines as art history, cultural history, literary studies, musicology, anthropology, and philosophy. ICR prizes interdisciplinarity and comparatist approaches, and we welcome work in American and global literatures.

While we encourage a broad interpretation of bonds literal and metaphorical, some possible topics include:

- Bonds occasioned by race
- Bonds occasioned by gender, ability, ethnicity, etc.
- Social or familial bonds
- Creative bonds: societies, coteries, etc.
- Globalization and imperialism
- Political bonds
- Bonds between literary periods
- Our current-day bonds to the Romantic era
- Bonds between disciplines
- The bonds of genre conventions
- Chemical bonds
- Ecological/environmental bonds
- Boundaries between health and illness
- financial bonds, debt, investment
- legal bonds, contracts, wills
- spiritual bonds, ritual, links between the metaphysical and the material
- material culture and bonds (e.g. binding of books)

The deadline for presentation abstracts as well as complete panels, roundtables, or other, alternative panel formats has been extended to **May 1, 2021**.

The conference will include an interdisciplinary panel presentation about Charleston and slavery, and optional tours of the Slave Mart Museum and the Old Exchange and Provost's Dungeon.

Send questions, panel proposals, and abstracts (approx. 250 words) to icr2021bonds@gmail.com by May 1, 2021.

Studies in Romanticism: “Re-Indigenizing Romanticism: A Forum”

<https://www.press.jhu.edu/journals/studies-romanticism/calls-papers>

Editors: Nikki Hessel, *Pākehā/settler, Te Herenga Waka—Victoria University of Wellington* and Liz Potter, *Osage, University of York*

Deadline: October 1, 2021

Essay Length: 3,000 words

Projected Publication Date: Fall 2022

Despite the essential role of Indigenous peoples and knowledges in Romanticism, there has yet to be a serious reconsideration of British Romanticism from this perspective. The methods and critical practices of Indigenous nations and traditions throughout the Americas, the Pacific, Asia, and Africa, will enhance our broader understanding of Romanticism as a global phenomenon and a field of study.

For this forum, we are seeking short essays from writers inside and beyond the academy on the topic of “Re-Indigenizing Romanticism.” The forum will prioritize approaches to Romanticism that originate in specific Indigenous epistemologies, rather than general readings of Indigenous peoples as subjects within the canon or indigeneity as a homogenous category. The prioritized approaches might include:

- Methodologies that center nation-specific places and knowledges, genealogy, relations with land, water, and other-than-human beings, kinship, and/or sovereignty
- Critical readings of material texts (carvings, weaving, beading, etc.)
- Applications of the work of key Indigenous literary critics (such as Warrior, Allen, Te Punga Somerville, Justice, Womack, and Lyons) or Indigenous scholars in other disciplines to Romantic texts and issues
- Readings of Indigenous authors as Romantic, proto-Romantic, foundational to Romanticism, or anti-Romantic, in any period of history
- Reimaginings of what constitutes the “Romantic period”
- Indigenous-language translations of Romantic texts or translations of Indigenous-language Romantic texts
- Correspondence between Indigenous peoples and Anglo-Europeans that displays sentimentality or Romantic tropes
- Indigenous production of goods/souvenirs for European tourists
- Indigenous-authored creative writing that engages with British Romanticism and its texts as a form of critical practice
- Collaborative or co-authored scholarship that encompasses Indigenous contributors and voices
- Treaty-based writing models, in which settler contributors partner with Indigenous contributors with whom they have established relationships
- Story-based or conversation-based contributions between speakers/writers
- Reconsiderations of Romanticism’s role in colonization and the dispossession of Indigenous lands and sovereignty.

Please submit essays and brief biographies as Word documents to both Liz (emp534@york.ac.uk) and Nikki (nikki.hessell@vuw.ac.nz).

Scott at 250 – History, Landscape, Environment

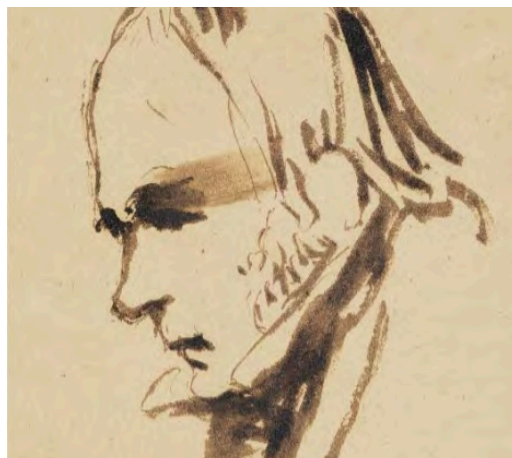
The Twelfth International Walter Scott Conference

<http://www.bars.ac.uk/blog/?p=3504>

The University of Edinburgh, 4-8th July 2021

Plenary Speakers: Deidre Lynch, Harvard University and Alison Lumsden, University of Aberdeen

In the 250th year since the birth of Walter Scott the University of Edinburgh, his alma mater, will host a conference on his work and global legacy. Proposals for papers or panels on any aspect of his writing, collecting, or curation of his estate at Abbotsford



are invited. Particularly welcome will be those which address Scott's understanding of the historical landscape, the interrelation of human societies and their environment, and landscape as both aesthetic and economic resource.

Given the continuing uncertainty over international travel due to the pandemic, and (in harmony with the environmental element of its theme) our concern to limit the carbon footprint of our conference, it will be held in a hybrid format, with contributors participating either in Edinburgh or online. All contributors, whether present in Edinburgh or not, will record their papers as audio or video files, and these will be available for participants to view before or during the conference. Discussion of these papers will take place in the afternoon and early evening among those physically present and those joining us by video conferencing.

Proposals will be accepted on a rolling basis and should be sent to the organiser, Robert Irvine, at r.p.irvine@ed.ac.uk.

European Journal of English Studies: "Interstitial Spaces"

Guest Editors: Frederik Van Dam (Radboud University), Joanna Hofer-Robinson (University College Cork), Chris Louttit (Radboud University)

In the course of the past two decades, the field of English Studies has witnessed a return to a focus on space, both as a critical methodology and as a subject worthy of renewed attention. On the one hand, scholars draw inspiration from adjacent fields such as cultural geography and media archaeology to examine the circulation of literature and the arts in local and global contexts. Opportunities offered by digital tools play an important role in such endeavours. On the other hand, scholars rely on the foundational work of Henri Lefebvre, Michel de Certeau, and Gaston Bachelard to find new ways of mapping out the representation of space and place in English literature. In this regard, the critical gaze has honed in on overlaps, intersections, and contact zones.



The present issue aims to push established scholarship on the 'spatial turn' in new directions through an examination of interstitial spaces, that is, the corridors, roads, and routes that exist in between and connect different spaces. While contributions on literary and cultural texts from any historical period are encouraged, **the editors will particularly welcome proposals that deal with the long nineteenth century.**

Topics might include but are not limited to:

- Interstitial spaces of authorship: literary Bohemia, the salon, the club
- The sea as a geopolitical or colonial space
- Non-spaces (Marc Augé) in city literature
- The gendering of interstitial spaces
- The multiple occupancy of interstitial spaces by different communities
- The function of maps in storytelling / the function of storytelling in maps
- Interstitial space and interstitial time: revisiting the notion of the chronotope
- The emotions of being in between spaces
- English literature abroad: transculturation, circulation, reception

Detailed proposals (up to 1,000 words) for essays of no more than 7,500 words and a short biographical blurb (up to 100 words) should be sent to all three editors by 30 November 2021: Frederik Van Dam (f.vandam@let.ru.nl), Joanna Hofer-Robinson (joanna.hofer-robinson@ucc.ie), and Chris Louttit (c.louttit@let.ru.nl)

This issue will be part of volume 27 (2023).

New Defences of Poetry



What use or purpose does poetry serve, or might it serve, in a time when social justice issues are at the forefront of public discussion in the arts, academia and private life? In what ways can poets impact the civil rights movements that take centre stage in the news and on social media? Where does poetry stand in relation to the cataclysmic events – war, genocide, pandemics, the climate crisis – of the twentieth and twenty-first centuries? What is poetry's relationship to activism? At a time when the arts are increasingly under threat in public arenas, what place can poetry have in areas such as education, mental health or criminal rehabilitation?

