

NASSR NEWSLETTER

north american society for the study of romanticism

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Future NASSR Conferences

The NASSR Newsletter prints news items that will be of interest to the Romantic studies community, such as members' recent book publications, calls for papers, conference announcements, and website and journal information. Please send announcements to the News Digest Editor, Andrew Sargent (nassr.news@gmail.com). The deadline for the next NASSR Newsletter is **September 1**.

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

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

We send greetings to all members of NASSR, with strong support for all your efforts to teach, continue with your scholarship, and carry out your professional activities in the midst of these trying times. We are especially impressed with the efforts Andy McInnes continues to put into the organization of the BARS/NASSR conference this coming August in Edge Hill; together with NASSR's Secretary-Treasurer, Chris Bundock, we had the opportunity to confer with Andy about various strategies for making the event welcoming to all participants, whether they will be attending in person or remotely. In order to provide maximum flexibility for those planning to attend, we've agreed that the best approach is to charge the same fee for in-person or remote attendance, so that scholars can shift easily from one category to the other as events play out. We are confident that, thanks to Andy's meticulous planning and goodwill on all sides, the conference will be a resounding success despite all odds.

We are pleased to announce the formation of a Graduate Support Group, which has now begun its work in designing several ways whereby NASSR can support graduate students in the field and will bring several proposals to the Board for its consideration later this year. The members of the Group are Elizabeth Effinger, Kir Kuiken, Mark Lussier, and Sophie Thomas. We are grateful to all these colleagues for their willingness to serve - and especially for their work at this initial, crucial stage of the effort.

Finally, NASSR has lost a valuable and much-loved member, Fred Burwick. We will all miss his cheerful and collegial presence at the meetings, not to mention his important contributions to the work we all do as Romanticists. Please see the obituaries by Lisa Vargo and Christoph Bode below.

David Collings, Chair and Michelle Faubert, Vice Chair

In response to recent events, we wish to speak for ourselves in making the following statement:

We condemn the Russian invasion of Ukraine as a humanitarian disaster and an illegal act of war. We abhor this assault on the political independence and cultural heritage of Ukraine. We stand in solidarity especially with students, partners, and colleagues from all ethnic backgrounds in Ukraine, as well as those who in Ukraine, Russia, Belarus, and around the world oppose this war against a free and democratic nation.

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



Remembering Fred Burwick

It is difficult to write about Fred Burwick in the past tense when he was such a vital presence in Romantic Studies. This is particularly true of his genial participation in academic conferences. I first met Fred, as many did, at a Wordsworth Summer Conference. It was 1991 and he had brought a group of enthusiastic students from UCLA as part of a study abroad course. Along with those duties Fred took time to offer encouragement and constructive criticism to those of us attending who were newer to academia. Fred could always be counted on during a conference session to offer a question or two as his knowledge of Romanticism was so wide and his interests so very many in number. I can't begin to remember all the many conferences I have shared with Fred in the years I have known him and going to NASSR or other events will never be the same without a warm greeting and a hug and a kiss from Fred, before catching up with news about shared friends. But two of these many encounters stand out. One was the 1992 Wordsworth Conference in which he was accompanied by his wife Roswitha and young son Christopher. The family joined Fred in making the conference just that much more memorable, each in their own way. Fred delivered one of his dazzling lectures, along with more impromptu talks during the excursions, including a spirited disquisition in his capacity as amateur mycologist on mushrooms of the Lake District. Roswitha offered a paper on Goethe's *Werther* and Mary Shelley's *Frankenstein* which was subsequently published in *Wordsworth Circle* and remains a work of scholarship that I deeply admire. And Christopher excelled in scrambling up the fells with great energy. After many years and many shared conferences, I shared another experience with the Burwick family at the Wild Romanticism conference organized by Cassandra Falke at UiT, The Arctic University of Norway in May 2018. Since that time many years ago in Grasmere, Christopher had become Dr. William Christopher Burwick, following his mother in the study of German Literature. It was very special to experience the beauty of the landscape of the Arctic



circle with the Burwicks in Tromsø and on the conference excursions. Following his retirement Fred always seemed in perpetual motion between Germany and the US and the UK, lecturing and teaching and attending conferences and the family's happiness in being together and spending time with their son was evident while they offered papers on their separate fields of expertise: Roswitha on Bettine von Armin, Fred on Byron's *Mazeppa*, and Christopher on constructions of nature. Fred was about to make some time for a much needed hip replacement, and I too had surgery in early 2019 which prevented me from attending another Burwick family conference in Kraków that spring. When we caught up later that year at NASSR in Chicago, we noted we both experienced post-operative hallucinations. Unsurprisingly Fred's were positively DeQuinceyesque or perhaps more accurately Coleridgean in their vivid exotic images of hippopotami and other animals, while mine were so embarrassingly banal that I had to laugh and conclude that they suggested something about our very different characters. Fred was so full of life and enthusiasm, whether it was writing and speaking about Romantic drama, German literature, or many other topics, or with those images posted on Facebook of his pandemic bread baking which I found so cheering and so Burwickean in character. I wish to add my voice to so many others for whom Fred Burwick was a friend and mentor. I cannot feel that we shall see his like again and my sympathies go to Roswitha and their family.

Lisa Vargo

In Memoriam Fred Burwick

I first met Fred Burwick at the 1984 conference of the Gesellschaft für englische Romantik (GER) at Paderborn: on our coach trip to Corvey, where we were shown and introduced to the newly discovered Romantic-period Corvey corpus, he unceremoniously chose the free seat beside me – he was curious to get to know me. In no time at all, we were discussing hermeneutics, how Schleiermacher's differed from Luther's, why today Dilthey is so underappreciated and how Gadamer's version is, at core, so surprisingly revolutionary. "We must stay in touch," he said at our parting. And we did. For 38 years.

Fred was born Frederick Lorrain Burwick on March 17, 1936 in Pomona, California. After earning a BA at the University of La Verne, he attended Cal State LA before completing doctoral studies in English Literature at the University of Wisconsin, Madison, in 1965. He then immediately joined the English faculty at UCLA. Fred Burwick's range of knowledge was legendary. No subject matter was too high for him, no detail beneath his notice. You thought you could surprise him with a new discovery of your own? He would listen, hear you out, and then add, "Yes, and of course..." Fade out.

At heart a Comparatist with a strong interdisciplinary leaning, he took a vivid interest in Romantic-era aesthetics, natural philosophy, medicine, and psychology and in the cross-fertilizations of European Romanticisms. In consequence, Fred Burwick became the founding editor of *European Romantic Review* and one of the leading figures of our society, the North American Society for the Study of Romanticism. Almost until the end, Fred – seemingly indefatigable – was travelling, researching in archives and libraries, editing, writing, reviewing. In addition to 140 scholarly articles, he published over 30 books, from *The Damnation of Newton: Goethe's Color Theory and Romantic Perception* (1986) to *A History of Romantic Literature* (presented at the 2019 NASSR conference in Chicago), from *Poetic Madness and the Romantic Imagination* (which received the Outstanding Book of the Year Award of the American Conference on

Romanticism in 1996) to *Romanticism: Keywords* (2015). But it wasn't all easy sailing: for example, after having spent a whole summer deciphering and transcribing (in pencil!) manuscripts by Thomas de Quincey (a tough task in the first place – Fred: "His hand is just AWFUL! Like a bird that's hopped into an inkpot and then all over the page!"), Fred was robbed of all of his transcripts at Frankfurt central station. He stoically shook his head at his own naiveté – and without complaining went back to the same task the following year, to do it all over again.

Fred's main driving force was his boundless enthusiasm. As soon as he had discovered something, he had to share it. And his enthusiasm was catching. I suppose that was one of the reasons why his students adored him so much: not only for his immense knowledge – but he also burnt for what he was researching and teaching. He believed in its importance. He had that spark. And he was unequalled at explaining things: once, at a conference, I had maintained (following Jakobson) that the tropes of metaphor and metonymy were radically different and therefore could not possibly be merged. *Coram publico*, he gave me an example from Alexander Pope, a phrase that was incontrovertibly both metaphor and metonymy – I bowed my head, I stood corrected, but not humiliated, for that was never Fred's style.

Can one ever go too far in one's scholarly enthusiasm? After the controversy over what Fred had identified as Coleridge's translation of Goethe's Faust, a colleague who did not allow himself any judgment in the matter itself commented understandingly, "You know, Fred, being Fred, thought he had something." "Fred, being Fred," that wraps it up. Fred's final response to his detractors (long-time colleagues, who, however, had not even contacted him before they went public): "I thanked them. They gave the book enormous publicity. None of my books ever received so much press coverage nor sold so rapidly."

Fred Burwick was also unusually generous: over decades, we shared much of our research, often before it was published. And I do not think I was the only one; in fact, I believe I was the norm rather than the exception. Nor did his generosity stop there: he once told me of a hidden treasure in the Huntington Library – there was a major research project lying there: "It's for you, Christoph. I already have my hands full." As it turned out, so had I. But the gesture is unforgettable.

For a full two years (1992 through 1994), Fred was Director of the UC Education Abroad Program at the university of Göttingen – approachable to a fault, lending all his ears and a helping hand wherever he could, he was loved by 'his' exchange students. It wasn't, he confided to me, his first time in Göttingen: he had gone there after high school and tried to enroll at university. They told him his American high school diploma was not equivalent to a German Abitur, but they allowed him to take courses and attend lectures on the condition that at the same time he prepared to take the German Abitur examination as an external student at one of Göttingen's Gymnasien. He agreed to do that. You won't find that in Fred's CV, but he did.

At the time of Fred Burwick's later stay at Göttingen, I was commuting, by train and on a weekly basis, between Kiel, where we lived, and Bamberg, where I held my first professorial position. Göttingen is on the line between Bamberg and Kiel, so I would stop over at Göttingen, meet with Fred for a couple of hours, and then continue my trip. It was during one of these visits that Fred suggested we should swap positions: he would teach my courses at Bamberg University and I his at UCLA. We did that in 1997. We exchanged jobs, cars, houses, but not, as Fred would later put it over-enthusiastically, "everything" – but still we joked about that Changing Places period of our lives and how, sometimes, life does indeed imitate art, although never exactly so. One day, while I was in Claremont, living in the Burwicks' house, and Fred in Gundelsheim, living in

ours, my wife asked me on the phone could I please ask Roswitha, Fred's wife, what Fred liked best for breakfast, for whatever she placed in front of him, he would not touch it but was talking about Thomas de Quincey all the time. I turned to Roswitha and asked her, and I shall never forget her dry answer: "Oh, it doesn't really matter. He talks of de Quincey all the time."

At the 2004 NASSR conference in Boulder, Fred Burwick suggested that NASSR and the GER (whose president I had become in the meantime) establish special relations. The motion was carried unanimously and allowed me, in the following years, to negotiate the same status with regard to BARS, the French SERA, the Japanese JAER, and the Nordic and Polish Societies for the study of Romanticism. But it all began with Fred Burwick, the untiring bridge builder, great communicator, reconciling go-between and honest broker. If today our sister societies are more closely interconnected than ever before, and on a global scale, too, this is only because of Fred Burwick. He triggered it. In 2005, in recognition of his unique role in international Romantic studies, the German Society for English Romanticism made Frederick Burwick the only Honorary Lifetime Member we have ever had and honored him, on the occasion of his 70th birthday, with a Festschrift (*A View in the Rear-Mirror: Romantic Aesthetics, Culture, and Science Seen from Today*, 2006). (I have it here in my hand. An e-mail of his, dated May 19, 2006, falls out. He thanks me for the Festschrift. "Our friendship over the years has been both sustaining and motivating. With immense gratitude – Yours, Fred." Some compliments are humiliating. It just hurts.)

Nobody who ever met Fred Burwick at a conference will ever forget the man, nor will conferences that he frequented ever be the same without him. Can one ever forget Fred's chuckle or his pearling laughter? Or his "Come, I want you to meet..."? Casual and approachable for everyone from breakfast until after hours, but invariably dressed in dark-blue blazer and tie when he was presenting himself.... helpful in need, even in darkest hours... wise in advice ("Do you really want to die on that battlefield, Christoph?") and strategically reticent: I asked him once, after my first of many Wordsworth Summer Conferences in Grasmere, did his UCLA students (mostly undergrads, some not even from English) know that he gave them the opportunity to meet, in person and for days on end, all the really Big Names in Romantic Studies? "No, I don't tell them. They might be intimidated. They'll find out later. That's soon enough." And, of course, he would never intimate he himself was one of them, one of the Big Names on the international scene.

After Jonathan Wordsworth's death in June 2006, Fred and I, with the help of good souls who had done all the necessary preparatory work, headed the 2006 Wordsworth Summer School and steered it through. When these two weeks were over, we again sat next to each other on a coach, this time one that took us from Grasmere back to Oxenholme train station. We reminisced on how scarred some escape their teachers and supervisors. "Fred, you know I'm not a Christian. But I have always believed you should forgive those who trespass against us not only for their sake, but more importantly for our own sake, so that we may become free of the past and thereby do not allow to be defined by what's been done to us but rather by what we do." Fred turned his head and faced me: "Boy. Some don't get that in a lifetime." And he gave me that smile. Everyone has their own memories of Fred Burwick, their own 'Fred moments'. And that is alright, that's the way it should be. Let the man be reflected and refracted in the kaleidoscope of our memories. That is only appropriate, for the man contained multitudes.

But whatever our varying personal memories of Fred Burwick may be, I think no one ever imagined he would stop working before he died – no, like a soldier, he would die in his scholarly boots. And of course he did: Fred

Burwick died on March 16, 2022, on the eve of his 86th birthday, after having received the final proofs of his latest, now last, book. The proofreading is now in the hands of his wife Roswitha.

I think the best that can be said about an academic teacher is that he or she made a difference. Fred Burwick, it must be said, made a difference. A very big one. Our loss is enormous.

"We that are young, shall never see so much, nor live so long." (King Lear)

* * *

To honour Fred's dedication to his students, memorial gifts to support graduate student travel can be made online to the UCLA Department of English Unrestricted Fund or made via check (<https://giving.ucla.edu/Standard/NetDonate.aspx?SiteNum=17>). Checks should be made out to "The UCLA Foundation" and mailed to: UCLA College of Letters and Science, ATTN: Sarah Murphy, 1309 Murphy Hall, Box 951413, Los Angeles, CA 90095. Please indicate in the check memo or the online comment section that the gift is made in memory of Dr. Frederick Burwick.

Christoph Bode, LMU Munich

NASSR/BARS Joint Conference 2022 - "New Romanticisms"



Edge Hill University
England, United Kingdom
Tuesday 2nd - Friday 5th August 2022

Lead Organizer: Dr Andrew McInnes, Reader in Romanticisms, Edge Hill University

"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

welcomes 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.

Plenary Speakers:

- **Manu Samriti Chander** will be giving an 'anti-plenary' address to mark the start of 'New Romanticisms', including a 30 minute soap box and a reverse Q&A, in which he asks questions of the audience.
- **Jennie Batchelor** will be delivering the BARS Marilyn Butler memorial lecture focusing on her work on *The Lady's Magazine*.
- **Kirsteen McCue** will be delivering the BARS Stephen Copley memorial lecture focusing on her work on Scottish song.
- **Noah Heringman** will be previewing his work on *Deep Time* (monograph forthcoming from Princeton University Press in 2022).
- **Patricia Matthew** and **Brycchan Carey** will engage in a plenary conversation about the legacies of slavery and abolition from the Romantic period to today.

