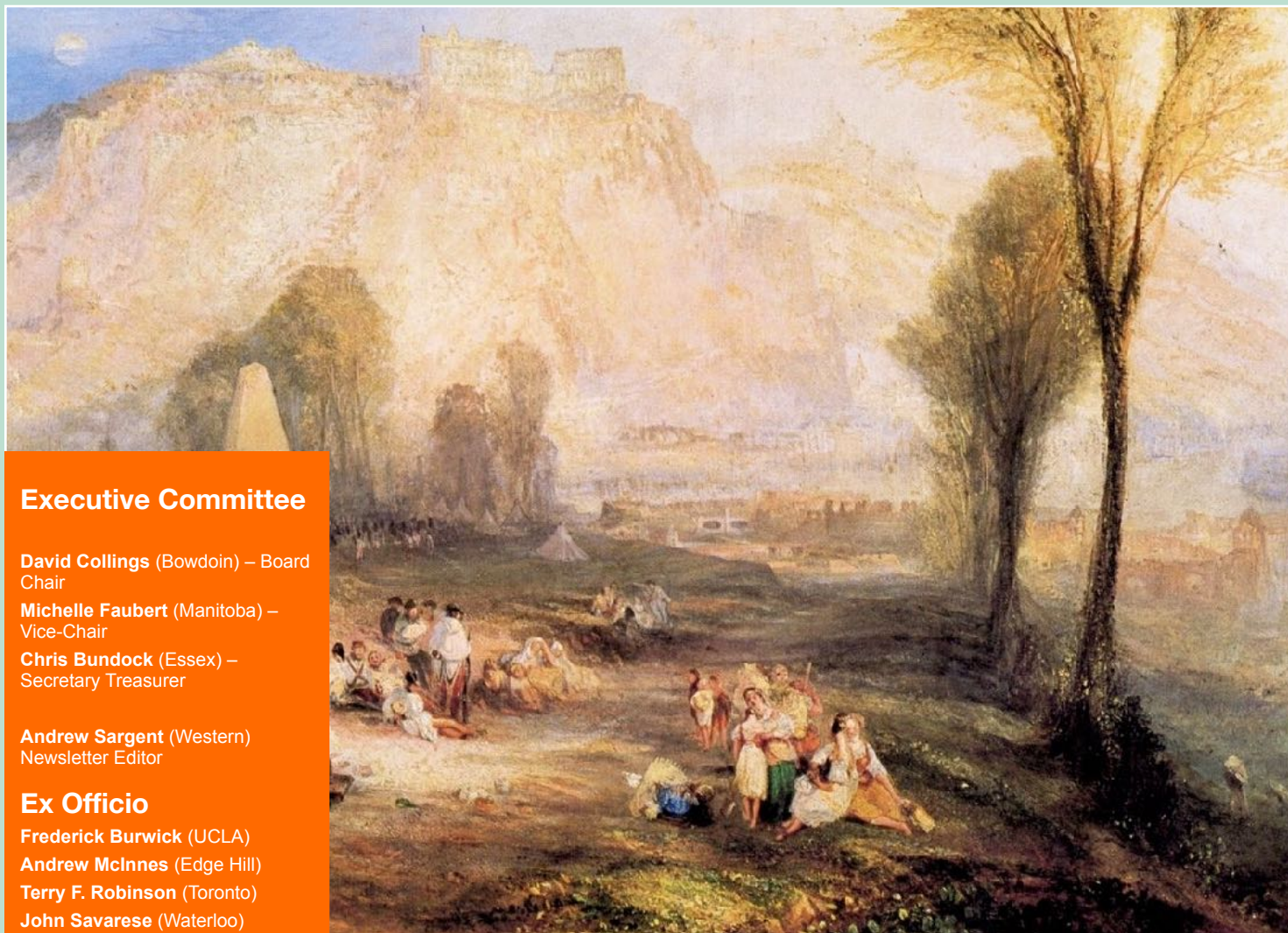


NASSR NEWSLETTER

north american society for the study of romanticism



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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 **March 15**.

Future NASSR Conferences

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. See below for details.

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

The 31st annual NASSR Conference, addressing the theme of “Romantic Improvisations,” will be hosted by Rutgers University-Newark in 2024.

Message from David Collings (Chair) and Michelle Faubert (Vice Chair), NASSR

Not even a pandemic can keep the scholars of NASSR down! This summer NASSR hosted several online conferences and symposia, such as “Black Studies & Romanticism” (organized by Kate Singer and Chris Washington), the NASSR Science Caucus’s “Women in Science” (organized by Lisa Ann Robertson, Dahlia Porter, and Michelle Faubert), and the NASSR/Writing Doctors Event (organized by Ashleigh Blackwood, Clark Lawlor, and, again, Michelle Faubert). Thanks to John Savarese, too, NASSR now has a new YouTube channel (<https://www.youtube.com/channel/UCg3e8OSDhrUgJkjlHE38HQg/featured>); please “subscribe” to make it searchable via keywords.

Meanwhile, preparations for the BARS/NASSR conference in 2022 at Edge Hill University (Liverpool, UK) – organized by Andy McInnes and the EHU Nineteen Research Centre (Laura Eastlake, Bob Nicholson, Rita Dashwood, Catherine Quirk) with additional support from several BARS officers – is coming along swimmingly, so we are confident that we can all meet in person before long, although there will be digital options for involvement in the conference, as well. On that note, dear NASSRites: please remember to renew your membership with NASSR at the beginning of 2022, before you register for the conference; after such a punishing few years of no conferences (and their income!), NASSR needs you more than ever!

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



NASSR/BARS Joint Conference 2022 - “New Romanticisms”



**Edge Hill University
England, United
Kingdom**

**Tuesday 2nd - Friday
5th August 2022**

“New Romanticisms” invites explorations of both the concept of newness in and about the Romantic period and new approaches to Romantic Studies today. The title for the conference also plays on the term “New Romantics,” referring to post-punk bands of the late 1970s and 1980s influenced by Romantic-period aesthetics, especially “dandy” fashions (roughly equivalent to “new wave” artists in America). The conference organisers are therefore particularly interested in responses to the call for papers which think about Romantic legacies and receptions in music, theatre, pop culture, and beyond. We would also welcome areas of research distinct from literary and cultural studies, which might include, but is not limited to: art history, material culture, cultural heritage, public engagement, and knowledge exchange.

This conference has been delayed by the COVID-19 pandemic and, therefore, its focus on the new feels more urgent than ever. What does it mean to study Romanticism today? How can Romantic Studies appropriately and effectively respond to current debates about the relevance and future of Higher Education, social justice, climate change, and contemporary culture more generally? Papers reflecting on the pressures on research, teaching, and service intra- or post-pandemic are particularly welcome. The conference aims to be an open, inclusive, accessible, and diverse space for the discussion of newness in Romantic Studies and its legacies and impact today.

The conference will take place in hybrid format, with physical panels, keynotes, and workshops, also available in digital format, taking best practice from online events into the running of the joint conference.

The physical event will take place at Edge Hill University, with Thursday 4th August devoted to an exploration of Liverpool and its Romantic history and legacies. As Liverpool was a hub for both advocates of slavery and abolitionists, as well as radical political agitation more generally from Dissenters to Chartists, papers which respond to the history of slavery and abolition, maritime and radical cultures, and the wider significance of England's North-West on the Romantic period, will also be welcome.

Please submit abstracts of 250 words, panel proposals of 750 words (including details of individual papers plus a rationale for the panel), or innovative presentation formats of 500 words (including, for example, poster presentations, pedagogical workshops, salons, and dramatic and/or musical performance pieces) to NASSRBARS22@edgehill.ac.uk.

Please include an indication of whether your presentation / panel / innovative presentation format is intended to be hosted online (and asynchronous or synchronous).

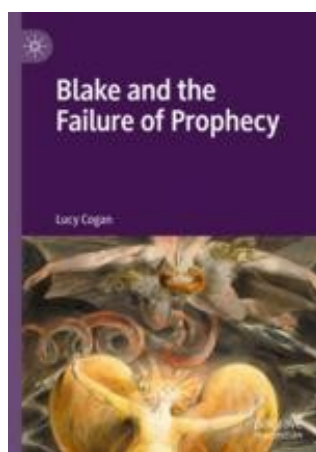
Deadline: 13th December 2021

Conference Report - “German Idealism and Post-Structuralism” Online Conference

The Theory and Philosophy caucus sponsored an online conference organized by Tilottama Rajan (University of Western Ontario) and Gabriel Trop (University of North Carolina-Chapel Hill). Zoom allowed us (with some difficulty) to overcome the challenge of bringing together scholars from North America and Europe to Melbourne and Hong Kong, with surprisingly productive results. The conference was held over two weekends (March 27-28 and April 10-11), and involved discussion of pre-circulated papers that are being further developed for inclusion in *The Palgrave Handbook of German Idealism and Post-Structuralism*, edited by Rajan and Daniel Whistler (Royal Holloway College, London). Defining Idealism broadly in terms of its intersection with Romanticism, and using “post-structuralism” as a short-hand for a wider post-1968 Theory beginning with Deconstruction, the conference covered both specific thinkers and more general topics.

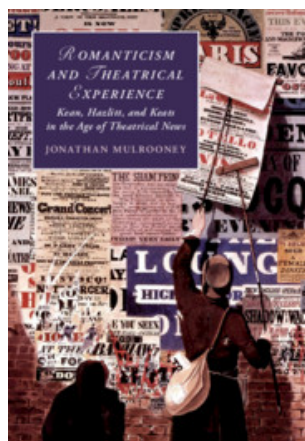
Across the two weeks, Daniela Voss (Hildesheim) connected Salomon Maimon, read alongside Kant, with Deleuze; Gabriel Trop took up Novalis; Kristina Mendicino (Brown) provided a deconstructive reading of Hegel’s *Aesthetics and Phenomenology*; Joel Faflak (Western Ontario) took up Schopenhauer’s *The World as Will and Representation* at the scene of its own psychoanalysis, ending with how the text might open the way for certain aspects of Speculative Realism; and finally Tyler Tritten (Gonzaga) discussed Schelling and Žižek, while Scott Scribner (Hartford) focused on the connection between Fichte and Laruelle. There were also papers on a variety of key topics. Lenka Vrablikova (formerly University of South Africa) took up Kant, Derrida and the contemporary university, while Tilottama Rajan, discussing interdisciplinary systems of knowledge, argued that the post-Kantians’ profoundly deconstructive (rather than post-structuralist) innovation was to recognise that “system is subject” –a recognition to which they come to by radicalising Kant’s theory of organisms so as to up-end his identification of system with architectonic. Anna Ezekiel (Independent Scholar, Hong Kong) took up the aesthetic theory and practice of women Idealists, contrasting it with the literary absolute of Frühromantik; Gord Barentsen (Independent Scholar, Melbourne) followed the trajectory of psychology and psychoanalysis from the Idealists, through Freud and Jung, to Deleuze and Guattari among others; Agata Bielik–Robson (Nottingham) focused on religion, and especially the apocalyptic; and finally Leif Weatherby (New York University) took up technology, while Arkady Plotnitsky took us through “difference” in Hegel and a number of contemporary thinkers, most importantly Derrida and Deleuze.

Members’ News



LUCY COGAN (University College Dublin) is pleased to announce the publication of *Blake and the Failure of Prophecy* (Palgrave, 2021). This monograph reorients discussion of Blake's prophetic mode, revealing it to be not a system in any formal sense, but a dynamic, human response to an era of momentous historical change when the future Blake had foreseen and the reality he was faced with could not be reconciled. At every stage, Blake's writing confronts the central problem of all politically minded literature: how texts can become action. Yet he presents us with no single or, indeed, conclusive answer to this question and in this sense it can be said that he fails. Blake, however, never stopped searching for a way that prophecy might be made to live up to its promise in the present. The twentieth-century hermeneuticist Paul Ricoeur shared with Blake a preoccupation with the relationship between time, text and action. Ricoeur's hermeneutics thus provide a fresh theoretical framework through which to analyse Blake's attempts to fulfil his prophetic purpose.

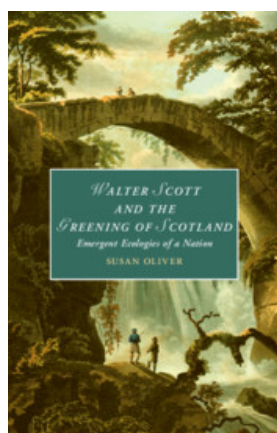
See further: <https://www.palgrave.com/gp/book/9783030676872#aboutBook>



JONATHAN MULROONEY (College of the Holy Cross) is pleased to announce the release of a paperback edition of *Romanticism and Theatrical Experience* (Cambridge UP, 2021). Bringing together studies in theater history, print culture, and literature, this book offers a new consideration of Romantic-period writing in Britain. Recovering a wide range of theatrical criticism from newspapers and periodicals, some of it overlooked since its original publication in Regency London, Jonathan Mulrooney explores new contexts for the work of the actor Edmund Kean, essayist William Hazlitt, and poet John Keats. Kean's ongoing presence as a figure in the theatrical news presented readers with a provocative re-imagining of personal subjectivity and a reworking of the British theatrical tradition. Hazlitt and Keats, in turn, imagined the essayist and the poet along similar theatrical lines, reframing Romantic prose and poetics. Taken together, these case studies illustrate not only theater's significance to early nineteenth-century Londoners, but also the importance of theater's textual legacies for our own re-assessment of 'Romanticism' as a historical and cultural phenomenon.

See further: <https://www.cambridge.org/ca/academic/subjects/literature/english-literature-1700-1830/romanticism-and-theatrical-experience-kean-hazlitt-and-keats-age-theatrical-news?format=PB>

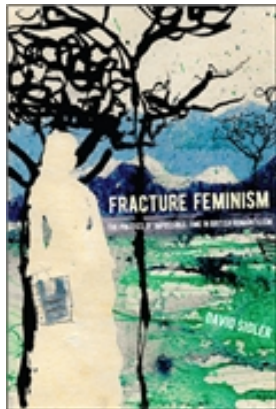
Enter code **RATE2021** at the checkout for a 20% discount. See flyer below for more details.



