

# NASSR NEWSLETTER

## North American Society for the Study of Romanticism

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The NASSR Newsletter prints news items that will be of interest to the Romantic studies community, such as members' recent book publications, calls for papers, conference announcements, and website and journal information. Please send announcements to the News Digest Editor Liam Rockall ([nassr.news@gmail.com](mailto:nassr.news@gmail.com)). The deadline for the next NASSR Newsletter is **March 1, 2026**.



## Message from Kir Kuiken (Chair) and Jonathan Sachs (Vice Chair) NASSR

We both extend our warm greetings to all NASSR members. This August NASSR held its first ever fully online conference. Themed around “Romanticism’s Commons,” the event was a resounding success, supported by outstanding keynote lectures and robust participation: over 175 members presented work and attended sessions over three days. The new format allowed us to keep registration costs low and to reduce our organization’s carbon footprint; there were also, of course, the anticipated compromises of not being able to share face-to-face discussion and the vibrant socialization that many of us associate with the annual conference. We’re eager to hear from members about their experiences with the platform and format and whether they would like to see further virtual events going forward. Next year’s conference, a joint event with NAVSA, will be held in Los Angeles in November 2026. We’re excited to return to an in-person meeting and especially pleased with the broad scope and dynamic conversations that this expanded collaboration promises. As the Executive looks to the future and considers NASSR’s place in a rapidly shifting academic, institutional, and intellectual landscape, we are in conversation with NASSR members as well as the Board about new initiatives that can help to keep Romantic studies relevant and to enhance their place within the broader disciplines to which we contribute. We welcome your suggestions for directions NASSR might take in the years ahead.

- Kir Kuiken (Chair) and Jonathan Sachs (Vice Chair)

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**Unsure of your membership status? Contact the secretary at [christopher.bundock@essex.ac.uk](mailto:christopher.bundock@essex.ac.uk)**



# “Traffic,” NAVSA/NASSR Conference 2026

**2026**  
**TRAFFIC**

● ● ●  
**NAVSA/NASSR**

**11-15**  
**NOVEMBER**  
PASADENA, CA  
HILTON

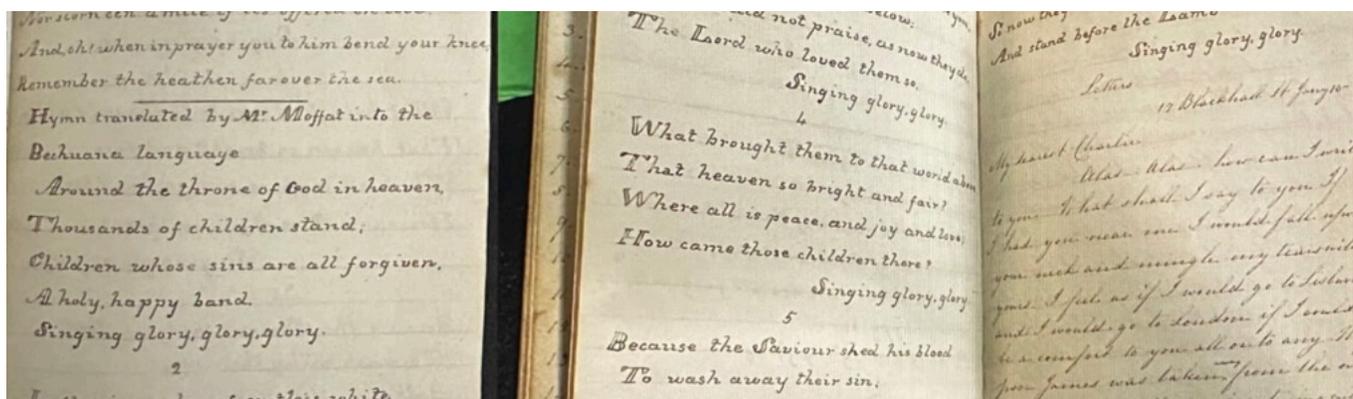
**KEYNOTE SPEAKERS**

 **ARUN SOOD**  
UNIVERSITY OF EXETER

 **ELEANOR HARVEY**  
SMITHSONIAN

This conference will examine the nineteenth century as the first age of traffic: the increased trade, communication, migration, travel, and mobility that irrevocably torqued local places into global spaces. Flows of goods, information, and people covered the surface of the earth, as “the wonderful city” swallowed up Esther Summerson’s preferred “windmills, rick-yards, milestones, farmers’ waggons, scents of old hay, swinging signs, and horse troughs.” From the successive revolutions in print, to the unprecedented speed of the age of steam, to the mobility paradigm of ever more distant personal travel, the new continuousness and density of traffic imprinted modernity upon human experiences. Traffic introduced new rhythms and temporalities, not only of flow and speed but of stoppage and waiting. It turned towns and cities into nodes within networks; oceans and deserts into abstractions to be moved through. It transplanted exotic new ideas and desires, jostled bodies into new modes of movement, and filled homes with foreign imports.

We invite consideration of such movement, exchange, interaction, and transmission within the long nineteenth century. Given our joint conference, we especially welcome reconsiderations of the traffic between the Romantic and Victorian periods and paradigms. Los Angeles County, a geography framed by the continuous flows of car traffic, will no doubt help us reflect on traffic’s nineteenth-century origins and contemporary legacies.



## NASSR Conference 2025 (Online Conference) Romanticism's Commons

The following report on the 2025 NASSR Conference comes from a news item published through Athabasca University News:

### Athabasca University hosts scholars from around the world for first-ever all-online Romanticism conference

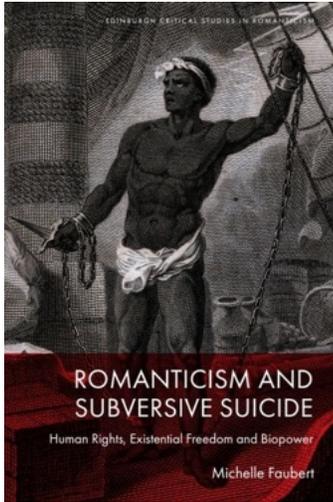
Athabasca - From August 14 to 16 last week, Athabasca University's Centre for Humanities, in the Faculty of Humanities and Social Sciences (FHSS), hosted the first all-online conference to be held by the North American Society for the Study of Romanticism (NASSR) in this event's 33-year history. The conference, titled Romanticism's Commons, brought together about 175 scholars from around the world, from BC to the Antipodes, from MA students to internationally acclaimed star researchers. The event was organized by Centre for Humanities professors Mark A. McCutcheon, David Buchanan, Frits Pannekoek, MAIS student Seanna Wright, and Centre for Humanities chair Jolene Armstrong.