2021 marks the 200th anniversary of the composition of Percy Bysshe Shelley's 'A Defence of Poetry' (1821) – one of the boldest and most profound statements on the power of poetry to act as a social and political force. In celebration of this seminal work, the Newcastle Centre for the Literary Arts is inviting submissions from practicing poets of short prose essays in response to the theme of 'A Defence of Poetry'. The works selected will be published on the NCLA Archives website in July 2021, with the possibility of a print publication to follow.

The publication will be launched at an online event on Thursday 22nd July 2021, at which selected authors will be invited to read both from their defences and from poems which they feel reflect, engage with or build upon their critical arguments.

The deadline for submissions is **8th May 2021**. Full rules and guidelines, as well as contact details for the Editor, can be found at: <https://www.ncl.ac.uk/ncla/newdefences/>.

The Editor – David O'Hanlon-Alexandra

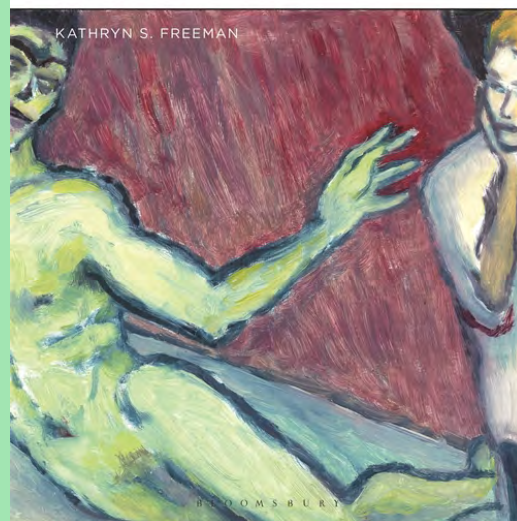
**NEW RELEASE: *ANDROGYNOUS SUBJECTIVITY
AND THE RECREATIVE IN THE WRITINGS OF MARY
ROBINSON, SAMUEL TAYLOR COLERIDGE, AND
MARY SHELLEY***

Kathryn S. Freeman

Focusing on Samuel Taylor Coleridge, Mary Robinson and Mary Shelley, this book uses key concepts of androgyny, subjectivity and the re-creative as a productive framework to trace the fascinating textual interactions and dialogues among these authors. It crosses the boundary between male and female writers of the Romantic period by linking representations of gender with late Enlightenment upheavals regarding creativity and subjectivity, demonstrating how these interrelated concerns dismantle traditional binaries separating the canonical and the noncanonical; male and female; poetry and prose; good and evil; subject and object.

Rethinking the Romantic Era

*Androgynous Subjectivity and
the Recreative in the Writings of
Mary Robinson, Samuel Taylor Coleridge,
and Mary Shelley*



Conferences

NASSR / ACCUTE PANEL

Every year, the North American Society for the Study of Romanticism and the Association of Canadian College and University Teachers of English (ACCUTE) cooperate in the form of a series of joint sessions at ACCUTE's annual conference at the Congress of the Canadian Federation for the Humanities and Social Sciences (CFHSS). Congress brings together a wide variety of scholarly organizations for their annual conferences. Join us at Congress for the 2021 joint NASSR/ACCUTE session. Congress 2021 will be held virtually 29 May - 1 June 2021 at the University of Alberta.

On The British Origins And Afterlives Of 18th-century German Thought & Plasticities

Chair: Thomas Wormald, Western University

Monika Lee, Brescia University College, "Identity in P.B. Shelley's *Epipsychidion*"

Rajarshi Banerjee, Western University, "'Organic Harps Diversely Framed': Autopoietic-Plasticity in Romantic renditions of Humans, Animals, and their World/s"

Ileana Gonzalez Zavala, Western University, "Nature's gleams of past existence: Lacanian identification and méconnaissance in Wordsworth's 'Tintern Abbey' and 'The Boy of Winander'"

The Shelley Conference: #Shelley200 Launch



*And we will talk, until thought's melody
Become too sweet for utterance, and it die
In words, to live again in looks, which dart
With thrilling tone into the voiceless heart,
Harmonizing silence without a sound.*

– Percy Bysshe Shelley, *Epipsychidion* (1821)

The Romantic poet Percy Bysshe Shelley drowned at sea aged just 29 on the 8th July 1822. The Shelley Conference will mark his bicentenary, celebrating the poet's life, works, and afterlives on 8-9th July 2022. In the build-up to the conference, the organisers (Bysshe Inigo Coffey, Amanda Blake Davis, Anna Mercer, and Paul Stephens) are excited to welcome opportunities for scholars and admirers of Shelley and his circle to join public conversations on Shelley's final years.

In the first of a series of pre-conference events, we are delighted to announce a digital celebration marking the bicentenary of the publication of *Epipsychidion* in 1821.

This free roundtable event, to be held on Zoom on **20th May 2021**, will invite Shelley scholars to discuss the poem and its critical legacy. The speakers will include Will Bowers, Stuart Curran, Michael Rossington, and Valentina Varinelli. The audience will be invited to participate in a Q&A session, and the event will also be recorded and shared online, welcoming further discussion.

Tickets are available here: <https://www.eventbrite.co.uk/e/shelley200-epipsychidion-roundtable-tickets-145784321831>

Our call for papers for the 2022 conference will be published following this event (deadline: 1st February 2022). The conference will take place in the UK, and we expect to announce the venue in September 2021.

Following the success of the first 'Shelley Conference' in 2017 (organised by Anna Mercer and Harrie Neal), the 2022 conference will again seek to provide a scholarly gathering dedicated to Percy Bysshe Shelley, a poet who remains without an annual event.

We will share #Shelley200 news online throughout the remainder of 2021 and the first half of 2022 (and beyond – as we continue to celebrate Shelley's legacy). We welcome invitations for networking opportunities with other commemorative events and posts using that hashtag. We are also following with interest and will share and promote the Keats-Shelley Memorial Association's ongoing #KeatsShelley200 #KS200 celebrations.

Our website will provide a hub for video and text interviews and documentaries from Shelley scholars. The website will not simply be a point of convergence and information for conference delegates, but a valuable and lasting digital resource for Shelley studies.

Twitter: @ShelleyConf2022

www.theshelleyconference.com

www.facebook.com/shelleyconference

shelleyconference2022@gmail.com

Black Studies & Romanticism Virtual Conference

Sponsored by the Mount Holyoke English Department & the Critical Social Thought Program

To be held June 24–25, 2021

Hortense Spillers suggests that a new “grammar” for thinking and instigating Black liberation from white history is necessary. This conference will offer a platform, one virtual but intimate, for people interested in seeking what new grammars we in the eighteenth-, nineteenth-, and present centuries need to learn from Black Studies in our period-bound disciplines. The hope for the conference is that it will address the white power structures that support anti-blackness in the larger world and in the field of Romanticism. Romanticism entails a history of promised but failed revolutions, a history that terrorizes as much as it transforms. While the field has long been shaped by histories and discourses of whiteness and patriarchy, this conference avows and solicits new and ongoing scholarship on race, anti-slavery, abolition, and indigeneity.

In that regard, the organizers hope that the conference also continues the conversations about the future, if there is one, of Romanticism. The organizers hope to press forward with conversations about Romanticism and anti-racist studies in the eighteenth- and nineteenth-centuries already underway, to work collaboratively to find new grammars and narratives, and to press mutually on the theoretical foundations of each period. Such a project might include looking at abolitionary and anti-racist discourses within the period, drawing on contemporary critical race theory, and contemplating anti-blackness in modern scholarly methods. We know that no future is possible without a restructuring of the field that decenters whiteness and systemic racism.

Some questions addressed at this conference might include: What new narratives might nineteenth-century, eighteenth-century, and romantic-era texts furnish to develop our own anti-racist future? How is Black Studies necessary to rethinking those fields in the development of this future? How might Black Studies show a history in this constructed period not constituted by whiteness? In other words, how might Black Studies help us as we reconfigure Romanticism as a site of vital contemporary scholarship, pedagogy, and activism? How might Romanticism and Black Studies meet in other ways, in other speculative futures?