SUSAN OLIVER (University of Essex) is pleased to announce the publication of *Walter Scott and the Greening of Scotland: Emergent Ecologies of a Nation* (Cambridge UP, 2021). The work of Walter Scott, one of the most globally influential authors of the nineteenth century, provides us with a unique narrative of the changing ecologies of Scotland over several centuries and writes this narrative into the history of environmental literature. Farmed environments, mountains, moors and forests along with rivers, shorelines, islands and oceans are explored, situating Scott's writing about shared human and nonhuman environments in the context of the emerging Anthropocene. Susan Oliver attends to changes and losses acting in counterpoint to the narratives of 'improvement' that underpin modernization in land management. She

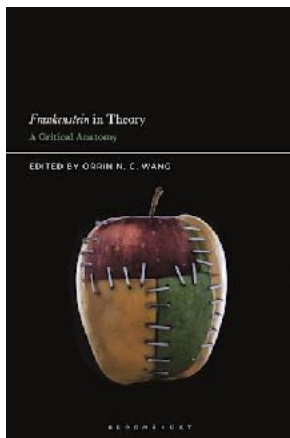
investigates the imaginative ecologies of folklore and local culture. Each chapter establishes a dialogue between ecocritical theory and Scott as storyteller of social history. This is a book that shows how Scott challenged conventional assumptions about the permanency of stone and the evanescence of air; it begins with the land and ends by looking at the stars.

See further: <https://www.cambridge.org/core/books/walter-scott-and-the-greening-of-scotland/47C8826A0C768FE593830757CBCE21CF#fndtn-information>



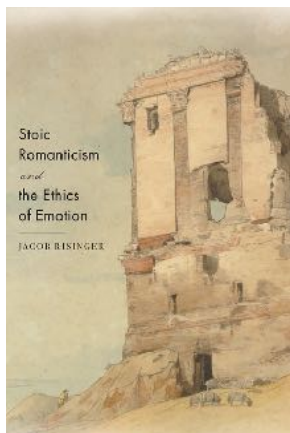
DAVID SIGLER (University of Calgary) is pleased to announce the publication of *Fracture Feminism: The Politics of Impossible Time in British Romanticism* (SUNY Press, 2021). Feminist writers in British Romanticism often developed alternatives to linear time. Viewing time as a system of social control, writers like Mary Wollstonecraft, Anna Barbauld, and Mary Shelley wrote about current events as if they possessed knowledge from the future. *Fracture Feminism* explores this tradition with a perspective informed by Lacanian psychoanalysis and Derridean deconstruction, showing how time can be imagined to contain a hidden fracture—and how that fracture, when claimed as a point of view, could be the basis for an emancipatory politics. Arguing that the period's most radical experiments in undoing time stemmed from the era's discourses of gender and women's rights, *Fracture Feminism* asks: to what extent could women “belong” to their historical moment, given their political and social marginalization? How would voices from the future interrupt the ordinary procedures of political debate? What if utopia were understood as a time rather than a place, and its time were already inside the present?

See further: <https://www.sunypress.edu/p-7166-fracture-feminism.aspx>



ORRIN N. C. WANG (University of Maryland, College Park) is pleased to announce the publication of the edited collection, *Frankenstein in Theory: A Critical Anatomy* (Bloomsbury, 2021). This collection provides new readings of *Frankenstein* from a myriad of established and burgeoning theoretical vantages including narrative theory, cognitive and affect theory, the new materialism, media theory, critical race theory, queer and gender studies, deconstruction, psychoanalysis, and others. Demonstrating how the literary power of *Frankenstein* rests on its ability to theorize questions of mind, self, language, matter, and the socio-historic that also drive these critical approaches, this volume illustrates the ongoing intellectual richness found both in Mary Shelley's work and contemporary ways of thinking about it. Essay contributors include: Andrew Burkett, David L. Clark, Joel Faflak, Erin Goss, Sara Guyer, Sonia Hofkosh, Jacques Khalip, Yoon Sun Lee, Patricia A. Matthew, Samuel Otter, Richard C. Sha, Vivasan Soni, Rei Terada, and Chris Washington.

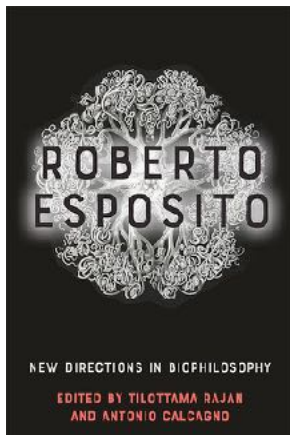
See further: <https://www.bloomsbury.com/us/frankenstein-in-theory-9781501360794/>



JACOB RISINGER (Ohio State University) is pleased to announce the publication of *Stoic Romanticism and the Ethics of Emotion* (Princeton UP, 2021). Stoic philosophers and Romantic writers might seem to have nothing in common: the ancient Stoics championed the elimination of emotion, and Romantic writers made a bold new case for expression, adopting “powerful feeling” as the bedrock of poetry. *Stoic Romanticism and the Ethics of Emotion* refutes this notion by demonstrating that Romantic-era writers devoted a surprising amount of attention to Stoicism and its dispassionate mandate. Jacob Risinger explores the subterranean

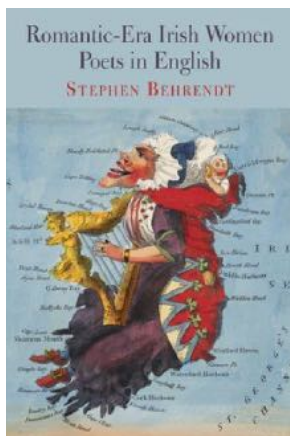
but vital life of Stoic philosophy in British and American Romanticism, from William Wordsworth to Ralph Waldo Emerson. He shows that the Romantic era—the period most polemically invested in emotion as art’s mainspring—was also captivated by the Stoic idea that aesthetic and ethical judgment demanded the transcendence of emotion. Risinger argues that Stoicism was a central preoccupation in a world destabilized by the French Revolution. Creating a space for the skeptical evaluation of feeling and affect, Stoicism became the subject of poetic reflection, ethical inquiry, and political debate. Risinger examines Wordsworth’s affinity with William Godwin’s evolving philosophy, Samuel Taylor Coleridge’s attempt to embed Stoic reflection within the lyric itself, Lord Byron’s depiction of Stoicism at the level of character, visions of a Stoic future in novels by Mary Shelley and Sarah Scott, and the Stoic foundations of Emerson’s arguments for self-reliance and social reform. *Stoic Romanticism and the Ethics of Emotion* illustrates how the austerity of ancient philosophy was not inimical to Romantic creativity, but vital to its realization.

See further: <https://press.princeton.edu/books/hardcover/9780691223124/stoic-romanticism-and-the-ethics-of-emotion>



TILOTTAMA RAJAN (Western University) is pleased to announce the publication of the edited collection *Roberto Esposito: New Directions in Biophilosophy* (Edinburgh UP, 2021), edited with Antonio Calcagno. This collection invites readers to reposition Esposito’s thought and explore the interdisciplinarity and unique methodology of his whole corpus. It addresses Esposito’s long-standing engagement with early modern philosophy, philosophy of biology, biopolitics, and the impolitical and the impersonal, together with his significant dialogues with contemporary philosophers like Gilles Deleuze, Jacques Derrida, Simone Weil, Jean-Luc Nancy, and Maurice Blanchot. A new essay by Esposito himself reveals the importance of philosophical sources and ideas that condition his thinking, especially outside and beyond the dominant biopolitical interpretative framework that has come to mark his reception in the English-speaking world.

See further: <https://edinburghuniversitypress.com/book-roberto-esposito.html>



STEPHEN C. BEHRENDT (University of Nebraska-Lincoln) is pleased to announce the publication of the anthology *Romantic-Era Irish Women Poets in English* (Cork UP, 2021). This book offers a representative sampling of the still mostly unknown poetry by Romantic-era Irish women. It represents most of the period’s active poets by multiple (rather than only a few) works, demonstrating the diversity and the subject range of these four dozen or so poets over the 50-year period. Although several of these poets appear (briefly) in Andrew Carpenter’s *Verses in English from Eighteenth-Century Ireland*, no comparable or competing collection exists. Anthologies of “British” poetry by Romantic-era women devote scant space to these poets, with the notable exception of Mary Tighe, despite their contemporary activity (and activism). This anthology suggests ways to situate these poets and their work within the broader historical, cultural and literary contexts of Irish writing, Romanticism, and nationalism, in all of which areas matters of gender and women’s cultural status remain important today. The book is important to several areas of literary and cultural study: 1. Irish literature – especially poetry; 2. Women’s writing;

3. Romanticism, Romantics studies, and Irish Romanticism; 4. Cultural history, including women’s and gender studies. This substantial repository of these authors’ works includes resources to enable students, scholars, cultural historians and “general readers” to locate and consult the original complete published collections from which these samples are taken.

Preview and Table of Contents: <https://b2l.bz/kOw1jq>

See further: <https://www.corkuniversitypress.com/Romantic-Era-Irish-Women-Poets-p/9781782054474.htm>



Palgrave Studies in Affect Theory and Literary Criticism

The recent surge of interest in affect and emotion has productively crossed disciplinary boundaries within and between the humanities, social sciences, and sciences, but has not often addressed questions of literature and literary criticism as such. The first of its kind, *Palgrave Studies in Affect Theory and Literary Criticism* seeks theoretically informed scholarship that examines the foundations and practice of literary criticism in relation to affect theory. This series aims to stage contemporary debates in the field, addressing topics such as: the role of affective experience in literary composition and reception, particularly in non-Western literatures; examinations of historical and conceptual relations between major and minor philosophies of emotion and literary experience; and studies of race, class, gender, sexuality, age, and disability that use affect theory as a primary critical tool.

Co-editors Joel Faflak and Richard C. Sha welcome queries and submissions for the series. To see what has been published in the series, we invite you to look here: <https://www.palgrave.com/gp/series/14653>

NEW SCHOLARLY EDITION: *THE LIFE OF NELSON*, BY ROBERT SOUTHEY

Edited by Tim Fulford

The Life of Nelson was one of the bestselling biographies of the Romantic era and nineteenth century. Widely regarded as a formative example of the new genre of popular biography, it shaped the reputation of Britain's foremost naval hero while redefining notions of heroism and nationalism. This first-ever scholarly edition features a critical introduction that explains the composition of the text, its publication history, and its influence. It features thousands of editorial notes clarifying events and allusions, and identifying people and places. It gives a comprehensive, contextualised view of a book that was significant not only in Southey's literary career and Nelson's posthumous fame, but in literary and naval history more widely.

Available here: www.routledge.com/9780367023089

The Life of Nelson
by Robert Southey

Edited by
Tim Fulford



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use code FLY21

Societies and Journals

European Romantic Review

www.informaworld.com/ERR



The *European Romantic Review* is pleased to announce its latest issue **32.4 (2021)**.

CONTENTS:

- LUCY COGAN, "Rending the 'Soft Plains' of America: Rape and Liberation in the Poetry of William Blake"
- VALENTINA P. APARICIO, "Intermarriage in the *Quilombo*: Southey's Republic of Runaway Slaves"
- KATIE ALYSSA HUNT, "British Romantic Insomnia and Creative Subjectivity"

32.3 (2021): Special Issue: *Women and Protest*,

edited by Elizabeth Kraft

ELIZABETH KRAFT, "Women and Protest: Introduction"

KELLI M. HOLT, "Mary Robinson and the Costs of Animal Labor"

RENEE BUESKING, "Charlotte Smith's Forms of Protest"

ELIZABETH WAY, "'By Unholy Arts?': The Craft of Protest in Joanna Baillie's *The Phantom and Witchcraft*"

ROXANNE EBERLE, "The Sociability of Protest: Amelia Alderson and the Norwich *Cabinet* of 1794"

SCOTT KRAWCZYK, "Echoes of Protest: Barbauld's Anti-War Afterlife"

LI-CHING CHEN, "'Like the Lion in His Den': Mary Hays, Solitude and Women's Enfranchisement"

MATT LORENZ, "'A Thousand Minute Circumstances': *Frankenstein*, *Westworld* and Feminist Revolution"

32.2 (2021):

ALAN RAWES, "Romanticism's Tyrannical Revolutions: Alfieri, Byron, and the Shelleys"

ARIF CAMOGLU, "'Supreme in Ruin': Empire's Afterlife in Romantic Encounters with Imperial Ruins"

JESÚS ÁNGEL SÁNCHEZ-GARCÍA, "Romantic Memorials to the Dead in a Corner of Spain: The Making of the City of Corunna as a Patriotic Mausoleum"

ANDREW SARGENT, "'Mid wastes interminably spread': Wordsworth's and Coleridge's Inoperative Communities"

SAMIR M. SONI, "'A more dreadful punishment Draco himself could not devise': Loss of Caste in Anglo-Indian Fiction, 1790–1823"

The European Romantic Review: NASSR Caucus Special Issue

Volume 32, Number 5–6, October–December 2021

Guest Editors: Manu Chander, David Collings, Deana Koretsky, Nicholas Mason, Dahlia Porter, Gabriel Trop

In place of the annual NASSR conference issue of ERR, we are delighted to collaborate this year to create an issue drawing on work from scholars in each of NASSR's five caucuses. Because the essays emerge from the efforts of these groups, rather than from a response to an overarching conference theme, they represent a useful cross-section of work ongoing in subfields of Romanticism today. This issue thus showcases the broader range of scholarship the caucuses were meant to foster.

But it also turns out that without any advance coordination, these essays work through a shared concern, broadly conceived, on a movement past totalization, intentionality, identity, or closure, and accordingly provide variations on the theme of disruption or dispersion. Concluding with an essay on incomplete thought, the issue as a whole affirms a range of concerns associated with this theme, such as aspects of thought that it cannot digest into its own operation, objects that dissolve worlds into ghostly referents, and practices that appropriate texts into rhizomatic reuse.

In its overall approach, then, this issue speaks to the resilience that the world of scholarship has demonstrated in the face of the global pandemic, responding to the crisis not with the assertion of mastery but with a capacity to be haunted by what it cannot encompass, a negativity that it cannot transform into a feature of itself but must acknowledge makes its pursuits forever incomplete. These essays locate Romanticism itself, as well as our readings of it, within a history whose principles elude us and whose boundaries lie beyond the reach of our thought.