Opened by FHSS Dean Dr Manijeh Mannani, the conference subject matter prompted a wealth of imaginative and incisive presentations of research on the myriad ways in which literature intervenes in and contributes to culture and society generally, and, specifically, current crises of ecology and economy. Featured keynote talks were shared by Dr Shelby Johnson, Assistant Professor at Oklahoma State University and author of *The Rich Earth Between Us* (UNC Press 2024), and by Dr Joseph Albernaz, Assistant Professor at Columbia University and author of *Common Measures* (Stanford U Press 2024). These two rising scholars' talks shared key commonalities, like a decolonial approach.

"We've already got some solid, positive feedback about the design of our online conference," Mark says, "from some senior NASSR members, from delegates who required specific accommodations, from lots of our grad student delegates, and, of course, from all who might've otherwise had to cross international borders to attend. At every step we designed for accessibility and inclusivity." For instance, the organizers scheduled longer than usual sessions to allow for unhurried troubleshooting and slow, deep scholarship. This conference also charged far lower than usual registration fees, for greater accessibility.

The conference also supported Athabasca student work directly by including Wright on the organizing committee, a role with numerous duties that make for work-integrated learning in the professional academic workplace. Conferences like NASSR's provide vital workshops where students can present, and test, and get feedback from expert colleagues about your research subjects and questions. Seanna will continue to work with the organizing committee as it next turns to prepare a volume of conference proceedings for publication in a special issue of the Routledge journal *European Romantic Review* to be published next year.

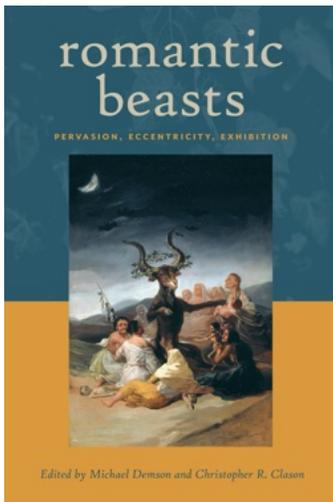
## Members' News



MICHELLE FAUBERT (University of Manitoba) is pleased to announce the publication of *Romanticism and Subversive Suicide: Human Rights, Existential Freedom and Biopower* (Edinburgh University Press, 2025).

*Romanticism and Subversive Suicide* traces the roots and expression of the literary theme of subversive suicide in the British Romantic era through key texts from different genres, from novels to letters, and poems to plays. A range of commentaries on suicide – including newspaper reports, coroners' inquests, religious tracts, sermons, medical studies, and legal texts – reveals the existence of a distinctly Romantic-era suicide debate, the fervour of which reflects the rise of biopower, as defined by Michel Foucault, to which suicide was the ultimate threat. This debate features a spirited defence of Enlightenment ideas proclaiming the Western liberal subject to be existentially free, as well as the broad cultural influence of the British slave trade, which shaped both national awareness of what it meant to be a subject and the definition of the human at the time.

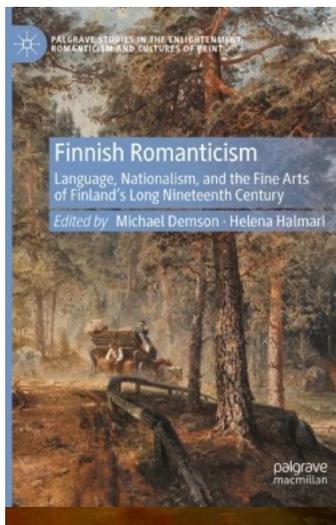
See further: <https://edinburghuniversitypress.com/book-romanticism-and-subversive-suicide.html>



MICHAEL DEMSON (Sam Houston University) and CHRISTOPHER R. CLASON (Oakland University) are pleased to announce the publication of *Romantic Beasts: Pervasion, Eccentricity, Exhibition* (Bucknell University Press).

By staging human-animal encounters, Romantic literature and art repeatedly questioned how "human" animals could be and how "animal" humans in fact are. Romantic-era authors and artists often depicted perplexing animal intrusions upon humans. Sometimes the intruders were mystifying or terrifying, like Coleridge's albatross or Poe's raven; sometimes they were mundane, as in "The Swallow" by Smith or "To a Mouse" by Burns—regardless, encounters with animal-others occasioned Romantic musings. This collection builds on existing scholarship while deploying new methodological approaches from gender studies, posthumanism, postcolonialism, disability studies, and digital studies to deepen our understanding of why animal-human encounters were so prevalent in the creative work and cultural discourse of the Romantic period, including the rhetoric of social movements like transatlantic abolitionism. Taken together, the chapters demonstrate the range and complexity of Romantic representations of human-animal interactions and conceptualizations of animality, nonhuman life, and not-wholly-human life.

See further: <https://www.rutgersuniversitypress.org/bucknell/romantic-beasts/9781684485567/>

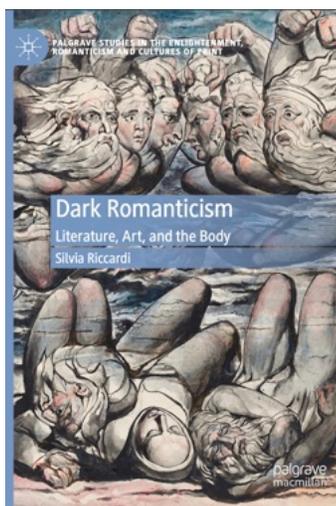


MICHAEL DEMSON (Sam Houston University) AND HELENA HALMARI (Sam Houston University) are pleased to announce the publication of *Finnish Romanticism: Language, Nationalism, and the Fine Arts of Finland's Nineteenth Century* (Palgrave Macmillan, 2025).

