

NASSR NEWSLETTER

north american society for the study of romanticism

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Future NASSR Conferences

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

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 toast the success of the 29th annual NASSR conference, a joint conference with BARS at Edge Hill University, called “New Romanticisms.” The event was hosted by Andy McInnes and a great team of conference organizers. It was a technological feat, with a full digital day followed by full hybridity on all of the panels and plenaries throughout. This format allowed great flexibility for the participants in our continuing era of pandemic concerns, and the considerable attendance numbers showed participants’ appreciation for it: there were 287 participants registered fully, and 58 participants with day registration. We look forward to the 30th annual NASSR conference at Sam Houston State University in Huntsville, Texas, beginning on March 28th (a bit earlier than usual, so the deadlines for proposals will be at the end of October, 2022). The CFP is available now.

We are also delighted to announce that John Savarese (University of Waterloo) will be joining the NASSR leadership team as Treasurer. In recent years, it’s become increasingly clear that serving in the roles of both Secretary and Treasurer is too much for any one person to handle. We are grateful that Chris Bundock has shouldered this burden for so long and with such grace and generosity as we sought to expand our team. Thus it is excellent news that John has agreed to take on this role. Chris will continue as Secretary as John takes on the duties of Treasurer. John will bring his considerable experience as co-organizer of the 2020 Toronto conference and as member of the NASSR Board to this position and will contribute his valuable perspective to ongoing discussions within the NASSR leadership. We thank John for his willingness to serve – and look forward to working with him in the coming years.

—David Collings, Chair and Michelle Faubert, Vice Chair

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



Future NASSR Conferences

As you no doubt are aware, major developments in recent years have been reshaping the contexts for holding academic conferences. These include the emergence of online conferences, as well as online components of in-person events, thanks largely to the pandemic; the increasing awareness among many colleagues of the environmental costs of flying to conferences and thus contributing to the emission of greenhouse gases; and the growing awareness that it is best to provide online options for colleagues who do not have institutional support and thus cannot afford to travel, who may have other difficulties traveling, or who may wish to avoid traveling to states that have outlawed or severely curtailed reproductive choice. All of these concerns have inspired the Board to reconsider its approach to how NASSR organizers will structure future conferences.

Accordingly, the Board has agreed that all future NASSR conferences will incorporate a virtual component to accommodate colleagues with various needs and concerns. Thanks to Andy McInnes's efforts this year, we already have a start in imagining how such an approach might work in practice. Finding a suitable way to coordinate virtual and in-person aspects of a conference will no doubt be a work in progress and will likely inspire a variety of strategies in the coming years. We will all need to contribute our best efforts and the lessons of experience to the organization's efforts as a whole. Michael Demson, the organizer of next year's conference at SHSU, is working hard to construct viable online and in-person components of the event, attending carefully to what we have learned so far as well as to the legal environment for accommodation under the Americans for Disabilities Act. We recognize the challenges in combining in-person and virtual and/or hybrid formats, and we will monitor these aspects of conferences for the next several years while carefully watching what other learned societies are doing in this respect as well.

We have also agreed that to diminish our carbon footprint, we will begin to consider the possibility of holding entirely virtual conferences at regular intervals, rotating them with the regular in-person/virtual conferences outlined above at a pace yet to be determined. We will do so for one year in the near future; after the 2023 conference in Huntsville and the 2024 conference in Newark, we are most likely to hold this entirely virtual conference in 2025 or 2026, then solicit feedback and responses from conference attendees in the wake of that event to see whether we should pursue this possibility in the years thereafter. (Those of you who are members of ASECS know that it has already taken steps to hold its conference entirely online in 2025 for these very reasons – and will also do so on a conditional basis. Other scholarly organizations are also moving in this direction.)

We hope that adjusting our annual conferences in these ways will enable us to address the series of concerns mentioned above and to forge a new, more accommodating, and more enduring framework for our organization.

Please stay tuned for an invitation to propose ideas for in-person/virtual or entirely virtual conferences.

Frequently Asked Questions:

We've recently learned that many NASSR members, on receiving our recent message regarding our new policies on future conferences, have concluded that NASSR is now going fully virtual OR DOING SO IN ALTERNATE YEARS. This is not the case. In this message, we'll address specific questions you may have about our new policies – and will include the original message we sent just below.

Is NASSR going fully virtual?

No, NASSR is doing two things:

1. NASSR is building in virtual components to all future in-person conferences, wherever they may take place, so that we can accommodate pressing needs among our membership.

2. NASSR will hold one completely virtual conference in 2025. After that conference, we will solicit responses from participants and from the membership on whether to hold further virtual conferences in the ensuing years.

Is NASSR planning to hold virtual conferences every other year in the future?

No, NASSR has decided only to hold an initial virtual conference in 2025, as mentioned above. If the response to that conference indicates that participants and members support further such conferences in later years, we will then hold them on a schedule yet to be determined. (We could do so every other year, every third year, or in a less predictable sequence, depending on what the feedback to the idea indicates.)

How will the virtual component be incorporated into future conferences?

We do not envision any particular solution to the complexities of bringing a virtual element into NASSR conferences; **the approach in each case will depend on the decisions of conference organizers** in response to the specific opportunities and constraints that they face.

We hope this message helps clarify our new policies and plans.

With all best wishes,

The NASSR leadership and Board

NASSR Conference 2023 - “Romanticism and Justice”



Call for Papers

Submit proposals to NASSR2023@shsu.edu by **October 31, 2022**. Please specify in your proposal if you plan on attending in person or remotely (see further discussion below).

The organizers of NASSR 2023 invite proposals for papers, panels, roundtables, and other innovative presentation formats on the theme of “Romanticism and Justice” from scholars of every rank and relevant discipline.

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.

As an alternative to attending the conference in person, March 30 will include a full schedule of moderated Zoom sessions—principally roundtable discussions of pre-circulated papers (proposals for other kinds of sessions are welcome)—so that conference attendees can participate remotely. Please specify in your proposal if you wish to participate in-person or virtually. Please note that if you are proposing full panels or roundtables, they need to be entirely in-person or virtual as there will be no hybrid options. Recordings of the plenary talks will be made available to virtual attendees.

Conference activities will include tours of the Texas Prison Museum, the Sam Houston Memorial

Museum, and TDCJ's Captain Joe Byrd Cemetery.

Topics May include (but are not limited to):

- The cultural evolution of criminality and criminology
- Prison literature and prison publications
- Imperialism and race: abolitionism, state crimes, extrajudicial killings, and global justice
- The gendering of crime and other gender inequities
- Courtroom dramas, famous trials, celebrated decisions, and the theater of justice
- Codes of law, revolutionary justice, and utopianism
- Remorse and terror, the affects of justice
- The aesthetics of crime and punishment: sublimity, ennui, pastoral visions of justice
- Contending authorities: sacred law, state law, and the profane
- Law in liminal and hybrid spaces: international law, human rights, and transatlantic republicanism, anarchism, and socialism
- Representation and justice
- Justice in popular print culture, court proceedings and caricatures
- Land appropriation and enclosures, population displacement, environmental degradation, slow violence, and climate justice
- Animals and the law, animal rights and representation
- Jurisdictions, war crimes, colonialism
- Architecture of justice: Old Bailey, Newgate Prison, Bastille, Walnut Street Prison, façades and scaffolds
- Ireland and injustice: Penal Laws, 1798 Rebellion, rack-rent
- Pandemics and justice, lazarettos, and the criminalization of disease
- Narratives of reformation, rehabilitation, and/or incapacitation
- Systemic racism in the institutions of justice
- State-sanctioned violence, prosecution, and persecution
- Procedural justice, courtrooms and the halls of justice, sentencing and criminal records
- Punishment, incarceration, transportation, capital punishment
- Distributive justice, equity, and restorative justice: reconciliations, restitutions, and reparations
- 'Justice' beyond institutions: dueling, revenge, riots, unrest, lynching, and vigilantism
- Poetic justice, just deserts, and the representation of justice
- Whose canon? The history and future of social justice and engagement in Romantic pedagogy

As past conferences of NASSR have done, the NASSR 2023 conference also aims to be an opportunity to consider the future of Romanticism as a critical field of humanist study and to strategize about the role of Romanticism in shaping the future of the university. To that end, we welcome proposals on Romanticism beyond the scope of the conference theme.

Conference Organizer: Michael Demson, Sam Houston State University

Conference-related inquiries can be directed to nassr2023@shsu.edu.

Conference Program

WEDNESDAY, MARCH 29, 2023 — PRE-CONFERENCE DAY: “CRIMINAL JUSTICE, THE ARTS, AND ACTIVISM”

PLENARY SPEAKER: DORAN LARSON—
Founder and Director of the American Prison Writing Archive, and the Edward North Chair of Greek and Greek Literature and Professor of Literature and Creative Writing at Hamilton College.

PERFORMANCE: John Lane and Allen Otte,
The Innocents
The Innocents is a one-hour dramatic performance art piece that explores issues surrounding wrongful imprisonment and exoneration in the American criminal justice system.

MARCH 30 - APRIL 2, 2023 — PLENARY SPEAKERS:

ESSAKA JOSHUA — *Associate Professor of English, University of Notre Dame*
MICHAEL SCRIVENER — *Distinguished Emeritus Professor, Wayne State University*
JULIA M. WRIGHT — *George Munroe Chair in Literature and Rhetoric, University Research Professor, Dalhousie University*

PERFORMANCES: Alejandro Montiel and Jay Kacherski— *An Evening of Romantic Guitar Music*
Montiel and Kacherski are two members of the GRAMMY™ - nominated Texas Guitar Quartet, hailed as “Impeccable in every respect” by Classical Guitar Magazine.