Conference papers and panels will be punctuated by three plenaries. The first will feature **Bakary Diaby** (Skidmore), **Annette Joseph-Gabriel** (U Michigan), and **Nicole Aljoe** (Northeastern) in conversation; the second, **Eugenia Zuroski** (McMaster), **Kerry Sinanan** (UTSA), and **Matt Sandler** (Columbia) in conversation; and the third will feature a talk by **Zakiyyah Iman Jackson** (University of Southern California).

“Hannah More and Material Culture”

A digital conference to be held June 24–25, 2021

Hannah More, one of the most prominent intellectual figures of the late eighteenth and early nineteenth centuries, left multiple material traces of her work and activities. From the buildings that housed her Sunday Schools across the Mendips, to the 1,800 surviving letters written by her in her lifetime, to the thousands of inscriptions and autographs written by her in fans' books, to the copious knitting she produced for friends and loved ones, to the boards holding her poetry in country estates in the south west, a wealth of material evidence has survived. Little has been examined, however, or enjoyed the sort of sustained and serious investigation increasingly offered to material cultures of the eighteenth century by critics including Chloe Wigston Smith, Jennie Batchelor, Maddie Pelling, Freya Gowrley, Elizabeth Eger, Nicole Pohl, Amanda Vickery and others.



This conference, which will be held using digital technologies and platforms, will seek to address this significant gap in More scholarship and it looks to do so by taking advantage of the benefits offered by digital conferencing over face-to-face events. Therefore, participants will consider the ways in which they might make use of digital technology to make more visible, or more accessible, or more readable, the material traces left by Hannah More.

As a result of the organizers' invitation to utilise digital technology to enhance presentation, the conference will allow for a range of formats including, but not limited to, the following:

- Virtual tours of repositories, collections or libraries
- Show and tell
- Digital manipulation of objects

- Digital explorations of buildings, blueprints, maps
- Academic papers with a strong visual element
- Roundtable discussions with a strong visual element
- Recreation of objects using digital technologies
- Theatre
- Performance

These formats might be on a range of topics including, but not limited to, the following:

- Hannah More's letters
- Textiles
- Material culture and friendship
- Object circulation
- Collection, then and now
- Barley Wood, its construction, history, use
- Gardening
- Botanizing
- Gifting
- Autograph hunting
- Hannah More's library
- Sociability
- Knitting and sewing
- Material culture and gender
- Hannah More's Sunday Schools
- Philanthropy
- Inscription poetry
- The Belmont estate
- Hannah More's Pedagogy
- Museum curation, displays and/or public engagement with objects
- Preservation and conservation of material objects
- Buildings
- Music
- Church and/or Mendips churches

There will be no formal conference fee, but participants will be invited to make a donation to The Hannah More Trust, a charity dedicated to promoting knowledge about More's life and works.

“Dark Economies: Anxious Futures, Fearful Pasts”

After the success of the “Folk Horror in the Twenty First Century” conference hosted by Falmouth University, Falmouth will hold another conference entitled “Anxious Futures, Fearful Pasts” from **July 7–9, 2021**.

The present is dark. With the rise of Covid-19, right-wing populism, global migrations and immigrations, continued violence, abuse and crime, prejudice and intolerance, there is increasing anxiety about the future. The Earth itself is under threat from environmental catastrophe and a mass extinction event is anticipated. The collapse of society,



morality, and the environment was often also feared in the past, particularly in Gothic, horror and dystopian fictions and texts. What were the monsters of the past? What are our monsters now?

Anxieties and uncertainties abound in the age of the post-human and the post-digital. Ours is a world with the dark web and past and present dark economies. Yet, there is radicalism and light here too as boundaries are traversed, subverted and annihilated. Gender binaries are collapsing. The old patriarchal order is at least seriously under threat (if not yet quite dead) in the light of movements such as #MeToo, #TimesUp, Black Lives Matter and the LGBTQi wave of positivity. Capitalism is shaking and activism is reshaping the world. This conference addresses these issues head on. By encouraging provocative, radical and respectful discussions, the conference aims to generate serious interdisciplinary and transdisciplinary engagements with scholars, practitioners, artists, and activists. The conference will look back to the past in its examination of how dark concerns and anxieties were envisioned, and to the future and the visionary imaginings of how things can be. The debates will range from the local to the global. While the conversations will be transnational, the setting for the conference will be Cornwall, UK. Historically associated with pirates, piskies, and general lawlessness, Cornwall is a Celtic fringe that literally hangs off the end of England. With sublime landscapes, surging seas and deep mines, Cornwall is made up of black granite and makes the perfect backdrop for a conference on dark economies.

The papers called for and selected will be asked to address some of the following issues:

- Covid-19
- The climate emergency
- The destruction of the environment
- The politics and economies of fuel and energy
- Extinctions and annihilations
- Decadence and/or Degeneration
- Past fears of environmental changes (agricultural revolution and legal amendments) and their effects on the rural population
- Degeneration and moral disintegration
- The 'monsters' of the present and past, and their representations and responses in Horror and Gothic fictions and texts
- Crime and criminality throughout the ages
- The dark side of gender abuse and violence in the time of #MeToo and Incel rages
- Anxieties around the digital – the dark web, AI and the non-human
- Consideration of the post-human
- Slavery: modern and historical
- Issues of immigration and displacement
- Gendered fears
- Fears surrounding progress: industrialisation, new technologies, medical scientific and advances
- Fears and anxieties surrounding colonisation
- Dystopian representations of the future
- Dystopian representations from the past
- Historic ecological visions
- Folklore and Folk Horror
- Dark economies and tourism in the regions and localities, including Cornwall
- The rise of populism
- Racism in politics and society

Each paper will present a clear challenge to conventional and traditional ways of thinking. The aim of the conference is to explore the fears of the past and the contemporary, as well as the grave anxiety being expressed by many groups and individuals about the future – for both humanity and the world.

.....

2021 British Women Writers Conference: “Reorientations”



A Virtual Conference, June 1–4

For its virtual 2021 annual conference, the British Women Writers Association announces “Reorientations.” In the past, the British Women Writers Conference has featured panels, plenaries, and keynotes that address race and representation, but in response to the ongoing transformations of the field, we seek to reorient the conference with a singular focus on the work of women of color, both from the eighteenth and nineteenth centuries and today. This year, the conference will be held June 1-4 over Zoom.

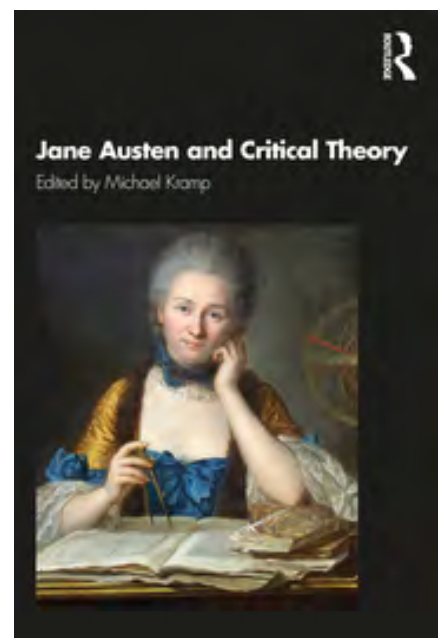
The 2021 conference will open with a workshop on antiracist pedagogy led by Brigitte Fielder (University of Wisconsin, Madison). Days two and three will feature two panels of plenary speakers bringing innovative approaches to archival materials and women of color in the Revolutionary and Victorian periods. The plenary addresses will be delivered by Jessica Marie Johnson (Johns Hopkins), Marisa J. Fuentes (Rutgers), Jazzmen Lee-Johnson (2020 Artist Fellow at the RISD Museum), Ryan Fong (Kalamazoo College), Hilary Nicholson (Video for Change, Jamaica), and Samantha Pinto (University of Texas at Austin). On the fourth and final day of the conference, participants will discuss two recently published texts centering on Black women writers of the eighteenth and nineteenth centuries: Honorée Fanonne Jeffers’s *The Age of Phillis* (2020) and Jackie Sibblies Drury’s *Marys Seacole* (2019). The Common Reads event, new to this year’s BWWC, is an opportunity to host virtually the kind of fellowship that makes the annual conference so special, while expanding the conference’s historical focus to include work by contemporary Black writers.