Register at https://www.nassr.ca/nassr_bars_2022. Participants must be members of NASSR and/or BARS to access registration.

NASSR Graduate Student Travel Bursary

Each year, NASSR offers several travel bursaries of CDN\$250 each to assist graduate students presenting papers at the annual NASSR conference. The competition is open to all NASSR members who are graduate

students, with the exception of students who received bursaries in the previous year. At least one bursary will go to a student at a Canadian university and at least one will go to a student at a U.S. university. Applications are assessed in terms both of merit and need.

For Edge Hill, 2022, applicants should submit a copy of their conference proposal, proof of graduate student status (e.g. unofficial transcript), and a budget (including both estimated costs and other sources of funding) by Monday, 13 June. Please email applications to christopher.bundock@essex.ac.uk. Please note that all of those applying for bursaries must be NASSR members in good standing. Bursary cheques will be handed out at the conference or, in exceptional circumstances, mailed out after the conference. NB: Travel bursaries will be disbursed only to students who physically travel to the conference and therefore incur those additional costs; students who attend virtually are not eligible.

To encourage diversity in our membership and at our conferences, NASSR earmarks some travel funds for graduate students of colour, students with disabilities, LGBTQ, and/or first-generation students. If you identify as a member of one or more of these groups and would like your application to be considered in that light, please make this clear with a couple of sentences in your application.

Funding for these bursaries is made possible by the generous contributions from the organizers of the Dalhousie (1999), Winnipeg (2015), and Ottawa (2017) NASSR conferences, as well as by donations from Gale Cengage.

NASSR Conference 2023 - “Romanticism and Justice”

Recent discussions of ‘justice’ have enlarged the field of Romanticism to include (for example) environmental, social, and epistemic justice, at the same time as Romantic scholarship has turned to investigate the institutions of criminal justice and their histories. These lines of inquiry recognize that conceptions of ‘justice’ in the era of revolutions have been formative to modern institutions and sensibilities. We welcome presentations that explore Romanticism’s connection to justice, understood in the widest possible sense. Talks that engage Romanticism’s geographical, linguistic, and/or methodological scope in areas that advance diversity and inclusion in the field are especially welcome.



Francisco José de Goya, Asmodea (c. 1820-1823), Museo del Prado



The full CFP will be posted in July, 2022. Contact: Michael Demson (demson@shsu.edu).

Home to the Texas Department of Criminal Justice, Huntsville, Texas, seems a particularly apt place to discuss issues of justice, and we welcome papers that engage with the conference location and history:

Although America's sprawling penal system—a collection of some five thousand jails and prisons—is highly decentralized, Huntsville, perhaps even more than Washington, D.C., could stake a claim to serve as its capital city. For 160 years, it has coordinated criminal punishment for the Lone Star State and, in the last half century, it has stood at the forefront of a carceral revolution that has remade American society and governance. (Robert Perkinson, *Texas Tough: The Rise of America's Prison Empire*)

Conference activities will include a preconference day on Prisons, Literature, and Activism, a concert of two Grammy-Award-winning classical guitarists, a traditional East Texas crawfish boil (weather permitting), and tours of the Texas Prison Museum, the Sam Houston Memorial Museum, and TDCJ's Captain Joe Byrd Cemetery, and more!

Members' News

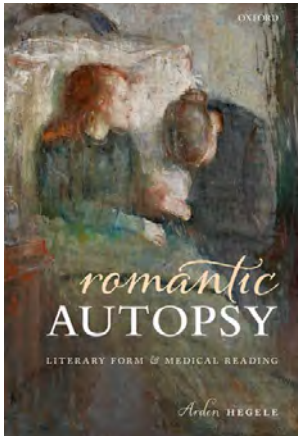


CARMEN FAYE MATHES (University of Regina) is pleased to announce the publication of *Poetic Form and Romantic Provocation* (Stanford UP, 2022). Critics have long understood the development of Romantic aesthetics as a turning point in the history of literary theory, a turn that is responsible for theories of mind and body that continue to inform our understandings of subjectivity and embodiment today. Yet the question of what aesthetic experience can "do" grates against the fact that much Romantic writing represents subjects as not actually in charge of the feelings they feel, the dreams they dream, or the actions they take. In response to this dilemma, *Poetic Form and Romantic Provocation* argues that being moved contrary to one's will is itself an aesthetic phenomenon explored by Romantic poets whose experiments with poetic form and genre provoke unanticipated feelings through verse. By analyzing how Romantic poets intervene, affectively and aesthetically, in readerly expectations of form and genre, Mathes shows how provocations disrupt and invite, disturb and compel—interrupting or suspending or retreating in ways that ask readers to orient themselves, materially and socially, in relation to literary experiences that are at once virtual and

embodied. Examining the formal tactics of Charlotte Smith, William Wordsworth, Samuel Taylor Coleridge, John Keats, and Percy Bysshe Shelley, alongside their reactions to historical events such as Toussaint

Louverture's revolt and the Peterloo Massacre, Mathes reveals that an aesthetics of radical openness is central to the development of literary theory and criticism in Romantic Britain.

See further: <https://www.sup.org/books/title/?id=32315>

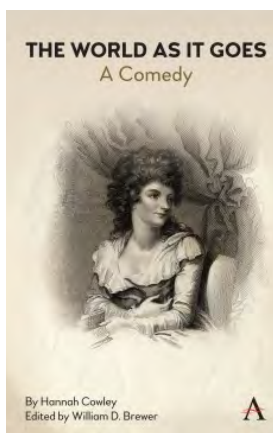


ARDEN HEGELE (Columbia University) is pleased to announce the release of *Romantic Autopsy: Literary Form and Medical Reading* (Oxford UP, 2021). In *Romantic Autopsy*, Arden Hegele considers a moment at the turn of the nineteenth century, when literature and medicine seemed embattled in rivalry, to find that the two fields collaborated to develop interpretive analogies that saw literary texts as organic bodies and anatomical features as legible texts. Together, Romantic readers and doctors elaborated protocols of diagnosis-practices for interpretation that could be used to diagnose disease, and to understand fiction and poetry. This volume puts essential works of British Romantic literature that seem at first to have little to do with medicine, such as the lyrics of William Wordsworth, the elegies of Percy Shelley and Alfred Tennyson, and the novels of Mary Wollstonecraft, Jane Austen, and Mary Shelley, back into conversation with emergent medical disciplines of the period — anatomy, pathology, psychiatry, and semiology. Poems and novels, Hegele argues, were historically understood through techniques designed for the analysis of disease; meanwhile, autopsy reports and

case histories adopted stylistic features associated with literature. Countering the assumption of a growing specialization in Romanticism, these practices suggest that symptomatic reading (treating a text's superficial signs as evidence of deeper meaning), a practice still used and debated today, might have originated from Romantic diagnostics. The first study of the interconnected literary and medical analytics of British Romanticism, *Romantic Autopsy* charts an important history underlying our own approaches to literary analysis.

See further: <https://global.oup.com/academic/product/romantic-autopsy-9780192848345?cc=gb&lang=en&#>

Enter code AAFLYG6 to save 30%. See flyer below for more details.

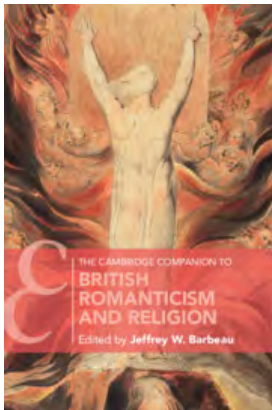


WILLIAM D. BREWER (Appalachian State University) is pleased to announce the publication of his edited edition of *The World as It Goes: A Comedy* (Anthem Press, 2021), by Hannah Cowley. During the Romantic period, Hannah Cowley (1743–1809) achieved fame both as a playwright and a poet, composing hit comedies and, as Anna Matilda, amorous Della Cruscan verse. But despite a recent upsurge of scholarly interest in her works, her controversial comedy *The World as It Goes* has remained unpublished until now, and the only surviving version of it is a Larpernt licensing manuscript. This first publication of *The World as It Goes* is based on the only extant copy of the comedy, held by the Huntington Library (LA 548). It includes an introduction providing cultural, theatrical, historical, and biographical contexts; contemporaneous reviews; and a note on the text. *The World as It Goes* is Cowley's most bawdy, multi-generic, and socially subversive comedy. It features a valet masquerading as his master and aspiring to take a seat at Westminster; French and German swindlers; a seductive Countess; a lecherous, nouveau-riche London "Citizen"; a female antiquarian; a fatuous aristocrat who neglects the wife whom he adores to be seen as

fashionable; and a French monk who attempts to rape an Englishwoman. Reviewers who admired her previous plays found the comedy vulgar and morally offensive, and its sole performance on 24 February 1781 was

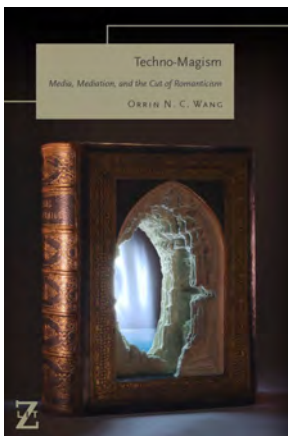
disrupted by audience members who loudly objected to a ribald scene in a bedroom antechamber and repeatedly interrupted the acclaimed actor Elizabeth Younge as she attempted to deliver the epilogue. The comedy's catastrophic failure influenced the manner in which Cowley handled controversial issues in her subsequent dramas and provides insights into late eighteenth-century anxieties and mores.

See further: <https://anthempress.com/anthem-studies-in-theatre-and-performance/the-world-as-it-goes-hb>



JEFFREY W. BARBEAU (Wheaton College) is pleased to announce the publication of *The Cambridge Companion to British Romanticism and Religion* (Cambridge UP, 2021). *The Cambridge Companion to British Romanticism and Religion* provides the first scholarly survey of the connections between literature, religion, and intellectual life during the British Romantic period (1780s–1832). Part I, 'Historical Developments,' examines diverse religious communities, texts, and figures that shaped British Romantic culture, investigating the influence of Christianity, Judaism, Islam, Hinduism, and atheism on the literature of the times. Part II, 'Literary Forms,' considers British Romanticism and religion through attention to major genres such as poetry, the novel, drama, sermons and lectures, and life writing. Part III, 'Disciplinary Connections,' explores links between religion, literature, and other areas of intellectual life during the period, including philosophy, science, politics, music, and painting.

See further: <https://www.cambridge.org/ca/academic/subjects/literature/english-literature-1700-1830/cambridge-companion-british-romanticism-and-religion?format=HB&isbn=9781108482844>



ORRIN N. C. WANG (University of Maryland, College Park) is pleased to announce the publication of *Techno-Magism: Media, Mediation, and the Cut of Romanticism* (Fordham UP, 2022). *Techno-Magism* explores how British Romantic literature abuts and is organized around both print and non-print media. The book explores not only the print, pictorial art, and theater of early nineteenth-century England and Europe but also communicative technologies invented after the British Romantic period, such as photography, film, video, and digital screens. This proleptic abutting points to one way we can understand the implicit exceptionality wagered by reading Romanticism through media studies and media theory. *Techno-Magism* argues that both media studies and the concept of mediation in general can benefit from a more robust confrontation with, or recovery of, the arguments of deconstruction, an unavoidable consequence of thinking about the relationship between Romanticism and media. The book thinks that relationship through the catachrestic practice of a techno-magism, a technics of inscription always outside the causalities of a dialectical economy. The book further pursues two interrelated ideas:

the structural incommensurability of the cut and the unapologetic presentism of the constellation. Marked by its late capitalist moment of composition, the book explores the continuity between the social character of Romantic and post-Romantic media, in terms of commodity culture, revolution, and the ecological devastation of the anthropocene.

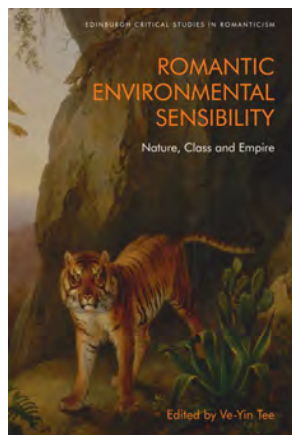
See further: <https://www.fordhampress.com/9780823298488/techno-magism/>



RICHARD C. SHA (American University at Washington) and JOEL FAFLAK (Western University) are pleased to announce the upcoming publication of the volume *Romanticism and Consciousness, Revisited* (Edinburgh UP, 2022). With explosive interest in Romantic science and theories of mind and a renewed sense of the period's porousness to the world, along with new developments in cognitive theory and research, Romantic studies scholars have been called to revisit and re-map the terrain

laid out in the highly influential 1970 volume *Romanticism and Consciousness*. *Romanticism and Consciousness, Revisited* brings this shift in approach to Romantic “consciousness”—no longer the possession of a sole self but transactional, social, and entangled with the outside world—up to date. The volume features essays from Alan Richardson, Colin Jager, Mark J. Bruhn, Nancy Yousef, Jacques Khalip, Ralf Haekel, Lisa Zunshine, Yasmin Solomonescu, John Savarese, Robert Mitchell, Kate Singer, Humberto Garcia, and Julie A. Carlson.

See further: <https://edinburghuniversitypress.com/book-romanticism-and-consciousness-revisited.html>

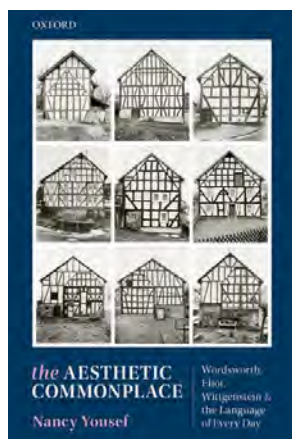


VE-YIN TEE (Nanzan University) is pleased to announce the publication of the edited collection *Romantic Environmental Sensibility: Nature, Class and Empire* (Edinburgh UP, 2022). *Romantic Environmental Sensibility* employs a class-based analysis in global studies. The chapters here reveal the extent to which our representations of the land, as well as of the plants, animals and people who live on the land, are imposed upon by habits of thought that are profoundly class-based. It shows how Green Romanticism has simplified Romantic period discourse by bringing to light the multiplicity of perspectives and long-standing inequalities that have been occluded and how current approaches to conservation and animal rights continue to be influenced by a class-bound Romantic environmental sensibility. Contributors include: Kuri Katsuyama, Laurence Williams, David Higgins, Li-hsin Hsu, Rosie Dias, Romita Ray, Kaz Oishi, Adam Bridgen, Yuko Otagaki, Steve Clark, Simon J. White, Peter Denney, and Bridget Keegan.

See further: <https://edinburghuniversitypress.com/book-romantic-environmental-sensibility.html>

[sensibility.html](https://edinburghuniversitypress.com/book-romantic-environmental-sensibility.html)

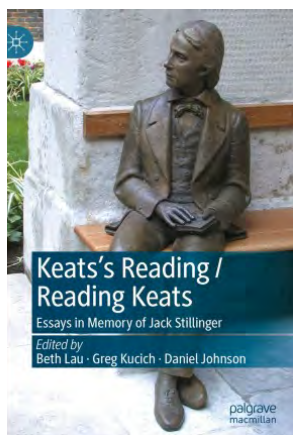
Enter code NEW30 to save 30%. See flyer below for more details.