Amanda Jacobs (composer, piano), Emily Howes Heilman (mezzo soprano), and Elizabeth Dolan (lecturer)— *The Song Cycles of Beachy Head*
Accomplished composer and pianist, Jacobs has composed an internationally acclaimed 26-piece song cycle using the epic 731-line poem by British author, Charlotte Smith. She will accompany the vocalist, Heilman (Department of Music, Sam Houston State University), and Elizabeth Dolan (Department of English, Lehigh University) will discuss the composition in relation to Charlotte Smith’s poetry.

EXCURSIONS:

Small group excursions to the Texas Prison Museum, Sam Houston Memorial Museum, and Captain Joe Byrd Cemetery

Conference Report: NASSR/BARS Joint Conference 2022 - “New Romanticisms”

Forgive me for making myself the little hero of this tale but, as an early correspondent about 'New Romanticisms' told me, conference organisers are 'narcissists with a death wish'. When I started working at Edge Hill University in 2015, BARS were advertising for what must have become BARS 2017 or 2019. I asked my then Head of Department, Mike Bradshaw, if we should apply. He suggested we needed a record of running Romanticist events before applying to host BARS. So I organised the trio of symposia 'Edgy Romanticism' (2016), 'Romanticism Takes to the Hills' (2017), and 'Romanticism Goes to University' (2018), to demonstrate our readiness to host BARS 2021. When the Calls for Expressions of Interest was circulated it was for a joint BARS/NASSR conference. I went to my conference team to ask *if* Edge Hill could host such an event. The conference team answered an enthusiastic yes: 'we'll make the Americans [if you'll forgive the blunt and inaccurate appellation] love Liverpool!' My wish had come true!

Stressing the newness of our university (granted independent status in 2007), we applied to host the joint conference on the theme of newness, playing with imagery of the 'New Romantics' and interested in Romanticism's pop cultural legacies - and were delighted that we were successful in our application! Then COVID struck and we took the decision to postpone from 2021 to 2022.

Hosting the conference while COVID remains very much present, in spite of much wishful thinking on the part of Western governments and universities alike, presented the question of how to safely manage the event. We had already agreed to offer day rates as well as full registration options to acknowledge the pressures on colleagues with caring responsibilities or precarious contracts. We had also moved the conference from a long weekend structure to run through the working week for similar reasons. Should we postpone again? Should we go to completely online? Some BARS members in particular felt this was going against the grain of the general return to in person events. Could we broadcast some of the conference online? Should we run the whole thing online? Working with the BARS and NASSR Executives, we decided the conference had to be hybrid to acknowledge both the desire to gather in person after years apart and the need to cater for, to care for, colleagues still unable to meet in person. This ethos of care underscored all aspects of the conference programme, from working to make it fully hybrid to including local gingerbread and bottled water in our beautiful tote bags to keep delegates fed and watered (I'm also proud of our 'virtual tote bag', making new publications and special offers available to digital delegates). We organised the event with a fully digital day on the Tuesday, including delegates from around the world, and shifted from one hybrid day to making sure all of the subsequent days' panels had hybrid potential.

The conference itself passed in a frenetic blur for me. The digital day seemed to go well, with an excellent panel of Antipodean scholars setting the tone in terms of rethinking the remit of Romantic studies to embrace indigenous perspectives and to reconsider the power of Romantic poetry in particular to shape our view of the world. Manu Chander's keynote used the possibilities of the digital format to include breakout room discussion on the potential for revolution within and without Higher Education. The digital day actually extended to two days' worth of material, spanning from 8 am BST to include scholars from Australia and New Zealand all the way to 11 pm to incorporate North American scholars unable to travel to an in person event. Over the next few days, the in person part of the hybrid conference felt collegial, energizing, even joyful. Coffee - and later prosecco - flowed freely. The conference foyer was decorated with posters designed by our MA Nineteenth Century Studies students who also anchored the event in terms of staffing the registration desk and offering their computer access to run the hybrid sessions. BARS and NASSR owes them a huge debt of gratitude: without them, we would literally have been unable to run the event as we did.

Managing the virtual element of the event was an up hill struggle, staffed by a non-expert technical support team made up of MA students and volunteer conference delegates. There was some bumpiness here, including two physical rooms swapping virtual spaces so the ghostly voices of a different panel could be heard in each seminar room. However, by the late afternoon of Thursday, I could pause in one of the panel sessions and give myself time to feel a little bored: no one was rushing towards me - or texting me or phoning me - about an emergency; there was a happy hum of conference business going on around me; I had a sip of coffee, almost relaxing my shoulders before I caught sight of someone heading towards me, ready to tell me about a speaker who had muted both themselves and the seminar room or a toilet that wouldn't flush or some other emergency.

The conference included further wonderful all-singing, all-dancing keynotes from Jennie Batchelor, Kirsteen McCue, and Tricia Matthew; a poetry salon highlighting labouring-class verse from Liverpool; a wine reception with canapes (not dinner!); and a banquet inspired by the cakes from Chris Riddell's *Goth Girl* and the *Fete Worse than Death*, with tables named after bakes riffing on Romantic and Gothic themes: the Plum Pudding in Danger, the Nightmare in the Kitchen Cake (after Henry Fuseli), Jerusalem Cake with a Christly footprint on it, and so on. I was delighted when the conference ended with Noah Heringman's keynote, complete with blank powerpoint slides to contemplate deep time, and a Stephen Gould cover image designed by Chris Riddell riffing on the conference dinner. 'New Romanticisms' felt like a genuinely new leaf in Romanticist conferences, underpinned by care, flexibility, and adaptability, throwing down a gauntlet to future conference organisers to follow suit.

When I was a pretentious undergraduate, I started reading Marcel Proust's *In Search of Lost Time* over the course of one summer. One of Proust's ideas, that we get everything that we wish for, only after we have ceased to wish for it, sank into my soul. Believe me when I tell you, 'New Romanticisms' was everything I could wish for - and more!

—Andy McInnes

NASSR Call for Virtual Conference in 2025

NASSR invites proposals for a virtual conference in 2025. We would like to experiment with holding an all-virtual conference in response to several factors, including: the pandemic; the increasing awareness of the environmental costs of flying to conferences and thus contributing to the emission of greenhouse gases; concern for colleagues who do not have institutional support and thus cannot afford to travel, as well as those who may have other difficulties traveling; and support for those who may wish to avoid traveling to states that have outlawed or severely curtailed reproductive choice.

Proposals should include:

- The title and topic for the conference
- A roughly 400-word description of the theme
- Prospective dates
- Name and description of main conference organiser(s), including short bio(s) highlighting
- any relevant skills and/or experience with conference organising and/or hosting virtual events
- The names of potential collaborators/conference committee members

- Institutional affiliation of organiser(s) and meeting platform (Zoom, etc.); independent scholars are welcome to apply, but, because of the scale of the event, the conference will likely require hosting by one or more institutional accounts
- Information about institutional support: departmental, decanal, etc; technical support;
- financial support.

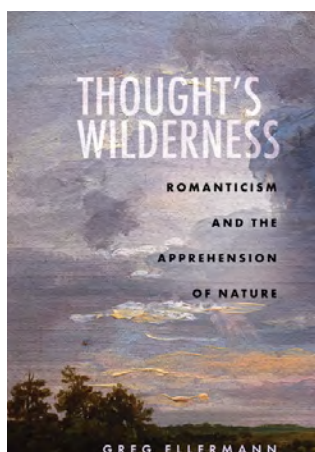
NASSR encourages creative approaches for the virtual conference. Potential organizers may wish to consider the following ideas:

- A conference theme pertinent to the virtual experience
- Various hubs within the conference to invite more extended familiarity between participants
- Seminars led by experts in the field
- Traditional and café-style panels
- Workshops
- Roundtables
- Plenaries from experts in distanced locations
- Real-time meetings; pre-recorded + realtime
- Conference organizers from different locations
- Coffee-break meeting rooms for casual discussion and networking

Potential organizers should submit proposals (roughly 1500 words total) to host the NASSR virtual conference in 2025 by **1 June 2023** to: virtualnassr2025@gmail.com.

If anyone would like to discuss this call in advance of submitting a proposal, then please e-mail me, Michelle Faubert (michelle.faubert@umanitoba.ca) and Chris Bundock (christopher.bundock@essex.ac.uk).

Members' News



GREG ELLERMANN (Yale University) is pleased to announce the publication of *Thought's Wilderness: Romanticism and the Apprehension of Nature* (Stanford UP, 2022). While much recent ecocriticism has questioned the value of nature as a concept, *Thought's Wilderness* insists that it is analytically and politically indispensable, and that romanticism shows us why. Without a concept of nature, Greg Ellermann argues, our thinking is limited to the world that capitalism has made. Defamiliarizing the tradition of romantic nature writing, Ellermann contends that the romantics tried to circumvent the domination of nature that is essential to modern capitalism. As he shows, poets and philosophers in the period such as Immanuel Kant, G. W. F. Hegel, Mary Wollstonecraft, William Wordsworth, and Percy Shelley were highly attuned to nature's ephemeral, ungraspable forms: clouds of vapor, a trace of ruin, deep silence, and the "world-surrounding ether." Further, he explains how nature's vanishing—its vulnerability and its flight from apprehension—became a philosophical and political problem. In response to a nascent industrial capitalism, romantic writers developed a poetics of wilderness—a poetics that is attentive to fleeting presence and that seeks to let things be. Trying to imagine what ultimately eludes capture, the romantics recognized the complicity between conceptual and economic domination, and

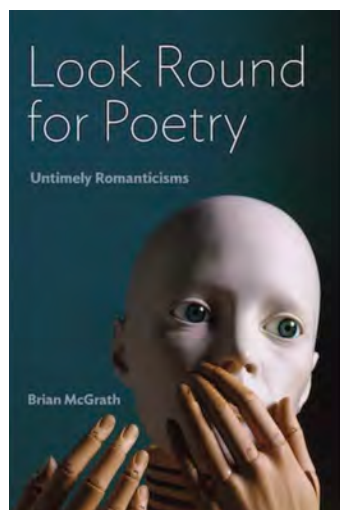
they saw how thought itself could become a technology for control. This insight, Ellermann proposes, motivates romantic efforts to think past capitalist instrumentality and its devastation of the world. Ultimately, this new work undertakes a fundamental rethinking of the aesthetics and politics of nature.