We are grateful for the feedback we received on the initial Call for Papers. We apologize for perpetuating the institutional racism which pervades the profession and which this year's conference seeks to counter. The revised conference announcement aligns more clearly with the goals for this year's conference. Inclusivity and equity have always been at the core of the BWWA by surfacing the work of underread women writers. This task demands continual reorientations and re-examinations, specifically to combat a history of canon formation that privileges whiteness. We are aiming to stage an inclusive, antiracist virtual conference that practices a conscious engagement with the history of exclusion within the field.

Please follow the conference website for registration information at 2021BWWC.wordpress.com.

FORTHCOMING IN JULY 2021: *JANE AUSTEN AND CRITICAL THEORY* Edited by Michael Kemp

Jane Austen and Critical Theory is a collection of new essays that addresses the absence of Critical Theory in Austen studies—an absence that has limited the reach of Austen criticism. The collection brings together innovative scholars who ask new and challenging questions about the efficacy of Austen's work. This volume confronts mythical understandings of Austen as "Dear Aunt Jane," the early twentieth-century legacy of Austen as a cultural salve, and the persistent habit of reading her works for advice or instructions. The authors pursue a diversity of methods, encourage us to build new kinds of relationships to Austen and her writings, and demonstrate how these relationships might generate new ideas and possibilities—ideas and possibilities that promise to expand the ways in which we deploy Austen. The book specifically reminds us of the vital importance of Austen and her fiction for central concerns of the humanities, including the place of the individual within civil society, the potential for new identities and communities, the urgency to address racial and sexual oppression, and the need to imagine more just futures.



Academic Societies News and Websites

Theory and Philosophy Caucus

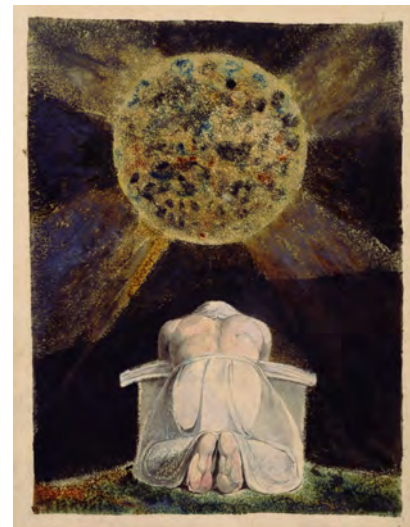
The Theory/Philosophy caucus organizes panels and roundtables focusing on areas of philosophy and theory of interest to scholars of Romanticism. We organize our sessions in collaborative discussions at lunch during a conference, encouraging scholars of every level of seniority to initiate ideas and coordinate 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.

This year, in preparation for the 2022 conference in Edge Hill/Liverpool, we will meet online at some point this summer to discuss ideas for our panels for that conference. Members of the caucus will be invited to attend a Zoom session during which, in lieu of our regular lunch meeting, we will brainstorm and collaborate, after which members will follow up to craft their specific panel ideas.

Any member of NASSR may join the caucus at any time; if you would like to join, please send me an email (at dcolling@bowdoin.edu).

NASSR has invited caucuses – and any group of members – to create online mini-conferences, gatherings, and forums. Accordingly, this spring the caucus has sponsored a Workshop on German Idealism and Poststructuralism, organized by Tilottama Rajan (Western University) and Gabriel Trop (University of North Carolina, Chapel Hill), taking place over four days (March 13/14 and 27/28). If you, too, 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



K-SAA Virtual Roundtable: Toward an Anti-Racist, “Undisciplined” Romanticism



KEATS-SHELLEY
ASSOCIATION
OF AMERICA

With deep appreciation for their expertise and insights, the Keats-Shelley Association of America asks our Roundtable participants: what new frameworks—theoretical, textual, generic, historical, multiracial—could and should transform the study of British

Romanticism and help the field find modalities of anti-racism worthy of our moment? To what extent should we see the questions “of our moment” as, also, historical questions? How can BIPOC lives begin to matter more fundamentally to the study of British Romanticism, and within the field of British Romanticism? And, yet more pointedly: whither British Romanticism, and Romanticist associations for the study of the field, in the age of Black Lives Matter? Could John Keats and Percy Bysshe Shelley, or Mary Shelley for that matter, ever factor into such a shift in approach, which is to ask: can an organization named after these figures ever effectively decenter them? How important is it that they be decentered for anti-racist work to flourish in the field?

Watch the videos (Phase 1) on the K-SAA Blog: <https://k-saa.org/k-saa-virtual-roundtable-toward-an-anti-racist-undisciplined-romanticism/>

This is a virtual roundtable in two phases. In the first phase, expert scholars respond to the colloquium topic in short separate videos. In the second phase, we convene the participants from this video series on Zoom for a one-hour colloquium discussion moderated by César Soto of Grace College. You can also view Phase 2 on the Blog here: <https://k-saa.org/k-saa-anti-racist-romanticism-roundtable-discussion-part-2/>

Romantic Circles/K-SAA Anti-Racist Pedagogies Colloquium Fellowship



KEATS-SHELLEY
ASSOCIATION
OF AMERICA



Call for Participants

Romantic Circles and the Keats-Shelley Association of America invite participants for a colloquium and working group designed to discuss and, in the end, produce a digital resource of anti-racist teaching and learning resources. RC Pedagogies and K-SAA see the work of discovering, gathering, developing, and elaborating anti-racist pedagogies as essential to our work as scholars and teachers, not to mention to the viability and relevance of the Romantic period more generally. Since systemic racism has long affected not only what texts are considered canonical, but also how, where, and to whom Romantic-era materials are taught, we hope to provide support for scholars in expanding access to Romantic-era pedagogy, including resources for teaching in underserved communities and carceral facilities. We believe such an undertaking must be a collaborative, sustained, and rigorous research project to include bibliographies of available material, articles discussing best classroom practices, contextual materials, and syllabi, compiled into a readily usable/accessible set of pages to be maintained over time.

A joint team of K-SAA and RC scholars seek to appoint a team of 4-6 Pedagogies Fellows tasked with creating this permanent yet expanding set of anti-racist pedagogy web links and resources through the work of a colloquium to be held for a month during July-August 2021. Fellows would receive a \$500 honorarium to participate in a series of two-hour meetings each week for four consecutive weeks. Over the course of that month, Fellows would, together and independently, locate helpful contextual sources, syllabi, articles, and techniques for anti-racist pedagogy in the Romantic period, as well as organize and annotate these items into accessible web content for teachers of high school, undergraduate, graduate students, and other learners.

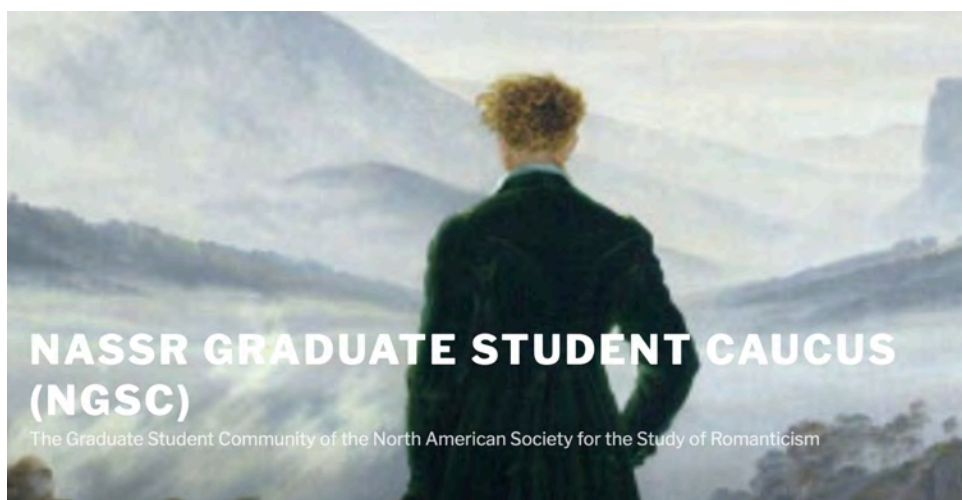
Throughout the colloquium, Fellows will be encouraged (but not required) to share their work through online social fora like Twitter and HASTAC. At the month's end, the group will identify future work for the participants of this colloquium and colloquia to come, which may include blogging for the K-SAA Blog, a series of short

essays for RC, a conference panel, a RC Pedagogy Commons special issue, or another form of work. (Ideally, this colloquium will be the first in a series because such a resource deserves sustained work and attention.)