NANCY YOUSEF (Rutgers University) is pleased to announce the publication of *The Aesthetic Commonplace: Wordsworth, Eliot, Wittgenstein, and the Language of Every Day* (Oxford UP, 2022). *The Aesthetic Commonplace* is a study of the everyday as a region of overlooked value in the work of William Wordsworth, George Eliot, and Ludwig Wittgenstein. The Romantic poet, the realist novelist, and the modern philosopher are each separately associated with a commitment to the common, the ordinary, and the everyday as a vital resource for reflection on language, on feeling, on ethical insight, and social attunement. *The Aesthetic Commonplace* is the first study to draw substantive lines of connection between Wittgenstein and the cultural and literary history of nineteenth century England. Tracing conceptual and formal affinities between the poet, the novelist, and the philosopher, the book brings to light significant links between the intellectual history of the nineteenth century and the early decades of the twentieth, making the case for a continuous cultural commitment to the aesthetic as a distinctive mode of investigating thought, feeling, and the everyday language upon which we depend for

their articulation. Addressed to both literary studies and to philosophy, *The Aesthetic Commonplace* makes a compelling case for the interdependence of form, concept, and emotion in the history and interpretive practices of both disciplines.

See further: <https://global.oup.com/academic/product/the-aesthetic-commonplace-9780192856524?q=yousef&lang=en&cc=gb#>

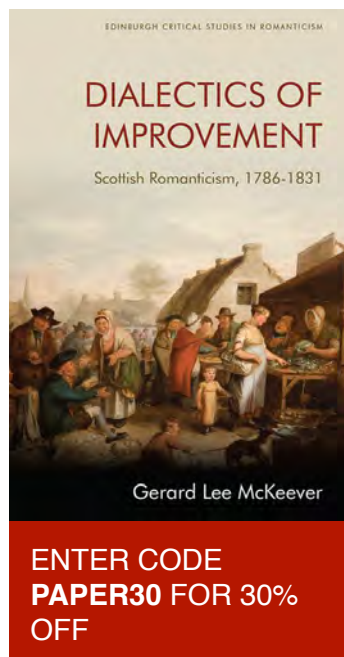


BETH LAU (California State University) is pleased to announce the publication of the edited collection *Keats's Reading / Reading Keats: Essays in Memory of Jack Stillinger* (Palgrave, 2022), edited with Greg Kucich and Daniel Johnson. This book explores John Keats's reading practices and intertextual dialogues with other writers. It also examines later writers' engagements with Keats's poetry. Finally, the book honors the distinguished Keats scholar Jack Stillinger and includes an essay surveying his career as well as a bibliography of his major publications. The first section of the volume, "Theorizing Keats's Reading," contains four essays that identify major patterns in the poet's reading habits and responses to other works. The next section, "Keats's Reading," consists of six essays that examine Keats's work in relation to specific earlier authors and texts. The four essays in the third section, "Reading Keats," consider how Keats's poetry influenced the work of later writers and became embedded in British and American literary traditions. The final section of the book, "Contemporary Poetic Responses," features three scholar-poets who, in poetry and/or prose

commentary, discuss and exemplify Keats's impact on their work.

See further: <https://link.springer.com/book/10.1007/978-3-030-79530-6?page=1#about>

LISA ANN ROBERTSON (U South Dakota) has recently become the Associate Editor in Romanticism for Review 19 (<http://www.review19.org/>). For those of you unfamiliar with Review 19, it was founded by James Heffernan (Dartmouth) in order to facilitate timely reviews of the latest scholarly monographs about the Romantic and Victorian periods. As such, it currently features reviews of books published no later than the last few months of 2021 as well as those published in 2022. If you have a recent or forthcoming book that you would like to have reviewed, please contact Lisa Ann at lisaann.robertson@usd. Conversely, if you have a book that you would like to review, let her know so that she can make arrangements, if possible. Don't be surprised if you receive a request to review a book as she will be drawing on the NASSR membership's wide range of expertise as she fulfills her responsibility in this position.



NEW RELEASE: PAPERBACK EDITION OF *DIALECTICS OF IMPROVEMENT: SCOTTISH ROMANTICISM, 1786-1831*

By Gerard Lee McKeever

WINNER OF THE BARS FIRST BOOK PRIZE 2021

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

Societies and Journals

European Romantic Review

www.informaworld.com/ERR



The *European Romantic Review* is pleased to announce its latest issues.

33.1 (2022):

- LAURA KIRKLEY, "Mary Wollstonecraft's Translational Afterlife: French and German Rewritings of *A Vindication of the Rights of Woman* in the Revolutionary Era"
- CHRIS TOWNSEND, "Semblance and the Romantic Lyric"
- CHRISTOPHER LAW, "'Not there at all': Criticism and Its Concept in Walter Benjamin's Doctoral Dissertation"

32.5-6 (2021): Special issue, "NASSR Caucus," guest editors: Manu Chander, David Collings, Deanna Koretsky, Nicholas Mason, Dahlia Porter, and Gabriel Trop

- DAVID COLLINGS, "NASSR Caucus: Introduction"
- TILOTTAMA RAJAN, "Hegel's Irritability"
- KIRILL CHEPURIN, "Romantic Bliss—or, Romanticism Is Not an Optimism"
- TIM FULFORD, "Humphry Davy, Jane Marcet, and the Cultures of Romantic-Era Science"
- LISA ANN ROBERTSON, "'Kindred Forms': Erasmus Darwin's Posthuman Ethics of Relationality"
- KATHERINE BERGREN, "Parody, Byron, and Race: Being Derivative in the Nineteenth-Century United States"
- DEVIN M. GAROFALO, "Worlds More or Less: Nineteenth-Century Ethno-Astronomy and Cosmologies of Reference"
- KIRSTYN J. LEUNER, "Particularly Red, by a Woman: Anne B. Poyntz and the Printing and Digitization of Her *Je ne sçai quoi*"
- SARAH T. WESTON, "Particulars and Pixels: Quantizing and Theorizing Color in William Blake's Illuminated Books"
- SOELVE I. CURDTS, "Hegel—An Unfinished Thought"
- JACK ROONEY, "'Here I was Obligated to Leave Off': The Unfinished Business of Shelleyan Thought and the Errors of Completion"

European Romantic Review, Volume 33, Issue 2, Special Issue: Refreshing Keats's Lamia Volume

This essay collection celebrates the bicentennial of Keats's last lifetime volume—*Lamia, Isabella, The Eve of St. Agnes, and Other Poems*—published by John Taylor and James Hessey on 1 July 1820. Everything about the volume might at first glance seem small: pocket-size duodecimo, two-hundred pages, modest price (7 s. 6 d.) and print run (500 copies). The volume's outsized impact over the last two-hundred years, however, has been nothing short of astounding. More than half of the volume's thirteen poems are among the most celebrated in the English language. In the decade after the volume's publication, *Hyperion, a Fragment* garnered the highest praise from reviewers and contemporary poets. In the Victorian era, *The Eve of St. Agnes* and the volume's two other titular romance poems captivated the pre-Raphaelites who in the wake of Richard Monckton Milnes's *Life, Letters, and Literary Remains, of John Keats* (1848) helped to establish Keats as a canonical poet. Since then, the volume's now-called Great Odes—"Nightingale," "Urn," "Psyche," "Autumn," and "Melancholy"—have been preeminent.

And yet the volume itself has been understudied. Why? First, the volume's history has been subsumed within the story of Keats's death from tuberculosis (23 February 1821) eight months after its publication. Add to this Keats's enthralling literary biography: precocious Cockney poet mistreated by the review culture; author of *Poems* (1817), *Endymion* (1818), and *Lamia, Isabella, &c.*; dead at twenty-five before reaching his full potential. We tend to regard the 1820 volume with an elegiac eye, primed for and then by Percy Shelley's *Adonais* (1821) and his subsequent drowning in 1822 with the *Lamia* volume in his pocket. Second, numerous biographers, editors, and literary scholars—most famously Walter Jackson Bate and Jack Stillinger—have told a compelling story about Keats's rapid development from poetic immaturity to greatness, predicated on interpreting his poems in their order of composition. This developmental narrative also invites us to read Keats's poetry through his celebrated literary letters.

The 1820 volume troubles this story, however, because its thirteen poems are not arranged chronologically. We find *Lamia* first (c. summer 1819) and *Hyperion* last (c. late 1818-early 1819); three narrative romances as the major draw (over half the volume); and the five Great Odes in two groups separated by four rondeaus and odes. As Grant Scott counsels us in "Keats's American Ode," reading the 1820 volume might lead us to question much of what we have learned about the Great Odes from generations of scholars and critics who have feted them as the pinnacle of Keats's rise to lyric greatness. Doing so also might counteract the effects of anthologizing for the classroom and in general: the tendency to mine individual gems in the 1820 volume, particularly the Great Odes, for close reading.

In this collection of nine essays, we aim to challenge prevailing stories about the 1820 volume and identify new ways to consider its thirteen poems. Our methodologies include book history, cultural studies, and formalist reading practices; authorship, genre, and reception theories; economic, political, transnational, gendered, racial, religious, and scientific context. Our hope is to stimulate ever new readings and appreciations of the poems in this astonishing volume.

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<i>Lamia</i>	1
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(0) "Introduction:
Refreshing Keats's *Lamia*
Volume"
Brian R. Bates

(1) "Keats, Incorporated:
Social Authorship and the
Making of a Brand"
*Michael Gamer and Deven
Parker*

(2) "1820: Poetics 'in the
spirit of outlawry'"
Jeffrey C. Robinson

(3) An Outlier and an
Outcast: Keats's Last
Lifetime Volume, with
"Fancy", without
"Indolence"
Susan Wolfson

(4) "Keats, the Novel, and
the 1820 Volume:
Romance vs. Reality,
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Beth Lau

(5) "Keats and Brown
Reading"
Nikki Hessel

(6) "Keats, Housekeeping,
and the Poetry of
Mourning"
Grant Scott

(7) "'Where beats the
human heart': Jean-
Nicolas Corvisart's
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Andrew Burkett

(8) "Hyperion's Asterisks:
Seeing Stars and Star
Power"
Brian Bates

(9) "Tolling Back: How The
Cap and Bells Re-peals
the 1820 Volume"
*Brian Rejack and Michael
Theune*

Romantic Circles

www.rc.umd.edu

Romantic Circles is pleased to present a new volume in the *Romantic Circles Praxis* series and two new electronic editions.



What does it feel like to be (or not to be) attached to a country or community, to have (or not to have) membership or citizenship, in ways that one cannot control? This volume will turn to Romantic poetics to consider how public feelings operate and circulate through the language of poetry. How does poetry mediate the politics and sociality of

feeling? How can poetry register not just a solitary, recollected overflow of powerful feeling but also a communal or contagious one? We have gathered a selection of essays that bring together in new configurations the study of poetics, affect, and politics for the field of Romanticism. In response to Lauren Berlant's suggestion that "public spheres are affect worlds at least as much as they are effects of rationality and rationalization," how might poetry provide a different kind of understanding of the publics and counterpublics teeming within our public sphere? In a critical tradition that has already—as Mary Favret has shown—increasingly revealed "the intractably social and material bases for romantic esthetics and the poets' deep awareness of this dependency" ("Study of Affect and Romanticism," 1163), we mean to pursue more explicitly questions of amorphous political urgency that emerge in an unfolding historical present (whether "then," "now," or curiously both). Just like any other domain of culture, Romantic poetry is rife or riven with feeling. But how might we recognize its feelings as tuned in to the political, as public? How might poetic figure or form alter our conception of the feelings that both compose and decompose the individual—the feelings that mark both our alienation from others and our attachments? The full contents of the volume can be accessed here: <http://romantic-circles.org/praxis/publicfeeling>



"Throughout my teaching experiences, especially in seminars that have covered the life and works of the Shelleys, Lord Byron, and other writers of the age, reading *The Last Man* at the end has consistently provided a stimulating and memorable culmination. This is because these pages are filled with familiar material, even if one has not read the novel

before. But asking my students to complete such extensive reading at the term's conclusion invariably felt demanding and onerous. For pragmatic purposes, therefore, I decided to create the following abridgment, truncating the original narrative by more than a third of its length. It is my hope that, while offering greater exposure to this important novel in classes around the world, this free and open-access edition is used as originally intended: as a pathway toward—rather than a replacement for—the novel in its entirety."

—Omar F. Miranda

The edition can be accessed here: <http://romantic-circles.org/romantic-circles.org/scholarlyresources/226786>



This electronic edition makes the text available for the first time in over 200 years from the single known copy in the world. As an electronic edition in Romantic Circles, the poem is machine-readable, enabling access not only to those without physical access, but also to those with sight disabilities in the spirit of its

twentieth-century collector, Marguerite Hicks. The edition can be accessed here: <http://romantic-circles.org/editions/maryosier/editions.2021.maryosier.about.html>



The contest was devised in the hopes of celebrating recent pedagogical innovation, inspiring creative new approaches, and creating an additional forum for conversations about Romantic pedagogy—both its boons and challenges. Teachers of all ranks may submit teaching materials, and a panel of three to four finalists will be selected to discuss their pedagogy

during a panel, open to the public, at the annual NASSR conference.

Exemplary submissions consider how teaching revivifies Romanticism, in any of its myriad forms. For a list of previous winners and their syllabi, see the Pedagogies section of the Romantic Circles website. Submissions might include a course that rethinks the period; a part of a course that addresses a specific author, theory, or literary problem; a special project, assignment, or a particular pedagogical technique. We welcome the use of multimedia resources, digital techniques, and courses designed to use multi-modal digital platforms for learning and communication, but they are by no means required. Courses and projects should be recent—within the past two academic years—or projected to be taught in the following one.

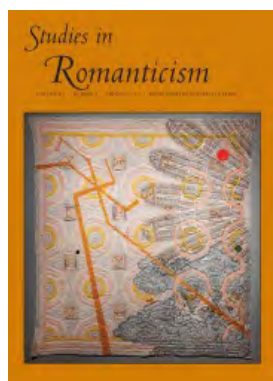
After submitting a small packet of material, finalists are chosen via author-blind peer review by a committee composed of members of NASSR in the US, UK, and beyond, Romantic Circles, and the NASSR Graduate Caucus. Finalists will give a short presentation on their courses and pedagogies at a special panel during the NASSR conference, and their syllabi will be published on the Romantic Circles Pedagogies website. The winner, chosen after the panel, will receive a \$250 award as well as recognition at the NASSR conference and in the NASSR Newsletter.

The contest is sponsored by the NASSR Advisory Board, the NASSR 2020 Organizing Committee, and the Romantic Circles website.

Please send a document of between 3-5 pages to nassrp Pedagogy Contest@gmail.com by **Friday, June 3, 2022**. Please include a separate cover letter with identifying information, which should be left off all other documents.