See further: <https://www.sup.org/books/title/?id=33694>.



LAURA KREMMELE (Brandeis University) is pleased to announce the release of *Romantic Medicine and the Gothic Imagination: Morbid Anatomies* (Chicago UP, 2022). This book demonstrates a little-studied crossover between the Gothic imagination and the medical imagination in the Romantic period. Unafraid to explore the gore and uncertainty typical of medical experimentation, Laura R. Kremmel argues, Gothic novels, short stories, poetry, drama, and chapbooks expanded the possibilities of medical theories by showing what they might look like in a speculative space without limits. In comparing the Gothic's collection of unsavory tropes to morbid anatomy's collection of diseased organs, Kremmel shows that the Gothic's prioritization of fear and gore gives it access to non-normative bodies, shifting medical and narrative agency to bodies considered powerless. Each chapter pairs a familiar gothic trope with a critical medical debate; the result is to give silenced bodies power over their own narratives.

See further: <https://press.uchicago.edu/ucp/books/book/distributed/R/bo150875948.html#anchor-author-events>.



NEW RELEASE: *LOOK ROUND FOR POETRY: UNTIMELY ROMANTICISMS*

By Brian McGrath

In his 1798 Advertisement to *Lyrical Ballads*, William Wordsworth anticipates that readers accustomed to the poetic norms of the day might not recognize his experiments as poems and might signal their awkward confusion upon opening the book by looking round for poetry, as if seeking it elsewhere. *Look Round for Poetry* transforms Wordsworth's idiomatic expression into a methodological charge. By placing tropes and figures common to Romantic and Post-Romantic poems in conjunction with contemporary economic, technological, and political discourse, *Look Round for Poetry* identifies poetry's untimely echoes in discourses not always read as poetry or not always read poetically. In chapters that spring from poems by Wordsworth, Lucille Clifton, John Keats, and Percy Bysshe Shelley, McGrath reads poetic examples of understatement alongside market demands for more; the downturned brow as a figure for economic catastrophe; Romantic cloud metaphors alongside the rhetoric of cloud computing; the election of the dead as a poetical, and not just a political, act; and poetic investigations into the power of prepositions as theories of political assembly.

For poetry to retain a vital power, McGrath argues, we need to become ignorant of what we think we mean by it. In the process we may discover critical vocabularies that engage the complexity of social life all around us.

Societies and Journals

European Romantic Review

www.informaworld.com/ERR



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

33.5 (2022): Special Issue, "Reading Shelley on the Bicentenary of his Death," guest editors: Will Bowers and Mathelinda Nabugodi

WILL BOWERS & MATHELINDA NABUGODI,
"Introduction: Reading Shelley on the
Bicentenary of his Death"
ANAHID NERSESSIAN, "Radical
Elegy: *Adonais*, *Am/Trak*"
VALENTINA VARINELLI, "'Dolce Stil
Novo': *Epipsychidion*"
MATHELINDA NABUGODI, "Old Anew: *Hellas*"
WILL BOWERS, "More of Talk: 'Julian and
Maddalo'"
ANDREW HODGSON, "'Complicated Windings':
'Mont Blanc'"
ERICA MCALPINE, "'Passions Read':
'Ozymandias'"
ALEXANDER FREER, "Unbinding
Forgiveness: *Prometheus Unbound*"
ANDREW BURKETT, "Deep Time: *Queen Mab*"

JULIA TEJBLUM, "Autobiography's Forms: 'The
Triumph of Life'"

TOM PHILLIPS, "Fancy's Flight: 'The Witch of
Atlas'"

ROSS WILSON, "Afterword"

33.4 (2022): Special issue, "Romantic Vision," guest editors: Terry F. Robinson and John Savarese

TERRY F. ROBINSON & JOHN SAVARESE,
"Introduction: Romanticism and Vision"

DAVID FRANCIS TAYLOR, "Picturing Ekphrasis:
Image and Text in Shakespeare Painting"

TINA YOUNG CHOI, "Styles of Cartographic Vision:
Science, Art, and Labor in Thomas Hornor's
Surveys"

STEPHANIE O'ROURKE, "Art after Self Evidence:
Fuseli, Blake, and Banks"

LUISA CALÈ, "William Blake's Pestilence,
Sympathy, and the Politics of Feeling"

HUMBERTO GARCIA, "The Unsightly Spectacle of
'Poor Houseless Wanderers': De
Quincey's *Confessions*, the Malaysian Sailor, and
Vagrancy"

33.3 (2022):

CLAIRE KNOWLES & SUSAN J. WOLFSON, "Miss
Felicia and Master Betty, a New Discovery in
the *Morning Post*"

BEN HEWITT, "Masters of Their Fates:
Byron's *Marino Faliero* and Brecht's Epic
Theater"

LAWRENCE MASAKAZU YONETA, "'The newly
unfrozen senses': Restoring Physical Dimensions
to the Italianate Shelley"

DAVID O'HANLON-ALEXANDRA, "The
Transformation of Robert Southey: Prefaces
to *The Poetical Works* (1837–38)"

RACHEL SULICH, "'Battle of the Books': Charles
Moore's *Full Inquiry into the Subject of
Suicide* (1790) versus Subversive Narratives of
Suicidal Distress"

APRIL MCGINNIS, "Material Agency and the 'Cluttered' Environment in Dorothy Wordsworth's Travel Narratives"

JACK ROONEY, "'Only a Sense Remains of Them': Latescence and Outwatch in Shelley's Vigil"

Studies In Romanticism

www.bu.edu/sir



61.2 (Summer 2022):

"Romantic Studies and the 'Shorter Industrial Revolution'"

JEREMY DAVIES, "Introduction: Romantic Studies and the 'Shorter Industrial Revolution'"

JEREMY DAVIES, "Romantic 'Ghost Acres' and Environmental Modernity"

JON MEE, "'All that the most romantic imagination could have previously conceived': Writing an Industrial Revolution, 1795 to 1835"

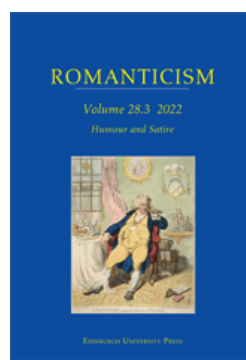
SIOBHAN CARROLL, "Dangerous Energies: Agency and Energy Regimes in the Waverley Novels"

ERIC GIDAL, "Industrial Transport and Political Economy in *Blackwood's Edinburgh Magazine*"

NIGEL LEASK, "'Penetrat[ing] the Gloom / Of Britain's Farthest Glens': A Response from the Highlands"

Romanticism

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



28.3 (October 2022):

"Humour and Satire"

DANIEL NORMAN, JAKE PHIPPS, AND VALENTINA VARINELLI, "Introduction: Humour and Satire"

MATTHEW WARD, "Burns, Satan, and the Sin of Rhyme"

JAKE PHIPPS, "'The Art of Easy Writing': The Case of Burns and Byron"

ELIZA HAUGHTON-SHAW, "Charles Lamb's Imperfect Solitudes"

AMY WILCOCKSON, "Humour in the Letters of Thomas Campbell"

RICHARD DE RITTER, "*The Feast of the Fishes*: Satire, Slavery and Romantic-Period Children's Literature"

FIONA MILNE, "The Satirist and the Libeller: Peter Finnerty and the *Satirist Magazine*"

LUISA VILLA, "Laughing with Young Ben: *Vivian Grey*, *Flim-Flams!*, and the Perplexities of Satirical Writing"

28.2 (July 2022):

"Keats in 1819, Essays in Honour of Michael O'Neill"

SARAH WOOTTON, "Introduction: Keats in 1819, Essays in Honour of Michael O'Neill"

SEAMUS PERRY, "Keats's Noises Off"

MEIKO O'HALLORAN, "'Patient Travail': Keats and *Samson Agonistes*"

HEIDI THOMSON, "From Cloudy Trophies to Quiet Power: Keats's *Hyperions*, the 1819 Odes, and Michael O'Neill's Late Poetry"

RICHARD MARGGRAF TURLEY AND JENNIFER SQUIRE, "Haggard and woe-begone: The Arundels' Tomb and John Keats's 'La Belle Dame Sans Merci'"

EMILY ROHRBACH, "Keats's Vanishing Books"

KELVIN EVEREST, "Keats Meets Coleridge"

MARK SANDY, "The Sense of an Ending: Poetic Spaces and Closure in Keats's 1819 Odes"

DANIEL COOK, "Byron's Scottish Poetry"

JULIAN S. WHITNEY, "Planetary Crisis:

Consumption and Resource Management in Byron's 'Darkness'"

EMILY PATERSON-MORGAN, "'She Does Paint Most Delightfully': Lady Caroline Lamb's Artistic Accomplishments"

STEPHEN ALLEN, "Byron Redivivus"

Essays in Romanticism

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



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

29.1 (2022):

TERRY F. ROBINSON, "Deaf Education and the Rise of English Melodrama"

AMY GARNAI, "Thomas Holcroft and Joseph Haydn: Mapping an Unlikely Friendship"

VALENTINA APARICIO, "The 'Domestic Mysteries' of the Cannibal: Indigenous Women's Agency in Robert Southey's *History of Brazil*"

ELIZABETH BOBBITT, "Ann Radcliffe's Post-1797 Imagination: *Edwy: A Poem, in Three Parts and the Topographical Gothic*"

TIM FULFORD, "Metaphysics in the Beddoes Circle: Tom Wedgwood, S. T. Coleridge, Erasmus Darwin, Humphry Davy"