Articles

Introduction
David Collings

Comparative Literature and Thought

Hegel's Irritability
Tilottama Rajan

Romantic Bliss—or, Romanticism Is Not an Optimism
Kirill Chepurin

Science, Medicine and Psychology

Humphry Davy, Jane Marcet and the Cultures of Romantic-Era Science
Tim Fulford

"Kindred forms": Erasmus Darwin's Posthuman Ethics of Relationality
Lisa Ann Robertson

Race and Empire Studies

Parody, Byron, and Race: Being Derivative in the Nineteenth-Century US
Katherine Bergren

Worlds More or Less: Nineteenth-Century Ethno-Astronomy and Cosmologies of Reference
Devin M. Garofalo

History of the Book, Editing, and Textual Studies

Particularly Red, By a Woman: Anne B. Poyntz and the Printing and Digitization of *Her Je ne sçai quoi*
Kirstyn J. Leuner

Particulars and Pixels: Quantizing and Theorizing Color in William Blake's Illuminated Books
Sarah T. Weston

Theory and Philosophy

Hegel—An Unfinished Thought
Soelwe Curdts

"Here I was obliged to leave off": The Unfinished Business of Shelleyan Thought and the Errors of Completion
Jack Rooney

Romantic Circles

www.rc.umd.edu

Romantic Circles is pleased to present a new volume in the *Romantic Circles Pedagogies* series, a new electronic edition, and a new exhibit in the *Romantic Circles Galleries*.



For the past several years Romantic Circles Pedagogies Commons has published special volumes that speak to specific issues within romanticist pedagogy, such as *Romanticism and Technology*, *Teaching Global Romanticism*, or *Teaching the Romantic with the Contemporary*. For this 2-part

volume, assembled during the COVID-19 crisis, we purposely stepped back and focused more broadly on essays that offer innovative approaches to teaching Romanticism. By focusing on innovative pedagogies that seek to redefine “the Romantic” in various ways and consider Romanticism as a place of engagement rather than administration, we hope to rethink rather than recapture some of the more universalist claims for our discipline. The essays collected are keen examples of this revisionary and processual pedagogy. They ask us to reconsider our relationship to the two key moments of any pedagogical project, what was and what is yet to be. The full contents of the volume can be accessed here: <http://www.romantic-circles.org/pedagogies/commons/teachtheromantic>



Anna Letitia Barbauld, whose collected works are in progress from Oxford University Press, was eminent as a poet, a path-breaking writer for children, a political writer during the years of the French Revolution and the Reform movement in Britain, and a woman of letters whose literary criticism went far to establish the modern

canon of British novelists. Because most of her unpublished papers were destroyed in the bombing of London, it long seemed that only the letters published by her niece, Lucy Aikin, in Barbauld's *Works* (1825) survived today. In 2011, by sheer good luck a series of forty-three letters from Barbauld to a pupil, Lydia Rickards, came to light. Five of those letters were instructional (Lydia was one of Barbauld's many pupils) and will appear in the collected works. Thirty-eight others were social and sociable, and they are presented in this edition in texts that aim to reproduce as fully as practicable the characteristics of the holographs. The full contents of the volume can be accessed here: <http://www.romantic-circles.org/editions/barbauldletters>

Forget-me-not: Souvenirs of Girlhood in the Transatlantic Album

Curators: Deidre Lynch, Faith Pak, and Norah Murphy

This gallery samples an assortment of pages culled from albums assembled by social networks located on both sides of the Atlantic during the late Romantic era. It aims to restore these books to their central role in the vernacular visual culture of the nineteenth century. Although nineteenth-century men also kept albums, the

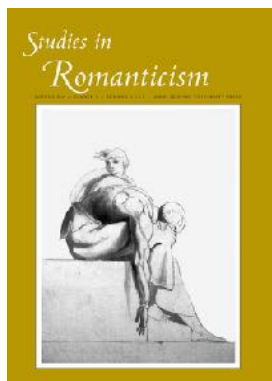


books sampled here for the most part belonged to young women (though, in some cases, both the genders and identities of their owners and creators have proven impossible to discover). Many of these albums seem to have been, in fact, exhibition spaces in which the owners' female

acquaintance showed off the talents that at this time defined the "accomplished woman"—flower painting in watercolors representing a particular favorite. This sort of book also showcased the manual dexterity that nineteenth-century women brought to fiddly activities such as calligraphy, cut paper work, or the making of hair wreaths. Thus, in the ninth chapter of Jane Austen's *Emma* (1816), as readers learn of the album of "enigmas, charades, and conundrums" being compiled by the heroine and her protégée Harriet Smith, we also hear that Harriet's chief contribution to their joint enterprise is the "very pretty hand" in which she will be writing out the content they have sourced for their book. As Austen acknowledges, young women were, in an indirect way, displaying their bodies on these pages. The full exhibit can be accessed here: <http://www.romantic-circles.org/gallery/exhibit/forget-me-not-souvenirs-girlhood-transatlantic-album>

Studies In Romanticism

www.bu.edu/sir



60.1 (Spring 2021)

JORDAN BURKE, "Do Not Say That It is Mine: The Nature of Sound in Shelley's Late Lyrics"

MEGAN QUINN, "'His lips with joy they burr': Onomatopoeia in Wordsworth's 'The Idiot Boy'"

STACEY MCDOWELL, "Wordsworth and Reading's Promise"

SARAH ERON, "Jane Austen's Allegories of Mind: Memory Fiction in *Mansfield Park*"

60.2 (Summer 2021)

SARAH HAGGARTY, "Blake's Newton, Line-Drawing, and Geometry"

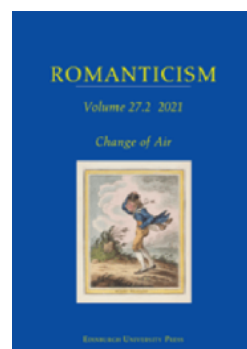
GRACE REXROTH, "Wordsworth's Poetic Memoria Technica: What 'Tintern Abbey' Remembers"

JEROME MCGANN, "Suffering, Sacred, or Free: Romantic Revolutions of the Word, with Special Reference to Byron"

OLIVIA FERGUSON, "Walter Scott and the Future of Caricature in the Novel"

Romanticism

www.eupjournals.com/journal/rom



27.2 (July 2021) "Change of Air"

- ERIN LAFFORD and RHYS KAMINSKI-JONES, "Introduction: Change of Air"
MARY-ANN CONSTANTINE, "Consumed Landscapes: Coal, Air, and Circulation in the Writings of Catherine Hutton"
RHYS KAMINSKI-JONES, "Floating in the Breath of the People: Ossianic Mist, Cultural Health, and the Creation of Celtic Atmosphere, 1760–1815"
HARRIET GUEST, "The Salubrious Air of Bognor"
ERIN LAFFORD, "William Gilpin's Atmospheric Sympathy"
ROWAN BOYSON, "Mary Wollstonecraft and the Right to Air"
THOMAS H. FORD, "Atmospheric Late Romanticism: Babbage, Marx, Ruskin"
CHRISTOPHER STOKES, "Amelia Opie's Lemaistre Sequence and the Romantic Occasional Poem"
AGUSTÍN COLETES-BLANCO, "A Forgotten 'Romantic' Excursion: Joseph Blanco White's *A Journey to the Trosacks in 1816*"

The Byron Journal

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



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

49.1 (2021)

- WILLIAM DAVIS, "'O Plato! Plato!': *Don Juan* versus the Philosophers"

- JAKE PHIPPS, "Antithetical Minds: Eliot's Byron and Byron's Burns"
JOHN OWEN HAVARD, "'Blustering, bungling, trimming': Byron, Hobhouse, and the Politics of *Don Juan* Canto I"
FIONA MILNE, "*Don Juan*, the Law and Byronic Self-Defence"
GREGORY DOWLING, "Going Beyond the Lyrical: A.E. Stallings's Engagement with *Don Juan*"

Essays in Romanticism

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



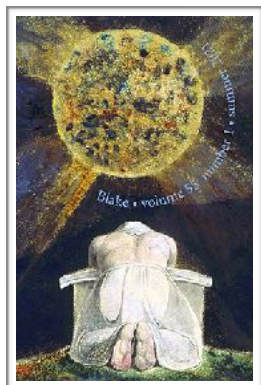
The latest volume of *Essays in Romanticism* is now available.

28.1 (2021)

- WILLIAM DAVIS, "'Another Tyrtæus': Byron and the Rhetoric of Philhellenism"
SHAWNA LICHTENWALNER, "Perambulating Mice and the Confluence of Sympathy and Moral Education"
DIEGO ALEGRIA, "Modernismo or Transatlantic Romanticism: José Martí and William Wordsworth"
SHELLEY A. J. JONES, "The Power of Gossip from Mary Robinson's *Tabitha Bramble* to Lyrical Tales"

Blake/An Illustrated Quarterly

www.blakequarterly.org



The latest volumes include the following articles:

55.1 (Summer 2021)

WAYNE C. RIPLEY, "William Blake and His Circle: A Checklist of Scholarship in 2020"
JASON WHITTAKER, "Blake and Music, 2020"
LUISA CALÈ, "Blake and Exhibitions, 2020"

54.4 (Spring 2021)

ROBERT N. ESSICK, "Blake in the Marketplace, 2020"
CAROLINE ANJALI RITCHIE, "Diagrammatic Blake: Tracing the Critical Reception of 'The Mental Traveller'"

Persuasions The Jane Austen Journal On-line



<http://www.jasna.org>

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

41.2 (Spring 2021)

"Beyond the Bit of Ivory: Jane Austen and Diversity" edited by Danielle Christmas and Susan Allen Ford

RESITUATING AUSTEN

PRICE GRISHAM, "The Two Adopted Austens"
KATHLEEN JAMES-CAVAN, "Jane Austen and Bodily Diversity in *Emma*, *Persuasion*, and *Sanditon*: Laughter through Gritted Teeth"
JUDITH STOVE, "Hampshire Evangelical: Slavery, Surinam, and C. E. Lefroy's *Outalissi*"
ANNE-CLAIRE MICHOUX, "The Silence of Miss Woodhouse"

SLAVERY AND (POST)COLONIAL CONTEXTS

MARSHA HUFF, "Sir Thomas Bertram and the Slave Trade"
DANIELLE CHRISTMAS, "Lord Mansfield and the Slave Ship *Zong*"
ERIN M. GOSS, "Characterized by Violence: On Goodness and the Profits of Slavery in *Persuasion*"
SUSAN ALLEN FORD, "Mrs. Smith, Charlotte Smith, and West Indian Property in *Persuasion*: A Note"
MARGIE BURNS, "'Pride and Prejudice': Jane Austen, Frederick Douglass, and Louisa May Alcott"
VEENA P. KASBEKAR, "The Pen Was in Her Hands: Austen in Africa: Colonial Ambassador?"
MARSHA HUFF, "Slavery, Abolition, and Empire in JASNA's Journals: A Bibliography"

DIVERSE DISRUPTIONS OF *PRIDE AND PREJUDICE*

VEENA P. KASBEKAR, "*Bride and Prejudice*: Austen Colonized? A *Desi* (Insider) Perspective"
CHRISTINA HENDERSON HARNER, "'A Pakistani Jane Austen': Destabilizing Patriarchal and Postcolonial Hierarchies in Soniah Kamal's Transcultural *Pride and Prejudice*"
MRIDULA SHARMA, "New Masculinities, Old Conventions: Gender Divisions and Representations in *Pride and Prejudice*"

"RACING" THE REGENCY AND POPULAR CULTURE

NANCY MARCK CANTWELL, "Fleecing Miss Lambe: Exploitation, Tourism, and the New National Narrative in *Sanditon*"

DAMIANNE CANDICE SCOTT, "*Sanditon* and the Pineapple Emoji Craze: Why This Jane Austen Fan Is Offended, and Why You Should Be Too!"

SHARMINI KUMAR, "'So Far We Are Equal': People of Color in Screen Adaptations of Austen"

EMILY C. FRIEDMAN and EMILY M. N. KUGLER, "'Avoiding' Racism: Race and Representation in Austen-Inspired Games"

THEMES IN PRAXIS

SOFIA PRADO HUGGINS, "Teaching POC Adaptations of *Pride and Prejudice* at a PWI in 2020"

JULIETTE WELLS, "'*Pride and Prejudice*, Here and Now': Reflecting on a First-Year College Seminar"

Women's Writing

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



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

28.3 (2021):

CLAIRE KNOWLES, "Female Romantic Poetry, 1798–1819: the climate of fear and the loss of a radical generation"

FIONA RITCHIE and PETER SABOR, "Part of an Englishwoman's Constitution: Frances Burney, Sarah Harriet Burney, and Shakespeare"

RUTH G. GARCIA, "Sartorial Subversion: Eliza Haywood's *Fantomina* and the Literary Tradition of Women's Community"

SARAH JOHNSON, "Militant Complaint in Margaret Cavendish's *Bell in Campo*"

WILLOW WHITE, "Comic Collusion: Frances Burney's *The Witlings* and the Mentorship of Arthur Murphy"

CAROL STEWART, "Foundlings and Fictional Form: Eliza Haywood mothers *Tom Jones*"

KATIE BAKER, "The Radical Voice of Margaret Oliphant: Extending Domesticity in *Hester* and *Kirsteen*"

HARRIET KRAMER LINKIN, "Re-Reading Charlotte Smith's *Emmeline* and *Celestina* in Mary Tighe's *Selena*"

28.2 (2021): Special issue, "Women Writing Men," edited by Joanne Ella Parsons and Ruth Heholt

JOANNE PARSONS and RUTH HEHOLT, "Introduction"

KIRSTEN T. SAXTON, "'[T]hat Where One Was, There Was The Other': Dreams of Queer Stories in Aphra Behn's *The History of the Nun, or, the Fair Vow-Breaker* (1689)"

MEGAN A. WOODWORTH, "'A Fit Companion for a Woman of Sense': Jane West's Re-Education of Masculine Norms in *Letters Addressed to a Young Man* (1802) and *The Infidel Father* (1802)"

MEREDITH MILLER, "Edgeworth, Owenson, and the Masculine Border"

CHRISTIE MARGRAVE, "Reading the Absence: The Shaping of Male Characters and Their Crises in the Void"

HELENA GOODWYN, "A Woman's Thoughts About Men: Malthus and Middle-Class Masculinity in Dinah Mulock Craik's *John Halifax, Gentleman*"

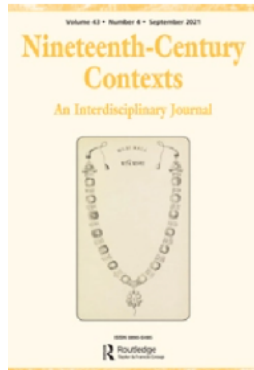
PAM LOCK, "George Eliot Writing the Drunken Husband: 'Janet's Repentance' as a Study of Male Violence and Co-Dependence"