Collecting the work of international scholars of Finnish culture, this volume introduces the history of Finnish Romanticism to contemporary discussions of British, European, Nordic, Transatlantic, and Russian Romanticisms, in which Finnish achievements have too often been overlooked. Tying the notion of a national character to a spirit of independence was by no means unique to Finland, but the particular expressions of that connection, presented across Finland's arts and literature of the nineteenth century, were unique. This volume addresses early proponents for the promotion of the Finnish language and the influence of the great Finnish national folk epic, The Kalevala, and it explores Finnish Romanticism in novels, popular song, painting, music, and architecture in the later half of the nineteenth and early twentieth centuries. The eleven contributing authors and two co-editors are an international group—their chapters will be accessible to scholars and students working in the larger fields of nineteenth-century Arts and Humanities. Each of the essays in this collection

strives to highlight the particularities of the dynamic history of Finnish Romanticism. The authors provide fresh angles to contextualizing central themes and individual artistic achievements within the larger movement, occasionally also challenging the received notions of what constitutes Finland's Romanticism.

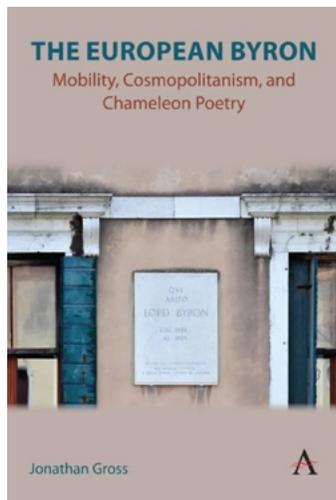
See further: <https://link.springer.com/book/9783031989322>



SILVIA RICCARDI (Umeå University) is pleased to announce the publication of *Dark Romanticism: Literature, Art, and the Body* (Palgrave Macmillan).

This book explores the dark regions of Romantic imagination in late eighteenth- and early nineteenth-century literature and art. It uncovers the palpable and pleasing anxiety about the human body in the works of Henry Fuseli, William Blake, and Mary Shelley, focusing on the negotiations of pleasure and pain, life and death, beauty and monstrosity. Each of the works examined revolves in some manner around the breakdown of an idealized body in order to illuminate the transition from organic to fragmented form. This approach involves reorienting conventional accounts of Romanticism around the emergence of a visual paradigm. Engaging with cultures of print, aesthetic discourse, anatomical art, as well as natural historical knowledge circulating in England at the turn of the century, *Dark Romanticism* cultivates visual literacy and argues that literary and pictorial elements are inseparable when imagination is at work.

See further: <https://link.springer.com/book/10.1007/978-3-031-64365-1>



JONATHAN GROSS (DePaul University) is pleased to announce the publication of *The European Byron: Mobility, Cosmopolitanism, and Chameleon Poetry* (Anthem Press).

*The European Byron* explores Byron's borrowings from Thomas Moore, Torquato Tasso, Percy Shelley, and so on, and transformations as they manifested themselves in his reading.

Byron concealed himself in various literary disguises, a process he called "mobility." In this study of influences on Byron's verse and Byron's European impact, I explore these borrowings and transformations as they manifested themselves in his reading. At issue is the very concept of romantic poetic voice. Framing himself in the tradition of the Irish yet cosmopolitan Thomas Moore, Byron adopted continental guises, imitating both Italian writers and political heroes, such as Dante, Machiavelli, and Tasso. In establishing an Italian identity, Byron relied upon the Italian writers he translated (Pulci, Dante), Thomas Moore's "Fudge Family in Paris," and Shelley's "Julian and Maddalo," as well as Goethe's *Faust*. This Europeanization of Byron should not conceal the

fact that Byron adopted poses from his predecessors, such as Walter Scott, in order to fashion himself as a Scottish poet who also happened to be English. Byron became the writers he read: Moore, Shelley, Wordsworth, Scott, Foscolo, Lady Morgan, and Madame de Staël. Those who imitated Byron, particularly Alexander Pushkin and Adam Mickiewicz, became the best interpreters of his literary example, and explained what it meant to be a Harold in Muscovite Cloak, or a Polish Byron, to be both delimited and emancipated by Byron's example.

Use the code TEB20 for a discount on orders placed via <https://anthempress.com/books/the-european-byron-hb>

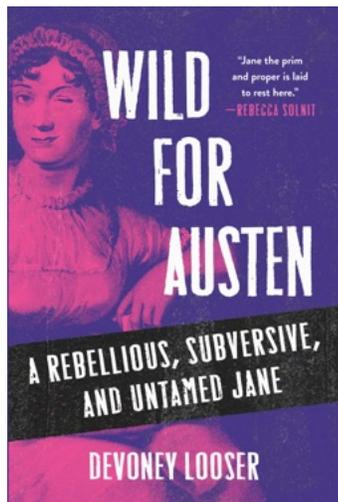


AMANDA AUERBACH (Catholic University) is pleased to announce the publication of *Getting Lost in the Novel: Strategic Confusion in Eighteenth- and Nineteenth-Century Fiction* (Cambridge University Press).

Instances abound in eighteenth- and nineteenth-century novels where characters, particularly female characters, become lost, often moved by overwhelming emotion. Amanda Auerbach delves into the impact of these scenes on the character and the reader. On one level, 'getting lost' can realign a character's and our own sense of self and of social situation, while more broadly these instances reflect arcs within the overall narrative, highlighting easily-missed elements, sometimes even reflecting on our own experiences while reading. The emotions that move characters most powerfully often relate to their psychological needs, which the social conditions of their lives prevent them from meeting or fully acknowledging. These episodes appear across multiple novels in multiple subgenres, including the marriage plot, the gothic novel, the Victorian bildungsroman, and the sensation novel. These episodes collectively reveal how eighteenth- and nineteenth-century British novelistic subgenres developed

to help women and working-class readers covertly satisfy their psychological needs.

See further: <https://www.cambridge.org/core/books/getting-lost-in-the-novel/915B12A46A7AE2EA332E83164CAD15CA#fndtn-information>



DEVONEY LOOSER (Arizona State University) is pleased to announce the publication of *Wild for Austen: A Rebellious, Subversive, and Untamed Jane* (St. Martin's Press).