The Byron Journal

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



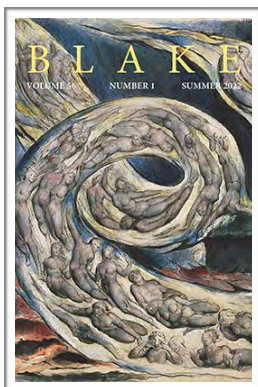
The most recent volume of *The Byron Journal* contains the following essays:

50.1 (2022):

ALAN RAWES, "Byron's Catholic Dante"

Blake/An Illustrated Quarterly

www.blakequarterly.org



The latest volumes include the following articles:

56.1 (Summer 2022):

WAYNE C. RIPLEY, FERNANDO CASTANEDO, HIKARI SATO, HÜSEYİN ALHAS, & VERA SERDECHNAIA, "William Blake and His Circle: A Checklist of Scholarship in 2021"
CAMILA OLIVEIRA & JASON WHITTAKER, "Blake and Music, 2021"
LUISA CALÈ, "Blake and Exhibitions, 2021"

55.4 (Spring 2022):

ROBERT N. ESSICK, "Blake in the Marketplace, 2021"
DAVID WORRALL, "'Seen in my visions': Klüver Form-Constant Visual Hallucinations in William Blake's Paintings and Illuminated Books"

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Women's Writing

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



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

29.3 (2022):

JESSICA COX, "'I'll try violence': Patterns of Domestic Abuse in Charlotte Brontë's *Jane Eyre* (1847)"
LUCY BENDING, "'Outside / But inside': Eliza Keary, *Little Seal-Skin*, and the negotiation of space"
ASHLEY SCHOPPE, "'Always Ambitious of Having Me Appear to Advantage': Renouncing Fashion in Georgiana Cavendish's *Emma; or, The Unfortunate Attachment* and *The Sylph*"
KAREN BRITLAND, "The Queer Poetics of Hester Pulter's Poem, 'Of a Young Lady at Oxford, 1646'"
TIMOTHY WHELAN, "'Room[s] of her Own': Libraries and Residences in the Later Career of Mary Hays, 1814–1828"
SHARON HALEVI, "An Autoethnography of the Artist as a Young Woman? Susanna Paine's *Roses and Thorns* (1854)"
MICHELLE O'CONNELL, "Posthumous Fame and Local Celebrity: The Campaign to Erect the Hemans Memorial"

29.2 (2022): "Spiritualism and the Supernatural, 1870–1925," guest editors: Zoe Brennan, Emma Liggins, and Gina Wisker

- ZOE BRENNAN, EMMA LIGGINS & GINA WISKER, "Introduction: Spiritualism and the Supernatural, 1870–1925"
- LINDSEY CARMAN WILLIAMS, "Gender, Space, and the Female Spiritualist in Rhoda Broughton's 'Behold, it was a Dream!' (1872) and Mary E. Braddon's 'the Shadow in the Corner' (1879)"
- EMMA LIGGINS, "'Meddling with Sorcery': Hypnotism, the Occult and the Return of Forsaken Women in the 1890s Ghost Stories of Lettice Galbraith"
- RUTH HEHOLT & REBECCA LLOYD, "Ghostly Objects and the Horrors of Ghastly Ancestors in the Ghost Stories of Louisa Baldwin"
- MINNA VUOHELAINEN, "'A Feeling of Space': Margaret Oliphant's Supernatural Short Fiction in *Blackwood's Edinburgh Magazine*"
- CARYS CROSSEN, "A Shadow that Shouldn't be there: New England, Spiritualism and the Feminine in Mary Wilkins Freeman's *The Wind in the Rosebush*"
- LIN YOUNG, "A Lady's Guide to Spectral Etiquette: Domestic Science in Georgiana Houghton's *Séance Diaries*"
- MELISSA DINSMAN & HEATHER ROBINSON, "Connection Failure: War, Spiritualism, and Communications Media in Violet Hunt's 'Love's Last Leave'"
- GINA WISKER, "Australian and New Zealand Women's Supernatural and Gothic Stories 1880–1924: Rosa Praed and Dulcie Deamer"

29.1 (2022): "Reframing Mary Elizabeth Braddon in the 21st Century," guest editors: Janine Hatter and Anne-Marie Beller

- ANNE-MARIE BELLER & JANINE HATTER, "Introduction"
- JENNIFER PHEGLEY, "Cultivating Bohemianism Among the 'Unknown Public': John Maxwell, Mary Elizabeth Braddon, Fanny Braddon, and the *Halfpenny Journal*"
- CHRIS LOUITT, "M. E. Braddon, Bohemian Networks and the Shaping of a Sensational Author"
- MARIACONCETTA COSTANTINI, "M. E. Braddon's Literary Apprenticeship: Heroism, Madness and Sensation in 'Garibaldi' and *Three Times Dead*"
- MINNA VUOHELAINEN, "'A Feeling of Space': Margaret Oliphant's Supernatural Short Fiction in *Blackwood's Edinburgh Magazine*"
- MADELEINE C. SEYS, "The Muslin Gown as 'A White Unblemished Page': Sensational

- Femininities and Fictions in Mary Elizabeth Braddon's *Aurora Floyd* and *The Doctor's Wife*"
- ANNE REUS, "Visual Arts, Women Writers and the Marketplace in Mary Elizabeth Braddon's *The Lady's Mile* and Margaret Oliphant's *Miss Marjoribanks*"
- TAMAR HELLER, "Ladies with Secrets: Lady de Winter, Lady Audley, and Mary Elizabeth Braddon's Revision of *The Three Musketeers*"
- SAVERIO TOMAIUOLO, "A House of One's Own: Greek Culture in *The Fatal Three* and *One Thing Needful*"
- HELENA IFILL, "Uncanny Stories for Canny Readers: The Explained Supernatural, the Villainous Doctor and Reader Expectations in Mary Elizabeth Braddon's Short Gothic Fiction"

Nineteenth-Century Contexts

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



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

44.4 (2022):

- HOSANNA KRIENKE, "'Most naturil causes': Rudyard Kipling and the suicidal soldier"
- DANIEL SIPE, "The death of utopian politics in mid-nineteenth-century France or what the Icarians can tell us about QAnon, conspiracy, and our political moment"

LUCY HANKS, "Multiple voices on the manuscript of Elizabeth Gaskell's *The Life of Charlotte Brontë*"

JACQUELINE DILLION, "Hardy, Time, and the Trilobite"

ALICJA RYBKOWSKA, "The pleasure of everything beautiful: Arthur Schopenhauer's concept of genius and the art of the avant-garde"

43.3 (2022):

JEANNETTE ACEVEDO RIVERA, "'One should never write in albums': analyzing nineteenth-century albums as social networks"

MARGUÉRITE CORPORAAL & LOTTE JENSEN, "'But most brothers when in misfortune': a transnational approach to natural disasters"

CHRISTOPHER M. KEIRSTEAD, "Sea changes: reimagining the coast in EBB from 'A Sea-Side Meditation' to 'The Runaway Slave at Pilgrim's Point'"

SEZEN ÜNLÜÖNEN, "Medieval artwork *contra* Renaissance artwork in nineteenth-century Britain: Ruskin, Morris, James"

MEGAN NASH, "Wilkie Collins's sentimental secretions: the physiology and feeling of Victorian tears"

CHRISTIAN SIDNEY DICKINSON, "Sentiment and symbol, temper and typology: the double-function of reserve in Charlotte Yonge's *The Heir of Redclyffe*"

43.2 (2022):

KIRSTEN ANDERSEN, "Staging Dickens's doubles: a tale of two actresses"

VIRGINIA LECLERCQ, "Re-forming pleasure: working-class aesthetic experience in Émile Zola's *L'Assommoir*"

RICHARD JORGE FERNÁNDEZ, "Anglo-Irish representations and postcolonial discourse in J. S. Le Fanu's 'The familiar'"

CHRISTIANE SCHWAB, "Classes, manners, transformations: popular sociology in periodical literature (1830–1850)"

PEARL CHAOZON BAUER & SARAH E. KERSH, "Queer temporality in Victorian love and marriage poems"

TYLER GROFF, "Objects of desire: art and triumph in Oscar Wilde's *An Ideal Husband*"

NEW SCHOLARLY EDITION: ROBERT SOUTHEY, *THE LIFE OF WESLEY; AND THE RISE AND PROGRESS OF METHODISM*

Edited by Tim Fulford

The Life of Wesley was one of Southey's most influential and bestselling works. It was the first biography of John Wesley – the major figure in the largest religious movement of the eighteenth century – to be published by anyone beyond the Methodist community. In addition, it was a major history of the rise of a phenomenon that Southey and many others saw as a defining sign of contemporary history – the rise of sectarianism and of religious cults.

This two-volume edition will represent the full text of the 1820 edition. It will include a comprehensive critical apparatus that will make sense of the major issues posed by the text and how it contributes to studies of both Southey and Romanticism. The edition will feature a critical and contextual introduction, which will set out the origins and composition of the text together with its publication history, as well as offer a carefully considered view of the interplay between the *Life* and other biographies of Wesley and accounts of Methodism, bringing into view the wide array of sources and influences Southey drew from. It will also examine the book's reception history, incorporating material from reviews of the period and detailing the controversy it caused in the Methodist community.