Fellows will have the opportunity to build a cohort and a virtual space for discussion of anti-racist pedagogy and its intellectual work. They will also receive mentoring via senior scholar-teachers in the field as well as other members of the K-SAA/RC Pedagogies team. Fellows can thus expect to become part of a widening professional network of Romantic scholars, digital humanists, and teachers, especially in their unique relationship to Romantic Circles and K-SAA as organizations with journals and other scholarly events. Additionally, Fellows will gain exposure to journal, organization, and advisory board projects.

Applicants of any rank are invited to submit a one-page letter of intent to info@k-saa.org by **June 1st**, which discusses specific interests and experience in anti-racist pedagogy, including discussion/description of courses taught or proposed as well as scholarly research/interests and public humanities work.

NASSR Graduate Student Caucus (NGSC)



The NASSR Graduate Student Caucus (NGSC) is pleased to present the ongoing student blog series located on Humanities Commons (<http://nassrgrads.hcommons.org/>) which features work from other graduate students. We accept blog posts (400-600 words) pertaining to any stage of research on a rolling basis. You can find the blog series CFP attached on our website here (<https://nassrgrads.hcommons.org/2021/01/16/call-for-papers-new-approaches-to-romanticism/>). We are currently forming a discussion group consisting of those who have already contributed to our blog so that they may participate in circulating detailed and elaborate feedback for each research project in a supportive and constructive environment. We plan to collaborate with current and future contributors to continue to grow and develop this group as the blog progresses.

Check out our *Humanities Commons* website for more information, calls for papers, and more!

If you are interested in joining the NGSC, please send us an email at nassrgradstudentcaucus@gmail.com.

*NASSR does not exercise jurisdiction over, endorse, or accept responsibility for the online posts and e-mail messages of the Graduate Student Caucus.

Wordsworth Conference Foundation Bursaries 2021



Bursaries funded by the Wordsworth Conference Foundation have hitherto normally been intended to enable young scholars, principally at postgraduate and early post-doctoral level, to attend the annual Wordsworth Summer Conference and Wordsworth Winter School.

During the period in which live face-to-face events are not possible, the Trustees nonetheless wish to continue to advance the main aims of the Foundation by making available to young scholars who are working on the Wordsworth circle and/or Wordsworthian aspects of Romanticism a small fund which will either facilitate attendance at online conferences, pay for scholarly resources, or otherwise support their continuing research.

Applications are invited from full-time postgraduates, or from those who have completed a PhD within the last five years (i. e. January 2016-present), for up to 12 Bursaries of £250. Please email a letter of application (clearly labelled BURSARY 2021) in the form of a Word attachment to proposal.wsc@gmail.com giving your reasons for applying and explaining clearly how the bursary funds will be used. Please also arrange for an independently emailed supporting letter to be sent from your supervisor or academic referee verifying your status.



Additional information will be found on the Wordsworth Conference Foundation website; go to <https://www.wordsworthconferences.org.uk>

The closing date for applications is **12 noon UK time on Monday 17 May 2021**.

The Byron Society: PhD Bursary



The Byron Society invites applications for a PhD bursary of £3,000 for 2020-2021.

For more details visit: <http://www.thebyronsociety.com/phd-bursary>

Applications are open to new and existing full-time PhD students enrolled at a UK university and

working on a thesis addressing any aspect of the life, work and /or influence of the poet Lord Byron. Applications are also welcomed from those studying multiple poets or authors, including Byron.

Each bursary covers just one year, however multiple applications can be made and postgraduates whose research focuses solely on Byron can receive up to three annual bursaries. (Those who study Byron alongside other poets and authors can only be awarded one bursary).

Applications can be made by students with additional sources of funding, but please list these in your application. The applications should also include a summary of the applicant's academic record, an outline of his / her proposed research and the names of two referees who may be contacted. Please also state what year of study you are in.

Applications should be sent by email to Dr Emily Paterson-Morgan, Director of the Byron Society, at contact@thebyronsociety.com

The application process closes on the **31st of May 2021**.

Please get in touch if you have any questions in advance.

ACCUTE – Update



ACCUTE

ASSOCIATION OF CANADIAN COLLEGE AND UNIVERSITY TEACHERS OF ENGLISH

ACCUTE recognizes and supports the BCSCA's decision to withdraw from Congress, and supports the decision of our keynotes presenters from cancelling their talks as an act of ethical solidarity with the BCSCA. We call upon the Federation to establish more robust and inclusive chains of accountability with its member associations, and stronger relations with Black scholars in Canada. ACCUTE will honour its commitment to hold a conference at Congress this year, but will be seriously re-evaluating our relationship to the Federation for future years. ACCUTE has waived all conference fees for Black and Indigenous students for Congress 2021.

The North American Schelling Society (NASS)

Due to the pandemic, the annual meeting of the North American Schelling Society originally scheduled for this May in Toronto is now postponed until next year.

NASS is pleased to host a virtual guest lecture from Professor Tanehisa Otabe of the University of Tokyo, who will be speaking on "Schelling in Japan"



on **Wednesday, May 19, 2021, at 3 p.m. PST, 6pm EST, 7:30 p.m. NST.**

Professor Tanehisa Otabe is the foremost authority on aesthetics and Romantic philosophy in Japan today and the former President of the Japanese Schelling Society. Professor Otabe is the author of ten books—six singled-authored—covering a variety of topics, from the history of Western aesthetics to contemporary art theory.

Professor Otabe's talk will provide a rich and fruitful occasion for the international Schelling community to come together online. In particular, this event offers NASS an occasion to meet with the Japanese Schelling society, as was originally planned for NASS Toronto, and will now happen in 2022.

Professor Otabe is also scheduled to deliver the George Story Lecture virtually to the Memorial University community the following day. This event is open to the public and the NASS community is encouraged to attend. On **Thursday, May 20, 2021 at 3 p.m. PST, 6pm EST, 7:30 p.m. NST**, he will speak on "Aesthetic Disinterestedness: Kant, Schopenhauer, Heidegger, and Duchamp."

The Zoom link and password for both events will be circulated closer to the date to the NASS email list. Those who would like to attend the talks and are not subscribed to the NASS email list can gain access by emailing northamericanschellingsociety@gmail.com. All are warmly invited!

British Association for Romantic Studies (BARS)



We are so grateful for our members' support of BARS over the past year. Your subscriptions have allowed us to continue our work promoting Romantic Studies in 2020, including: offering fellowships and bursaries to postgraduate and early career researchers; holding the BARS Early Career and Postgraduate Conference; developing teaching resources to support colleagues during the COVID pandemic and in response to the BLM movement; publishing The BARS Review; and developing the new BARS Digital Events Series. The BARS Executive Committee will be meeting later this spring to explore how we can further support members' research and activities in the coming year.

To read about forthcoming BARS Digital Events, and watch existing recorded events, please visit our Blog: <https://www.bars.ac.uk/blog/?cat=24>

The annual subscription for BARS costs £25 (waged) or £10 (unwaged and/or postgraduate). <http://www.bars.ac.uk/main/index.php/how-to-join/>

As a member of BARS, your benefits include:

- Eligibility to apply for BARS fellowships and other funding opportunities, including support for conferences and seminars
- The opportunity to present at or attend the BARS International Conference or the BARS Early Career and Postgraduate Conference (the 17th International Conference, New Romanticisms, a joint conference with the North American Society for the Study of Romanticism (NASSR), will be held at Edge Hill University in 2022)

- Regular news and updates about Romantic Studies, including Calls For Papers and events notices, via our mailing list

We will also be sharing details of the BARS Summer 2021 online conference shortly.