MARIA CONCETTA COSTANTINI, "Sketching the New Man Out: Ellen Wood's Exploration of Victorian Masculinity"

HELEN THOMAS, "Women Writing Creole Masculinity"

Nineteenth-Century Contexts

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



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

43.4 (2021):

RAE X. YAN, "Natural history, homeopathy, and the real horrors of Le Fanu's *Carmilla*"

LAUREN PINKERTON, "Archiving Dracula: knowledge acquisition and interdisciplinarity"

BEATRICE ASHTON-LELLIOTT, "The gendered danger of illusion in *The Blithedale Romance* (1852) and *The Mayor of Casterbridge* (1886)"

TAMARA SILVIA WAGNER, "Risk-management at home: domestic accidents and Mrs. Henry Wood's household advice"

ROBERTO DEL VALLE ALCALÁ, "Class antagonism and the limits of utopia in Matthew Lewis and Robert Owen"

DANIELLE KINSEY, "S. M. Tagore's *Maṇimālā* and the meanings of diamonds in late Victorian Britain and India"

42.3 (2021): Special issue, "Ecologies of the Atlantic Archipelago"

SEÁN HEWITT and ANNA PILZ, "Ecologies of the Atlantic Archipelago"

PENNY FIELDING, "Eels, words and water:

Shetland's coastal geographies and amphibious writing"

SETH ARMSTRONG-TWIGG, "'At night they glow red with fire': tracing the environmental impact of industrialisation in travel accounts of Merthyr Tydfil, 1848–1881"

JESSICA WHITE, "'The proud & haughty Rocks': gender, botany and archipelagic travel writing in Scotland"

NICHOLAS ALLEN, "'Twixt earth and ocean': Standish O'Grady, water, and history"

MARGUÉRITE CORPORAAL, "'Where the Atlantic meets the land': the ocean as regional and transnational space in Irish (diaspora) local colour fiction of the 1890s"

JULIA DITTER, "Wayfaring in the outlands: borders, mobility, and nature in Robert Louis Stevenson's writing"

42.2 (2021):

ALEXANDRA VALINT, "'Man and machinery blended in one': Dexter's wheelchair and the Victorian railway in Wilkie Collins's *The Law and the Lady*"

TINA YOUNG CHOI, "Lost labor: street cries and the representation of urban nostalgia"

KATIE BARCLAY, "Happiness: family and nation in nineteenth-century Ireland"

SARA MEDINA CALZADA, "Byron in fiction: images of the poet in nineteenth-century Spain"

ANDREW BISHOP, "Making sympathy 'vicious' on *The Island of Dr. Moreau*"

AILISE BULFIN, "'Monster, give me my child': how the myth of the paedophile as a monstrous stranger took shape in emerging discourses on child sexual abuse in late nineteenth-century Britain"

NEW RELEASE: *APPROACHES TO TEACHING AUSTEN'S PERSUASION*

Editors: Marcia McClintock Folsom and John Wiltshire

Jane Austen is a favorite with many students, whether they've read her novels or viewed popular film adaptations. But *Persuasion*, completed at the end of her life, can be challenging for students to approach. They are surprised to meet a heroine so subdued and self-sacrificing, and the novel's setting during the Napoleonic wars may be unfamiliar. This volume provides teachers with avenues to explore the depths and richness of the novel with both Austen fans and newcomers.

Part 1, "Materials," suggests editions for classroom use, criticism, and multimedia resources. Part 2, "Approaches," presents strategies for teaching the literary, contextual, and philosophical dimensions of the novel. Essays address topics such as free indirect discourse and other narrative techniques; social class in Austen's England; the role of the navy during war and peacetime; key locations in the novel, including Lyme Regis and Bath; and health, illness, and the ethics of care.

See further: https://www.mla.org/Publications/Bookstore/Approaches-to-Teaching-World-Literature/Approaches-to-Teaching-Austen-s-Persuasion?utm_campaign=persuasionmay21&utm_medium=email&utm_source=mlaoutreach

Approaches to Teaching
Austen's

Persuasion

Edited by Marcia McClintock Folsom
and John Wiltshire



Calls for Papers



"De Quincey at 200" - A Conference in Grasmere

The Jerwood Centre at The Wordsworth Trust, Grasmere, 13–14 May 2022

Keynote lecture by Robert Morrison (Bath Spa University, British Academy Global Professor)

Deadline for proposals: 15 November 2021

In September and October 1821, the London Magazine published a remarkable text. Republished as a book in 1822, *Confessions of an English Opium-Eater: Being an Extract from the Life of a Scholar* was an instant sensation, launching its writer, Thomas De Quincey, on a long and richly varied career in literature. Negotiating between London and the Lakes, between prose and poetry, and between a dizzying range of discourses and disciplines,

the *Confessions* invented the genre of addiction literature and redefined what it meant to write Romantic prose. Above all, through his *Confessions*, De Quincey asserted himself amongst the Lake Poets, particularly situating himself alongside and against Wordsworth and Coleridge.

To mark this singular text's bicentennial, we invite papers for an international conference on De Quincey, his *Confessions*, and the Lake Poets. Suggested topics include:

- De Quincey on the Lake Poets/the Lake Poets on De Quincey
- De Quincey's later oeuvre
- The literature of addiction
- Romantic (auto)biography
- The *Confessions* at 200 in light of other Romantic bicentennials
- Romantic essay writing: Charles Lamb, William Hazlitt, Christopher North, etc.
- Disciplines and discourses in the *Confessions* and beyond: philosophy, political economy, politics and ideology, the urban sublime, etc.
- Reception and legacy of the *Confessions*: Woolf, Baudelaire, Poe, etc.
- Magazine culture

To mark this singular text's bicentennial, we invite papers for an international conference on all aspects of De Quincey, his *Confessions*, and the Lake Poets. We welcome proposals for standard 20-minute conference papers (max. 250 words), as well as for three-person panels (three abstracts of max. 250 words). Experimental formats will also be considered. Please include your name, affiliation and email address in your proposal.

The conference will take place in De Quincey's onetime home in the Lakes, on 13 and 14 May 2022. The fee, excluding residence costs, will be in the region of £100. There are many B&Bs and hotels in Grasmere within walking distance of the venue.

Please send proposals and any queries to dequinceyat200@gmail.com. The deadline is **15 November 2021**.

Organisers: Brecht de Groote (Ghent), Tim Fulford (De Montfort), and Matt Sangster (Glasgow).

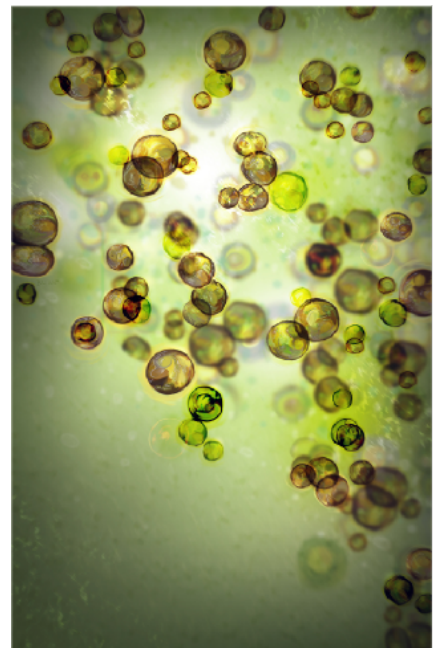
The North American Schelling Society (NASS): "Schelling's Philosophies of Life"

<https://www.fwjschelling.org/nass7>

May 23-25, 2022
Toronto, Canada

The Keynote Speaker: Adrian Johnston (University of New Mexico at Albuquerque)

Schelling's philosophy can be regarded as a philosophy of life. Life is presented in expansive and diverse ways in his many works. Schelling's nature philosophy gives prominence to organic life. Yet his emphasis on the productivity or activity of nature draws our attention to the dynamic vitality of all natural phenomena. Many value Schelling's work for its rich openings to spiritual life or the life of the mind. His appeal to the



Weltseele suggests a co-constitution of nature and spirit. Some read his philosophy as a conspiracy of life, and others as having an asystasy, and as exposing the tensions or exceptions at the heart of philosophical systems. His restless philosophizing can be regarded as characterized by a vital productivity. Schelling's philosophy of life might be read in many ways. All readings are welcomed for the seventh meeting of the North American Schelling Society.

Interdisciplinary Nineteenth-Century Studies: “Nineteenth-Century Strata”

<https://incsscholars.org/>



INCS March 24-27, 2022, Salt Lake City, Utah

Deadline: October 8, 2021

Keynote Speakers: Tanya Agathocleous (Associate Professor of English, Hunter College, CUNY) and Jennifer Tucker (Associate Professor of History, Wesleyan University)

Held in a region of rich fossil beds, towering crags, plunging canyons, and the snow-capped Rocky Mountains, the 2022 INCS Annual Conference in Salt Lake City will dig deep into questions about stratification – physical and social, spatial and temporal, visual and textual. We invite papers that consider the myriad varieties of literal and figurative layering that played out across the nineteenth century. This conference will foreground how exploratory and creative acts of digging down and building up expose new truths and generate new knowledge – both in the nineteenth century and in our present work as scholars of the period. Please join us in our transdisciplinary and interconnected

investigations into what lies below, above, and on the surface.

Papers might address:

- Class Interaction, Wealth Distribution
- Race and Racial Uplift
- Layering and Bending Gender and Sexuality
- Social Climbing, Passing, Transvestivism
- Family Trees and Generational Conflict
- Descent and Breeding
- Secrets and Skeletons in the Closet
- Memory and the Subconscious
- Food Chain, Foodways, and Cookery
- Fads and Fashions
- Disability and Access
- Geology, Deep Time, the Longue Durée
- Evolution and “Lower” Animals
- Taxonomy and Classification
- Museum Display and Public Spectacle
- Archeology and Paleontology
- Exploration, Excavation, and Exhumation
- Horticultural Layering
- Urban Planning and Architecture
- Photomontage and Trick Photography
- Pastiche, Collage, Patina
- Empire, Center, and Periphery
- Displacement, Migration, and Travel
- Self and Soul, Spiritual Layering
- Surface Reading/Deep Reading
- Neo-Victorianism and Writing Over the Past
- Drafts, Revisions, Palimpsest
- Digging in the Archives
- Digital Mapping and New Media
- Victorian Historiography and Scholarly Presentism
- Any 19th-Century Topic

INCS has a unique panel format to facilitate discussion and collaboration. Presenters precirculate a written version of the papers shortly before the conference and give a 7-8 minute synopsis during their panels, leaving ample time for dialogue and exchange.

For paper proposals, send a 200-word abstract and a one-page CV to INCS2022@utah.edu by **October 8, 2021**. For panel proposals, please provide a brief overview of the panel in an e-mail message and attach all paper proposals and CVs.

For more information contact Jessica Straley, jessica.straley@utah.edu or Leslee Thorne-Murphy, lesleedm@byu.edu.

Northeast Victorian Studies Association (NVSA) 2022: “Recovery”

<https://www.navsa.org/2021/08/17/cfp-nvsa-2022-recovery-johns-hopkins-university-april-8-10-2022/>

**Johns Hopkins University
April 8-10, 2022**

Deadline: October 15, 2021



The Northeast Victorian Studies Association seeks proposals on its theme of “Recovery” for its annual conference. At a moment when recovery from the COVID-19 pandemic is much talked of in the US, organizers’ call for papers asks how Victorian creators and creations— and those engaged with them— recovered, reconstructed, repaired, restored, revised, revived, or relapsed, and represented and theorized these processes. They welcome papers on specific cases of societal and individual recovery, and on the intersections of those categories. What practices of recovery are found in Victorian creations “in the wake” of slavery, to use Christina Sharpe’s term? What practices of recovery do we find in the “aftermath”—to use Olivia Moy’s term— of Victorian literature and culture itself, from specific novels to imperialist projects? How did Victorians and their creations imagine, aid, or obstruct recovery from epidemics, economic depressions, ecological disasters, or accidents? How did they engage post-bellum recoveries, or lack thereof, after Waterloo, Crimea, the 1857 Rebellion, the US Civil War, and other conflicts?



Organizers are interested in discussions of recovery as a critical, imaginative, and practical process among Victorian-era people, Neo-Victorian works, and scholars whose work touches Victorian and Neo Victorian subjects. How did recovery fuel Victorian projects in philology, archaeology, and historiography? How has art-making, including writing, functioned as a mode of recovery in an investigative sense, or a therapeutic one? How does recovery inform the medical humanities and narrative medicine? What are the periodizations, or rhythms, of recovery and its associated processes of repair, revision, relapse? How has recovery functioned as a mode of evasion, as a covering up?

Organizers invite reflections on recovery in the context of research, pedagogy, and academic institutions, and in terms of Victorian Studies itself. What role does recovery as a motivation

for research play in the field today? What have been the effects of the prominent history of feminist recovery projects in Victorian Studies? How might recovery methods intersect with approaches from Indigenous studies? with transimperial studies frameworks? What varied models of recovery might be useful for the field today? for the humanities or academia more broadly? How have teachers' and students' experiences of the intersecting public health pandemics of COVID and racism informed a sense of what is worth recovering, repairing, revising, or leaving behind?

Proposals (no more than 500 words) by **Oct. 15, 2021** (email submissions only, in Word format), submitted to: Mimi Winick, Chair, NVSA Program Committee: mwinick@hds.harvard.edu.

Because of the ongoing pandemic and due care being taken by universities, the site is only tentatively Johns Hopkins University, with another site in Baltimore, Maryland as a back-up. In the unlikely and terrible event that we have another shutdown, the conference will run as scheduled, but in a remote format.

For more information on recommended topics, travel grants, and essay prizes please see: <https://northeastvictorianstudies.files.wordpress.com/2021/08/nvsa-cfp-2022-recovery.pdf>

51st Annual Conference British Society for Eighteenth-Century Studies: "Indifference and Engagement"

<https://www.bsecs.org.uk/conferences/annual-conference/>

Event dates: 5th-7th January 2022

Deadline: November 1, 2021



The vitriolic sign-off that Voltaire increasingly used in his letters from 1759 onwards as part of his attack on abuses of power, "écrasez l'infâme," or crush the infamous muck, grind it underfoot, seems as indelibly associated with the century we now call the Enlightenment as Rousseau's counsel to withdraw from society altogether. In this century of campaign, reform, and revolution, how do we understand the rejection of the "esprit de parti" or partisanship? What happens to notions of civility and concord in an emerging public sphere? How do the notions of indifference or engagement connect to questions of morality? Do they at all? Do these terms even exist in these forms? Do campaigning and reform particularly characterise eighteenth-century society, and if so, in which countries or connected to what activities? How are campaigns mounted, in aid of what, by whom, and who do they seek to persuade? Who refuses to take a position, and how do they justify their refusal? How could and why would a writer like Sade have his most truly sadistic libertines develop a theory of non-feeling or apathy? What is the role of sensibility in all this?