Robert Southey, *The Life of Wesley; and the Rise and Progress of Methodism*

Edited by
Tim Fulford

Volume I
Dummy Series Title

Calls for Papers

Byron: Independence and Integrity

<http://www.thebyronsociety.com/byron-independence-and-integrity>

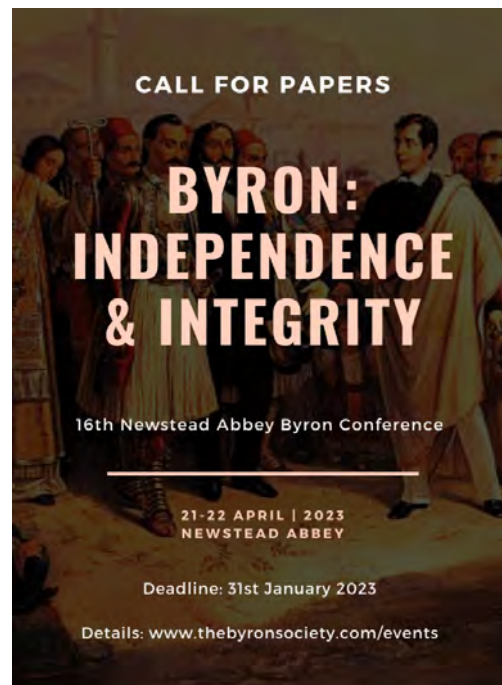
In July 1823, Byron embarked upon his ill-fated trip to Greece. Although this trip resulted in his death at the age of 36, it also redeemed a somewhat tarnished reputation and forever immortalised him as the poet of liberty and revolution. Instead of a degenerate exile living in jaded Italian debauchery with a menagerie of animals and a string of mistresses, Byron was transformed into a globally-recognised freedom fighter, willing to sacrifice everything to challenge oppression and tyranny. 1823 also saw the continuation of Byron's provocative and controversial poetic activities with the publication of *Heaven and Earth* and 'The Blues' in *The Liberal*, the writing of *The Island*, and the completion of Canto 16 of *Don Juan*.

The 2023 Newstead Abbey Byron Conference will therefore focus on the themes of independence and integrity in Byron's life and works.

Topics can include but are not restricted to:

- Byron and Greece
- Invasion and defence
- Democracy and despotism
- Questions of morality and immorality
- British radicalism and revolution
- State control and State corruption
- Byron's use of non-traditional poetic modes
- Byron and the Blessingtons
- Byron and Teresa Guiccioli
- Byron, Hunt and *The Liberal*

Abstracts of no more than 300 words can be sent to Dr Emily Paterson-Morgan (newsteadbyronconference@gmail.com) by **31st January 2023**.



The Year of Gothic Women

<https://gothicwomenproject.wordpress.com/conference-the-year-of-gothic-women/>



University of Dundee, 29-31 August 2023

Plenary Speakers: Professor Eileen M. Hunt (University of Notre Dame),
Dr Maisha Wester (University of Sheffield & Indiana University), and
Professor Angela Wright (University of Sheffield)

Project Team: Daniel Cook, Laura Kirkley, Anna Mercer, Deborah Russell, and Lauren Nixon

The year 2023 marks the bicentenary of both Ann Radcliffe's death and two major publications for Mary Shelley: the first edition of *Valperga* and the second edition of *Frankenstein*, which now bore her name as author. The Gothic Women Project showcases exciting new strands of research on women's writing in the Gothic mode, focusing on underappreciated texts by major authors as well as works by marginalised figures. Building on our successful online seminar series, this conference

brings scholars into conversation with creative writers, artists, and heritage professionals. We aim to examine the different ways in which the Gothic raises questions of self-definition in a time of crisis, to explore the diversity of women's Gothic writing in the Romantic period, and to celebrate the afterlives and legacies of this work through the centuries. Collectively, we will challenge mainstream narratives, including those of nationhood, gender, sexuality, and race. Our conference is built on the principles of inclusivity, diversity, and accessibility; we are committed to furthering such principles within and beyond the academy.

In honour of Mary Shelley's early life in Dundee we have created a special "Frankenstein Tour" of the city to complement the conference programme. Other optional events will include a civic reception at Caird Hall, a reception in the Gothic Hall of The McManus Museum and Art Gallery, Gothic-themed performances, and more. The academic programme will include workshops on career development, publishing, and creative practices.

Abstracts, along with up to six keywords, should be emailed to the organisers at GothicWomenProject@gmail.com before **31 January 2023**. We welcome proposals for individual papers (up to 300 words), pre-fabricated panels of no more than three speakers (750 words in total), roundtables involving no more than five speakers (500 words in total), or alternative formats. Topics might include but are not restricted to:

- Representations and performances of gender and sexuality;
- Responses to ecological and political crises;
- National, transnational, racial or cultural identities;
- Underappreciated texts and marginalised figures;
- Adaptation, imitation, translation and other forms of textual appropriation;
- The Gothic and the medical humanities;
- The presence or impact of women's Gothic writing in a pedagogical context.

Western Society for Eighteenth-Century Studies (WSECS): “Material/Immaterial”

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



February 17–18

California State University, Northridge (CSUN)

Keynote Speaker: Helen Deutsch (UCLA)

In the spirit of the material and immaterial, we will offer options for in-person attendance (with proof of vaccination and masks) as well as virtual attendance. WSECS will also provide A/V tech to support accessibility. We welcome submissions from all disciplines.

Panel and paper topics might include:

- new materialism,
- vitalism,
- objects and material culture,
- wonder and imagination,
- form and formalism,
- affect and emotion,
- race and racism,
- environments,
- architecture,
- political economy,
- empire and the global,
- bodies,
- matter,
- medicine,
- disability,
- sexuality,
- spirit and religion,
- or any other related theme.



Proposals for fully formed panels or individual papers are due by **November 15, 2022**. Please indicate whether you prefer to attend in person or virtually and send an abstract (approx. 250 words) to the following address: WSECS2023@gmail.com.

Victorian Literary Languages – Call for Participants

<https://victorianliterarylanguages.wp.st-andrews.ac.uk/>

The “Victorian Literary Languages” network studies the multilingualism of nineteenth-century literature, examining the connections between the literary and linguistic histories of Victorian Britain and Ireland. How might critical perspectives on nineteenth-century literature and its canons change when we take full account of the four nations, their numerous languages, and their richly diverse dialect cultures? How did nineteenth-century contests over national identity – and related debates about linguistic purity, diversity, and change – influence literary style and drive formal innovation? And how can methods of close and distant reading work collaboratively to generate new understandings of literary languages? To answer these questions, the network brings together scholars from a range of backgrounds and disciplines (including literature, linguistics, and history), who, by sharing their diverse expertise and perspectives, are developing an innovative, multilingual approach to the study of nineteenth-century literature and culture.

The network’s third workshop, to be held at Bangor University on **12-13 January 2023**, will consider how new practices of travel and communication between and beyond the four nations prompted interactions between different languages and dialects, and how literary texts registered the impact of this growth in connectivity. The heightened mobility of the Victorians, and of their texts, enabled the wider communication of local dialects and national languages, but at the same time it accelerated the diffusion of a standardised form of English throughout Britain and Ireland. We will examine these issues at different scales, asking how digital methods can be used to map the movements of languages at a national level, while also discussing representations of linguistic exchange and hybridity in specific literary texts.

If you would like to participate in the workshop, please email Gregory Tate and Karin Koehler (viclitlang@gmail.com) by **Friday 18 November**. Please include your name, institutional affiliation(s) (if applicable), and a description of your research and your intended contribution (250 words).

The Burney Journal

<https://www.mcgill.ca/burneycentre/burney-society/burney-journal>



The Burney Journal is dedicated to the study of the works of the Burney family, especially Frances Burney d’Arblay, her life, her contemporaries, and her times. This annual, interdisciplinary publication invites submissions on all aspects of the Burneys’ lives and careers, in a variety of disciplines including literature, history, art, music, and politics. The aims of the journal center on supporting and advocating for eighteenth-century studies broadly, and particularly author studies, women’s studies, and cultural studies. The Burney Journal is indexed by EBSCO and MLA Bibliography, and is published in print and online open-access.

The Burney Journal accepts submissions year-round. Manuscripts should be submitted electronically directly to the editor, Cassie Ulph, at burney.editor@gmail.com. We accept submissions that vary in length from 5,000 to 7,500 words; for shorter or longer submissions, please contact the editor.

Submissions should follow MLA guidelines and the journal style sheet:

https://www.mcgill.ca/burneycentre/files/burneycentre/the_burney_journal_stylesheet.pdf

Romanticism and Heavy Metal

The editors welcome chapter proposals for the forthcoming anthology *Romanticism and Heavy Metal*. Like the collections *Rock and Romanticism: Blake, Wordsworth, and Rock from Dylan to U2* (Lexington 2018), *Rock and Romanticism: Post-Punk, Goth, and Metal as Dark Romanticisms* (Palgrave Macmillan 2018), *David Bowie and Romanticism* (forthcoming Palgrave Macmillan 2022), and *Women in Rock/Women in Romanticism* (forthcoming Routledge 2022), *Romanticism and Heavy Metal* seeks to interpret heavy metal as a cultural, artistic, and musical phenomenon using the historical insights and theoretical tools provided by the study of Romanticism.

As in previous collections, “Romanticism” is broadly conceived as a cultural, literary, artistic, philosophical, and musical movement first identified and named in the late eighteenth century without being limited in scope to that period. As a result, the relationship between metal and Romanticism should not be considered only in terms of influence: metal is or can be Romanticism. “Heavy metal” is conceived as a late twentieth-century world musical phenomenon inclusive of a wide array of sub- and micro-genres that has its origins in the sonic and thematic innovations of 1960s and 70s bands such as Iron Butterfly, Black Sabbath, Deep Purple, and Judas Priest that continues into the present.

Chapters considering historically significant heavy metal bands that engage with Romantic works and themes are welcome, as are analyses of Romanticism in relation to metal subgenres including, but not limited to, doom metal, black metal, death metal, thrash, grindcore, folk metal, the New Wave of British Heavy Metal, power metal, and noise.