COVE

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



NASSR voted last year to join NAVSA, BAVS and AVSA in creation of COVE: Collaborative Organization for Virtual Education, a teaching and publication space for the sharing and generation of knowledge. We will be building a NASSR node in the initiative over this calendar year. COVE Studio now includes over 4 million words of primary material ready for inclusion in anthologies, thus allowing users to save students money on course texts while enabling group annotation. Texts are being encoded from all fields but the collection is especially strong in the nineteenth century. COVE Editions now interlinks with over 1 million words of scholarship at BRANCH. Together, the two resources add up to the equivalent of a 23-volume encyclopedia.

For those who were unable to attend any of the COVE workshops but would like to see what COVE makes possible, consider checking out the two videos that Dino Felluga has created about COVE Editions and COVE Studio. The videos are designed to get users up to speed as quickly as possible. Each video has an opening 7 minutes oriented to students (how to login, how to get to the right document, how to annotate, how to add to a collective resource at Editions) and a second 7-10 minutes oriented to teachers (building an anthology or a class, uploading texts, integrating with your LMS).

Video about password-protected space for creating anthologies, annotating texts, and uploading material at COVE Studio:

<https://youtu.be/8aMuglxth3I>

Video about open-access and flipped-classroom publishing space at COVE Editions:

<https://youtu.be/T7HqFC8yFxE>

William Blake Archive

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

March 10 2021

The William Blake Archive is pleased to launch Works in Preview, a new wing presenting designs that are among Blake's largest and most complex. Instead of waiting until the details of the designs are fully encoded—which makes them more fully searchable but can take years to complete—the Archive is presenting the designs in an environment that enables viewers to enlarge them many times their true size to reveal details not previously visible in any reproductions. Viewers zoom in or out by using the Preview window's "plus" or "minus" buttons, by moving two fingers up or down on the track pad, or by using a mouse's wheel; viewers move an

image by clicking and dragging. Images can also be examined in Full Screen mode, which provides the largest display and is ideal for external monitors. In Preview mode, viewers return to the whole design as initially displayed by clicking Home; in Full Screen mode, they return by clicking Exit Full Screen. Both viewing modes are accompanied by a slider that lightens and darkens the image, enabling users to see details long obscured by darkened paints and varnishes. See the video tutorial on viewing Works in Preview: <https://www.youtube.com/watch?v=yGrzrwexlil>



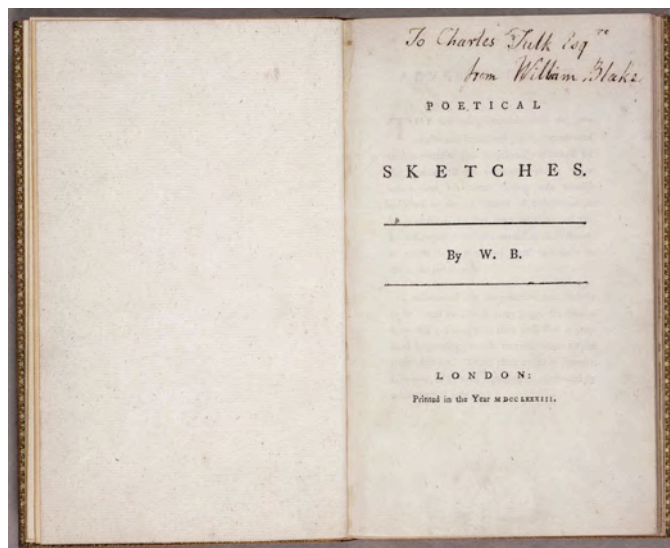
Our new wing opens with the five extant paintings from Blake's 1809 exhibition: *The Spiritual Form of Pitt* (c. 1805), *The Spiritual Form of Nelson* (c. 1805-09), and *The Bard* (c. 1809) from Tate Britain; *Satan Calling Up His Legions, an Experiment Picture* (c. 1799-1805) from the Victoria and Albert Museum; and *Sir Jeffery Chaucer and the Nine and Twenty Pilgrims on Their Journey to Canterbury* (c. 1808) from Pollok House, Glasgow. These five paintings were executed in opaque water-miscible colors on canvas, many heightened with gold. These paintings are usually referred to as "temperas," though Blake called them "frescos" and technically they are a form of "distemper," because the colors were mixed with glue. In the *Descriptive Catalogue*, which accompanied the exhibition, Blake defined his new mode of painting as "portable fresco" and discusses the paintings under numbers 1, 2-4, and 9. To these works we are adding *Satan Calling Up His Legions* from Petworth House, a later version of the design that Blake mentions in the catalogue (p. 54). We are also publishing the list of Blake's works at Petworth House and Pollok House, which can be found among our Collection Lists in the Resources for Further Research section of the Archive.

More designs will enter Works in Preview in the near future, including *The Spiritual Condition of Man*, *Hervey's Meditations*, *Spenser's Faerie Queene*, *The Sea of Time and Space*, and multiple versions of *Visions of the Last Judgment*. The medium, size, date, provenance, and location of each design is given in the Work Information link under the image; also accompanying each design are Editors' Notes and a link to the Lightbox, where images can be moved, rotated, resized, and cropped.

14 January 2021

The William Blake Archive is also pleased to announce the publication of a digital edition of *Poetical Sketches*, composed by Blake between c. 1769 and 1777.

Blake's experiences in the London social circle of the Rev. A. S. Mathew and his wife Harriet in the 1780s gave him both inspiration and opportunities. *An Island in the Moon*, a manuscript fragment that includes poems and songs in wacky satirical contexts, is an early vehicle for his impressions of the Mathew circle. *Poetical Sketches* is a more serious, in some respects major, literary experiment that grew out of the accumulated earlier efforts of this multi-talented engraver's apprentice to write poems and poetic prose sketches some of which he later probably recited and sang in company. The Mathews must have been impressed, because they joined with the artist and sculptor John Flaxman to subsidize the printing, in 1783, of Blake's first and only typographical collection of poetry. (For what is known about the printing, see the note under Publisher on the Copy Information page.) It was a rudimentary printing job rather than a formally published volume: perhaps fifty



copies of eleven sheets that could be folded and assembled into small volumes with a title page presenting “W. B.” as author followed by a one page, unsigned “Advertisement” for these displays of “poetic originality, which merited some respite from oblivion” (Object 2). The uncorrected sheets were apparently left in Blake’s hands to do with as he saw fit, which, surprisingly, was nothing more than to present individual volumes to friends and patrons now and then throughout his life. He (and others) variously corrected and emended some copies but left others untouched. Only about half—at the latest count twenty-four—survive.

Despite its somewhat unpromising origins, *Poetical Sketches* remains vitally important in its revelations of Blake’s reading habits and early accomplishments—several fine poems, including the often anthologized “I Lov’d the

Jocund Dance” and “How Sweet I Roam’d from Field to Field”—along with strong anticipations of his developing styles and interests. The collection materializes at a productive literary intersection of Elizabethan and neoclassical poetics, biblical allusion, late eighteenth-century innovations, emergent Romantic modes, and idiosyncratic mythopoeic genius. A Shakespearean invocation to the muse begins “King Edward the Third,” while it, along with “Edward IV” and “King John,” sets a tone similar to Shakespeare’s history plays. The stimulus of popular eighteenth-century poems—James Thomson’s *The Seasons* (finished in 1730), Edward Young’s *Night Thoughts*, and James Macpherson’s pseudo-medieval Ossian poems—can be felt. And, of course, Blake’s key predecessor John Milton leaves his mark, particularly in “Contemplation” and “Samson.”

Although the earliest works may have been drafted when Blake was an “untutored youth” (Advertisement, Object 2), the collection conveys a powerful sense of the original author he was fast becoming. His visionary or prophetic mode (“Gwin, King of Norway”), his underlying social and political commitments (in the ironic “King Edward the Third”), and his easy assimilation of new literary trends (the gothic “Fair Elinor”) are all evident. As miscellaneous as it is, *Poetical Sketches* anticipates the major literary work soon to come.

As always, the William Blake Archive is a free site, imposing no access restrictions and charging no subscription fees. The site is made possible by the University of North Carolina at Chapel Hill with the University of Rochester, the continuing support of the Library of Congress, and the cooperation of the international array of libraries and museums that have generously given us permission to reproduce works from their collections in the Archive.

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

Romantic Circles Unbound

Romantic Circles is proud to announce a new RC Unbound issue: "Aftermaths." In these short pieces Daniel O'Quinn, Konstantinos Pozoukidis, Padma Rangarajan, and Orrin N. C. Wang reflect on January 6, the plight of international students in the United States, and rising violence against Asian Americans. Read the issue at <http://www.romantic-circles.org/rc-unbound>.