While proposals on all and any eighteenth-century topics are very welcome, this year our plenary speakers at the conference will accordingly be addressing the topic of 'Indifference and Engagement', and proposals are also invited which address any aspect of this theme. The annual meeting of the British Society for Eighteenth Century Studies is Europe's largest and most prestigious annual conference dealing with all aspects of the history, culture and literature of the long eighteenth century.

We invite proposals for papers and sessions dealing with any aspect of the long eighteenth century, not only in Britain, but also throughout Europe, North America, and the wider world. Proposals are invited for fully comprised panels of three papers, for roundtable sessions of up to five speakers, for individual papers of twenty minutes duration, and for 'alternative format' sessions of your devising.

Enquiries: All enquiries regarding the academic programme of the conference should be addressed to Dr Brianna Robertson-Kirkland via the BSECS email address conference.academic@bsecs.org.uk.

"Palestine: Romanticism's Contemporary" – Call for Submissions

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

Editor: Lenora Hanson, New York University

Deadline: February 1, 2022

Essay Length: 3,000-5,000 words

Projected Publication Date: Spring 2023

This forum on Palestine and Romanticism situates both historical and present-day Palestine as a contemporary of Romanticism. Rewriting the persistent narrative of Palestine as a land without people, it offers the first English language venue to engage with the place of Palestine and Palestinian identity in the late eighteenth and early nineteenth centuries. Historical Palestine offers necessary insight into the preconditions of Orientalism, as well as the relationship between European colonialisms of past and present, from British to Zionist. Palestine's Arabic and Bedouin indigenous histories and cultures open up non-sovereign and beyond-statist perspectives that cannot be understood through the Eurocentric constructs of identity, history, and belonging that emerged in the Romantic period. Recognizing Palestine as a place and a people contemporary with the Romantic period will revitalize our understanding of Romanticism and will show present-day Palestinians to be necessary interlocutors for scholars concerned with ongoing struggles against colonial racism and for the commons.

We seek short essays from writers inside and beyond the academy. Essays may engage with the Ottoman Empire more generally, but this should not be their primary focus. Contributions that focus on one or more of topics listed below will be prioritized:

- Arabic and Bedouin ways of life, cultural and religious practices, written texts, subsistence economies, attitudes toward the natural world, etc.
- The naming of Palestine (Filastin, the Holy Land, or a vilayet of Damascus and Acre, etc.) before the British Mandate period
- Indigeneity, non-sovereign identity, nomadic methodologies and approaches to "the historical narratives of nonstate peoples" (Nasser Abufarha)
- Palestine within Islamic culture
- Spatial, architectural, and archaeological analysis and practices that undo colonial erasures

- Comparative analyses of Romantic oral, ballad, and “customs in common” (E.P. Thompson) traditions with oral histories and/or ethnographies that remember Palestine through folk tales, landscape, “social poetics,” cultural practices, and popular historiographies
- Romantic-era Palestinian literature and culture in relation to the Nakba (Catastrophe) (dispossession, colonialism, ethnic cleansing, the right of return, refugee conditions, etc.)
- European nationalism and the primitivization of local tradition
- Early British colonial presence in Palestine as it appears in travel narratives, consul reports, missionary endeavors, economic activities, etc.
- Collaborations between Romantic scholars and Palestinian activists, students, and/or artists
- Romanticism as inspiration to contemporary Palestinian poets and novelists (Samih al-Qasim, Mahmoud Darwish, Emile Habibi, etc.)

Please submit essays and brief biographies as Word documents to Lenora Hanson (lh117@nyu.edu). Enquiries are welcome and can be directed to Lenora.

“Asian Gothic” – Call for Submissions

Co-Editors: Dr Katarzyna Ancuta (Chulalongkorn University, Thailand) and Dr Li-hsin Hsu (National Chengchi University, Taiwan)

Abstracts due by October 15, 2021

The Gothic as an aesthetic mode has been translated into Chinese either as “gede” (哥德) or as “zhiyi” (志異) in Taiwan in the past decades. The former version, with its direct translation from the sound, indicates its western and thus foreign origin. The latter one, alternatively, domesticates the notion by adopting a pre-existent Chinese term and subsuming it into the Chinese classical tradition of tales about strange or abnormal, and mostly supernatural, occurring. Either way, the diverging approaches towards the translation of the concept of the Gothic highlights its complexity, heterogeneity and elasticity as a transnational literary term.

Asian cinemas and literatures began to capture the attention of Gothic scholars in the late 1990s. Yet when Henry J. Hughes made his case in 2000 for the acknowledgment of Japanese Gothic as a coherent literary tradition and called for the recognition of ‘transcultural’ Gothic, few people rushed to explore this uncharted Gothic territory. Much has changed in the last twenty years. The ongoing decentralisation of Gothic studies and de-westernisation of its methodologies has opened up new possibilities for including cultural productions from diverse geographical locations. Therefore, the appearance of Asia in the broader discussions on the Gothic is not an oddity anymore. The willingness to accept Asian Gothic as a legitimate category has rapidly increased with most edited collections and companions now carrying at least one chapter discussing Asian texts and contexts. Major academic publishers have similarly started commissioning collections and manuscripts on regional variations of Asian Gothic. The ensuing discussion has been insightful for both the Gothic community and area scholars, although, needless to say, many topics still remain unexplored.

With this in mind, we invite contributions to a special issue on Asian Gothic, scheduled to be published in December 2022. We seek essays of 6000-10000 words that would broaden our understanding of the Gothic in Asia. Rather than considering the Gothic as a fixed western- centric genre or a rigidly defined aesthetical category, we propose to address it as a larger umbrella term: a conceptual framework through which distinctive local cultural practices, historical formulations, national and regional traumas, anxieties, collective violent histories and diverse belief systems are expressed. Whether understood as a localised version of international Gothic or part of a larger category of “globalgothic,” Asian Gothic can thus be read as a distinctive aesthetical and narrative practice, where conventional gothic tropes and imagery

(monsters, ghosts, haunting, obscurity, darkness, madness etc.) are assessed anew, and where global forms get consumed, appropriated, translated, transformed, and, even, resisted.

Possible topics for this special issue may include but are not limited to:

- Gothic themes in Asian literature, film and television, or gothic interpretations of above
- Gothic and Asian popular culture (manga, comics, anime, games, fashion, subcultures etc.)
- Haunting memories, wars, trauma, terrorism, history and historiography
- Gothic myths and their contemporary adaptations
- Gothic folklore: local gods, demons and spirits; folk narratives and their contemporary reworking
- Gothic and folk horror
- Religion(s) and the Gothic
- Local and regional Gothic and horror
- Asian adaptations of western Gothic texts, (Postcolonial) rewriting of the Gothic canon
- Asian Gothic as part of “globalgothic”
- Animistic practices and the concept of “living Gothic”
- Western appropriation and adaptations of Asian Gothic literatures, movies and arts
- Genealogy of Gothic in an Asian context
- Gothic and gender / class / race
- Inter-Asian adaptations of Gothic films, literatures and arts

Please email an abstract of 200-300 words, along with a 100-word bio, to the co-editors Katarzyna Ancuta (kancuta@gmail.com) and Li-hsin Hsu (johsu@mail2.nccu.tw) by **15 October 2021**. The notification of the results will be sent out by 31 October 2021.

The deadline for the submission of your full paper is **20 February 2022**.

The Shelley Conference – “#Shelley200: Percy Bysshe Shelley’s Final Years and Afterlives”

<https://theshelleyconference.com/>

Friday & Saturday 8-9 July 2022, The Nightingale Room at Keats House, Hampstead, London

Keynote speakers: Professor Nora Crook (Anglia Ruskin University) and Professor Michael Rossington (Newcastle University)

Deadline: Monday 7th February 2022

In 1818, the Shelleys exchanged their settled life at Albion House in Marlow, Buckinghamshire, for an Italian exile—a period distinguished by remarkable productivity and artistic achievement. To commemorate the bicentenary of Percy Bysshe Shelley’s death on 8th July 1822, the Shelley Conference 2022 will centre on the final two years of the poet’s sojourn in Italy. Beginning with the summer of 1820, the last twenty-four months of Shelley’s life were populated by brilliance. Within that short lease fall such works as *Prometheus Unbound*, *Swellfoot the Tyrant*, ‘Letter to Maria Gisborne’, ‘Witch of Atlas’, *Epipsychidion*, *Adonais*, the late lyrics, ‘A Defence of Poetry’, accomplished translations, and *The Triumph of Life*.



The Shelley Conference will celebrate the achievements of a major Romantic poet, but also his various afterlives. We invite papers on Shelley's last two years in Italy (his work, thought, life, friendships, and reading), but also on matters of Shelleyan reception: Shelley editing, and networks of influence, including the political, the musical, and the visual.

The conference will be in person and in the beautiful surroundings of Keats House Museum in Hampstead, North London. Proposals should be in the form of 150-word abstracts for 15-minute papers. Please include a 100-word biography with your proposal. There will be a significantly discounted registration fee for unwaged and postgraduate scholars.

We are pleased to be able to offer one £100 Postgraduate Bursary funded by the British Association for Romantic Studies (BARS) to contribute towards the cost of travel and accommodation for one unwaged/postgraduate researcher. To be eligible for this Bursary, you must be a PhD student, or post-PhD and not in a full-time salaried academic post, at the time of application. To apply, please include 'UW/Postgraduate Bursary Submission' in the title of your proposal. The successful recipient will be notified in February 2022.

MELANCHOLIC LITERATURE in the 17th-19th CENTURIES

Guest Editor: Ángeles García
Calderón, University of Córdoba,
Spain, id1gacaa@uco.es

Open Cultural Studies
(www.degruyter.com/culture) invites
submissions for a topical issue
on "MELANCHOLIC LITERATURE in
the 17th-19th CENTURIES," edited
by Ángeles García Calderón
(University of Córdoba, Spain).



The language and aesthetics of melancholy are themes present in numerous literary works. In the English-speaking world, works such as John Milton's "Il Penseroso" or Anne Finch's "The Spleen: A Pindaric Ode" stand out as key examples in this genre.



European cultures and literatures configure their own traditions regarding the embodiment of melancholy in literary work, both in prose and verse. This melancholic literature may reflect suffering, depression, and deep emotion, but also beauty. It may also draw on historical, artistic, medical and psychological aspects of melancholy. Similarly, the literary discourse on melancholy contains medical aspects, philosophical themes, and enormous psychological depth.

This call centres on the presence of melancholy in European literature - fiction, poetry, and drama - of the 17th-19th centuries. We are seeking papers on both canonical and classic works, as well as papers on lesser-known works and cultures, that feature melancholic discourse.

Submissions will be collected from **September 1st, 2021 to December 31st, 2021**, via the on-line submission system: <https://www.editorialmanager.com/culture/>.

German Society for English Romanticism – “Romantic Ecologies”



The 19th international conference of the Gesellschaft für englische Romantik (Society for English Romanticism) will be hosted by the Chair of English Literature of the University of Augsburg and held as a residential conference at ‘Haus Sankt Ulrich’ in Augsburg.

Augsburg, September 29 – October 2, 2022

Haus Sankt Ulrich
Tagungshotel der Diözese Augsburg
Kappelberg 1
D-86159 Augsburg
<https://www.haus-sankt-ulrich.de>

Confirmed keynote speakers: **Jeremy Davies** (University of Leeds, UK), **Dewey Hall** (California Polytechnic Pomona, USA), **Timothy Morton** (Rice University, Houston TX), **Manfred Pfister** (Freie Universität Berlin, Germany), **Kate Rigby** (Bath Spa University, UK).

Romanticism is characterized by a new understanding of nature and environment. Nature does no longer function as a mere purpose-oriented setting, but rather as an affective and emotional context of communication with the observing or experiencing subject. The numerous aesthetic ways in which this dialogical interrelationship between subjective experience and scenic object of nature is captured in Romantic literature / art makes Romanticism a ‘proto-ecological’ movement, and today, in times of a world-wide ecological and environmental crisis, Romanticism’s critical explorations of the complex interdependencies between humankind, nature, the environment and aesthetics seem to be relevant as never before. Scrutinizing Romanticism’s strong affinity towards environmental issues allows for an insight into the fragile and precarious networks between various ecosystems, human agency and (post-)industrial society in the Anthropocene.

This conference aims to address this new understanding of nature inherent to British Romanticism, explore its relevance for the discourse of environmental humanities in the twenty-first century, and also to reconsider the relation between humankind, nature / the environment / ecology and aesthetics in (and through) British Romanticism both in (meta-)theory and practice. With our focus on “Romantic Ecologies,” understood as a wide and plural concept, we invite a multiplicity of theoretical approaches and readings. This broad conception of ecology may thus encompass political and socio-historical issues, such as the impact of ecology / the environment / biosystems in the contexts of (post)colonialism and (trans)atlantic dialogues alongside societal ideas in the light of a re-evaluation of the relationship between humankind, the environment, sustainability and capitalism. Further focus areas comprise the role of various biosystems together with their (inter)dependencies and symbioses as well as aspects of non-human agency and materiality. Not least, we aim at revaluating the formal-aesthetic level by encouraging readings and theories that center around the idea

of sustainability and regeneration in / as art. This may include questions of autopoiesis, art as renewal (e.g. productive melancholia), sustainability / regeneration of genre(s), or aesthetic sustainability as manifested for example in structures of repetition and difference. We also invite reflections on the teaching of Romantic literature and on its uses and limits in sustainability education.