Studies In Romanticism

www.bu.edu/sir



61.1 (Spring 2022)

"Race, Blackness, and Romanticism"

- PATRICIA A. MATTHEW, "Quilt 5: Race, Blackness, and Romanticism"
- ATESEDE MAKONNEN, "'Even in the Best Minds': Romanticism and the Evolution of Anti-Blackness"
- JOSEPH ALBERNAZ, "The Displaced Predicament: Allegory, Irony, and Remystification"
- TAYLOR SCHEY, "Romanticism and the Rhetoric of Racialization"
- JULIAN S. WHITNEY, "A Black Manifesto: Ottobah Cugoana's Radical Romanticism"
- Jeremy Goheen, "'Soot in one's soup': Transitory Blackness in British Romantic Chimney-Sweep Literature"
- KERRY SINANAN, "Mary Prince's Back and Her Critique of Anti-Slavery Sympathy"
- MATHELINDA NABUGODI, "Afro Hair in the Time of Slavery"
- YASSER SHAMS KHAN, "Theorizing the Performance of Blackness: Relations, Processes, and Possibilities"
- KRISTINA HUANG, "Beyond the Nation, Traces of Anne Sancho"
- KATHLEEN LUBEY, "*The Woman of Colour's* Counter-Domesticity"
- OMAR F. MIRANDA, "On Phoenix Wings: Lucille Clifton's Romantic Renewals"
- PATRICIA A. MATTHEW, "A Report on 'Race, Blackness, and Romanticism: Dialogues'"

60.4 (Winter 2021)

"Romantic Women and their Books," edited by Michelle Levy and Andrew Stauffer

- MICHELLE LEVY and ANDREW STAUFFER, "Romantic Women and their Books"
- NICOLE REYNOLDS, "The Many Lives of Mary Robinson's *Memoirs*"
- ALEXIS WOLF, "Shared *Recollections*: Dorothy Wordsworth's Scottish Tour of 1803"
- MICHAEL GAMER and KATRINA O'LOUGHLIN, "Unpacking Harriet Newell's Library"
- DEVJANI ROY, "Frances Burney's Financial Negotiations for *The Wanderer*"
- LINDSEY ECKERT, "Lady Caroline Lamb's Recuperative Materiality"
- MAI-LIN CHENG, "Domestic Extracts"
- SARAH ANNE STORTI, "The Remaking of Letitia Elizabeth Landon"
- BARBARA HERITAGE, "Reading the Writing Desk: Charlotte Brontë's Instruments and Authorial Craft"
- JEROME J. MCGANN, "Emily Dickinson's Forbidding Books"

60.3 (Fall 2021)

- CLARA DAWSON, "Mechanical Reproduction, Commodity, and the Gift-Annual Aesthetic"
- GRAHAM ALLEN, "Shelley as Visual Artist: Doodles, Sketches, Ink Blots, and the Critical Reception of the Visual"
- SAMUEL ROWE, "'Universal Jubilee': Social Property and 1790s Radicalism"
- SAMANTHA BOTZ, "Reorienting Sympathy: Rereading Mary Wollstonecraft's *Vindication of the Rights of Men*"

Romanticism

[https://www.eupublishing.com/loi/rom](https://www.euppublishing.com/loi/rom)



28.1 (April 2022) "Sublimities"

YIMON LO, "'A sense sublime': The Harmony of Hearing and Re-Hearing in Wordsworth's 'Tintern Abbey'"

TIM SOMMER, "'Far more deeply interfused': 'Tintern Abbey' between Burkean and Kantian Sublimity"

JACOB LLOYD, "'Less gross than bodily': Berkeleyan Idealism in 'This Lime-Tree Bower my Prison'"

BRUCE GRAVER, "Neoclassical Wordsworth"

NICK GROOM, "Polidori's 'The Vampyre': Composition, Publication, Deception"

NORBERT LENNARTZ, "In Pursuit of the Stony Guest: Byron's *Don Juan* and the Modern Concept of Revenge"

INA FERRIS, "A Bookish Intervention: Thomas Bewick's *British Birds* and the Reconfiguration of Illustrated Natural History"

CLAIRE KNOWLES, "Sap(p)hos and Phaons: Robert Merry, Mary Robinson and the Romantic History of the Lesbian Poet"

27.3 (July 2021) "Thomas De Quincey"

ROBERT MORRISON, "Introduction"

DANIEL S. ROBERTS, "'The Opium-Eater Boasteth Himself to be a Philosopher': Bodily Subjection and Intellectual Self-fashioning in De Quincey's 1821 'Confessions'"

JONATHAN SACHS, "De Quincey's Slowness"

BRECHT DE GROOTE, "On Not Being an Author: De Quincey's 'Confessions' and the Performance of Romantic Translatorship"

ANDREW KEANIE, "Delinquency (if I may coin that word) and the Conditions of an English Leg-Puller"

DENNIS LORANGER and BARRY MILLIGAN, "'To mask, by slight differences in the manner, a virtual identity in the substance': Berlioz's *Symphonie fantastique* and De Quincey's 'Confessions of an English Opium-Eater'"

ROXANNE COVELO, "Creativity and Receptivity in De Quincey's 1821 'Confessions' and Baudelaire's 1860 Adaptation"

PETER J. KITSON, "Opium and Addiction in a Cross-Cultural Context: De Quincey's 'Confessions' (1821) and the Chinese

Novel, *Romantic Illusions of the Fool of Yangzhou* (*Fengyue meng*) (c. 1848)"

ROBERT MORRISON, "'Two faces, each of a confused countenance': Coleridge, De Quincey, and Contests of Authority"

The Byron Journal

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



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

49.2 (2021)

STEPHEN WEBB, "'With the Authors Compts': John Cam Hobhouse's Uses of 'Byron'"

SARA MEDINA CALZADA, "Byron's Spanish Afterlives: Emilio Castelar's Vida de Lord Byron"

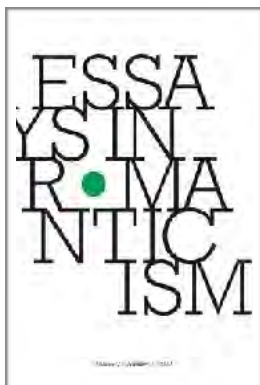
GABRIELE POOLE, "'Blustering, bungling, trimming': Byron, Hobhouse, and the Politics of *Don Juan* Canto I"

CHARLOTTE MAY, "The Suppression of English Bards and Scotch Reviewers: An Unpublished Letter from Lord Holland to Samuel Rogers"

RACHEL RETICA, "A New Letter from Byron to Count Alborghetti"

Essays in Romanticism

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



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

28.2 (2021)

- RICHARD JOHNSTON, "Reenacting the Pamphlet War in an Age of Turmoil"
MARY BETH TEGAN, "'The Contagion of Her Wretchedness': Rousing Interest in the Highland Widows of Scott and McQueen"
REBECCA MAATTA, "Teaching With the Archive When the Archive Shuts Down"
ILONA KLEIN, "Teaching Italian Romanticism through Philately and Choral Works"
MICHELLE LEVY and KATE MOFFATT, "Book History without Old Books"

Blake/An Illustrated Quarterly

www.blakequarterly.org



The latest volumes include the following articles:

55.3 (Winter 2021-22)

"Blake in Europe," edited by Sibylle Erle

PART 1:

- SIBYLLE ERLE, "To See the Worlds of a Grain of Sand: Blake and Reception"
CĂTĂLIN GHIȚĂ, "William Blake's Black Bible as a Spectacle of Doom: A Recent Note to Blakean Reception in Romania"
ELIZA BORKOWSKA, "'I inhabited the Land of Ulro long before Blake taught me its proper name': Czesław Miłosz's Ziemia Ulro/The Land of Ulro"
LUISA CALÈ, "Reading Revolutions: Corrado Costa's William Blake in Beulah, a Visionary Cartoon Essay in 1977 Italy"
VERA SERDECHNAIA, "The Mental Travellers: On Blake's Reception by Nikolai Gumilyov"

PART 2:

- TANJA BAKIĆ, "'Re-mediating' William Blake in Croatia and Serbia"
CRISTINA FLORES, "'Sick as a Rose': William Blake in Leopoldo María Panero's Poetry of Experience"
ALCINDA PINHEIRO DE SOUSA, CLÁUDIA FRANCO SOUZA, and JOÃO CARLOS CALLIXTO, "Portuguese Readings of William Blake: Fernando Pessoa, a National Poet, and Três Tristes Tigres, a Pop-Rock Band"
SIBYLLE ERLE, "'Blake was a phenomenon': Artistic, Domestic, and Blakean Visions in Joseph Paul Hodin's Writing on Else and Ludwig Meidner"

55.2 (Fall 2021)

- SILVIA RICCARDI, "The Body in the Line: 'Trasumanar' in Blake's Dante"
CHRISTOPHER Z. HOBSON, "Blake, Methodism, and 'Christian Perfection'"

Persuasions

The Jane Austen Journal On-line

<http://www.jasna.org>



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

42.1 (Winter 2021)

“Jane Austen in the Arts,” edited by Susan Allen Ford

- BRENDA S. COX, “Satirical Cartoons and Jane Austen’s Church of England”
LESLEY PETERSON, “Jane Austen’s Dramaturgy”
STEPHEN ALLTOP and JOSEFIEN STOPPELENBURG, “Jane Austen at the Piano”
ANDREA CAWELTI, “With Variations for Piano-Forte: Music Reflecting Current Events in Rudolph Ackermann’s *Repository of Arts*, 1809–1816”
LINDA ZIONKOWSKI, “Music as Therapy in Austen: Fiction and Film”
ROBIN HENRY, “Stitching Women: A Short History of Embroidery and What It Means in the Novels of Jane Austen”
MARSHA HUFF, “Austen and Vermeer, Fellow Artists”
DESMOND SHAWE-TAYLOR, “The Prince Regent: Jane Austen’s Royal Fan”
JULIETTE WELLS, “The Artist and the Austen Collector”
CAROLYN J. BROWN, “Curating Jane: Austen-Inspired Art”
ERIKA KOTITE, “First Expressions: Five-Minute Video Contest and New Forms of Austen Adaptation”
LYNDA A. HALL, “Multimedia Creative Projects Inspired by Jane Austen’s Novels”
DAVID PUGSLEY, “Albert Borowitz v. Jane Leigh Perrot”
EMILY THIBODEAU and ERIC LINDSTROM, “Lady Catherine, Out of Order”
JAMIE EVERITT, “Meryton Identified!”
JOHN WILTSHIRE, “Derbyshire Great Houses and Pemberley”
REINIER WELS, “*Pride and Prejudice* in Black and White: *Orgoglio e pregiudizio* (1957)”
JENNIFER ROBERTSON, “‘Edmund Inconsistent’: Edmund Bertram, Fanny Price, and the Issue of Evangelicalism in *Mansfield Park*”
NATALIE VANDENBERG, “Let the Music Do the Talking: Intertextuality and Emotion in the Soundtrack of *Emma*”

LONA MANNING, “Admiral Croft and the Rich Uncle”

Women’s Writing

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



The most recent volume of *Women’s Writing* contains the following essays:

28.4 (2021)

“Nineteenth-Century Women’s Ghost Stories,” edited by Zoe Brennan, Emma Liggins and Gina Wisker

- ZOE BRENNAN, EMMA LIGGINS and GINA WISKER, “Introduction”
AGNIESZKA ŁOWCZANIN, “‘My unfortunate sex’: Women, Ghosts and Empires in the First Polish Ghost Stories”
ZSUZSA TÖRÖK, “Mrs Vachott’s Haunting Memories: Walter Scott and the Female Gothic in Nineteenth-Century Hungary”
ANA ROSSO, “Subversion in Ambiguity: The Female Revenant in three Fantastic Short Stories by Claude Vignon, Edith Nesbit, and Emilia Pardo Bazán (1856–1908)”
DANIELA BOMBARA, “Real or alleged ghosts and monstrous dead children in the Italian fiction of Carolina Invernizio and Matilde Serao”
FIONA SNAILHAM, “My Sister Haunts me: Sororal Spectres and the ‘Otherness’ of Female Sexual Desire in the Mid-Nineteenth Century Ghost Story”
JEN BAKER, “Guardian Hosts and Custodial Witnesses: *In loco parentis* in Women’s Ghost Stories, 1852–1920”

SALLY BLACKBURN-DANIELS and SOPHIE GEOFFROY, "'Traces of the exotic' in Vernon Lee's 'Oke of Okehurst; Or, The Phantom Lover'"

IAN MURPHY, "Painted Portraits and Androgynous Apparitions in the Haunted-Portrait Narratives of Vernon Lee and E. Nesbit"

Nineteenth-Century Contexts

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



The latest volumes of *Nineteenth-Century Contexts* contain the following articles:

44.1 (2022):

BRECHT DE GROOTE, "Below the line: extinction, late style, late Romanticism"

STEFAN HUYGEBAERT & MARIANNE VAN REMOORTELT, "From picturesque anecdote to viral story: the many lives of the 'Sculptor of Bruges' (1837–1886)"

ISABEL CORRÊA DA SILVA, "The twilight of Portuguese kingship between religion and secularism (1853–1910)"

KIRA BRAHAM, "The Victorian gig economy: casualization in Henry Mayhew's *Morning Chronicle* letters"

EMILY MADSEN, "Empire's clerks: assigning genre categories and the boys' adventure novel"

CHRISTINA HENDERSON HARNER, "The 1893 Columbian Exposition and the utopian dreams of Edward Bellamy, William Dean Howells, and W. T. Stead"

43.5 (2021)

"Unprecedented Disruptions"

JILL R. EHNENN, "My Victorian life: critical reflections in the personal voice"

LINDSEY N. CHAPPELL, "Unprecedented attention"

VERÓNICA URIBE HANABERGH, "Traveling from stillness and sharing while in lockdown"

TALIA SCHAFFER, "The double-edged sword: academic pacing in a pandemic"

ADAM KOZACZKA, "The precariousness of human life: Jane Austen, pandemic, and the coping mechanisms of nineteenth-century literature"

JENNIFER FULLER, "No professor is an island: shipwrecked on the edge of the academic world"

SUMANGALA BHATTACHARYA, "Excentrism"

NICOLE LOBDELL, "Immortal voices"

PATRICK MORGAN, "Pandemic pedagogies: digital writing, health humanities, and the rhetoric of trauma"

BARBARA LECKIE, "Desire paths: nineteenth-century studies..."

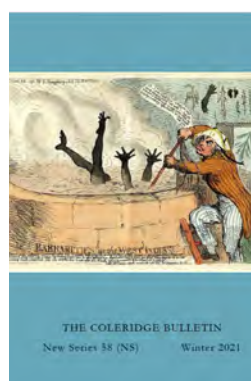
AMBER POULIOT, "My pandemic garden"

ELLEN J. STOCKSTILL, "Trusting the Victorians"

EILEEN CLEERE, NARIN HASSAN and GEORGE ROBB, "Zooming in: epidemic, pandemic, endemic"

The Coleridge Bulletin

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



New Series 58 (Winter 2021)

TIM MAY, "Coleridge in Bristol: the 1795 Slave Trade Lecture"
TOM MAYBERRY, "Images of Friendship: The Stowey Portraits by William Shuter"
LOIS LINKENS, "'Christabel' & the Possibilities of the Witching Hour"
FELICITY JAMES, "The Comforts of Family"
JEFFREY BARBEAU, "The Consolation of Friendship"

57 (Spring 2021)

JEFFREY HIPOLITO, "The Romantic Modernism of Owen Barfield's *Poetic Diction*"
MICHAEL DI FUCCIA, "The 'Polar Logic' in Barfield's Coleridge"
GARETH POLMEER, "Projection, Polarity and Participation"
DOUGLAS HEDLEY, "Barfield and Gadamer on the Inner Word"
JACOB SHERMAN, "Barfield, Coleridge and the End of Nature"
PAUL CHESHIRE, "Coleridge, Barfield, and the Countercultural Stance"
JAKE GREFFENSTETTE, "Coleridge Contra Eliot: Form and Incarnation in *The Tower*"
TIFFANY BROOKE, "Martin Imagination and Unity in *The Rose on the Ash-Heap*"
GRAHAM DAVIDSON, "Has Romanticism Come of Age?"