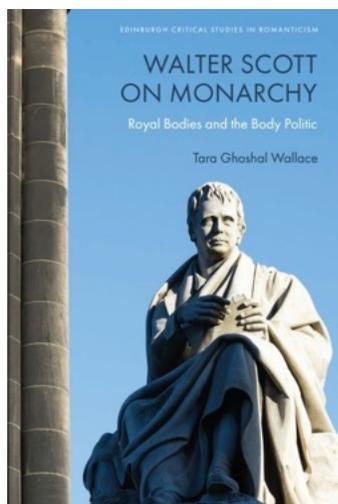
Thieves! Spies! Abolitionists! Ghosts! If we ever truly believed Jane Austen to be a quiet spinster, scholar Devoney Looser puts that myth to rest at last in *Wild for Austen*. These, and many other events and characters, come to life throughout this rollicking book. Austen, we learn, was far wilder in her time than we've given her credit for, and Looser traces the fascinating and fantastical journey her legacy has taken over the past 250 years.

All six of Austen's completed novels are examined here, and Looser uncovers striking new gems therein, as well as in Austen's juvenilia, unfinished fiction, and even essays and poetry. Looser also takes on entirely new scholarship, writing about Austen's relationship to the abolitionist movement and women's suffrage. In examining the legacy of Austen's works, Looser reveals the film adaptations that might have changed Hollywood history had they come to

fruition, and tells extraordinary stories of ghost-sightings, Austen novels cited in courts of law, and the eclectic members of the Austen extended family whose own outrageous lives seem wilder than fiction.

Written with warmth, humor, and remarkable details never before published, *Wild for Austen* is the ultimate tribute to Jane Austen.

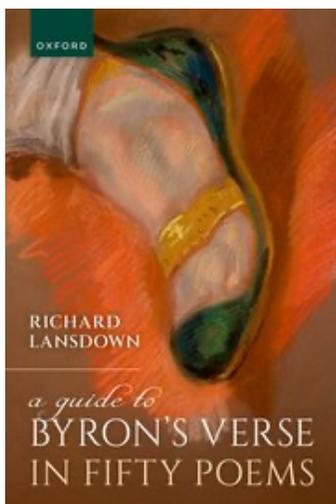
See further: <https://us.macmillan.com/books/9781250361332/wildforausten/>



TARA GHOSHAL WALLACE (George Washington University) is pleased to announce the publication of *Walter Scott on Monarchy: Royal Bodies and Body Politic* (Edinburgh University Press).

This book situates Walter Scott's novels on monarchy within both their historical contexts and biopolitical theory, particularly regarding the King's Two Bodies, a notion that, according to Ernst H. Kantorowicz, raises 'the spectre of an absolutism. . .in an abstract physiological fiction.' It attends to Scott's careful calibration of the historical record behind each novel while noting that his reflections on the seismic shifts caused by the French Revolution and the Napoleonic era – culminating in *The Life of Napoleon Buonaparte* (1827) – informs his representations of monarchy in the novels. While each novel's consideration of the rights and limitations of royal prerogatives is deeply grounded in its own historical context, Scott's fiction and the *Life* demonstrate keen awareness of the nineteenth-century shift to what Michel Foucault calls 'governmentality' – that is, the sovereign power's project to control and protect subjects, often through surveillance, policing, and the strategic exercise of mercy.

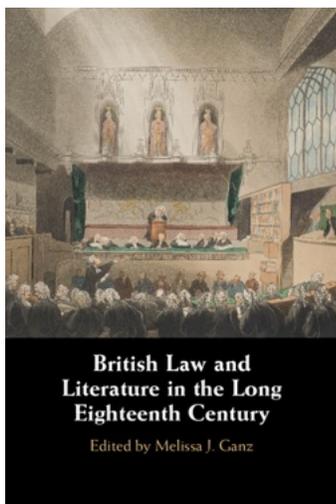
See further: <https://edinburghuniversitypress.com/book-walter-scott-on-monarchy.html>



RICHARD LANSDOWN (University of Tasmania) is pleased to announce the publication of *A Guide to Byron's Verse in Fifty Poems* (Oxford University Press).

This book aims to improve our acquaintance with Byron's poetry by extending it. It comprises fifty short essays on poems right across his work, in chronological order, from 'Hills of Annesley' to 'Last Words on Greece' and takes in items well known and unfamiliar along the way. All his major items and forms are covered, from lyrics to satires, narrative poems to dramas, and *Childe Harold* to *Don Juan* – which are given extended treatment by devoting separate essays to each of their iterations: three in the first case, seven in the second. The book is particularly intended for the undergraduate reader and seeks to 'model' critical behaviour for them; but hopefully faculty will also find things of interest, too!

See further: <https://global.oup.com/academic/product/a-guide-to-byrons-verse-in-fifty-poems-9780198954323?lang=de&cc=gb>



MELISSA GANZ (Marquette University) is pleased to announce the publication of the edited volume *British Law and Literature in the Long Eighteenth Century* (Cambridge University Press).

The law underwent significant changes in eighteenth-century Britain as jurists and legislators adapted doctrines to fit the needs of an increasingly commercial, industrial, and imperial society. This volume reveals how legal developments of the period shaped and were shaped by imaginative writing. Reading canonical and lesser-known texts from the Restoration to the Romantic era, the chapters explore literary engagements with libel law, plague law, marriage law, naturalization law, the poor laws, the law of slavery and abolition, and the practice of common-law decision-making. The volume also considers the language and form of legal treatises and judicial decisions, as well as recent appropriations of the period's literature and legal norms by the Christian right. Through these varied case studies, the volume deepens our knowledge of law and literature's mutual entanglements in the long eighteenth century while shedding light on legal and ethical questions that remain of concern to this day.

#### Features:

- Traces the emergence and development of law and literature as an interdisciplinary field, highlighting the contributions of eighteenth-century studies to the law-and-literature enterprise
- Reveals the role of imaginative writing in British legal debates of the long eighteenth century as well as the centrality of narrative and rhetoric to the period's legal discourse
- Sheds light on questions concerning objectivity and interpretation, judgment and justice, freedom and equality, property and personhood, and slavery and empire, while offering fresh readings of a range of genres and texts

Contributors include Melissa J. Ganz, Andrew Benjamin Bricker, David Alff, Kathryn D. Temple, Suzanna Geiser, Simon Stern, Stephanie DeGooyer, Anne Frey, Mark Schoenfield, Sarah Winter, and Nicole Mansfield Wright.