We invite proposals for papers in English of 20 minutes length. Possible topics include, but are not limited to:

- eco-politics: (post)colonial and / or (trans)atlantic perspectives
- Romantic concepts of nature, ecology, (post)capitalism and (post)industrialism
- Romantic ecologies and ethics
- Romantic biosystems and their (inter)dependencies: animal studies, plant studies, urban ecologies, theories and practices of space / place
- ecology and materiality
- the body: disease, contagion, affect
- disease as deconstructive force
- beyond (ecocritical) theory: Romantic ecologies in the light of environmental humanities; Romantic meta-ecology; Romantic ecologies and poststructuralism
- sustainability and regeneration in aesthetics and art: autopoiesis, imagination, repetition and difference
- the sustainability / regeneration of genre(s) and form in Romanticism
- approaches to teaching Romantic literature in ecocritical contexts

Abstracts (300 words) for papers proposed should be accompanied by a short biographical note, plus full address and institutional affiliation. **Deadline: 15 January 2022.**

Send to: Martin Middeke (martin.middeke@uni-a.de) and David Kerler (david.kerler@uni-a.de).

Local organisers:

Prof. Dr. Martin Middeke and PD Dr. David Kerler

University of Augsburg
Chair of English Literature
Universitätsstr. 10
D-86159 Augsburg
Germany

NB: By special agreement, members of NASSR, BARS, SERA, JAER, NARS and the Polish Society for the Study of European Romanticism do not have to become members of the German Society for English Romanticism to take part in this conference – they only pay the regular conference fee.

Gender and Culture in the Romantic Era, 1780-1830

Gender and Culture in the Romantic Era is devoted to the topics of gender and culture in British poetry, fiction, and drama from roughly 1780 to 1830. In terms of gender, the series encompasses scholarship related to the lives and works of women writers but also includes studies that address broader constructions of gender

identity and sexuality. In cultural terms, the volumes in the series engage broadly with the interconnections between literature and such topics as book history and print culture, politics, science and medicine, travel writing, visual and auditory art, religion, the periodical press, the environment, revolution, exploration, theory, and transatlantic and other transnational connections.

Series Editor: Ben P. Robertson – Troy University, USA

Editorial Board

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

Olivia Murphy – The University of Sydney, Australia

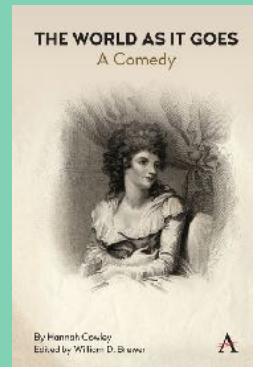
Avishek Parui – Indian Institute of Technology Madras, India

Seth T. Reno – Auburn University at Montgomery, USA

Adrian Wallbank – Royal Holloway, University of London, UK

Proposals

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



UPCOMING RELEASE: *WILLIAM BLAKE AS NATURAL PHILOSOPHER, 1788–1795*

BY JOSEPH FLETCHER

William Blake as Natural Philosopher, 1788-1795 takes seriously William Blake's wish to be read as a natural philosopher, particularly in his early works, and illuminates the way that poetry and visual art were for Blake an imaginative way of philosophizing. Blake's poetry and designs reveal a consistent preoccupation with eighteenth-century natural philosophical debates concerning the properties of the physical world, the nature of the soul, and God's relationship to the material universe. This book traces the history of these debates, and examines images and ideas in Blake's illuminated books that mark the development of the monist pantheism in his early works, which contend that every material thing is in its essence God, to the idealism of his later period, which casts the natural world as degenerate and illusory. The book argues that Blake's philosophical thought was not as monolithic as has been previously characterized, and that his deepening engagement with late eighteenth-century vitalist life sciences, including studies of the asexual propagation of the marine polyp, marks his metaphysical turn.

William Blake as Natural Philosopher traces the evolution of eighteenth-century debates over the vitalist qualities of life and the nature of the soul both in the United Kingdom and on the continent, devoting significant attention to the natural philosophy of Newton, Locke, Berkeley, Leibniz, Buffon, La Mettrie, Hume, Joseph Priestley, Erasmus Darwin, and many others.

Coming in October 2021

WILLIAM BLAKE AS NATURAL PHILOSOPHER, 1788–1795

Joseph Fletcher



Conferences

Global Blake: Afterlives in Art, Literature and Music

<https://www.bars.ac.uk/blog/?p=3675>

To be held 11-13 January 2022, Online at the University of Lincoln, Lincoln, UK

Confirmed Keynote Speakers: Luisa Calé, Stephen F. Eisenman, and Linda Freedman

In recent years an exciting, new body of work, including *Blake, Modernity and Popular Culture* (2007), *Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture* (2012), *William Blake and the Age of Aquarius* (2017), *William Blake and the Myth of America* (2018), and *The Reception of William Blake in Europe* (2019), has emerged around the posthumous reception of the artist and poet, William Blake. From almost complete obscurity following his death in 1827, Blake has become one of the most important figures in British cultural life. What is less understood, outside certain pockets such as the USA and Japan, is the significance of Blake elsewhere in the world.



Today, Blake's global presence cannot be underestimated. The aim of this project is to showcase the wide variety of global 'Blakes' (after Morris Eaves's "On Blakes We Want and Blakes We Don't", 1995, and Mike Goode's "Blakespotting", 2006) and to provide an overview of the appropriations and rewritings as well as examples, that fall into three categories: art, literature and music. It will examine how Blake's global audiences have responded to his poetry and art as well as explore what these specific, non-British responses and cultural and social legacies can bring to the study of Blake. What is fascinating about works in art, literature and music inspired by Blake is the fact in which the verbal and the visual in Blake's art translates into different cultural contexts in unique ways.

This conference is on Blake's significance in and for other cultures and countries.

Nineteenth-Century Studies Association: "Radicalism and Reform"

<https://ncsaweb.net/conferences/2022-ncsa-conference-information/>

Rochester, New York

To be held March 16-19, 2022

Inspired by the history of radicalism and reform in Rochester, New York, the NCSA committee has invited proposals exploring the radical possibilities of the nineteenth-century world. From the aftershocks of the French and American revolutions to mutinies and rebellion in colonies across the globe, the nineteenth century was a period of both unrest and possibility. Abolition, suffrage, and reform movements reshaped prisons, education, and housing, marking this century as a period of institutional making and unmaking: a reckoning with ills of the past that was also profoundly optimistic about a more just and prosperous future.

Radicalism is also a generative term for considering transitional moments or social tensions: “radical” is often used interchangeably with “extreme,” but its earliest definitions describe not what is new or unusual, but what is foundational or essential. “Radical” is used to describe literal and figurative roots: the roots of plants, roots of musical chords, and the roots of words. To be radical is to embody tensions between origins and possibilities: to be anchored in what is foundational while also holding the potential for paradigm-shifting change. Papers will consider these tensions in nineteenth-century culture, as well as those that consider possibilities for reforming nineteenth-century studies or academic life. Topics on nineteenth-century literature, history, art, music, or other cultural forms might include political movements or divisions, activism, resistance, labor, collective and direct action, or mutinies and rebellion. Papers may also advance broader interpretations of the conference theme: outsiders and outcasts, visionaries, agents of change, utopias, breakthroughs, failed reforms, conformity, or stagnation.

Topics on the state of nineteenth-century studies might include politically engaged teaching and scholarship, academic labor practices, harassment or prejudice in the academy, or new approaches to humanities education.

International Conference on Romanticism: “Bonds”

<https://icrchas2021.wordpress.com/>

October 14-16, 2021 | Charleston, SC



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 will 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.

Table Talks 3: New Approaches to Romantic Studies and Youth

Thursday 16th December 2021

Call for Participants

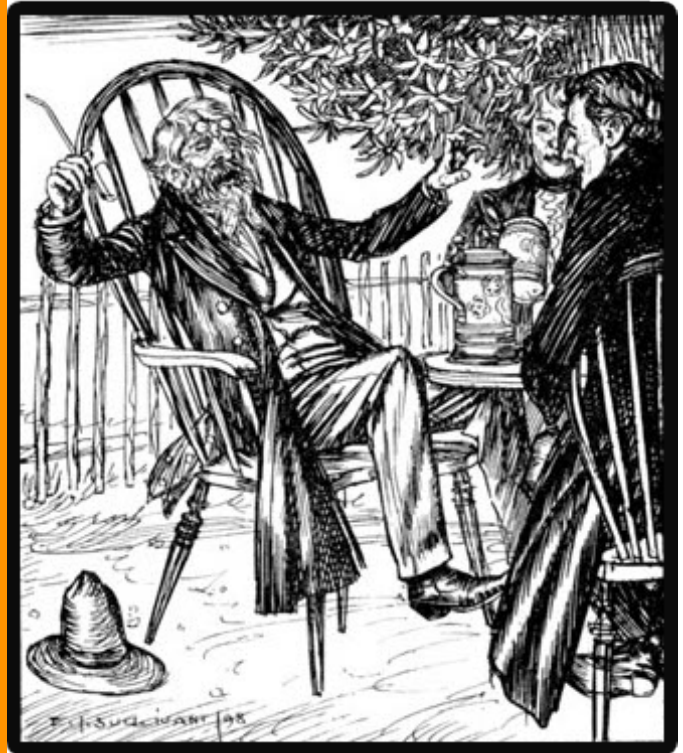
'Table Talks', interactive workshops linked to the AHRC-funded project 'The Romantic Ridiculous', will continue in 2021 with a mixture of lightning talks, Q&A, and conversation – this time with a focus on Romantic Studies and the idea of 'youth', broadly considered.

Join Dr Andrew McInnes and Dr Rita Dashwood for an exploration of Romantic-period childhood, adolescence, experience, and silliness.

We seek close readings of any aspect of 'youth' related to Romanticism. This might include, but is not limited to:

- Representations of children, childhood, youth, and adolescence
- Representations of innocence and experience
- Silliness in the Romantic period
- Literature aimed at children, including poetry and drama, as well as texts about children and childhood, including medical, philosophical, and conduct books.

Please send a pitch including a literary text of ca. 1000 words (which may comprise a 1000-word extract from a longer text or complete texts of 1000 words or less) with a 250-word rationale for its inclusion to Andrew.McInnes@edgehill.ac.uk by **Sunday 31st October 2021**.



NEW RELEASE: *SENSITIVE NEGOTIATIONS: INDIGENOUS DIPLOMACY AND BRITISH ROMANTIC POETRY*

BY NIKKI HESSELL

Throughout the nineteenth and early twentieth centuries, Indigenous peoples in North America and the Pacific engaged with the latest and most fashionable British Romantic poetry as part of transcontinental and transoceanic cross-cultural negotiations about sovereignty, treaty rights, and land claims. In *Sensitive Negotiations*, Nikki Hessel uses examples from North America, Africa, and the Pacific to show how these Indigenous figures quoted lines from famous poets like Lord Byron and Felicia Hemans to build sympathy and community with their audience. Hessel makes new connections by setting aside European-derived genre barriers to bring literary studies to bear on the study of diplomacy and scholarship from diplomatic history and Indigenous studies to bear on literary criticism. By connecting British Romantic poetry with Indigenous diplomatic texts, artefacts, and rituals, Hessel reimagines poetry as diplomatic and diplomacy as poetic.



SUBSCRIBE TO THE NASSR YOUTUBE CHANNEL

[https://www.youtube.com/channel/
UCg3e8OSDhrUgJkjlHE38HQg](https://www.youtube.com/channel/UCg3e8OSDhrUgJkjlHE38HQg)



Academic Societies News and Websites

Theory and Philosophy Caucus

The NASSR Theory and Philosophy Caucus thanks David Collings for his leadership of the group these last few years, as he has always made the caucus a welcoming group and supported its most adventurous ideas. With Prof. Collings having become NASSR Board Chair, David Sigler (University of Calgary) has agreed to take over duties as caucus coordinator.

The main task of the caucus is to organize panels and roundtables for the annual NASSR conference, and other special events of interest to theoretically- and philosophically-minded Romanticists of every persuasion. Most recently, in March 2021, the Theory and Philosophy Caucus sponsored a virtual Workshop on German Idealism and Post-Structuralism, organized by Tilottama Rajan (Western University) and Gabriel Trop (University of North Carolina-Chapel Hill). I can only assume it was a wild success!

The Theory and Philosophy Caucus eagerly welcomes new members, even as it longs to reconvene with existing members at Edge Hill in 2022. (Ex-sisting members? Perhaps.) Any member of NASSR may join the caucus at any time— we'd love to include you in our activities. If you would like to join, please send me an email (dsigler@ucalgary.ca). Our next order of business will be to coordinate plans for theory and philosophy panels and/or roundtables at the Edge Hill conference, so do please email soon, and we shall get you involved.



/ David

Comparative Literature and Thought Caucus



In April 2021, members associated with the Comparative Literature and Theory Caucus participated in a Zoom Workshop entitled “German Idealism and Post-Structuralism” (see conference report above). The workshop met a total of four times featuring presentations from 13 NASSR members. Those who are interested in participating in or learning about future caucus events should reach out to Gabriel Trop (UNC-Chapel Hill) at the following address: gtrop@email.unc.edu.

/ Gabriel

Keats-Shelley Association of America – Mentoring Program



KEATS-SHELLEY
ASSOCIATION
OF AMERICA

The Mentoring Program is designed to aid junior scholars in the crucial early stages of their academic careers. The Mentoring Program aims to formalize one of the Association’s most important features—the exchange of expertise and practical professional information between junior and senior scholars. Through this program, senior scholars can offer to be mentors for a protégé on the specific scholarly or professional topic(s) of those protégés’ choosing (e.g., Mary Shelley, teaching generalist courses in a small institution, etc.). Junior Scholars can request a Mentor by describing their own scholarly interests and professional concerns. Mentors and

protégés commit to one year of conversation (vocal, written, and/or electronic). By volunteering, mentors commit themselves to being interlocutors only. It is not a condition of participating in this program that mentors act as professional advocates for their protégés (for example, by writing letters of recommendation for cases of tenure or promotion or for grant proposals), though of course they may do so if they wish.

Prospective Mentors: We enthusiastically welcome offers to serve as mentors from Romanticists at the Associate Professor level or higher. Although volunteers need not be members of the K-SAA, we welcome them to join the Association. You can volunteer by sending us a short email providing your contact information and affiliation, as well as the authors or topics of particular interest to you. We hope that the Mentoring Project will appeal especially to those who are retired faculty or who are teaching at non-PhD-granting institutions and who might enjoy an opportunity to pass on advice, expertise, and street-wisdom to younger members of the profession.