Romanticism on the Net

<https://ronjournal.org/>



No. 76 (Spring 2021)

COLETTE DAVIES and AMANDA BLAKE DAVIS, "Introduction to 'Romantic Futurities'"
SIMON CLEWES, "'Albert's soul looked forth from the organs of Madeline': Anticipating Transness in William Godwin Jr.'s *Transfusion* (1835)"

TARA LEE, "Fibres, Globules, Cells: William Blake and the Biological Individual"
AMANDA BLAKE DAVIS, "'[L]ife among the dead': Translation and Shelley's 'On a Future State'"
FELICITY JAMES, "Envisioning History: Helen Maria Williams' *Peru* and Charlotte Smith's *Beachy Head*"
COLETTE DAVIES, "Foils and Diamonds: Using Material Culture, Reviews, and Prefaces to reappraise the Minerva Press"
MICHAEL GAMER, "The South Seas on Stage"
EMILY W. ROHRBACH, "Afterword. Romantic Futurities: Onwards!"

No. 74–5 (Spring-Fall 2020) "Romanticism Interrupted"

KATE MOFFATT and KANDICE SHARREN, "Black Women and Female Abolitionists in Print"
TIM FULFORD, "Romantic Medicine in the Time of COVID"
ERIC LINDSTROM, "Citizen, Negative Capability, and the Poetics of Doubt and Discomfiture"
KANDICE SHARREN and KATE MOFFATT, "1816 and 2020: The Years Without Summers"
ALISON MORGAN, PETER COE, BRIAN PETERS and LAURA SMYTH, "'Britain Now Your Voices Join': The Legacy of Peterloo in Song"
JAMES QUINNELL, "'To steel the heart against itself': The Influence of Byron on Emily Brontë"
PAULINE HORTOLLAND, "'Rending the veil of space and time asunder': Percy Shelley's Poetics of Event(s) in *Ode to Liberty*"
KACIE L. WILLS and ERICA Y. HAYES, "Research Interrupted: A Reflection on Digitizing Sarah Sophia Banks's Collections and Access to Ephemeral Materials"

NEW BOOK SERIES: *RACE IN NINETEENTH-CENTURY LITERATURE AND CULTURE*

An Oxford University Press Book Series

Edited by Patricia A. Matthew and Manu Samriti Chander

Race in Nineteenth-Century Literature and Culture attends to the racial and imperial logics that structured the conceptual and material worlds in which literatures of the long nineteenth century emerged. The series opens up a space in which to consider the complex relationships between, on the one hand, such issues as the popularization of race science and the ecological consequences of rapid colonial expansion and, on the other hand, literary production and consumption across what Pascale Casanova has termed “the world republic of letters.” While centered on literatures and cultures of the late-Enlightenment, Romantic, and Victorian eras, our series pays particular attention to the durability of long nineteenth-century racial and imperial formations in the contemporary moment. Titles included will proceed from the conviction that understanding this key moment in the history of race and empire enables us to imagine revolutionary alternatives to the structures we have inherited from the nineteenth century.

The scholars published in this series will be experts in the literature and history of the long, global nineteenth century and adept in archival access, methodological and theoretical historiography, critical race theories, sociological methodologies, and postcolonial, Black and Indigenous theories, methodologies, and practices. The series’ span from the late-Enlightenment through the early twentieth century will deliver an important intellectual bridge for critical race scholars, and will enable larger historical and theoretical narratives to emerge about the ways race is constructed and operates in literature, history, and culture. The series thus aims to produce critical interventions into both the study of the long nineteenth century and the critical study of race and empire. We invite proposals from scholars across the globe and are especially keen to feature minoritized scholars working in fields that have historically excluded Black and brown intellectuals.

Please send cover letter, proposal, and, if available, a sample chapter from the manuscript following OUP’s guidelines to OUP.C19Race@gmail.com



Calls for Papers

PAMLA 2022 Conference Panel - “The Rise of the Anthropocene in 19th-century Literature”

**PAMLA 2022 Special Session at
U.C.L.A.**

Panel Chair: Dewey W. Hall, Ph.D.

**Submissions Deadline: May 15,
2022**

In February 2000, at the meeting of the International Geosphere-Biosphere Programme (IGBP) in Cuernavaca, Mexico, the atmospheric chemist Paul Crutzen first uttered the term Anthropocene in reference to the current geological era. As Crutzen exclaimed, a new epoch had begun due to anthropogenic forces, reshaping the biosphere. Evidently, Crutzen reasoned two decades ago that “the Anthropocene could be said to have started in the latter part of the eighteenth century, when analyses of air trapped in polar ice showed the beginning of growing global concentrations of carbon dioxide and methane. This date also happens to coincide with James Watt’s design of the steam engine in 1784.” In effect, proxies such as ice core samples, tree ring markings, and, of course, receding glacial lines have been identified as evidence to make the case that higher degrees of carbon dioxide concentrations in the atmosphere have had detrimental consequences locally and globally, since, as Crutzen asserts, the redesign and advent of steam engine technology dating back to the pre-industrial era.



So, what is one to make of Crutzen’s research? What sorts of implications does study about atmospheric changes due to industrialization have upon one’s understanding of the environment? How might acknowledgement of the Anthropocene shape the way one interprets nineteenth-century literary (and non-literary) discourse? In various fields from literary studies to archaeology, the term Anthropocene has had an impact in reshaping the way researchers think evident in recent publications such as Jeremy Davies’s *The Birth of the Anthropocene* (2016), Tobias Menely and Jesse Oak Taylor’s *Anthropocene Reading: Literary History in Geologic Times* (2017), and Torgeir Rinke Bangstad and Póra Pétursdóttir’s *Heritage Ecologies* (2022), featuring reorientations toward interpreting matter from a geological perspective.

The panel aims to feature well-reasoned commentary about the Anthropocene and its significance in shaping literary and non-literary discourse produced by authors during the nineteenth century. 20-minute paper proposals for the special session may consider the following: the Anthropocene and matter; Anthropocene hyperobjects (e.g., evidence of global warming, climate change in 19th c. discourse); famine or disease in anthropogenic times; place in the Anthropocene; space and smoke; urban ecologies; waste during the Anthropocene. Paper proposals (200-300 word abstract) are welcome for consideration, which should be posted through the PAMLA portal at: <https://pamla.ballastacademic.com/Home/S/18575>. Please set up an account to access the portal prior to posting your abstract: <https://pamla.ballastacademic.com>. **The deadline for abstracts will be May 15, 2022.**

John Thelwall Society - Tenth Anniversary Call for Papers
<https://www.johnthelwall.org/>

To celebrate its tenth anniversary the John Thelwall Society is putting together an anniversary volume of essays.

We invite all who are writing on Thelwall, or have done so (eg. unpublished conference papers, essays, etc.), to contribute.

Please send enquiries and proposals to Steve Poole (steve.poole@uwe.ac.uk) or Judith Thompson (judith.thompson@dal.ca) by **July 1, 2022**.



International Gothic Association (IGA): “Victorian Resurrections”

<http://www.internationalgothic.group.shef.ac.uk/cfp-victorian-resurrections/>



International Conference

22nd – 24th September 2022 (University of Vienna)

Deadline: May 15, 2022

Keynote Speakers: Ann Heilmann (University of Cardiff)
Patricia Duncker (University of Manchester)

Death and resurrection as well as the fears, fantasies and fads that surround them, pervade Victorian literature and culture in a myriad of ways. From literary representations of the dead coming back to life, to cultural practices of mourning and memorialising the dead, the Victorian era betrays a striking

concern with how to cope with one's mortality. Working-class literature such as penny dreadfuls fictionalised concerns about the illegal trade in corpses led by resurrection men, or body-snatchers, who exhumed corpses to sell them to medical men, most specifically, to anatomists. Gothic texts throughout the 19th century often featured reanimated corpses or the living dead. The rise of spiritualism and the popularity of mediums and séances in the second half of the century complemented upper- and upper-middle-class practices of mourning, while the working-class was confronted with the (financial) impossibility to memorialise their lost ones in what was thought 'the proper way'. Queen Victoria herself mourned Prince Albert for over four decades, famously making her servants lay out his clothes in the morning and bring hot water for his shaving, as if he were about to come back.

Twentieth- and twenty-first-century literary, cultural, and material practices are guided by a wide range of agendas – revisionist, political, nostalgic, commercial, aesthetically experimental – in their manifold recurrences to the Victorian Age. At the same time, the manifold recurrences of the Victorian age in twentieth- and twenty-first-century literary, cultural, and material practices have preserved an interest in the idea of resurrection(s) and its implications. As a cultural phenomenon neo-Victorianism, for instance, could be described as one giant resurrectionist enterprise geared towards a reimagining of the Victorian Age through a wide range of different media and genres. Driven by a desire to fill historiographical gaps, retell the lives of

iconic figures or uncover the stories of side-lined, obscure or marginalized individuals, neo-Victorian appropriations are what Kate Mitchell calls “memory texts.” As such, they simultaneously reflect and shape our perceptions of the Victorian Age by creating specific versions of that past; by selecting which stories are being (re)told and whose voices are being recovered or made heard. These acts of remembrance often serve our need to constitute or reaffirm our social and cultural identities through the idea of a shared past and a common set of values. Neo-Victorian recoveries and (re)assessments of the 19th century are hardly ever ‘innocent’. Instead, they are ideologically charged and reflect the concerns of our present, how we position ourselves with regard to the past, and how our meaning-making activates texts selectively. Neo-Victorian texts and practices participate in the project of producing and consolidating but also revising our cultural memory of the 19th century, contributing to the rich spectrum of Victorian after-lives and after-images in our society.



Topics for papers may touch on but are not limited to:

- the Gothic (the undead, re-awakened mummies, etc.)
- resurrection men and body-snatching practices
- Victorian cultural practices surrounding death (spiritualism, séances, mediums)
- Victorian memorial cultures
- neo-Victorian literature's resurrective practices
- the Empire, ancient cultures & translation of the imperii (Egypt; Assyria; Greece; Rome)
- 20th/21st century costume drama
- 20th/21st century re-imaginings of Queen Victoria and other iconic Victorian figures
- critical revivals (e.g. the fin-de-siècle Scottish Revival)
- the re-discovery and/or re-evaluation of forgotten Victorian texts
- the re-discovery and/or re-evaluation of forgotten or marginalized Victorian figures
- resurrection of forgotten Victorian traditions and/or social movements
- dark tourism (or thanatourism) in connection with the Victorian era
- (neo-)Victorian literature and biofiction
- Religion/spirituality in (neo-)Victorian literature and biofiction
- neo-Victorianism and cultural memory
- Victorian life writing / writing Victorian lives
- Victorian and neo-Victorian resurrective practices and fame/obscurity
- Victorian afterlives and reputations

Those interested in contributing should send 300-word abstracts for 20-minute papers in English by **15th May 2022** to Sandra Mayer (sandra.Mayer@oeaw.ac.at) and Sylvia Mieszkowski (sylvia.mieszkowski@univie.ac.at), and include a short bio-bibliographical note (approx. 100 words).

Wordsworth Summer Conference

<https://www.wordsworthconferences.org.uk/the-conference/>

8th August to 18th August 2022 at Rydal Hall, Cumbria

Submissions Deadline: May 31, 2022

- **The conference is in two parts, of five nights each, with a changeover day**
- **Fell-walks, Excursions, Local Walks**
- **Keynote lectures and conference papers**
- **Either 4 or 9 full days in Rydal**



The 2022 Wordsworth Summer Conference at elegant Rydal Hall will be the 50th anniversary conference since Richard Wordsworth's inaugural conference gathering in 1970. We will continue the format pioneered by Richard, mingling lectures, papers and lively academic debate with energetic fell walking, picturesque rambles, and excursions to places of Wordsworthian and Romantic interest. There will be an opportunity to explore the treasures of the Wordsworth Trust's collections with the curator Jeff Cowton, and an evening visit to Wordsworth's Rydal Mount and garden with a glass of wine. In 2022 our excursions are likely to include an all-day visit to Malham Cove and Gordale Scar - two sublime landscapes repeatedly visited by William and Dorothy Wordsworth. High points for energetic fell walkers will include ascents of celebrated peaks in the Lake District - further details to follow soon.

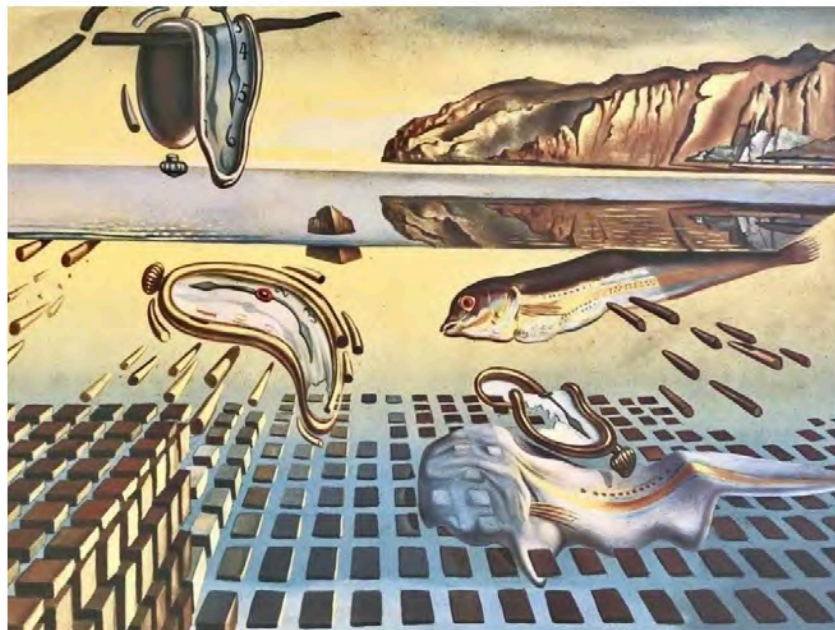
The conference is in two parts of 4 full days each, with a changeover day on Saturday 13 August. Because the conference has a unique culture of conversation and participation, those wishing to present a paper must register for at least one full part, and many register for the whole event.