For more information and to order this volume, [visit www.cambridge.org/9781009224130](http://www.cambridge.org/9781009224130), and enter the code GANZ2025 at the checkout for a 20% discount.



Mary Wollstonecraft Shelley  
and Percy Bysshe Shelley  
History of a Six Weeks' Tour

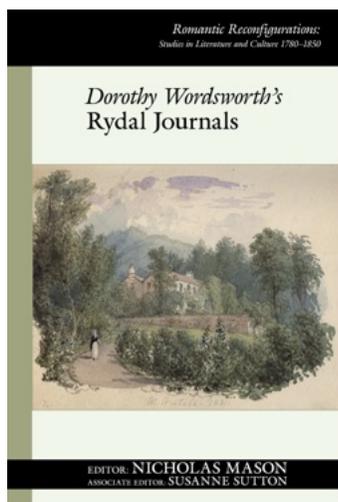
OXFORD WORLD'S CLASSICS

CIAN DUFFY (Lund University) and ANNA MERCER (Cardiff University) are pleased to announce the publication of their edited edition of The Shelley's *History of A Six Weeks' Tour* (Oxford World Classics).

Mary Shelley and Percy Bysshe Shelley's *History of a Six Weeks' Tour* (1817) appearing for the first time in paperback, with a scholarly introduction, notes, appendices, and maps.

The text of the History will also be recorded as an audiobook – details TBC.

See further: <https://global.oup.com/academic/product/history-of-a-six-weeks-tour-9780192858276?cc=us&lang=en&>



Dorothy Wordsworth's  
Rydal Journals

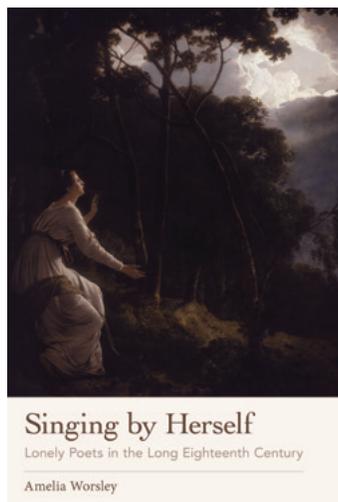
EDITOR: NICHOLAS MASON  
ASSOCIATE EDITOR: SUSANNE SUTTON

NICHOLAS MASON (Brigham Young University) and SUSANNE SUTTON are pleased to announce the publication of their edited edition of Dorothy Wordsworth's *Rydal Journals* (Liverpool University Press).

Although Dorothy Wordsworth's journals have long been celebrated for their vibrant and keen-eyed portraits of everyday life, until now only brief excerpts have been available from her most extensive set of diaries – the fifteen notebooks from 1824–35 that have come to be known as the *Rydal Journals*. This scholarly edition of the complete contents of these journals therefore marks a watershed moment for the study of this remarkable woman and, more generally, the shifting literary, cultural, and political realities of Reform-era Britain. The first half of the *Rydal Journals* chronicles the comings and goings of a buoyant fifty-something still in her physical and intellectual prime, capturing her bustling social life when at home in the Lakes and her zeal for new adventures when travelling to Manchester, Yorkshire, the Midlands, the Welsh Marches, and the Isle of Man. The ensuing half, by contrast, offers an alternately inspiring and heart-breaking record of the diarist's attempts to find joy and meaning amid the sudden onset of old age and disability that followed

her near-fatal illness of 1829. Besides providing long-overdue access to what may be the last great trove of unpublished life writing by a major English Romantic, this edition surrounds the text of the journals with dozens of illustrations, a wealth of explanatory footnotes, and engaging introductions to the people, places, and events that helped define this pivotal decade of Dorothy Wordsworth's life.

See further: <https://www.liverpooluniversitypress.co.uk/doi/book/10.3828/9781835537527>



AMELIA WORSLEY (Amherst College) is pleased to announce the publication of *Singing By Herself: Lonely Poets in the Long Eighteenth Century* (Cornell University Press).

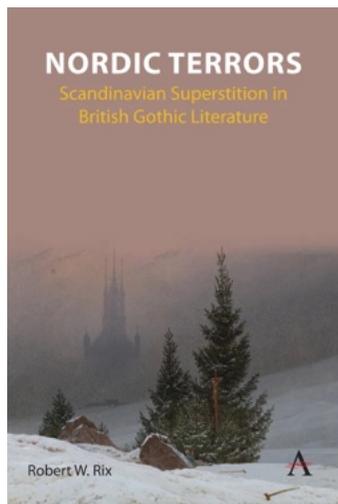
***Singing by Herself* reinterprets the rise of literary loneliness by foregrounding the female and feminized figures who have been overlooked in previous histories of solitude.** Many of the earliest records of the terms "lonely" and "loneliness" in British literature describe solitaries whose songs positioned them within the tradition of female complaint.

Amelia Worsley shows how these feminized solitaries, for whom loneliness was both a space of danger and a space of productive retreat, helped to make loneliness attractive to future lonely poets, despite the sense of suspicion it evoked. Although loneliness today is often associated with states of atomized interiority, soliloquy, and self-enclosure, this study of eighteenth-century poetry disrupts the presumed association between isolation, singular speech, and bounded models of poetic subjectivity.

In five chapters focused on lonely poet figures in the works of John Milton, Anne Finch, Alexander Pope, Thomas Gray, and Charlotte Smith—which also take account of the wider eighteenth-century fascination with literary loneliness—*Singing by Herself* shows how poets increasingly associated the new literary mode of being alone with states of disembodiment, dispersal, and echoic self-doubling. Seemingly solitary lonely voices often dissolve into polyvocal, allusive community, Worsley argues, when in dialogue with each other and also with classical figures of feminized lament such as Sappho, Echo, and Philomela.

The book's provocative reflections on lyric mean that it will have a broad appeal to scholars interested in the history of poetry and poetics, as well as to those who study the literary history of gender, affect, and emotion.