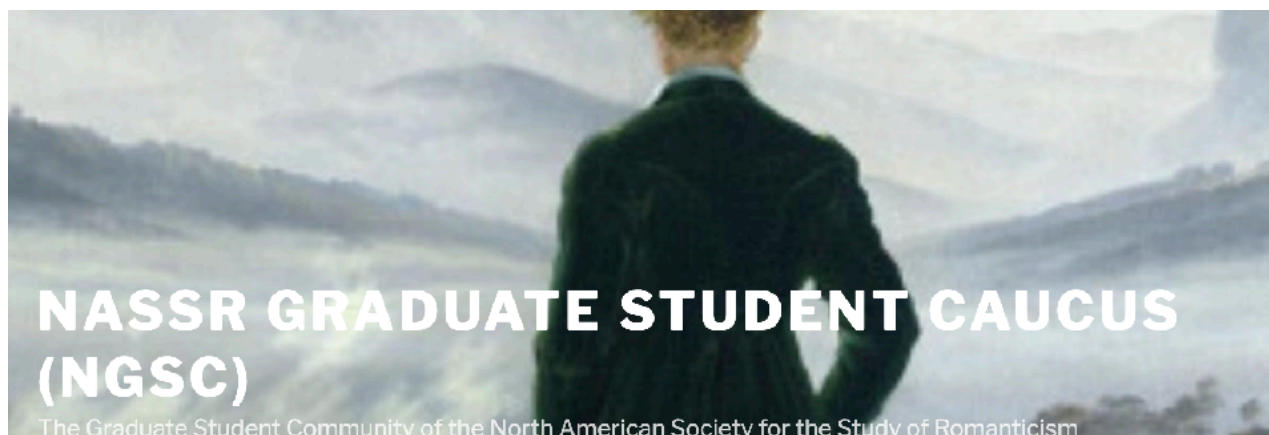
Prospective Protégés: Any junior Romanticist working on authors and topics that fall under the umbrella of the K-SAA, and who has completed the PhD but has not yet earned tenure, is invited to request a mentor. Membership in the K-SAA is not a requirement for applicants, but anyone who accepts a mentor must join the Association. Your request should consist of a C.V. and a one- or two-sentence description of what you are looking for in a mentor. We particularly encourage junior scholars to apply who find themselves at smaller institutions where they may not have access to other scholars in their field or discipline.

Timetable: Mentoring matches are normally made in the fall of each year, so please submit your offers and requests by **November 30**. (If you find you do have outstanding needs at any time during the academic year, however, feel free to write and we will attempt to find someone to work with you at that time). If we do not have a sufficient number of mentors for the applicants, preference will be granted to protégés with the longest memberships in the K-SAA.

We are committed to bringing more junior and senior scholars into mutual conversation and to offering concrete support to the rising generation of scholars.

Contact: Please contact Stephen Behrendt (sbehrendt1@unl.edu) to apply to be a protégé, to volunteer to be a Mentor, or to ask questions about this program.

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. Over the summer, we formed a discussion group to circulate detailed and elaborate feedback for each research project already shared on the blog 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.

ACCUTE



After a successful online ACCUTE conference, we are back to planning for an in-person event for Montreal between 13-20 May 2022 (details when the Federation releases them). The Call for Member and Joint-sponsored panels is now circulating (deadlined 1 September) and can be accessed through our newsletter, The Angle: <https://accute.ca/wp-content/uploads/2021/07/THE-ANGLE-Summer-2021-Final.pdf>

At Congress 2021, ACCUTE established an Equity Statement and added a new Creative Writing Caucus, details of which are on our website at accute.ca. As we start to look forward to planning our 2022 annual conference, we are encouraging members to spread the word about both and make them both essential components of the ACCUTE experience. We are already excited about the conference next year, and look forward to many papers and panels from the NASSR contingent.

1820: Aesthetics, Politics, and the Legacies of Romanticism: A Stuart Curran Symposium, Oct 29th 2021

<https://k-saa.org/1820-aesthetics-politics-and-the-legacies-of-romanticism-a-stuart-curran-symposium-oct-29th-2021/>

Postponed from the bicentennial year of 2020; now to be held on Zoom on October 29th, 2021

Zoom link and registration details to be shared soon.

9:30 a.m. EST Introductory remarks: Neil Fraistat (Maryland), President of the Keats-Shelley Association of America

9:45-11:15 a.m. EST

"On Keats's Lamia, Isabella, The Eve of St. Agnes, and Other Poems"
Elizabeth Fay (University of Massachusetts), "Feeling Snaky: Fantasms, Potheads, and the Object of Desire"
Olivia Moy (CUNY), "'Dulcísima Isabel!' 'Mi adorada Fanny': Julio Cortázar's 1820 Keats"
Karen Swann (Williams), "'stubborn and volatile': Keats's Angelus"

11:45 a.m.-1:15 p.m. EST

"On Shelley's Prometheus Unbound with Other Poems"
Julie Camarda (Rutgers), "Shelley's 'Uncommunicated Lightning'"
Yohei Igarashi (Connecticut), "The Calculating Principle: Indexing Shelley"
William Keach (Brown), "The Politics of Hope, Shelley, 1820"



2 p.m.-3:30 p.m. EST

"After 1820 : On the afterlives and reverberations of 1820"
Bakary Diaby (Skidmore), "After Breaking the Period"
Lindsey Eckert (Florida State), "Keats and Book Historical Poetics"
Eric Eisner (George Mason), "Recent American Poetry after Keats (and vice versa)"
Emily Sun (Barnard), "Isabella's Echoes"
Orrin Wang (Maryland), "Keats, Shelley, and the Parallax View"

4:00-4:30 EST Virtual Tour of the Houghton Library exhibition "1820: Keats, Shelley & Their World"

4:30-5:30 p.m. EST Poetry readings and discussion of Romantic legacies by Maureen McLane and Vidyan Ravinthiran

The Wordsworth Winter School

WCF THE WORDSWORTH CONFERENCE FOUNDATION

Join us at Rydal Hall in the heart of the Lake District, **14–19 February 2022**, for a week of lectures and seminars exploring the theme of 'Wordsworth and Storytelling'. As always, there will be cakes, challenging minds, congenial company . . . and the incomparable landscape.

We will investigate how the poet told stories of himself and of historical and imaginary characters through the lenses of literary style, history, biography, and influence. Texts to be studied encompass *Lyrical Ballads*, *Peter Bell*, *The Excursion*, *The White Doe of Rylstone*, *The Prelude*, and more.

The celebrated poet Sean O'Brien will be giving a reading of his poems in response to Wordsworth's stories.

Other speakers confirmed so far (in these shifting times!) include:

Patty O'Boyle
David Chandler
Stephen Gill
Heather Glen
Jake Phipps
Cecilia Powell
Christopher Simons
John Williams

There will be a visit to the newly revamped Wordsworth Museum, and a guided tour of Grasmere Village, plus excursions to other places of Wordsworthian interest . . . tentatively drawn from this list: Blackwell, the Arts & Crafts house overlooking Windermere; Dalemmain House, on Ullswater; Lowther Castle and Gardens; Windermere Jetty Museum (and boat trip). Watch this space!

Further information and speedy replies to any questions you may have can be reached through:
wordsworthwinterschool2022@gmail.com.



The William Blake Archive

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

31 August 2021

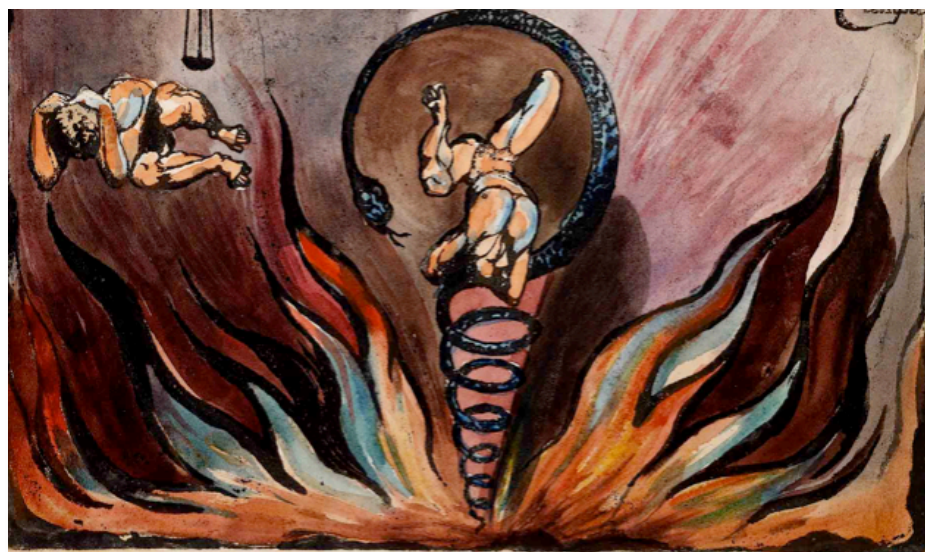
The William Blake Archive is pleased to announce the publication of digital editions of three posthumous copies of *America a Prophecy*. Copies N and Q were printed by Catherine Blake, c. 1829, and are in the Auckland Public Library and Princeton University Library respectively. Copy P, in the Fitzwilliam Museum, was printed c. 1832 by Frederick Tatham, one of a group of young artists who befriended Blake at the end of his life, calling him the "Interpreter" and themselves the "Ancients." Tatham cared for Catherine Blake after Blake died in August 1827 and obtained all of Blake's effects, including the copperplates of Blake's illuminated books, after Catherine died in October 1831. The posthumous copies join *America* Copies A, B, E, F, M, and O, already in the Archive, and *Jerusalem* Copy I, a posthumous copy printed by Tatham c.1832.

Posthumous copies of illuminated books (of *Songs*, *America*, *Europe*, and *Jerusalem*) are part of Blake's reception history in the nineteenth century. They are also important bibliographically because they accurately reveal the copperplate designs and texts, usually more so than lifetime impressions, which were often printed without plate borders and finished in watercolors, with texts touched up and even altered in pen and ink.

America a Prophecy, dated 1793, was the first of Blake's "Continental Prophecies," followed by *Europe a Prophecy* in 1794, executed in the same style and size but usually colored, and, in 1795, "Africa" and "Asia," two sections making up *The Song of Los*. Fine and important examples of all three books are in the Archive.

Blake described *America* as folio in the 1793 *Prospectus* and, along with *Europe*, in his 1818 letter to Dawson Turner. All lifetime copies were folio in size—approximately 37 x 27 cm., which are quarters of Imperial sheets—except *America* Copy O and *Europe* Copy K, the last copies that Blake printed, in 1821 for John Linnell, which are quarto in size, at 30 x 24 cm. Catherine Blake appears to have used these late copies as her model, printing *America* Copy Q and *Europe* Copy L as matching quartos, at 29.5 x 22.1 cm., on T. Stains wove paper dated 1813. She printed *America* Copy N and *Europe* Copy I as matching quartos, at 32.6 x 23.6 cm., on Ruse and Turners laid paper dated 1812. Tatham also paired the two books, printing *America* Copy P with *Europe* Copy M as quartos, at 28 x 22.8 cm., on J. Whatman 1832 wove paper.

America comprises eighteen major text and design plates and a small plate (e) bearing the word "Preludium" and printed above the design on Plate 3. Ten of the fourteen lifetime extant copies of *America* were printed in 1793 on both sides of leaves in bluish and greenish black inks and left uncolored. The last five lines of Plate 4 were masked and did not print, and Plate 13 was printed in its first of two states. She and Tatham printed Plate 4 unmasked, Plates 11 and 13 in their second (final) states, and did not print Plate e. They both printed on one side of the leaf and left the impressions uncolored, but the similarities end there.



America a Prophecy Copy Q, Object 7, detail

Catherine Blake's impressions are closer in appearance and feel to Blake's impressions than Tatham's. She printed in black intaglio ink on dampened paper, resulting in reticulated surfaces and designs shrinking slightly smaller than the plates upon drying. Moreover, she touched up impressions in light washes and numbered them in the top right corner. These features are characteristic of Blake's practice and differentiate her books

from Jerusalem Copies H, I, and J; America Copy P; Europe Copy M; Songs Copies a, b, c, d, e, g, h, i, j, and p, and loose impressions; and Innocence Copy T—that is, from all the books printed on J. Whatman 1831 and 1832 papers by Tatham. He printed on dry paper in relief ink, usually sepia (a brownish red), a hue never used by Blake, and occasionally black, which transferred without reticulating. He did not touch up impressions or number them. Catherine Blake no doubt knew how Blake printed illuminated books from having assisted him in their production.

America Copy Q, though initially uncolored, is now colored because Walter T. Spencer, who acquired it and *Europe* Copy L between 1913 and 1918, had them colored before selling them as Blake's printing and coloring. *America* Copy Q's coloring was modeled on William Muir's 1887 lithographic facsimile of *America* Copy A and went undetected as posthumous until it was exhibited in Philadelphia in 1939. The status of the coloring was confirmed by Geoffrey Keynes and Edwin Wolf in their 1953 Census. They also confirmed that *Europe* Copy L was posthumously colored, but they did not report posthumous printing for either book. That possibility was first suggested by G. E. Bentley, Jr., in his 1977 *Blake Books* and, for *Europe* Copy L, confirmed by Robert N. Essick in his 1985 catalogue of the Huntington collection. The identity of Catherine Blake as printer of *America* Copies N and Q as well as *Europe* Copies I and L is demonstrated in Joseph Viscomi's "Posthumous Blake: The Roles of Catherine Blake, C. H. Tatham, and Frederick Tatham in Blake's Afterlife" (*Blake/An Illustrated Quarterly*, vol. 53. no. 3, Fall 2019).

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

BARS-UCSL Scottish Romanticism Research Award

<https://www.bars.ac.uk/main/index.php/bars-ucsl-award/>



Postgraduates and postdoctoral scholars working in any area of Scottish literature (1740-1830) may apply for the jointly funded BARS-UCSL Scottish Romanticism Research Award. The executive committees of the British Association for Romantic Studies (BARS) and the Universities Committee for Scottish Literature (UCSL) have established the award to help fund expenses incurred through travel to Scottish libraries and archives, including universities other than the applicant's own, up to a maximum of £300. A postgraduate may be a current or recent Master's student (within two years of graduation) or a PhD candidate; a postdoctoral scholar is defined as someone who holds a PhD but does not hold a permanent academic post. If appropriate, UCSL will endeavour to assign the awardee an academic liaison at one of its partner universities. For a list of partner universities please see www.ucsl-scotland.com/members.