Contributors seeking to define Romanticism outside of its usual eighteenth- to nineteenth-century periodization are encouraged, but not required, to consult *Romanticism Against the Tide of Modernity* by Robert Sayre and Michael Löwy (2001). Chapter topics might include, but are not limited to:

- Romantic Satanism and Heavy Metal
- Romantic Paganism and Heavy Metal
- Green Romanticism and heavy metal
- Brown Romanticism and heavy metal
- Individual author / painter / musician / band / album / music video comparisons
- Nineteenth-century musical Romanticism and heavy metal
- Romantic folk traditions and folk metal
- Working class Romanticism and metal
- Romantic celebrity and heavy metal
- Adaptations of Romantic texts in heavy metal albums
- Romantic visual art as album art
- Romanticism, metal, and political/social/environmental action
- Reception studies and fan communities
- Representations of apocalypse, post-apocalypse, and the world without us

Chapter proposals should be approximately 500 words in length, demonstrate familiarity with scholarship in both Romanticism and heavy metal, and should be accompanied by a one-page CV.

Please email all proposal materials by **December 31st, 2022** to both of the editors:

James Rovira, jamesrovira@gmail.com

Julian Knox, julian.knox@gcsu.edu

Completed chapters will be expected Summer of 2023. If you need some flexibility with the chapter deadline, please describe your needs in your proposal.

ACLU 2023: Sensing Migrant Romanticism

Organizer: Tanvi Solanki

Co-Organizer: Carlos Abreu Mendoza



American Comparative Literature Association

In his influential study of Romanticism, M. H. Abrams famously claimed that radical aesthetic novelties “frequently turn out to be migrant ideas which, in their native intellectual habitat, were commonplaces.” This panel seeks to embrace such migrancy to go beyond the confines of European culture and periodization and even question the assumptions about originality, propriety, legitimacy, and imitation embedded in Abrams and later interpreters of Romanticism.

We are interested in the ebbs and flows of ideas not only running from North to South but also from South to North to East. Taking our cue from Manu Samriti Chander’s *Brown Romantics* (2017) and the volumes *Global Romanticism* (2014) and *British Romanticism in Asia* (2019), the seminar seeks to bring together papers which critically examine the imitation, adaptation, borrowing, repurposing, and translation of what are now considered European concepts and ideas of aesthetics (i.e the sublime, genius, nature, universal poetry). We are particularly interested in the significance of sensory aspects which are not ocularcentric in the engagement with concepts, tropes, and ideas traditionally linked with European Romanticism through cross-cultural transcontinental networks across (and beyond) the Global South.

We propose the following topics and aims as a guide for participants:

- Theorizations of Romanticism through the production, reception, or dissemination of its undergirding tropes across the Global South.
- The role of periodicals and marginalized formats in the storage and recording of memories in the circulation of romantic ideas beyond Europe.
- Thinking beyond the ocularcentrism of romantic discourse to start building aural, haptic, and multisensorial projects of global Romanticism which do not comply with the European borders of Romantic traditions inherited by the ocularcentric Enlightenment.
- The fluid transnational practices of poetic forms and genres that are no longer inherently tied to European contexts.
- How were institutions, infrastructure, and communication channels changing the minds of people in conversation with European Romanticism both within and beyond what was geographically and culturally marked as European?
- How might decentering Romanticism away from Europe change our narratives of the emergence of ‘modernity’ and its institutions, such as the nation-building and/or the research university?

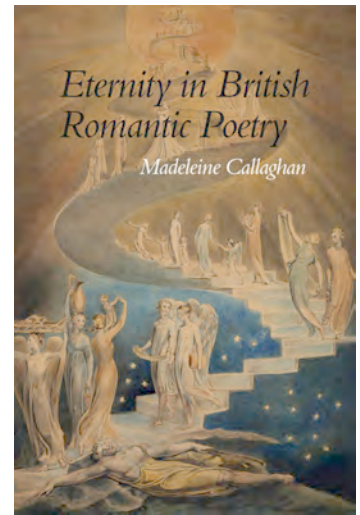
Please submit your abstract on the ACLA website (<https://www.acla.org>) by **October 30, 2022**. The portal for abstract submissions opens on October 1.

NEW RELEASE: *ETERNITY IN BRITISH ROMANTIC POETRY*

By Madeleine Callaghan

Eternity in British Romantic Poetry explores the representation of the relationship between eternity and the mortal world in the poetry of the period. It offers an original approach to Romanticism that demonstrates, against the grain, the dominant intellectual preoccupation of the era: the relationship between the mortal and the eternal. The project's scope is two-fold: firstly, it analyses the prevalence and range of images of eternity (from apocalypse and afterlife to transcendence) in Romantic poetry; secondly, it opens up a new and more nuanced focus on how Romantic poets imagined and interacted with the idea of eternity. Every poet featured in the book seeks and finds their uniqueness in their apprehension of eternity. From Blake's assertion of the Eternal Now to Keats's defiance of eternity, Wordsworth's 'two consciousnesses' versus Coleridge's capacious poetry, Byron's swithering between versions of eternity compared to Shelleyan yearning, and Hemans's superlative account of everlasting female suffering, each poet finds new versions of eternity to explore or reject. This monograph sets out a paradigm-shifting approach to the aesthetic and philosophical power of eternity in Romantic poetry.

See further: <https://www.liverpooluniversitypress.co.uk/books/isbn/9781800855625>



Enter **ETERNITY30** for
30% discount

Upcoming Conferences

BARS/BAVS Nineteenth-Century Matters Online
Conference: "Recovering the Vampire: Degeneration to
Regeneration"



4-5 November 2022

Organizers:

Dr. Madeline Potter (BARS/BAVS Nineteenth Century Matters Fellow)

Dr Laura Eastlake (Edge Hill University)

How can vampires help us heal? In the 125th anniversary year of Bram Stoker's *Dracula*, this interdisciplinary project examines the continuing history of the vampire from the 19th century to the present, exploring how the vampire can function as a cultural figure of recovery, community, and regeneration. Where scholarship on the Gothic has historically construed the vampire as an embodiment of cultural anxieties, whether social, sexual, national, or medical, this conference brings together academics, heritage, creative industries, and fan communities to explore the possibilities the vampire affords for creating shared identities, collaboration, and economic growth.

Follow on Twitter @VampireRecovery for CFP and event updates.

Nineteenth-Century Studies Association 44th Annual Conference: "Remaking the Past"

<https://ncsaweb.net/2023-conference-information/>



Sacramento, California

March 30 – April 1, 2023

Sacramento, host city for NCSA's 2023 conference, lends itself to exploring issues of revivals and re-creations of the past. Sacramento's nineteenth-century history encompassed California's Gold Rush, the genocide and displacement of Indigenous populations, the construction of the Transcontinental Railroad, and the building of a capital city that became a stage for the reinventions—productive and problematic—of the past so central to the nineteenth century. Appropriately, Sacramento's conference will explore the nineteenth century's almost constant desire to re-envision and measure itself against the past, as well as our own

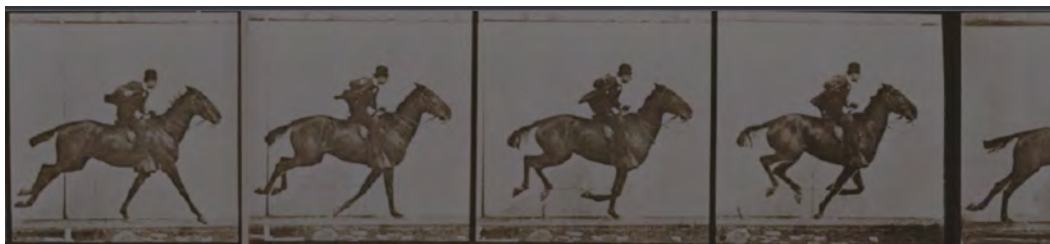
responsibility as scholars to reassess the histories we tell about this era, using current critical approaches, concerns, and theories.

This conference will offer perspectives into the wide range of nineteenth-century reinterpretations of the past and their consequences. Papers and panels will cover and uncover political history, social history, history of science, literature, visual and performing arts, and popular culture. We welcome interdisciplinary and inclusive approaches that revisit and broaden ways of looking at the nineteenth century, including those that interrogate constructions of gender, race, settler-colonialism, and ethnicity as seen in, or that were created about, that era. Papers will also examine communities, artifacts, or epistemologies that resist remaking the past, including those that explore cultures for which preserving the past unaltered was/is a form of survival and resistance.

In addition, papers might scrutinize historical consciousness during the nineteenth century. These could assess the varied tendencies to rewrite history, to revive or bury the past, and to appeal to the past as a legitimizing force, as a spur to the imagination, and as a field for questions and contradictions.



Interdisciplinary Nineteenth-Century Studies (INCS) Conference: “Nineteenth-Century Movement(s)”



<https://incs2023.com/>

April 13-16, 2023, Knoxville, TN

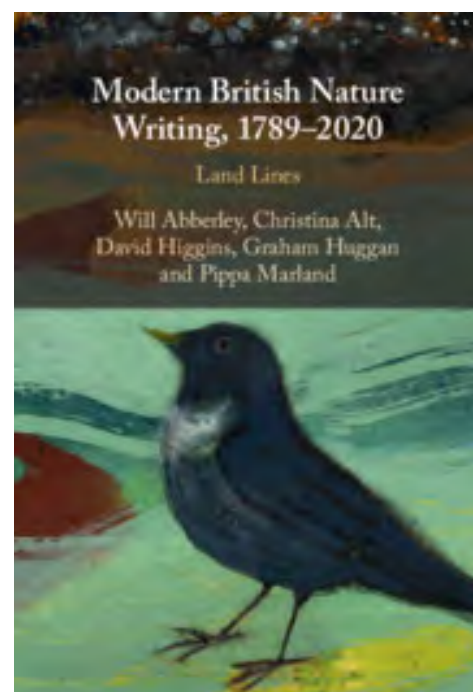
The nineteenth century was marked by accelerating movement(s): of peoples, commodities, ideas, technologies, and feelings. The period was characterized by the modernization of transportation, communication, and travel. Dance, theatre, sports, and literature flourished through new forms of physical movement that moved audiences in affectively novel ways. Political, social, and aesthetic movements reshaped culture and society. This conference will include papers on nineteenth-century movement and movements of all kinds.