We invite proposals for twenty-minute papers on all aspects of William Wordsworth, his contemporaries and the Romantic period. 250-word proposals for papers of no more than 2750 words, together with a brief autobiographical paragraph, unformatted, should occupy no more than 2 sides of A4. Please do include your name, institution and e-mail address on the abstract. Please do not send it as a PDF, as proposals will be copied into a composite file. **Proposals should be e-mailed by 31 May 2022** to: proposal.wsc@gmail.com

Taipei Tech International Literature Conference: "Memory: The Captive and The Fugitive"

<https://call-for-papers.sas.upenn.edu/cfp/2022/04/24/call-for-papers-memory-the-captive-and-the-fugitive-online-literature-conference-2022>

21-22 October 2022



National Taipei University of Technology

Submissions Deadline: May 31, 2022

Organizing committee:
Dr. Yu Min Claire Chen
Dr. Kang-Po Chen

Derived from the Greek mythology, Mnemosyne (Μνημοσύνη) originally is the mother of the nine Muses, and refers to the good and sweetness of memory. The word is also associated with the mnemonic (mnēmē), suggesting memory and remembrance. The ways of capturing, narrating the elusive memory, and depicting the method

of remembrance have always been both a challenge and fascination to writers. Memory also has an extended meaning nostalgia, which in Greek consists of νόστος (nóstos), meaning "homecoming", and ἄλγος (álgos), meaning "pain" or "ache", a form of psychological melancholy that yearns to return to the good old days, or a sweet childhood. 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.

In Mandarin, memory consists of two Chinese characters: 記 (Jì) and 憶 (Yì). The first character 記 (Jì) is composed of 言 (yán: words, or talk), and 己 (jǐ: the self); the second character 憶 (Yì) is formulated with 心 (xīn: the heart, and mind), and 意 (Yì: idea; meaning; wish; desire). Together, this phrase means you speak or write down what is in your minds and thoughts. Memory in Mandarin connotes the meaning of self-recording and autobiographical writing. But what do we call not-been-articulated people and events? How do people remember and forget? In Greek, "Lemnoyne" (forgetting) comes from the word (λήθη) lethe, a river from Hades (underworld). The words connote the meaning of "oblivion," "forgetfulness," and "concealment." The German philosopher Harald Weinrich analyzed a-lethe-ia (ἀλήθεια), meaning "un-forgetfulness" and "un-concealment" of truth, and Weinrich suggests that "one can conceive truth as the unforgotten or the not to be forgotten."

This conference invites scholars to imagine spaces that store memories, examine the tension between the captive and the figurative, the remembered and the pretend-forgotten, and explore memories for both good and challenging times. How tangible is memory in visual or audio terms, and how can it relate to the human senses? How does selection of memory work? Is it arbitrary, or is it an act of obsession? What are the boundaries between truth and fiction, imagination and reality? Is memory forever lost, or do we unconsciously preserve and replicate the past? This panel solicits papers that include (but are not limited to) the following topics:

- Reason, Memory and the Self
- Imagination and Memory
- Involuntary Memory, Proustian Memory
- Body, Habit, Pure Memory

- Cultural, Collective Memory
- Wars, Truth, False Memory Syndrome, and Trauma
- Travel, Transnationalism and Memory
- Temporality, and Memory
- Phenomenology and Memory
- Place, Space, Memory
- Colonial, Postcolonial Memory
- Immigrants, Diasporic Groups, and Nostalgia
- Psychoanalysis and Neuroscience: Memory, Amnesia, Schizophrenia
- Memory Fabrication: Storytelling, Magical Realism, and Memory
- Memory in Art and Films
- Memory in the Museums, Monuments, and the Memorials
- Virtual Memory, Prosthetic Memory, and Electronic Memory
- Digital Memory and Technologies: A.I./Robot/ Machine Learning, Metaverse
- Platonic Memory

Deadline for abstract submission: May 30th 2022

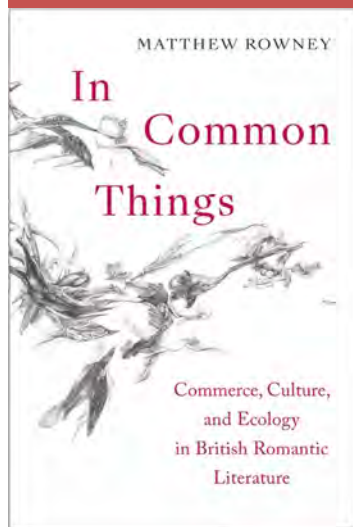
To submit your abstract (300 words), please email: < taipeitechlc2022@gmail.com>

Notification of acceptance: June 30th

NEW RELEASE: *IN COMMON THINGS: COMMERCE, CULTURE, AND ECOLOGY IN BRITISH ROMANTIC LITERATURE*

By Matthew Rowney

University of Toronto Press



The hardness of stone, the pliancy of wood, the fluidity of palm oil, the crystalline nature of salt, and the vegetable qualities of moss – each describes a way of being in and understanding the world. These substances are both natural objects hailed in Romantic literature and global commodities within a system of extraction and exchange that has driven climate change, representing the paradox of the modern relation to materiality.

In Common Things examines these five common substances – stone, wood, oil, salt, and moss – in the literature of Romantic period authors, excavating their cultural, ecological, and commodity histories. The book argues that the substances and their histories have shaped cultural consciousness, and that Romantic era texts formally encode this shaping. Matthew Rowney draws together processes, beings, and things, both from the Romantic period and from our current ecological moment, to re-invoke a lost heritage of cultural relations with common substances.

Enabling a fresh reading of Romantic literature, *In Common Things* prompts a reevaluation of the simple, the everyday, and the common, in light of their contributions to our contemporary sense of ourselves and our societies.

Upcoming Conferences

NASSR/ACCUTE Jointly Sponsored Panels

Every year, the North American Society for the Study of Romanticism and the Association of Canadian College and University Teachers of English (ACCUTE) cooperate in the form of a series of joint sessions at ACCUTE's annual conference. Join us at the ACCUTE conference for the 2022 joint NASSR/ACCUTE sessions. ACCUTE 2022 will be held virtually and in-person from 13-15 May 2022 at the Alt Hotel in Montreal, Tiohtiá:ke.

Panel 1 (Online): Re-Collecting the Romantics (May 13, 1:15–2:15 PM)

Chair: Andrew Sargent, Western University

Ileana Gonzalez Zavala, University of Western Ontario, "Repetition, Posthumousness, Re-collection and Rewriting in Shelley's *Alastor* and Mary Shelley's *Mathilda*"

Michael Williamson, Indiana University of Pennsylvania, "Historical Records or Miscellaneous Reconstitutions? Felicia Hemans and the Recollection of Slavery"

Erin Akerman, "Jane Johnston Schoolcraft, the Literary Voyager, and Romantic-Era 'Re-collection'"

Adam Komisaruk, West Virginia University, "William Cobbett, Bone Collector"

Panel 2 (Hybrid): Unprecedented Romanticism (May 13, 3:45–5 PM)

Co-Chairs: Andrew Sargent, Western University, and Jonathan Sachs, Concordia University

Adam Mohamed, Western University, "From Wordsworth's Fastened Images to the Passing 'Shows O' the World': Shelley's Unprecedented Poetry of Concept-Creation in *Alastor*"

Michael Cameron, Dalhousie University, "Toward a Reevaluation of the Modern Episteme: The Legacy of Romanticism's Internalized Apocalypse"

Jonathan Sachs, Concordia University, "Unprecedented Romanticism? On Temporality and Novelty"

Omar Miranda, University of San Francisco, "Madame de Staël's Unprecedented Celebrity"



19th International Conference of the Gesellschaft für Englische Romantik (Society for English Romanticism): "Romantic Ecologies"

Haus Sankt Ulrich (Augsburg): September 29 – October 2, 2022

Hosted by the Chair of English Literature (University of Augsburg)

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 re-evaluating 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.

Programme

Thursday, September 29

16.30 – 18.00 Panel 1: Eco-Politics: (Post)Colonial and/or (Trans-)Atlantic Perspectives

ANGELA ESTERHAMMER (Toronto): "Land, Settlement, and History in John Galt's Transatlantic Tales"

MARIE HOLOGA (Dortmund): "The Planter Picturesque: Jamaican/Caribbean Plantocracy and the Absence of Slavery in Texts of the late 18th Century"

SOPHIA MOELLERS (Dortmund): "Infinite Nature, Infinite Ambition: William Godwin's Sociopolitical Criticism as Romantic Ecopoetics"

18.00 – 19.00 Keynote Address:

KATE RIGBY (Cologne): "'a dark unmeaning blank': Romantic ecologies at the end of the world"

Friday, September 30

09.00 - 10.00 Keynote Address

JEREMY DAVIES (Leeds): "Ecology, Industry, and the Work of Romanticism"

10.30 – 12.00 Panel 2: Romantic Ecologies, (Post)capitalism and (Post)industrialism

HÉLÈNE IBATA (Strasbourg): "Revisiting the Romantic Sublime in Landscapes of the Anthropocene"

JOHANNES SCHLEGEL (Würzburg): "Romantic Electrification: Re-reading Electric Energy in the Shelleys"

UTE BERNS (Hamburg): "Ecologies of Steam-Power: Joanna Baillie's 'Address to a Steam-Vessel'"

14.00 – 15.30 Panel 3: Romantic Biosystems and Their (Inter)dependencies

IAN DUNCAN (Berkeley): "Experimental Tourism: Environmental Aesthetics in the Highlands of Scotland"

MARVIN REIMANN (Bonn): "'Thy function was to heal and to restore': The River as Ecosystem in William Wordsworth's *The River Duddon Sonnets*"

YUKO OTAGAKI (Hyogo): "Diverse Environmental Aesthetics in European Romantic Pastorals: Cowherd and Milkmaid Songs from the Wave of the Genius Craze"

17.30 – 18.30 Keynote Address:

TIMOTHY MORTON (Houston): "Proverbs of Hell"

Saturday, October 1

09.00 - 10.00 Keynote Address:

DEWEY W. HALL (Pomona): "The Ecology of the Goslar Verses: Weather, Pico Viejo, and Material Objects"

10.30 – 12.00 Panel 5: Ecology and Materiality

SILVIA RICCARDI (Uppsala): "Blake's Biomorphism"

REBEKKA ROHLER (Flensburg): "Mediated Nature in Mary Shelley's *Keepsake Stories*"

JOANNA E. TAYLOR (Manchester): "Dorothy Wordsworth's Wildness"

14:00 – 15.30 Panel 6: Beyond (Ecocritical) Theory

CHRISTOPH REINFANDT (Tübingen): "Ecological Romanticism for the 21st Century? Suzanne Simard's *Finding the Mother Tree*"

TESS SOMERVILL (Oxford): "Contextualising Catastrophe: The 1783 Laki Eruption and Climate Change"

TILOTTAMA RAJAN (Western Ontario): "The Textual Ecology of Schelling's *First Outline of a System of the Philosophy of Nature* (1799)"

15.30 – 17.00 Panel 7: Romantic Ecologies and Ethics

JONATHAN CULLER (Cornell): "Addressing Nature"

STEFANIE JOHN (Braunschweig): "The Romantic Child as Environmental Educator: Dara McNulty's Diary of a Young Naturalist"

JENNIFER WAWRZINEK (Berlin): "Dorothy Wordsworth's Exscriptions: Worlding as Compearance"

9.00 – 10.00 Keynote Address:

MANFRED PFISTER (Berlin): "John Clare, A Language that is Ever Green"

10.30 – 12.30 Panel 8 Sustainability and Regeneration in Romantic Aesthetics and Art

CYNTHIA CHASE (Cornell) "Departure and Arrival in the Scottish Highlands"

CATHERINE JONES (Aberdeen): "'Translations' from Poetry to Music: Concepts of Nature in Byron's *Childe Harold's Pilgrimage* (1812-18) and Liszt's *Album d'un voyageur* (1842)"

SEBASTIAN ØRTOFT RASMUSSEN (Aarhus) "Material Team Spirit: Literary Form and Ecological Sentiment in Charlotte Smith's Geological Poetry"

PHILIPP ERCHINGER (Düsseldorf): "Poetry as Rural Work: Wordsworth's Georgic Ecology"

Coleridge Conference 2022

https://www.friendsofcoleridge.com/index.php?option=com_content&view=article&id=271%3Acoleridge-conference-2022-25-29-july-at-kilve-court&catid=2%3Anews&Itemid=31

25-29 July 2022 at Kilve Court

Conference Director: Tim Fulford



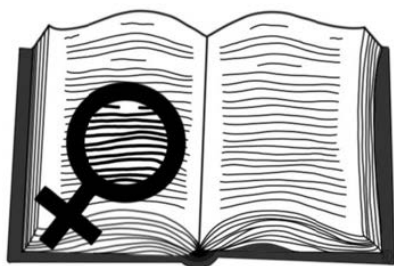
The Coleridge Conference is back – in time for the 250th anniversary of STC's birth year, and in Somerset, where, in that annus mirabilis 1797-98, he was living alongside William and Dorothy Wordsworth, writing 'The Ancient Mariner' and 'Frost at Midnight', and welcoming as visitors John Thelwall, William Hazlitt, Charles Lamb and Thomas Wedgwood.

The venue, Kilve Court, is the Georgian country house with 'broad and gilded vane' that is mentioned in 'Anecdote for Fathers'. Its

wooded grounds are ideal for strolling between papers or after the conference dinner and bar. They nestle under the Quantock hills and near the 'smooth shore, by the green sea'. Holford Combe and Alfoxden House are nearby, and participants shall walk there in Coleridge's footsteps.

As usual, we aim for intense but informal discussion – genial criticism indeed – whether in the lecture hall, the dining room, on the green lawns or in the The Hood Arms, the seventeenth-century inn just across the road.

Papers will explore all aspects of Coleridge and/or his circle, then and since. Some will be published in the 250th anniversary number of The Coleridge Bulletin.



“Feeling Form/Forming Feeling?: Dialectics of Affect and Form in Anglophone Women’s Writing, 1550-1800”

Ghent University, Carmelite Monastery, 14-15 October 2022

Keynote speakers: Prof. Michelle M. Dowd (University of Alabama), Prof. Danielle Clarke (University College Dublin) and Prof. Ros Ballaster (Oxford University).

*What art thou, Spleen, which ev’ry thing dost ape?
Thou Proteus to abused mankind,
Who never yet thy real cause could find,
Or fix thee to remain in one continued shape.
Still varying thy perplexing form* (Anne Finch, “Spleen” 1709)

In the field of historical women’s writing, new formalist methodological approaches and theories of affect are being advanced and contested as scholars reimagine the relationship between text and context. Looking at the affordances, collisions and structuring principles of form and affect, this conference invites scholars to explore intersections between form and feeling in women’s writing between 1550-1800: what does a feminist formalist methodology attendant to feeling and affect look like? How does such a perspective allow us to recentre and rethink the position of women’s writing within the larger field of literary studies?

Possible topics might include:

- Theoretical reflections on (new) formalism as a feminist methodology
- Rethinking periodization: formalism as a transhistorical perspective
- Formalism and reception, translation, transculturalism and transnationalism
- Affect and feeling in historical women's writing
- Formalism and rethinking canonization
- Forms and affects of social and political agency
- Affect and form and the rise of feminist literary studies
- Forms of material culture (manuscript, print, book history)
- Gender, genre and form
- Bodies, embodiment and emotion

15th International Student Byron Conference: “Byron, Shelley, Philhellenism and Revolution”

<http://www.thebyronsociety.com/cfp-byron-shelley-philhellenism-and-revolution>

23-28 MAY 2022 , Messolonghi Greece

The Messolonghi Byron Society –Messolonghi Byron Research Center

Byron was the most famous of the several hundred Philhellenic volunteers who risked everything and in many cases gave their lives in the service of a foreign conflict. They came from all parts of the European continent, from Great Britain, and from the United States of America. Behind the volunteers in the field were many more activists who stayed in their own countries but were highly successful in promoting public support for the cause and raising funds to support the insurgent Greeks.