Successful applicants must be members of BARS before taking up the award. The recipient will be announced on the BARS and UCSL websites, and he or she will be asked to submit a short report to the BARS Executive Committee, and to acknowledge BARS and UCSL in their doctoral thesis and/or any publication arising from the research trip.

Please send the following information in support of your application (up to two pages of A4 in word.doc format):

1. Your full name and institutional affiliation (if any).
2. The working title and a short abstract or summary of your PhD or current project.
3. Brief description of the research to be undertaken for which you need support.
4. Libraries or institutions at which you will work.
5. Estimated costing of proposed research trip.
6. Estimated travel dates.
7. Name of one supervisor/referee (with email address) to whom application can be made for a supporting reference on your behalf. A reference is not required at the time of applying.

Applications and questions should be directed to the BARS bursaries officer, Dr Daniel Cook (d.p.cook@dundee.ac.uk) at the University of Dundee. **The deadline is December 10th.**

Johnson's Dictionary Online



The Johnson's Dictionary Online Project is proud to announce the launch of a fully-searchable, publicly accessible edition of Johnson's 1755 first edition of his Dictionary of the English Language, accessible at johnsonsdictionaryonline.com. From our homepage, you can search specific terms used in the dictionary or browse pages of the dictionary as though you are looking through a printed book, and you can also use the site's "Random" function to discover words you may not know!

We've been steadily releasing improvements to the searches and to the information provided by our database, and will continue to do so in the coming years. For example, now you can click for more information about many of the authors that Johnson quoted. We've begun the XML markup of the next edition (1773, fourth folio edition, the last one Johnson edited). Our website also includes a project blog, plus links to Twitter and Facebook, for anyone who wants to follow along.

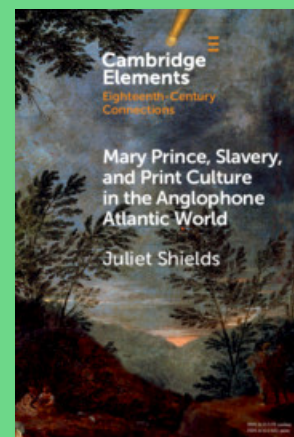
The Johnson's Dictionary Online Project is a team endeavor headed by Principal Investigator Beth Rapp Young and based at the University of Central Florida, Orlando. Our co-PIs and technical team include Will Dörner (UCF); Amy Lerner Giroux (UCF); Connie Harper (UCF) Jack Lynch (Rutgers); Carmen Faye Mathes (University of Regina); and Abigail Moreshead (UCF).

NEW RELEASES: *MARY PRINCE, SLAVERY, AND PRINT CULTURE IN THE ANGLOPHONE ATLANTIC WORLD* AND *SCOTTISH WOMEN'S WRITING IN THE LONG NINETEENTH CENTURY: THE ROMANCE OF EVERYDAY LIFE*

BY JULIET SHIELDS

This study examines a network of writers that coalesced around the publication of *The History of Mary Prince* (1831), which recounts Prince's experiences as an enslaved person in the West Indies and the events that brought her to seek assistance from the Anti-Slavery Society in London. It focuses on the three writers who produced the text - Mary Prince, Thomas Pringle, and Susanna Moodie - with glances at their pro-slavery opponent, James MacQueen, and their literary friends and relatives. *The History* connects the Black Atlantic, a diasporic formation created through the colonial trade in enslaved people, with the Anglophone Atlantic, created through British migration and colonial settlement. It also challenges Romantic ideals of authorship as an autonomous creative act and the literary text as an aesthetically unified entity. Collaborating with Prince on the *History*'s publication impacted Moodie's and Pringle's attitudes towards slavery and shaped their own accounts of migration and settlement.

Walter Scott's tales of chivalry and adventure inaugurated a masculinized Scottish romance tradition that celebrated a sublime and heroic version of Scotland. Nineteenth-century Scotswomen responded to Scott's influence by establishing a counter-tradition of unromantic or even anti-romantic representations of Scotland. Their novels challenged the long-standing claim that Scotland lacked any equivalent to the English realist novel. In turning from the past to the present and from the sublimity of Scott's Highland landscapes to farmhouses, factories, and suburban villas, Scottish women writers brought romance to everyday life, illuminating the magnificence of the mundane. Drawing on the evangelical discourses emerging from the splintering of the Presbyterian Church in 1843, they represented fiction as a form of spiritual comfort, an antidote to the dreary monotony and petty frustrations of daily existence. This volume introduces the previously overlooked tradition of nineteenth-century Scottish women's writing, and corrects previously male-dominated histories of the Scottish novel.



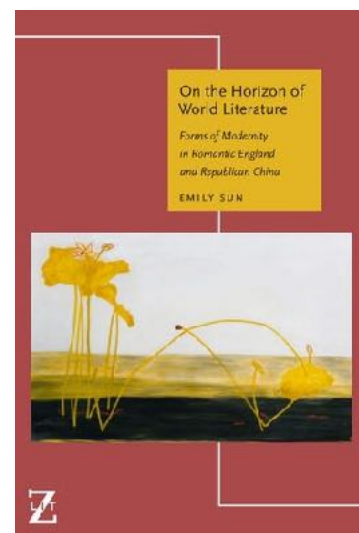
RECENT RELEASE: *ON THE HORIZON OF WORLD LITERATURE: FORMS OF MODERNITY IN ROMANTIC ENGLAND AND REPUBLICAN CHINA*

On the Horizon of World Literature compares literary texts from asynchronous periods of incipient literary modernity in different parts of the world: Romantic England and Republican China. These moments were oriented alike by “world literature” as a discursive framework of classifications that connected and re-organized local articulations of literary histories and literary modernities. World literature thus provided—and continues to provide—a condition of possibility for conversation between cultures as well as for their mutual provincialization.

The book offers readings of a selection of literary forms that serve also as textual sites for the enactment of new socio-political forms of life. The literary manifesto, the tale collection, the familiar essay, and the domestic novel function as testing grounds for questions of both literary-aesthetic and socio-political importance: What does it mean to attain a voice? What is a common reader? How does one dwell in the ordinary? What is a woman? In different languages and activating heterogeneous literary and philosophical traditions, works by Percy Bysshe Shelley, Lu Xun, Charles and Mary Lamb, Lin Shu, Zhou Zuoren, Jane Austen, and Eileen Chang explore the far-from-settled problem of what it means to be modern in different lifeworlds.

Available here: <https://www.fordhampress.com/9780823294794/on-the-horizon-of-world-literature/>

BY EMILY SUN



Mary Wollstonecraft and Dissent

<https://www.bars.ac.uk/blog/?p=3915>

A celebration to mark the anniversary of Wollstonecraft's birth

Newington Green Meeting House, the oldest Non-Conformist place of worship in London, has re-opened following extensive renovation sponsored by the National Heritage Lottery Fund. This beautiful historic building has relaunched as an accessible heritage space dedicated to the legacy of the Dissenters at the birthplace of feminism. Mary Wollstonecraft established a school for girls at Newington Green in 1784, and gained inspiration and support from activists and intellectuals settled in the neighbourhood, including such Dissenting luminaries as Richard Price and Anna Letitia Barbauld.

The main venue will be confirmed following a review of health guidelines, but the Newington Green Meeting House, in London N16, will remain the focus of the proceedings. The event will include free historical walking tours around Newington Green and Stoke Newington, birthday cake, and more...

Organised by the Newington Green Meeting House 'Revolutionary Ideas since 1708' Project and The Mary Wollstonecraft Fellowship, with funding from the National Lottery Heritage Fund.



Saturday 30 April 2022

Enquiries to:
emma.clery@engelska.uu.se

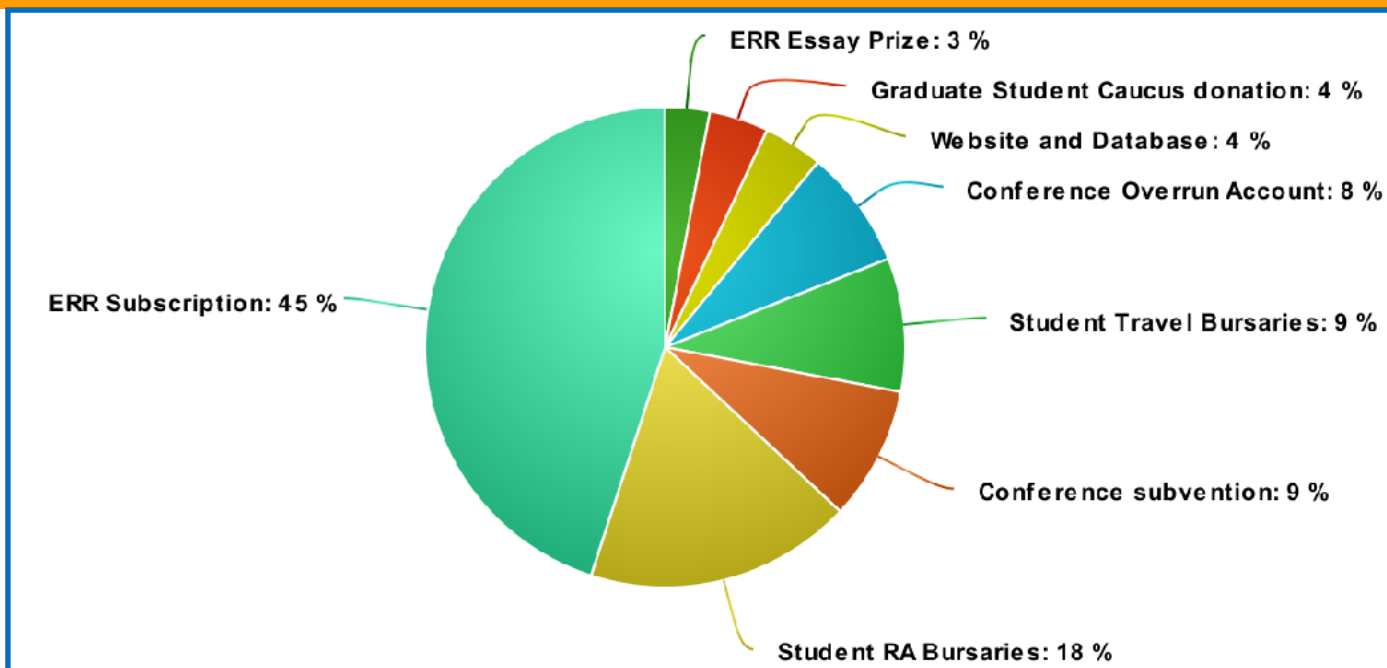
NASSR Membership Benefits and Renewal Information

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**.
- 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 2022**. 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), 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*.

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RoN Romanticism on the Net

Recently published

[Romanticism, Interrupted](#)

“Romanticism, Interrupted” contains eight contributions touching on a range of topics suggested by the political, social, economic, pedagogical, and medical upheavals of 2020. These contributions come in various forms, including essays, podcasts, and multi-media works.

Forthcoming

[Romantic Futurities](#) (Guest-edited by Colette Davies and Amanda Blake Davis)

“Romantic Futurities” includes a selection of work emerging from the British Association for Romantic Studies Early Career and Postgraduate Conference held at Keats House, London, 12-13 June 2020.

NeuRoN: Digital Resources for Researching British Romanticism

Created in conjunction with the 2017 relaunch of the journal and overseen by Nicholas Mason, [NeuRoN](#) offers a central, stable, thorough, and up-to-date catalog of digital resources for students and scholars of British Romanticism. To be included in *NeuRoN*, an electronic archive, database, index, or edition must be nominally relevant to British literature and culture of the “Romantic Century” (1750-1850) and sufficiently reliable for classroom or research use.

“[Digital Reviews](#),” dedicated to publicizing and evaluating the most important new digital scholarship by and for Romanticists, launched at the same time as *NeuRoN*. Are you interested in reviewing a digital resource? Please send inquiries to Professor Mason at [nick_mason\[at\]byu.edu](mailto:nick_mason[at]byu.edu).

Submissions

The editors welcome contributions from scholars at all career levels and on a wide range of topics related to Romanticism in its various forms and aspects. Please submit essays to romanticismonthenet@gmail.com

Essays should be between 6000 and 12,000 words in length (including notes and works cited) prepared to the journal’s [stylesheet](#). We encourage submissions that incorporate multiple media types—eg. image, audio, video.

All submissions are rigorously peer-reviewed in a double-blind process. Articles submitted to the journal are considered by at least two experts in the field.

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Romanticism and Theatrical Experience

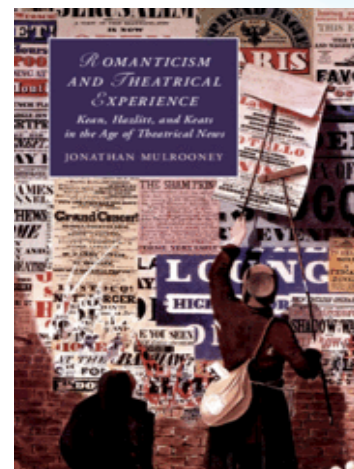
Kean, Hazlitt, and Keats in the Age of Theatrical News

Jonathan Mulrooney

College of the Holy Cross, Massachusetts

Bringing together studies in theater history, print culture, and literature, this book offers a new consideration of Romantic-period writing in Britain. Recovering a wide range of theatrical criticism from newspapers and periodicals, some of it overlooked since its original publication in Regency London, Jonathan Mulrooney explores new contexts for the work of the actor Edmund Kean, essayist William Hazlitt, and poet John Keats. Kean's ongoing presence as a figure in the theatrical news presented readers with a provocative re-imagining of personal subjectivity and a reworking of the British theatrical tradition. Hazlitt and Keats, in turn, imagined the essayist and the poet along similar theatrical lines, reframing Romantic prose and poetics. Taken together, these case studies illustrate not only theater's significance to early nineteenth-century Londoners, but also the importance of theater's textual legacies for our own re-assessment of 'Romanticism' as a historical and cultural phenomenon.

Acknowledgements; Introduction; Part I. The Making of British Theater Audiences: 1. Theater and the daily news; 2. Britain's theatrical press 1800–1830; Part II. Theater and Late Romanticism: 3. Edmund Kean's controversy; 4. Hazlitt's romantic occasionalism; 5. Keats, Kean, and the poetics of interruption; Bibliography; Index.



June 2021

229 x 152 mm 294pp 6 b/w illus.

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'The value of (this book) is in its meticulous historicism, and its careful attention to the rarely acknowledged role of theatre and theatrical affairs in the lives of its authors.'

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