See further: <https://www.cornellpress.cornell.edu/book/9781501776274/singing-by-herself/#bookTabs=1>

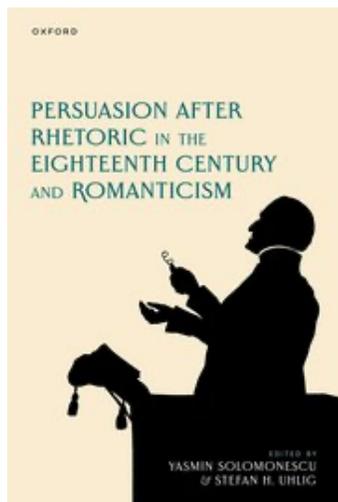


ROBERT WILLIAM RIX (University of Copenhagen) is pleased to announce the publication *Nordic Terrors: Scandinavian Superstition in British Gothic Literature* (Anthem Press).

In late eighteenth- and early nineteenth-century British literature, Scandinavia emerged as a setting for Gothic terror. This book explores the extensive use of Nordic superstition as it provided a vocabulary for Gothic texts, examining the cultural significance these references held for writers exploring Britain's northern heritage. In Gothic publications, Nordic superstition sometimes parallels the representations of Catholicism, allowing writers to gloat at its phantasms and delusions. Thus, runic spells, incantations, and necromantic communications (of which Norse tradition afforded many examples) could replace practices usually assigned to Catholic superstition. Yet Nordic lore did more than merely supplant hackneyed Gothic formulas; it presented readers with an alternative conception of 'Otherness'. Nordic texts—chiefly based on the Edda and the supernatural Scandinavian ballad tradition—were seen as pre-Christian beliefs of the Gothic (i.e., Germanic) peoples, including the Anglo-

Saxons. The book traces the development of this Nordic Gothic, situating it within wider literary, historical, political, and cultural contexts.

See further: <https://antheypress.com/books/nordic-terrors-pb>



YASMIN SOLOMONESCU (University of Notre Dame) and STEFAN H. UHLIG (University of California, Davis) are pleased to announce the publication of *Persuasion after Rhetoric in the Eighteenth Century and Romanticism* (Oxford University Press, 2024).

Contributors: Maeve Adams, Ian Balfour, Mark Canuel, Frances Ferguson, Jake Fournier, Sean Franzel, Alessa Johns, Brian McGrath, Jan Mieszkowski, Emma Planinc, Yasmin Solomonescu, Daniel Stout, Stefan H. Uhlig, Ross Wilson, Sarah Zimmerman

This collection explores how persuasion became a substantive focus for discussion in the eighteenth and nineteenth centuries as rhetoric lost authority to modern philosophical and scientific inquiry. Addressing multiple national contexts and a wide range of then-emerging disciplines, the volume maps how values and practices of persuasion were adapted and diversified in ways that still resonate with current arguments about conviction, understanding, and belief.

Theorists and writers addressed include Jean-Jacques Rousseau, Adam Smith, Immanuel Kant, Edmund Burke, Mary Wollstonecraft, Samuel Richardson, Jane Austen, Thomas De Quincey, Thomas Campbell, William Hazlitt, Heinrich Heine, William Lloyd Garrison, and Frances Ellen Watkins Harper. The collection offers a detailed account of persuasive interests at the threshold of modernity. It may also prompt us to rethink persuasion now that its continued efficacy seems at risk in a fragmented public sphere.

Order online at <https://global.oup.com/academic/> with promotion code AAFLYG6 to save 30%

See further: <https://global.oup.com/academic/product/persuasion-after-rhetoric-in-the-eighteenth-century-and-romanticism-9780192863737?prevNumResPerPage=20&prevSortField=1&start=20&lang=en&cc=us#>

David L. Clark and  
Orrin N.C. Wang



Carousel with Article in Full

from the non-standard vol. 1, no. 3 • August 17, 2025

‘A moment Satan cannot find’ in four parts,”  
by David L. Clark and Orrin N. C. Wang is a  
serialized prose piece appearing bi-weekly  
in *the non-standard*

“An experiment in collaborative thought.

The deep sonic vectors of Dead & Company  
lead to intense Kantian insight.”

# Societies and Journals

## *European Romantic Review*

<https://www.tandfonline.com/journals/gerr20>

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



### 36.4 (December 2025)

#### Special Issue: British Romanticism and Europe

SIMON SWIFT, Introduction: "British Romanticism and Europe"

PENNY BRADSHAW, "Experiments in Travel Writing and Romantic Constructions of Place: Ann Radcliffe's 1795 Account of Continental Europe and the English Lake District"

JAMES VIGUS, "'Ambition! And the Desire to become a Millionaire!' Mary Wollstonecraft, John Parish, and Hamburg Capitalism"

KIMBERLEY PAGE-JONES, "Desacralizing Joy: The Travel Writings of Two British Female Loyalists in Revolutionary France"

LAURENT FOLLIOU, "'O! that I could find a France for my Love!' A Second Look at Coleridge's Francophobia"

BIANCAMARIA FONTANA, "Hidden in Plain Sight: Germaine de Staël's 'De l'Angleterre'"

ENIT STEINER, "An Indian's Europe: Integration and Exclusion in *The Travels of Mirza Abu Taleb Khan*"

SUSAN OLIVER, "Ecologies of War and Fields of Conflict: Re-imagining the Environment of the Battle of Waterloo"

AMANDA BLAKE DAVIS, "Norwegian Wood: P. B. Shelley's Palimpsestic Pines"

PAUL HAMILTON, "Shelley's European 'Triumph'"

CHRISTOPH BODE, Coda: "From Family Likenesses to Fractals: The 'Problem' of the Irreducible Heterogeneity of European Romanticisms and How to 'Treat' It Conceptually"

### 36.3 (September 2025)

LENNIE HANSON & ALEXANDRA MILSOM, Introduction: "Insurrection and Counter-Insurrection"

LENNIE HANSON, "'This Experience Was a Reminder That No Matter How Much We May Try to Distance Ourselves, This Reality Remains Inescapably Present': An Interview with Professors Osama Jarrar and Sumaya Haj Mohammed"

JOHANNAH KING-SLUTZKY, "Toward a Romantic Theory of Metabolic Rift: Rhythm and Rift in Percy Shelley's Poetics"