"Aside from Insurrection" by Padma Rangarajan;

"Exit Liberty" by Daniel O'Quinn;

"Out of Time" by Konstantinos Pozoukidis

"Neither" by Orrin N. C. Wang



Caro: The Lady Caroline Lamb Website

The "Caro: the Lady Caroline Lamb Website" has been updated and moved to a new address.

The new site has many new portraits and drawings of LCL, more thorough coverage of her works, newly-posted transcriptions of hundreds of her letters, updated external links, and an updated list of Archival and Print Sources.

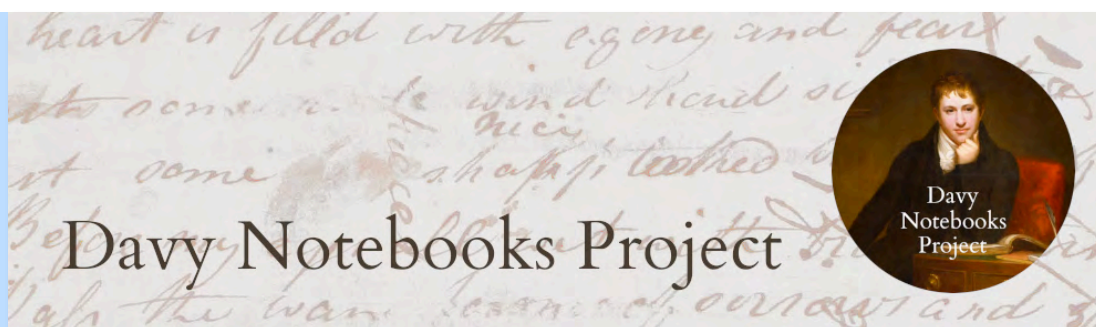
The new site address is <https://sites.google.com/sjsu.edu/caro>

Call for Submissions: *The Burns Chronicle*

Begun in 2021, *The Burns Chronicle* is a dedicated platform for the rich, international research on Robert Burns (1759-96) which is happening in the 21st century.

<https://www.euppublishing.com/loi/burns>





Davy Notebooks Project to Digitise all of Davy's Notebooks, with Transcriptions

In 2019, Arts and Humanities Research Council (AHRC) funding enabled Professor Sharon Ruston and Dr Andrew Lacey, both of the Department of English Literature and Creative Writing at Lancaster University, to crowdsource transcriptions of five of Sir Humphry Davy's (1778-1829) notebooks, dating from between 1795 and 1805, using the people-powered research platform Zooniverse.

Following on from this successful pilot project, during which more than 500 participants from around the world transcribed 626 notebook pages in under 20 days, the project team has secured further funding from the AHRC (c. £1 million) to crowdsource transcriptions of Davy's entire 75-strong notebook collection. This three-year project will shed more light on Davy's fascinating life, which saw him rise up through society's ranks from relatively modest origins to become, just over 200 years ago, the President of the Royal Society.

Some 70 notebooks are held at the Royal Institution of Great Britain in London and five are held in Kresen Kernow in Redruth, Cornwall. Davy kept notebooks throughout his life, but most of the pages of these notebooks have never been transcribed before. Transcriptions of the first five notebooks - the result of the pilot - revealed Davy's creative mind at work - lines of poetry were written among descriptions of chemical experiments, philosophical musings, geological drawings, and accounts of his life. Most notebook entries have yet to be dated or considered in the light of what they tell us about Davy, his scientific discoveries, and the relationship between poetry and science.

Crowdsourcing is due to begin in May 2021, and the edited transcriptions will later be published online, alongside images of the notebooks, on a free-to-access website, as part of Lancaster Digital Collections. Online and in-person discussions with participants will enable the project team to find out how transcribing Davy's notebooks changes their view of how poetry and science could co-exist today.

For updates, please follow the Project's Twitter feed: **@davynotebooks**

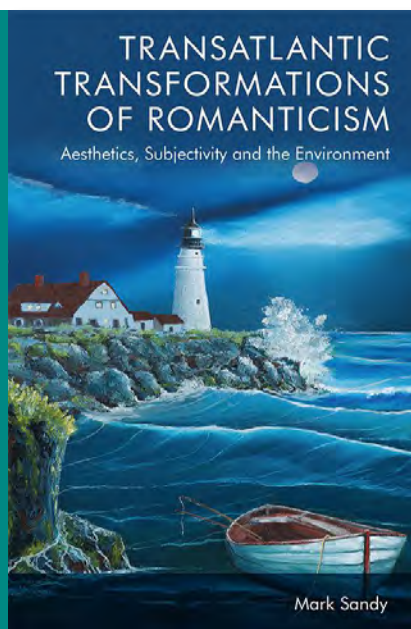
NEW RELEASE: *TRANSATLANTIC TRANSFORMATIONS OF ROMANTICISM: AESTHETICS, SUBJECTIVITY, AND THE ENVIRONMENT*

Mark Sandy

A critical re-evaluation of the imaginative transformations of Romanticism by major American writers

This book provides innovative readings of literary works of British Romanticism and its influence on twentieth- and twenty-first-century American literary culture and thought. It traverses the traditional critical boundaries of prose and poetry in American and Romantic and post-Romantic writing. Analysing significant works by nineteenth-century writers, including Ralph Waldo Emerson, Henry David Thoreau and Emily Dickinson, as well as the later writings of William Faulkner, F. Scott Fitzgerald, Saul Bellow, Toni Morrison and Wallace Stevens, the book reasserts the significance of second-generation Romantic writers for American literary culture.

Available here: <https://edinburghuniversitypress.com/book-transatlantic-transformations-of-romanticism.html>



30% launch discount: use code NEW30

NASSR Membership Benefits and Renewal Information

What are the benefits of joining NASSR?

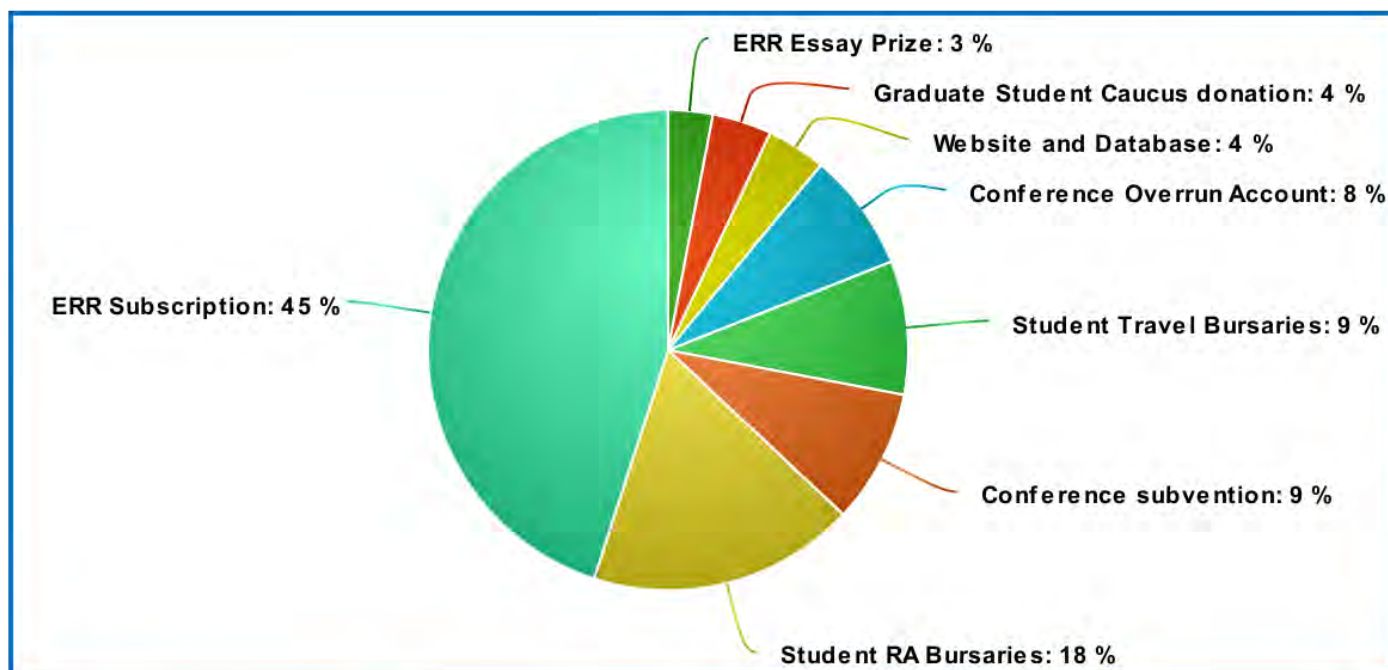
- Subscription to ***European Romantic Review***.
- Access to NASSR **conferences and event registration**.
- Automatic membership in the **German Society for English Romanticism (GER)**.
- Eligibility for **travel bursaries** (graduate student members).
- Eligibility for **ERR essay prize**.
- Inclusion in and access to the **member directory**.
- Invitation to run and/or vote in **board elections**.
- Subscription and invitation to submit items to the biannual **Newsletter**.