NEW RELEASE: *MODERN BRITISH NATURE WRITING, 1789–2020: LAND LINES*

Edited by Will Abberley, Christina Alt, David Higgins, Graham Huggan, and Pippa Marland

Why do we speak so much of nature today when there is so little of it left? Prompted by this question, this study offers the first full-length exploration of modern British nature writing, from the late eighteenth century to the present. Focusing on non-fictional prose writing, the book supplies new readings of classic texts by Romantic, Victorian and Contemporary authors, situating these within the context of an enduringly popular genre. Nature writing is still widely considered fundamentally celebratory or escapist, yet it is also very much in tune with the conflicts of a natural world under threat. The book's five authors connect these conflicts to the triple historical crisis of the environment; of representation; and of modern dissociated sensibility. This book offers an informed critical approach to modern British nature writing for specialist readers, as well as a valuable guide for general readers concerned by an increasingly diminished natural world.

See further: <https://www.cambridge.org/core/books/modern-british-nature-writing-17892020/2F90FC6CB9ED41E1B719132EFC86E96B#fndtn-information>



Academic Societies News and Websites

BARS Blog

The BARS blog and 'New Romanticisms' conference organisers invites you to submit short reflections (1000 words) based on your papers on the theme of 'Romanticism and Pop Culture' for publication on the Blog. Please contact Emily Paterson-Morgan (emily@p-m.uk.com) if you have any questions, and send the blog submissions to her.

COVE



Access to COVE Studio and COVE Editions is a benefit of NASSR Membership; you “login through NAVSA” at the site. COVE has become a logical place for Romanticists to go to assign their texts when they teach: not only is the list of available titles impressively long, but the site also now includes the entirety of Paula Feldman’s *British Women Poets of the Romantic Era* and Lance Newman et al’s *Transatlantic Romanticism*. You select the titles you wish and add them to an anthology. In September 2023, COVE begins a 3-year \$350,000 NEH grant, which will lead to yet more improvements and additional content. Fight against the corporatization of higher education by choosing a non-profit COLLECTIVE designed to share content and tools fairly. For further info, visit <http://covecollective.org> or email coveeditions@gmail.com.

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.

William Blake Archive

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

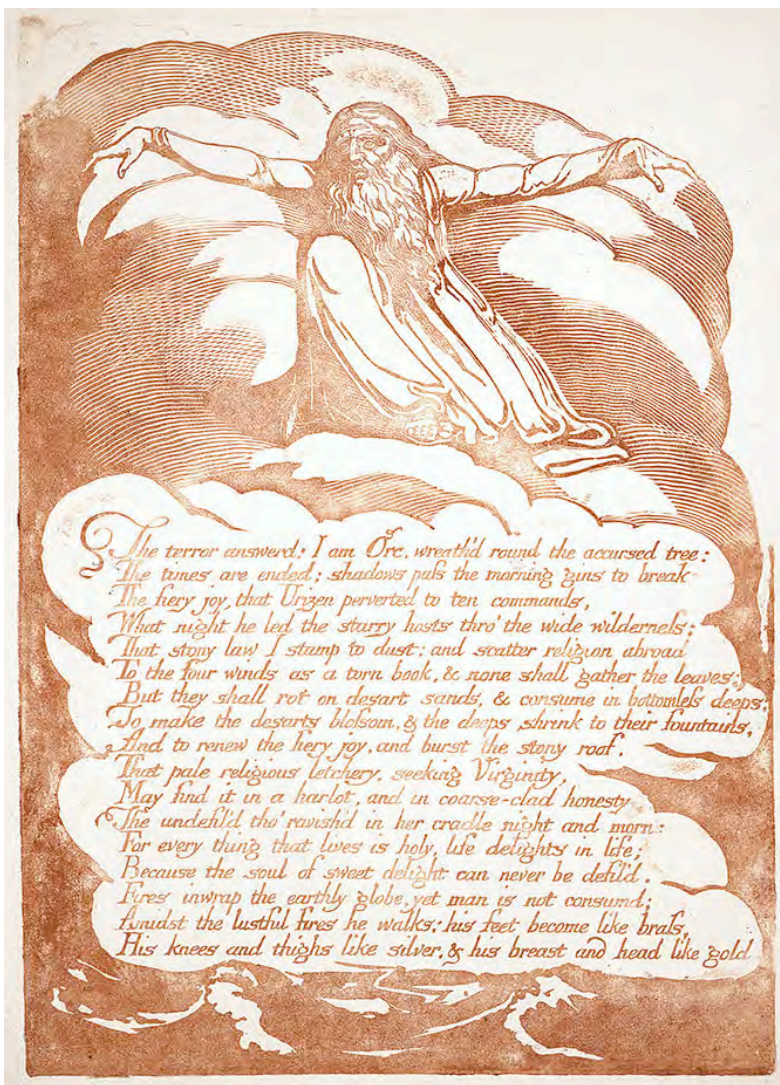
30 August 2022

The William Blake Archive is pleased to announce the publication of sixteen impressions of plates for *America*, a *Prophecy* not used in any copy of the poem, and a copperplate fragment.

These loose impressions form a new category of graphic works, referred to in the index of copies as "MPI," an abbreviation for Miscellaneous Plates and Impressions. As a group, MPIs reveal Blake's creative process as it unfolded through production, providing insights and new information about designs and texts. For example, Blake executed three plates that he rejected and did not use in any copy of *America*. They are designated Plates a, b, and c and are here displayed as Objects 6, 7, and 8. Plate a has the same text as Plate 5, with an added figure in flames holding a spear standing in the left margin. Plate b is a variant of Plate 6, with variants in design and text. Plate c is not a variant of any published plate and contains a unique text and designs. It may have been meant to be placed between Plates 10 and 11, or possibly after Plate b. Plate c includes complex pencil revisions by Blake. Plate d, another rejected plate, is already in the Archive under Separate Plates. It is known only because Blake used part of it to create "A Dream of Thirialatha," which he included in the Large Book of Designs.

Object 17 shows a fragment of the copperplate of Plate a, which is the only surviving fragment of one of Blake's copperplates etched in relief. The verso, Object 18, shows the head of a saint engraved by Thomas Butts, Jr., the son of Blake's patron, who was studying engraving with Blake c. 1806–1808.

Ten of the fourteen lifetime extant copies of *America* were printed in 1793 on both sides of leaves in bluish and greenish black inks and left uncolored. Object 4, an impression of Plate 1 from the Rosenbach Museum, was



printed with these copies, in bluish black ink, but it was finished in black and light sepia washes, the only impression among the *America* MPIs that was colored. Objects 9, 10, and 11, three impressions of Plate 4, were also printed among these first copies, when Blake masked the last five lines so that they would not print. Object 15 is an impression of Plate 15 that was presumably not used because it was too lightly printed in olive brown.

Object 16 is another impression of Plate 15, but in reddish brown ink, as are Objects 3 and 12, impressions of Plates 1 and 10. All three impressions in reddish brown are posthumous, printed by Frederick Tatham, who printed *America* Copy P, c. 1832, which is in the Archive, in this color.

America Copy MPI can be accessed like plates in copies of *America* and compared with impressions from the same copperplate using the "Objects from the Same Matrix" feature in the second navigation bar below the image. The Archive will gradually publish groups of miscellaneous plates and impressions for each illuminated book (some groups consisting of over forty impressions), which will enable users to trace the evolution of Blake's printed designs.

The Archive now contains fully searchable and scalable digital editions of 122 copies of Blake's nineteen illuminated books. Users may view color corrected digital images of Blake's works at their true size, and enlarge and rotate these images to examine texts and illustrations in detail. The images are accompanied by diplomatic transcriptions and editors' notes, as well as illustration descriptions that make it possible to search Blake's works for visual motifs. The Archive also provides full bibliographic and provenance information for each digital edition it publishes.

30 June 2022



The William Blake Archive is pleased to announce the publication of digital editions of *Songs of Innocence and of Experience* Copy U, from Princeton University Library, and Copy W, from King's College, Cambridge University. Both are late copies and join Copies A, B, C, E, F, L, N, R, T, V, Y, Z, and AA, already available in the Archive.

Songs Copy U was printed in orange ink, given orange frame lines and page numbers, and finished in watercolors and pen and ink. It was produced in the same style on the same Ruse & Turner paper as *Songs* Copy T, *The Marriage of Heaven and Hell* Copy G, *The Book of Urizen* Copy G, *Visions of the Daughters of Albion* Copies O, N, and P, *The Book of Thel* Copies N and O, and *Milton* Copy D. This set of illuminated books—which, with the exception of *Visions* Copy N, are in the Archive—was produced in 1818 and represents Blake's return to illuminated printing. Except for a few copies of *Songs* and *Milton* between 1802 and 1811, Blake had not printed an illuminated book—or a group of them together—since 1795.

These late copies of illuminated books are often referred to as "elaborately colored," but that fails to do them justice. The pages do not resemble lightly washed manuscripts or drawings, like the first copies (1789–93), or oil sketches, like color printed copies or books of designs (1794–96); nor do they resemble the hand-

colored large paper copies of 1795. The pages are highly finished watercolor drawings. Blake printed the full plate (no wiping of borders) in bright reddish or orangish ink, finished the impressions in transparent and translucent washes and stippling brushwork, and carefully outlined texts and figures in pen and ink. The attention to detail was sustained throughout, and the designs often contain shell gold and were given a single thin red line or floral border to frame the image and thereby emphasize their autonomy as paintings in watercolor.