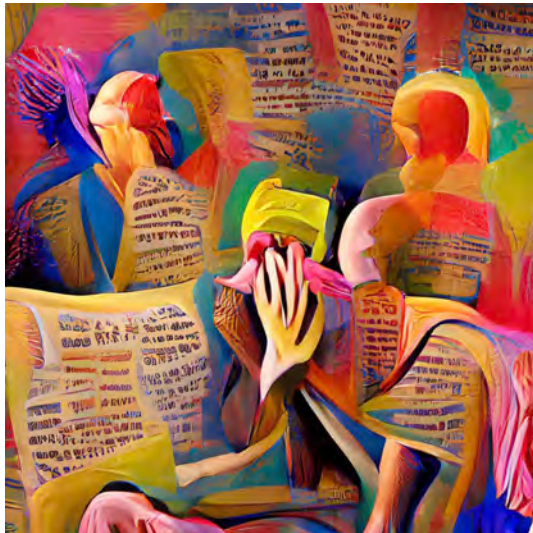
When originally planned, during the lead-in to the bicentennial commemorations of the Greek War of Independence, the International Student Byron Conference aimed to center on Byron's involvement in Philhellenism and the Greek Revolution, to which he devoted his fortune and the last year of his life. But the coronavirus pandemic intervened, and the conference was postponed. Now its academic committee is pleased to announce a rescheduling for May 2022. All participants whose abstracts had previously been accepted and who have indicated their interest in attending the rescheduled event will be eligible to present in May 2022.

This new date gives good reason for a widening of the conference topic. 2022 is the bicentennial of the death of Byron's friend, brother poet, and fellow Philhellene Percy Bysshe Shelley. Kindred spirits in some ways, Byron and Shelley were polar opposites in others. “We are all Greeks,” Shelley famously observed—but his abstract and universal Philhellenism, notably embodied in the verse drama *Hellas* (1822), the last work published during his lifetime, was very different from Byron's practical involvement in the Greek cause.

Along with presentations related directly to Byron's involvement in the Greek Revolution and to the wider contexts of European and American Philhellenism and its contribution to the making of modern Greece, the academic committee would welcome proposals addressing Byron's and Shelley's political and personal



affinities and differences, their influences on one another, and Shelley's Philhellenic and revolutionary ideas, whether expressed in poetry or prose.



Freethought in the Long Nineteenth Century: New Perspectives

<https://www.qmul.ac.uk/sed/events/freethought/>

September 9-10, 2022

Queen Mary University of London

Organisers: Clare Stainthorp (Queen Mary University of London), with Anton Jansson (University of Gothenburg) and Madeleine Goodall (Humanists UK)

How did atheist, secularist, and humanist ideas circulate within and across nations in the long nineteenth century? This conference seeks to consider this question at both micro and macro scales, exploring the local, national, and international networks that enabled freethought to flourish. The nineteenth century was a period during which developments across physical and social sciences, politics and activism, technology and travel gave rise to new ways of conceiving the universe and humanity's place within it. While it is abundantly clear that this did not lay an uncomplicated path towards secularisation, there were many individuals who through their lives, writings, and actions sought to establish a secular age.

The question of terminology is often fraught and, as Nathan Alexander (2019) observes, the terms used to frame the field of historical unbelief can often serve to reinscribe particularly Western concerns. Although the category of freethinker (or Freidenker, libre-penseurs, fritänkare etc.) is not exempt from such difficulties, we use it as a multivalent term that speaks more broadly to the freedom of thought, speech, and action that liberation from religious frameworks can instil. Furthermore, it was used in the nineteenth century to encompass a range of positions, from militant, antagonistic atheists to those with pantheist and deist beliefs that sit outside traditional religious frameworks, via many forms of doubt and agnosticism.

There has been a tendency for Anglophone freethought to be considered separately from European traditions, and both are often cut off from, and can overshadow, wider global currents. Recently, significant steps have been taken in making connections across such boundaries through edited collections such as the internationally orientated *Cambridge History of Atheism*, ed. by Stephen Bullivant and Michael Ruse (2021), and *Freethinkers in Europe: National and Transnational Secularities, 1789–1920s*, ed. by Carolin Kosuch (2020). This conference builds upon such publications, and as such we warmly welcome papers which explore how freethought discourses in the period c.1789–1914 operated on a global scale, and how the legacies of these persisted across the twentieth century and through to the present.

This will be a multidisciplinary conference, with contributions welcomed from those working in the fields of history, literature, art history, politics, religious studies, sociology, anthropology, law, media studies and so on. Topics might include:

- Blasphemy, heresy and iconoclasm
- Class and sociocultural divides
- Deism, pantheism, and alternative theist traditions

- Freethinking communities and societies
- Freethought and gender
- Freethought press and popular media
- Freethought spaces and practices
- Freethought, the state, and the law
- Global and transnational networks and exchanges
- Humanism
- Morality and ethics
- Race and empire
- Radicalism and militancy
- Science and freethought
- Sex and relationships
- Socialism and communism
- The art, literature, and music of freethought
- The conceptual history of unbelief
- The legacies of nineteenth-century freethought

British Romanticism and Europe

<http://www.unine.ch/anglais/home/britishromanticismandeurope.html>

Thursday 23 June to Sunday 26 June 2022

Monte Verità, Ascona, Switzerland

Plenary Speakers: Christoph Bode, Biancamaria Fontana, Paul Hamilton, and Nicola Moorby

Organized by: Patrick Vincent (University of Neuchâtel), David Duff (Queen Mary University of London), and Simon Swift (University of Geneva)

British Romanticism is part of European Romanticism and British writers drew inspiration from personal and cultural links with mainland Europe as well as the many forms of Continental travel. This international conference will explore the manifold relations between Britain and Europe during the Romantic period, taking advantage of recent work on transnational circulations and exchanges and a growing interest in comparative methodology. The conference will question stereotypes of Great Britain as insular by highlighting the island-nation's European identity and its participation in a pan-European Romanticism shaped by transnational cultural dialogue and the cross-fertilization of art forms and disciplines. The aim is to uncover the channels and mechanisms by which Romantic ideas and influences were conveyed across national and disciplinary boundaries and to examine the role of individuals, communities and institutions in this complex transmission process. As well as directing attention to the often-overlooked international dimension of British Romanticism, the conference aims, by bringing together scholars working in Britain and on mainland Europe, to help develop the expanding research network on European Romanticism. Held at Monte Verità, an international conference centre in Ascona in the Swiss canton of Ticino which was formerly the site of a utopian community attracting intellectuals from across Europe, the conference will be divided between plenary lectures, invited panels, and open panel sessions. There will also be a public lecture on J.M.W. Turner and the Italian Lakes, as well as an excursion to Lake Como.



Paper topics might include:

- European Romantic networks
- Romantic mediations and mediating figures
- Romantic salons, communities, and constellations
- Romantic disseminations and circulations
- Romantic theories of 'Europe'
- European Romantic politics
- European Romantic aesthetics
- Romantic Europhobia and Europhilia
- Romantic exile and displacement
- British relations with Northern, Southern, and Eastern Romanticisms
- British Romanticism and Continental philosophy
- British Romanticism and Continental science
- British Romanticism and European travel
- Britain's Four Nations and Europe

"The Romantic Cliché (1798-1830)"

<https://www.bars.ac.uk/blog/?p=4096>



International Conference

19-20 May 2022, Université de Paris Caspar

Keynote speaker: Nicholas Halmi, University of Oxford

The aim of this conference is to identify various Romantic-period clichés and to analyse how they were built and played with. This will lead us to question the construction of a so-called Romantic identity in literary criticism, but also more generally in collective representations.

The word “cliché” was coined in the 19th century and originally referred to a stereotype block that could reproduce types or images repeatedly. The word now characterises “a phrase or expression regarded as unoriginal or trite due to overuse” (OED). Alternatives to the term “cliché” include words such as “commonplace” and “topos”. Any trope, image, figure, and theme can potentially become a cliché. This very intricate concept raises the issue of artistic originality both in terms of literary creation and of reception. This conference stems from the observation that clichés are often easily identified, but rarely examined under a critical lens. When and how does a phrase, an image, a theme, or a figure become a cliché? Is repetition enough to transform a trope into a cliché, as suggested by its etymological root? As writers of the Romantic period rarely used this word, one of the aims of this conference is also to translate it into the critical and poetical language of that time.

In many countries, Romanticism is nowadays often associated with popular sentimental images and figures which distort and impoverish its original contents, turning for instance the concept of absolute love in Novalis’ works into a symbol of mawkishness (“fleur bleue”, in French). The cliché is thus both an effacing of meaning through repetition and a reduction or a parody, which raises issues of reception. Among other possible approaches, this could spur our delegates to examine the ideological implications of turning Romanticism into a cliché. For instance, to what extent did T.S. Eliot’s desire to turn Percy Shelley’s political stance in his earlier utopian poems into a cliché participate in a more general attempt to define literature outside of the realm of politics? Indeed, the concept of the “cliché” has often been used as a weapon by later authors and critics to downplay the subversive dimension of Romantic literature and to define it as an outworn paradigm. This phenomenon was already under way during the Romantic period – for instance, John Keats was often charged with Cockney sentimentality by Tory reviewers, exposing the complex connections between cliché, taste, and class. In Germany, many features of Romanticism which were conceptualized by Charles de Villers and Madame de Staël at the beginning of the 19th century, were associated to spirituality and led to the juxtaposition of Romanticism and idealism, creating an ethereal German Romantic identity. This construction proves particularly enduring, although Novalis underlines in his works the importance of the body and reflects in his fragments on the implications of transcendental medicine.

However, the concept of the cliché can also be useful to analyse the way Romantic writers defined literary creation. One could say that Wordsworth, in the ‘Preface’ to the second edition of *Lyrical Ballads*, aims to forsake the clichés of 18th-century poetic diction. Percy Shelley, in *A Defence of Poetry* (§3), defines poetic art as a way to revitalize dead metaphors, that is, commonplaces and clichés. In *Don Juan*, Byron repurposes the cliché of Don Juan as an active seducer, turning him into a prey for women. Yet, to what extent is this conception of literary creation a modernistic cliché that we retrospectively apply to the Romantic period?

Accordingly, the organizers intend the conference to be cliché-ridden in the widest possible sense:

- cliché, repetition and Romantic irony
- cliché and tribute
- cliché, artistic originality and Romantic genius
- cliché as ideological debunking of Romanticism
- genealogy / cartography of the Romantic cliché

British Association of Victorian Studies Annual Conference

<https://bavs2022.com/call-for-papers/>

1-3 September 2022, University of Birmingham

Keynotes:



Joseph Bristow, Distinguished Professor of English, UCLA on “On Making Mistakes and Committing Errors in Victorian Studies”

and

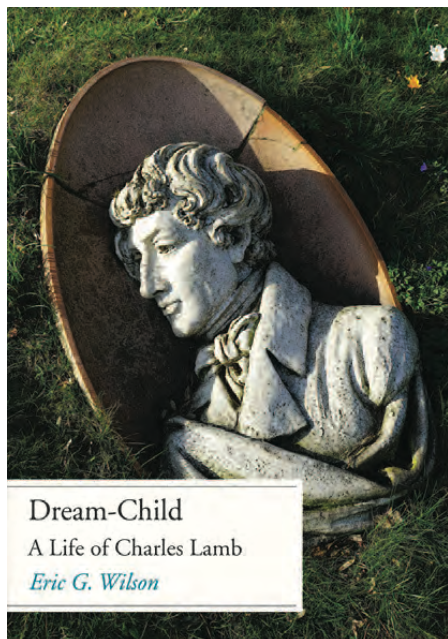
Jane Hamlett, Professor of History, Royal Holloway, and Julie-Marie Strange, Professor of History, Durham University, on “Pet Revolution: How the Victorians created Modern Pet Culture”

Founded in 2000, the British Association for Victorian Studies has grown in both numbers and reach to provide researchers in Britain and beyond with an important forum through which to promote and advance Victorian Studies. In 2022 (1st - 3rd September) BAVS travels to Birmingham: the University of Birmingham welcomes delegates to a city steeped in Victorian history and brimming with Victorian resources and archives. Surrounded by Art and Industry, we will celebrate how the field has developed over the last two decades and look forward to how it will continue to innovate in the years ahead.

For the first time in its history, the conference will not have a theme. The organizers have invited submissions for papers, panels, and roundtables from across the disciplines that address any aspect of Victorian Studies, its past, and its future.

Topics could include:

- Authorship and Reception; Form and Genre; Publishing and Reception
- Art and Industry
- Capitalism, Crashes & Speculation
- Biography, Celebrity & Childhood
- Colonial Aesthetics; Cosmopolitanisms
- Disability & the Victorians
- Fake News; Victorian Mistakes
- Forbidden Desires; Gender, Sex & Bodies
- Forgotten Victorians
- Journalism & the press
- Architecture; Materiality and aesthetics
- Medicine, Science and Technology
- Music, Noise & Theatre; Visual & Popular Culture
- Natural History; Time & the Past; The Future, Utopias & Dystopias
- Technologies of Seeing; Spectacles of Desire & Fantasy
- Transatlantic, Transnational & Transregional Victorians; Europe & the Victorians
- Transimperial Victorians
- Travel & Tourism; Victorian Seas & Oceans
- Undisciplining Victorian Studies
- Victorian Afterlives & Neo-Victorianisms; The Supernatural
- Victorians & their Animals
- Victorian Birmingham
- Victorian Ecologies
- Victorians, Race and Empire
- Victorian Studies Then and Now: 20+ years of BAVS
- Victorian Sustainability



Dream-Child
A Life of Charles Lamb
Eric G. Wilson

NEW RELEASE: *DREAM-CHILD: A LIFE OF CHARLES LAMB*

By Eric G. Wilson

A pioneer of urban Romanticism, essayist Charles Lamb (1775–1834) found inspiration in London’s markets, theaters, prostitutes, and bookshops. He prized the city’s literary scene, too, where he was a star wit. He counted among his admirers Mary Shelley, William Wordsworth, and Samuel Taylor Coleridge. His friends valued in his conversation what distinguished his writing style: a highly original blend of irony, whimsy, and melancholy.

Eric G. Wilson captures Lamb’s strange charm in this meticulously researched and engagingly written biography. He demonstrates how Lamb’s humor helped him cope with a life-defining tragedy: in a fit of madness, his sister Mary murdered their mother. Arranging to care for her himself, Lamb saved her from the gallows. Delightful when sane, Mary became Charles’s muse, and she collaborated

with him on children’s books. In exploring Mary’s presence in Charles’s darkly comical essays, Wilson also shows how Lamb reverberates in today’s experimental literature.