Coming soon...

- Subscription to the **Collaborative Organization for Virtual Education (COVE)**

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. For 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 DAVID COLLINGS (Bowdoin), MICHELLE FAUBERT (Manitoba), CHRIS BUNDOCK (University of Essex), FRED BURWICK (UCLA, ex officio), IAN HAYWOOD (Roehampton, ex officio), ANDREW MCINNES (Edge Hill, ex officio), TERRY F. ROBINSON (Toronto, ex officio), JOHN SAVARESE (Waterloo, ex officio), ANGELA ESTERHAMMER (University of Toronto, Senior Advisor), and TILOTTAMA RAJAN (University of Western Ontario, Senior Advisor).

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*.

2021 ADVISORY BOARD

ELIZABETH EFFINGER (UNB)
KEVIS GOODMAN (Berkeley)
SUH-REEN HAN (Seoul)
KIR KUIKEN (SUNY Albany)
JACOB LEVETON (Northwestern)
MARK LUSSIER (Arizona State)
KRISTINA MENDICINO (Brown)
JOHN SAVARESE (Waterloo)
CATHERINE SULPIZIO (Berkeley)

NASSR CONFERENCES

1995 University of Maryland-Baltimore County
1996 University of Massachusetts & Boston College
1997 McMaster University
1998 St. Mary's University College, England
1999 Dalhousie University
2000 University of Arizona
2001 University of Washington
2002 University of Western Ontario

2003 Fordham University, NYC
2004 University of Colorado, Boulder
2005 Université de Montréal
2006 Purdue University
2007 University of Bristol
2008 University of Toronto
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

European Romantic Review

EDITORS:
BENJAMIN COLBERT
LUCY MORRISON

CONSULTING EDITORS:
FREDERICK BURWICK
REGINA HEWITT

BOOK REVIEW EDITOR:
WILLIAM D. BREWER

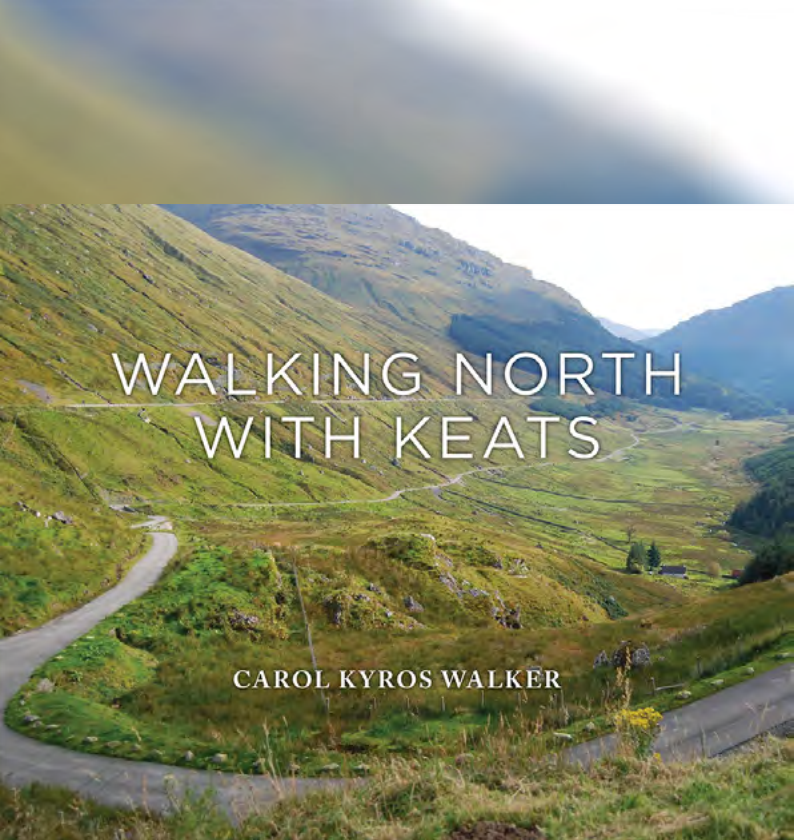
EUROPEAN ROMANTIC REVIEW

*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!

tandfonline.com/GERR



Walking North with Keats

Carol Kyros Walker, Professor Emerita, City Colleges of Chicago

Recaptures the landscapes, landmarks, poetry and letters of Keats' epic walk of 1818 in this revised edition of 90's classic

- Contains over 150 photographs retracing the tour Keats took in 1818
- Includes Keats letters and poems of the walking tour and Charles Brown's journal
- Examines changes in mode of travel and hostelry since the first edition, reassessing the cultural picture of Scotland
- Takes stock of significant, relevant scholarly writing about Keats in approximately the last thirty years

The new edition of *Walking North with Keats* is a major contribution to the literature of the Scottish tour in the romantic period. Carol Kyros Walker's atmospheric, wryly-captioned photographs (with many new additions in colour) footstep Keats's strenuous pedestrian journey with Charles Armitage Brown, adding visual depth and context to the poet's reflections on the people and places he encountered. Extensively researched and elegantly presented, this book is a marvellous achievement, embodying a Keatsian sensibility on the move.

– Nigel Leask, University of Glasgow

Hardback £25 | \$29.95 April 2021 256 pages

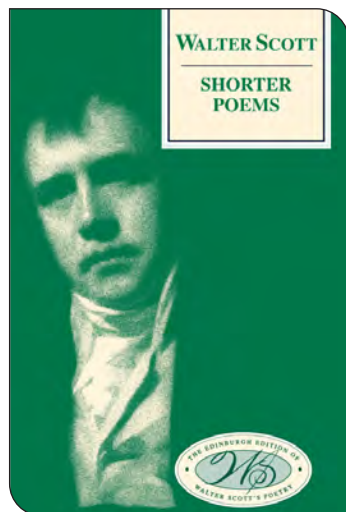
ISBN: 9781474478632 Also available in ebook

Launch discount: save 30%

Visit <https://edinburghuniversitypress.com/book/9781474478632> and use the discount code **NEW30**

EDINBURGH
University Press

Walter Scott, Shorter Poems



9781474424431
Hardback £90.00
December 2020
672 pages

Edited by: P. D. Garside and
Gillian Hughes

A thorough re-evaluation of Scott's output as a writer of short poems

This fully annotated scholarly edition, based on new archival research, comprises 134 poems, several of which went unpublished, and all of which have been expertly re-edited from early printings or manuscript originals. Walter Scott remained a poet throughout his writing career and this collection of poems ranges chronologically from the earliest efforts of a clever Edinburgh schoolboy to the last works of an old and ailing international celebrity author. The poems span generically songs and ballads, theatrical contributions, epitaphs, translations from Latin, Spanish, French, Gaelic and German, and private jeux d'esprit. The comprehensive editorial apparatus provides readers with the historical and literary context for every poem, engages with the relation of song lyrics to musical settings, and traces all quotations and allusions to books, people and places.

Find out more about book title/series on our website:

edinburghuniversitypress.com/book-walter-scott-shorter-poems.html

You can save **30%** when you order direct!

please visit edinburghuniversitypress.com
and enter the discount code **NEW30**

EDINBURGH
University Press