The renewal of Blake's vigorous commitment to the illuminated books is evident in the ornate, beautifully colored impressions of *Songs* Copy W, printed in 1825 on large sheets of J Whatman 1825 paper (approximately 28 x 22 cm.) that give the small plates (approximately 11.5 x 7 cm.) wide margins that serve to frame the images. The untrimmed sheets for objects 1, 3, and 42 are shown as supplementary images. As in *Songs* Copy Y, its companion copy, each of the designs in Copy W is decoratively framed with vines, curtains, and other motifs drawn in green watercolor, probably by Catherine Blake, who described the copy as being "especially precious from having been 'Blake's own'" (Alexander Gilchrist, *Life of William Blake* [1863], 1:365). She sold it for £10.10 to John Jebb, Bishop of Limerick, in 1830. Like Copy U, the plates of Copy W are ordered 1 through 54, as they are in seven of the last eight copies printed (Copy V is the exception). Blake based this plate order—now considered standard for all print editions—with slight variations on *Songs* Copy R, printed in 1795 and his personal copy until he refinished it in 1819 for John Linnell, his new patron (see the 14 December 1999 Update for *Songs* Copy R).

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

Morris Eaves, Robert N. Essick, and Joseph Viscomi, editors
Joseph Fletcher and Michael Fox, assistant editors
Grant Glass, project manager
The William Blake Archive

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NINETEENTH-CENTURY BRITISH LITERATURE JOB POSTING

The Department of English at West Virginia University invites applications for a tenured Associate Professor of English specializing in 19th-century British literature. The successful candidate will also serve as the next editor of *Victorian Poetry*. The position start date is August 11, 2023. This is a 9-month, full-time position with full benefits.

We seek an outstanding candidate who will contribute to the Department's undergraduate and graduate teaching mission and support course offerings in British literature. The successful applicant will teach a broad range of undergraduate courses and develop graduate courses and seminars in their field. Candidates with additional teaching and research emphases in poetry and poetics; colonial and empire studies; studies of race, gender and sexuality; and/or environmental humanities are strongly encouraged to apply. Published quarterly by WVU Press since 1962, *Victorian Poetry* features articles from a broad range of theoretical and critical perspectives about a wide compass of poets in nineteenth-century Britain and the Commonwealth. The new editor for *Victorian Poetry* will ensure that the journal continues to contribute to the expanding and diversifying field of 19th century British studies. The teaching load is 2 courses or course equivalents per semester.

The successful applicant must have a 1) Ph.D. or equivalent doctoral degree in 19th-century British literature or a closely related field; 2) an active research agenda evidenced by a strong publication record in 19th-century British studies suitable for tenure and promotion to the rank of Associate Professor and the position of editor of *Victorian Poetry*; 3) evidence of editorial experience; 4) demonstrated commitment to teaching excellence at the undergraduate and graduate levels; 5) the ability to teach a survey of British literature; 6) the ability to teach effectively upper-division courses in 19th-century British literature and Victorian studies; 7) evidence of ability to mentor and advise graduate students; 8) ability to teach classes that complement the English Department's current offerings at the undergraduate and graduate levels.

The Department of English has a faculty of 35 in literature, creative writing, composition and rhetoric, and technical communication and we offer a full range of academic programs (B.A. in English, B.A. in English/Secondary Education, M.A. in English, M.A. in Professional Writing and Editing, M.F.A., and Ph.D.). We serve a diverse cohort of students from across Appalachia, the United States, and around the globe. The department is home to the West Virginia Writers Workshop, the Appalachian Prison Book Project, and the Appalachian Dialect Project, and our faculty participate in many educational and humanities initiatives including the National Writing Project and the Folger Institute.

WVU is a R1 research land grant university located within 90 minutes of Pittsburgh and 3.5 hours from the Washington/Baltimore area. Morgantown has been recognized as one of the most livable small cities in the U.S. There are extensive recreational opportunities, excellent public schools, and a supportive University environment in which to develop a visible and productive career. The WVU Dual Career Program is available to assist candidates with suitable employment opportunities for spouses or partners.

To apply, please visit WVU Careers. Upload 1) CV, 2) application letter, 3) list of references with complete contact information, 4) a writing sample of no more than 25 pages.

The screening process will begin *November 1, 2022* and continue until the position is filled. For more information, please visit our website <https://english.wvu.edu/> or contact the chair of the search committee, Dr. Lisa Weihman (lgweihman@mail.wvu.edu).

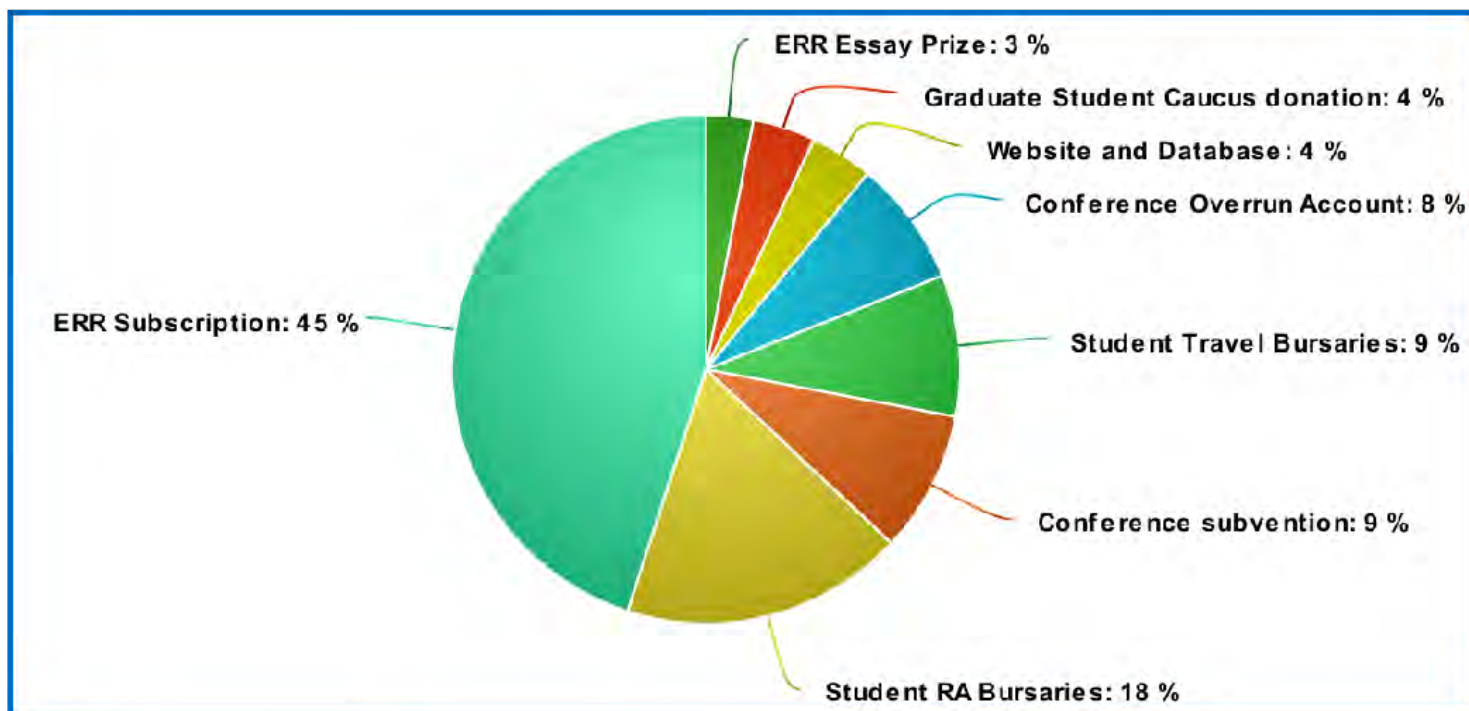
NASSR Membership Benefits and Renewal Information

What are the benefits of joining NASSR?

- Subscription to ***European Romantic Review***.
- Subscription to the **Collaborative Organization for Virtual Education (COVE)**.
- Access to NASSR **conferences and event registration**.
- Automatic membership in the **German Society for English Romanticism (GER)**.
- Eligibility for **travel bursaries** (graduate student members).
- Eligibility for **ERR essay prize** (<https://www.nassr.ca/err>).
- Inclusion in and access to the **member directory**.
- Invitation to run and/or vote in **board elections**.
- Subscription and invitation to submit items to the biannual **Newsletter**.

What do my fees support?

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



When can I renew?

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

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

What are the rates?

NASSR's rates remain unchanged: Full time waged (eg. assistant, associate, full professor): \$65 USD per year. Part-time, un- or partial waged (eg. [post]graduate/retired/part-time or impermanent position/unwaged): \$45 USD.

Three-year memberships are \$195 USD.

BARS-NASSR Bundled memberships are available as well.

Where do I renew?

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

NASSR was established in 1991 as a forum for the discussion of a wide variety of theoretical approaches to Romantic works of all genres and disciplines. NASSR sponsors annual conferences on subjects relevant to the international and interdisciplinary study of Romanticism. NASSR members from North America, Asia, Africa, Europe, and Australia work in a wide range of disciplines, including History, Art History, Women's Studies, Philosophy, Music, Political Economy, and Literature; their interests encompass American, Canadian, English, French, German, Irish, Italian, Russian, Scottish, and Spanish Romanticisms. NASSR is managed by Board Chair DAVID COLLINGS (Bowdoin), Vice-chair MICHELLE FAUBERT (Manitoba), Secretary CHRIS BUNDOCK (University of Essex), and Treasurer JOHN SAVARESE, in consultation with a larger, elected Board, ex officio members, and senior advisors: ANDREW MCINNES (Edge Hill, ex officio), MICHAEL DEMSON (SHSU, ex officio), MANU CHANDER (Rutgers, ex officio), LENORA

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

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