Registration Open for The Annual John Keats Conference: “Reading John Keats: Words, Texts, Themes, Contexts”



Presented by the Trustees of the Keats Foundation, and hosted at Keats House Hampstead

A Three-Day Keats Foundation Conference at Keats House, Hampstead, London

Friday 20 May - Sunday 22 May 2022

Keynote Speakers: Simon Bainbridge and Anna Mercer

Confirmed Speakers: John Barnard, Kelvin Everest

Register at: <https://keatsfoundation.com/news/conference-registration-2022/>

Academic Societies News and Websites

NASSR/BARS 2022 Graduate Student Paper Prizes

(Co-sponsored by NASSR, BARS, and *European Romantic Review*)

Each year, NASSR conference organizers offer a prize for the Best Graduate Student Paper presented at the conference. For the joint NASSR/BARS conference, we are offering two prizes. To be eligible, you must be a graduate student in good standing at the time of the conference, as well as a registered participant and NASSR and/or BARS member at the time of submission. Please email an electronic copy of your paper with a 100 word abstract to the conference organizers at NASSRBARS22@edgehill.ac.uk with the subject line "Grad Paper Prize" by **5 July, 2022**.

The winning papers will be considered for publication in the special conference issue of *European Romantic Review*. The winners will be announced at the opening conference reception.



KEATS-SHELLEY
ASSOCIATION
OF AMERICA

Call for Applications: K-SAA Director of Operations

<https://k-saa.org/call-for-applications-k-saa-director-of-operations/>

The Keats-Shelley Association of America seeks a Director of Operations who would help with the organization and remand of Association business. Tasks might include: charge of the K-SAA calendar of meetings, events, projects and reports, communication and collaboration with Board members and officers, running of membership initiatives, the writing of yearly initiatives (e.g., newsletters and other public outreach), a potential for roles in grant writing and fundraising. We see the position as entailing 5-7 hours per week, with a yearly stipend of \$5000 for a two-year renewable term. Ideal candidates would have an interest in the authors of the period and have organizational or service experience in the academy or outside it. We welcome and celebrate candidates from all backgrounds. To apply, please send a short letter of interest and CV or resume to info@k-saa.org by **May 15th, 2022**.

2022 Virtual K-SAA Annual Members Meeting and Frankensteiniana Talk

<https://k-saa.org/2022-virtual-k-saa-annual-members-meeting-and-frankensteiniana-talk/>

Please join us on Thursday, May 19, from 4:30-5:30pm EST for the Keats-Shelley Association of America (K-SAA) Annual Members meeting, held online via Zoom. Including reports from the K-SAA Board, and, as we are delighted to announce, a talk followed by a Q&A...

“A Tour through Elizabeth Young’s collection of Pop Culture Frankensteiniana”

Elizabeth Young is Professor and Chair of English at Mount Holyoke College and the author of *Black Frankenstein: The Making of an American Metaphor* (2008).

We also hope to showcase members’ own collections, pop culture and otherwise. Consider yourselves invited to show and to tell.

We hope to see you there! All are welcome, but please consider joining and supporting the K-SAA.

Register in advance for this meeting here (<https://harvard.zoom.us/meeting/register/tJMrcOGgqT4uG90UpGyLDvjQweQ6J6iXITVo>). After registering, you will receive a confirmation email containing information about joining the meeting.

Theory and Philosophy Caucus

The NASSR Theory/Philosophy caucus would be glad to welcome new members. If you’re a NASSR member with interests in these areas, simply get in touch with caucus coordinator David Sigler (dsigler@ucalgary.ca) and he’ll get you added to the group. Moreover, if caucus members have ideas for academic events they would like to explore beyond the summer NASSR conference, please get in touch with David and we can discuss the possibilities.



COVE

COVE at <http://studio.covecollective.org> continues to make exciting Romantic content available to NASSR members, including all of *British Women Poets of the Romantic Era*, edited by Paula Feldman, and all of *Transatlantic Romanticism*, edited by Lance Newman, Joel Pace, and Chris Koenig-Woodyard. Why have your students pay huge sums for print anthologies when you can assign

just the titles that interest you, and in a way that improves their engagement with the texts through annotation?

NASSR members also have access to the active learning tools at COVE Editions (<http://covecollective.org>), including a map-builder, a timeline-builder, and a gallery-builder.

The Byron Society: PhD Bursary

<http://www.thebyronsociety.com/phd-bursary>

The Byron Society invites applications for a PhD bursary of £3,000 every year.

Applications are open to new and existing full-time PhD students enrolled at a UK university and working on a thesis addressing any aspect of the life, work and /or influence of the poet Lord Byron. Applications are also welcomed from those studying multiple poets or authors, including Byron.



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

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

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

The application process for 2022/2023 is now open, and closes on the **31st of May 2022**.

NASSR Graduate Student Caucus (NGSC)



The NASSR Graduate Student Caucus (NGSC) is intended as a venue, under the aegis of NASSR (North American Society for the Study of Romanticism; www.nassr.ca/), for graduate students interested in the study of Romanticism to make contact with one another and to share intellectual and professional resources. We are committed to working together to further the interests, not only of the graduate student community in Romantic studies, but also of the broader profession, by helping to train active and engaged scholars who will continue to strengthen and advance themselves and the discipline. All graduate student members of NASSR are invited to attend caucus meetings and to participate in elections and panels. This is an opportunity for you, the future professional scholars of Romanticism, to take part in an organization designed to address your concerns as student-scholars, to attend to your needs as pre-professionals, and to celebrate your and your peers' triumphs.

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



Despite all of the uncertainties, ACCUTE has opted to hold our annual conference in person in Montreal this May 13-15. After two years of either cancelled or online only presentations, this event will mark the first time in the association's 65 year history that we will not be holding our conference with the Federation for the Humanities and Social Sciences (who are meeting online again this year). Our event will be a hybrid event, with a full slate of digital-only presentations, in-person presentations broadcast, in-person only sessions, keynotes and plenary events. The final program will appear in the next issue of our newsletter The Angle (<https://accute.ca/archive/>) and will include between a robust 225 and 240 presentations from across the disciplines. ACCUTE is especially pleased to note the robust addition of Creative Writing panels that stem from our creation of the Creative Writing Caucus last year.

We will, of course, be keeping a close eye on pandemic news and the ever shifting state of regulations in Quebec. It is fully our intention to reconnect with the FHSS and meet at Congress 2023 at York University. If you are not already scheduled to present at ACCUTE, we would like to invite all NASSR members to consider attending the conference either virtually or in-person.

Jackson Bibliography of Romantic Poetry – Bio/Bibliographical Research Opportunity

<https://jacksonbibliography.library.utoronto.ca/>

The online Jackson Bibliography of Romantic Poetry (jacksonbibliography.library.utoronto.ca aka BRP) is now inviting users to submit biographical headnotes of up to 400 words for authors who do not already have them. Applicants will be sent detailed guidelines for the content and style of their entries and in return for suitable copy will receive peer review, copy-editing, prompt publication, and acknowledgement in the form of their initials at the end of the entry and their names included in the List of Contributors.

This online bibliography, now an essential resource for the study of English-language verse publications in the Romantic Period, was created by J. R. de J. Jackson of Victoria College in the University of Toronto and has been evolving steadily since its first appearance as a chronological list of titles, *Annals of English Verse 1770-1835*, in 1985. The goal was to break away from repetitive literary history with its emphasis on a few names in order to look afresh at all the original, new poetry published in book form from 1770 to 1835--in short, at "Romantic" poetry proper, apart from reprintings of earlier verse and from all prose forms. With *Romantic Poetry by Women 1770-1835* (1993), Jackson took a closer look at a subset of the original list, made it transatlantic (not narrowly British), and found he could double the number of known women poets. In this book for the first time he aimed at first-hand examination of every title and--since nearly all his authors were ignored by literary histories--provided a short biographical headnote for each writer. Then in 2006, building on the principles established in RPW, he launched the first version of a database supported by and housed at the University of Toronto Library. Work on the database continued after his death in 2011, the checking of entries and examination of copies being undertaken by Heather Jackson (HJ) and Sharon Ragaz (SR). When it was relaunched on a new platform with enhanced searchability in 2020, it consisted of 23,000 book records representing the work of over 5000 named authors, more than 800 of whom are women. Biographical headnotes were included for the first time for all authors whose books were published in Scotland, Ireland, and North America, and for a gradually increasing number of the remaining authors (those who published in England, Wales, and other parts of the world). Given that the geographical criterion is place of publication, not citizenship or nationality, most of the major literary figures of the period now have headnotes. In this work SR and HJ were joined by Andrew Ashfield (AA).

With its comprehensiveness, first-hand authority, and flexibility in search functions, the bibliography is a goldmine for studies in Romanticism (especially for minor authors and recovery projects) and Book History. We continue to labour to improve it and welcome suggestions through our Contact Us tab. With our current invitation we hope to speed up the completion of the headnotes phase of development and to provide hands-on experience leading to a publication credit in exchange for a small commitment of time.

“Our Subversive Voice: The History and Politics of the English Protest Song”

www.oursubversivevoice.com

‘Our Subversive Voice: The History and Politics of the English Protest Song’ is a two-year research project funded by the UK’s Arts and Humanities Research Council. It is based at the University of East Anglia, and

involves colleagues from the universities of Warwick and Reading. We are investigating the use of song to register protest through the ages, from 1600 to 2020.

This website allows you to follow the work of the project. You will find case studies of particular songs and themes; interviews with songwriters and experts; a bibliography of scholarship and anthologies; and contributions from other writers with an interest in the history and politics of the protest song – both English and otherwise.

We are interpreting ‘English’ loosely (and contentiously) as meaning either written by an English national, or having a particular bearing or influence upon specifically English political culture.

The core of the website is its database of 750 protest songs from 1600–2020, of which 250 are showcased as the most distinctive and important.

We hope that this resource will prove of interest to Romanticists. It features many abolitionist songs, reworkings of Shelley and Byron, and a whole platoon of labour poets and radical writers. We welcome suggestions from BARS members, particularly ideas for guest blogs.



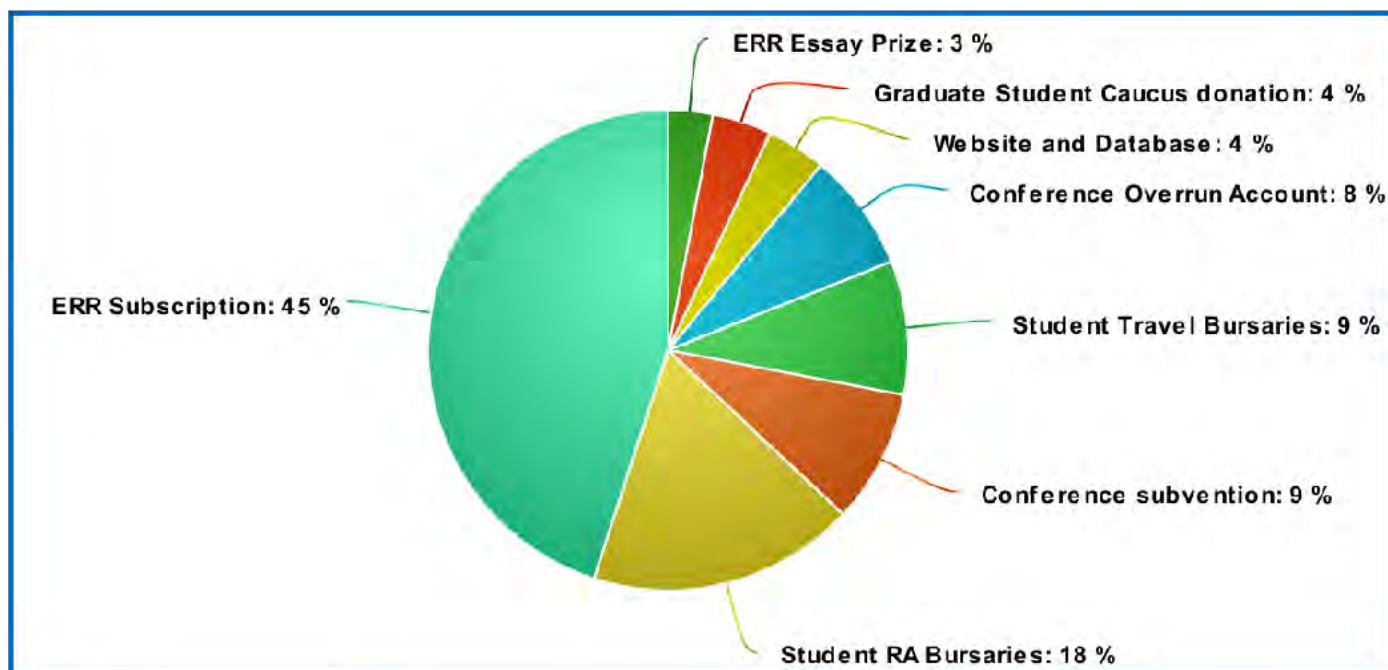
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- Invitation to run and/or vote in **board elections**.
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What do my fees support?

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



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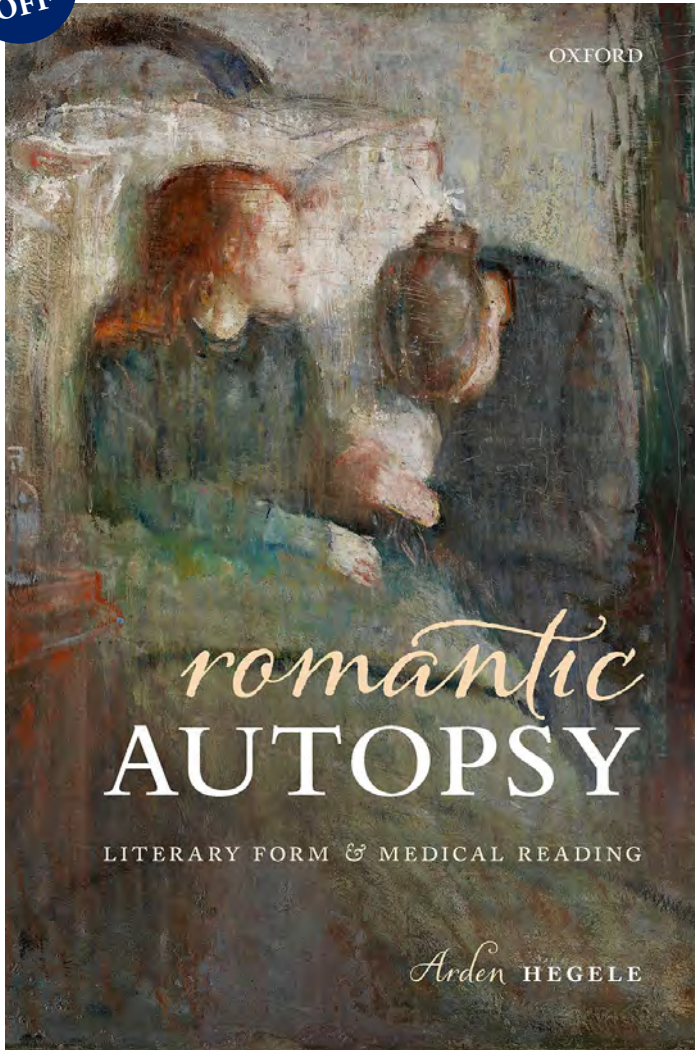
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Arden Hegele is a Lecturer in the Discipline English and Comparative Literature at Columbia University. She specializes in nineteenth-century British literature and the medical and health humanities.



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