IMANI TUCKER, "Disturbing the Grounds of a Romantic Metaphor: The Grave, the Slave, and *The Black Vampyre*"

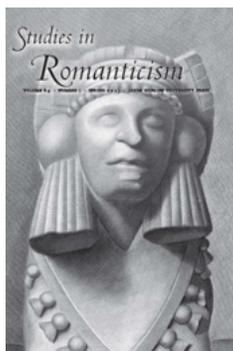
KRISTINA HUANG, "Undoing the Plot: The Vengeance Narrative and Ventriloquism Across William Earle's *Obi, or The History of Three-Fingered Jack* and Robert Wedderburn's *The Axe Laid to the Root*"

CHRISTOPHER CAPPELLO, "*Redgauntlet*, the Radical War, and the Exhaustion of Insurrection"

## Studies in Romanticism

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

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



### 64.2 (Summer 2025)

HILARY HAVENS, "Maria Edgeworth's Fictional Fragments and Unreliable Narrators"

GRETA COLOMBANI, "Invocation, Evocation, Vocation: Communication With The Dead And Poetic Investiture In Felicia Hemans's 'A Spirit's Return'"

DAVID MULLINS, "Shelley's Sleeplistening: Democratic Sorority In Act Iv Of Prometheus Unbound"

### 64.1 (Spring 2025)

SHUTA KIBA, "Erasmus Darwin and the Biopolitics of the Vital Habit"

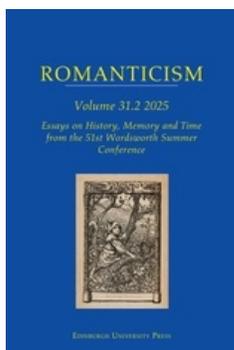
ALISTAIR ROBINSON, "Spring, Streets, And Chimney Sweeps: May Day In Regency London And Benjamin Robert Haydon's *Punch* (1829)"

J. MARK SMITH, "The Abandoned And The Forsaken: William Wordsworth, Geoffrey Hartman, Childhood Misfortune, And The Counterseparations Of Poetry"

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## Romanticism

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



### 31.2 (July 2025):

**"Essays on History, Memory and Time from the 51st Wordsworth Summer Conference"**

TOM DUGGETT, "Introduction: Spots of Time"

KELVIN EVEREST, "Wordsworth and the Immortality Ode: 'The Surface of Past Time'"

JILL HEYDT-STEVENSON, "*The Ruins of Palmyra, otherwise, Tedmor, in the Desert: Romantic Reperformances*"

EUGENE STELZIG, "'Our home is with infinitude, and only there': The Romantic Rhetoric of Infinite Aspiration in a Finite World"

BRUCE GRAVER, "Mary Wordsworth, Writer"

GILLIAN XU, "Bidding Farewell: Echoes of William Wordsworth's 'Tintern Abbey' in Xu Zhimo's 'Cambridge' Poetry"

TARA LEE, "Southey's Juggernaut: Epic Machinery and the Acceleration of Modernity in *The Curse of Kehama* (1810)"

TOM DUGGETT, "Re-enactment and Romanticism: Wordsworth, Southey, and R.G. Collingwood's *An Autobiography* (1939)"

### 31.1 (April 2025):

**"Romanticism at the Royal Institution"**

SARAH ZIMMERMAN AND DAVID DUFF, "Introduction"

SHARON RUSTON, "Humphry Davy's Inventions"

JOHN BIRTWHISTLE, "The Discrimination of Science and Poetry in Humphry Davy's Nitrous Oxide Researches"

KIEL SHAUB, "Modelling Genius: Performance and Pedagogy in Coleridge's Royal Institution Lectures"

SOPHIE READ, "Using Drawings in the Lecture Room: John Soane's Architectural Performances at the Royal Institution"  
FRANK A. J. L. JAMES, "Sociability in the Early Royal Institution: Thomas Richard Underwood, Humphry Davy and Samuel Taylor Coleridge"

HATTIE LLOYD EDMONDSON, "Distinguished Patronesses: Upper-Class Women and the Royal Institution"  
DAVID DUFF, "The Press of the Royal Institution"

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## The Byron Journal

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

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



### 53.1 (June 2025):

ANTHONY HOWE, "Byron in Space"  
FLORA LISICA, "Byron's *Manfred* and Tragedy in the 'Mental Theatre'"  
KEXIN DU, "Modern Constructions of Literary Tradition in Late Qing China: On Liang Qichao's, Wang Guowei's, and Lu Xun's Poetic Engagement with Byron"  
LYDIA SHAW, "'And Grew a Giant Tree; – the Mind May Grow the Same': the Rooting, Growth, and Transplantation of Byron's Exilic Identity"  
MARSHA MANNs EVANS, "'No, I am not through with Byron': Leslie Marchand on the Significance of the International Byron Society"  
GREGORY DOWLING & DIEGO SAGLIA, "A Home for Byron in Italy: The Museo Byron at Palazzo Guiccioli, Ravenna"

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## Essays in Romanticism

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



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

### 32.1 (April 2025):

ELIZABETH EFFINGER, "Introduction: Romanticism, the Public Humanities, and Pedagogy: Cultivating a 'Fiery Joy'"  
PAUL KEEN, "Stealing Fire: Teaching Romantic Print Culture as Public Humanities"  
KATE SINGER, JACOB HENRY LEVETON, AND KATE TURNER, "'Alternate Endings': Romanticisms, Anthropocenes, Objects Study, and Activist Art Futures"  
BETSY WINAKUR TONTIPLAPHOL, "Balm Upon the World: A John Keats Outreach Project"  
MARK LUSSIER, "Equipment for Living and Dying: Engaged Humanities in Diverse Environments"

### 31.2 (October 2024):

LEILA WALKER, "Palimbiosis"

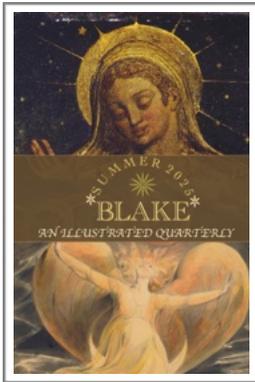
JACK ROONEY, “‘Tremble Secure on the Hazardous Line’: A Ghostly Materialism of Prosody in the Graveyard Century”  
FRANCESCO MARCHIONNI, “Performing the Promethean Self in *Childe Harold’s Pilgrimage* III–IV and *Cain*”

HARRIET KRAMER LINKIN, “Taking Liberty with Imagination and Gender in *Northanger Abbey*”  
JEFFREY N. COX, “Beatrice Unbound: Adaptations of Shelley’s *The Cenci*”

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## Blake/An Illustrated Quarterly

[www.blakequarterly.org](http://www.blakequarterly.org)



The latest volumes include the following articles:

### 59.1 (Summer 2025):

WAYNE C. RIPLEY, FERNANDO CASTANEDO, HIKARI SATO, HÜSEYİN ALHAS, VERA SERDECHNAIA, “William Blake and His Circle: A Checklist of Scholarship in 2024”  
CAMILA OLIVEIRA, “Blake and Music, 2024”

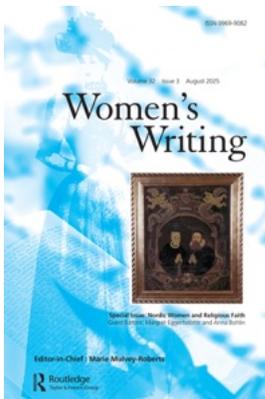
### 58.4 (Spring 2025):

MARK CROSBY, “Blake in the Marketplace, 2024”  
FRANCESCA CAUCHI, “Blake’s Juxtapositional Prosodic Method in “Holy Thursday” (Innocence)”

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## Women’s Writing

<http://www.tandfonline.com/toc/rwov20/current>



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

### 32.3 (2025): Nordic Women and Religious Faith; Guest Editors: Margrét Eggertsdóttir and Anna Bohlin

MARGRÉT EGGERTSDÓTTIR & ANNA BOHLIN, “Introduction: Nordic Women and Religious Faith”  
ANNE METTE HANSEN, “‘Pray for me’. The Case of Marine Lauridsdatter’s Prayer Book”  
NATALIE VAN DEUSEN, “The Company She Keeps: Poetry on Female Martyr Saints in Early Modern Icelandic Manuscripts”  
KATELIN MARIT PARSONS, “The Saint and the Sea: *Úrsúlu*kvæði and Women’s Mobility in Premodern Iceland”  
SVANHILDUR ÓSKARSDÓTTIR, “Sacred poetry at Snæfellsnes: Kristín Árnadóttir’s book of *rimur*”

ÞÓRUNN SIGURÐARDÓTTIR, "The Excessive Grief of Helga Jónsdóttir: Poem, Response Poem, and Historical Context"

VIGDIS BERLAND ØYSTESE, "The Cross and the Pen: On Ingeborg Grytten's writing"

**32.2 (2025): Aphra Behn's Later Work Special Issue; Guest Editors: Rachel Adcock and Margarete Rubik**

RACHEL ADCOCK & MARGARETE RUBIK, "Introduction: Aphra Behn's Later Work, New Interpretations"

MARGARETE RUBIK, "The Ambiguous Presentation of Kingship in Aphra Behn's *The Young King*"

JULIANA BEYKIRCH, "Aphra Behn's *The False Count* and Anti-She-Tragedy"

RACHEL ADCOCK, "Fires and Feasting: Political Festivity in Behn's Exclusion Crisis Plays"

ALEXANDRIA DENISE MORGAN, "Wanton Knowledge: Reading Lucretian Erotics in the Poetry of Aphra Behn and Lucy Hutchinson"

JENNIFER BATT, "Masculinity, Misogyny, and Desire in Aphra Behn's *Lycidus*, or the *Lover in Fashion* and Robert Gould's *Love Given O're*"

AMELIA MILLS, "Overcoming Barriers to Educated Discourse: *A Discovery of New Worlds* (1688), Translation, and Aphra Behn's 'Passionate Thirst of Knowledge of the Mind'"

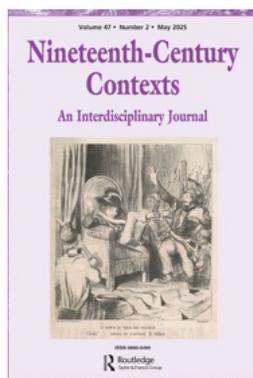
CRYSTAL BIGGIN, "'Love-Letters by Lord Grey' and Changing Imprints for *Love-Letters Between a Nobleman and his Sister* (1684-7)"

HELEN WILCOX, "'Only a Female Pen': Annotating *Oroonoko* and Other Seventeenth-Century Texts"

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## Nineteenth-Century Contexts

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



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

**47.2 (July 2025):**

ELIZABETH APPLE, "'I hold another creed': reading Helen Burns' resistant theology in *Jane Eyre*"

MASHA BELENKY, "Revolutionary ragamuffin: the *Gamin de Paris* in July Monarchy popular culture"

NADYA ALKOLA, "Games of information disorders: secrecy in *Great Expectations*"

DEAN J. GUARNASCHELLI, "Working hard and hardly working on St. Croix: Della Hottel's Letters from the Danish West Indies, 1892-1893"

**47.1 (March 2025):**

SIMON WORKMAN, "'Powers... which mere 'modernity' cannot kill': biopower and the specter of the sovereign in Bram Stoker's *Dracula*"

RAMON CASAL Y GLAZOV, "'Meanwhile, who was he?': Thackeray's anticipation of 'Mary Sue' characters"

SUN JAI KIM, "An acoustic city: noise, crowd, and echo in Charles Dickens's *Oliver Twist*"

ADAM KOZACZKA, "Different difference in Scott, Cooper, and Richardson: trait-based character construction in the transatlantic historical novel form"

BRITTANY CARLSON, "Puzzling, affect, and ephemera in 'The Gold Bug' and 'The Man of the Crowd'"

ALEXIS WOLF, "'The Son of Liberty': literary and scientific radicalism in the Davy notebooks"

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## *Eighteenth-Century Studies*

<https://www.press.jhu.edu/journals/eighteenth-century-studies>



The latest volumes of *Eighteenth-Century Studies* contain the following articles:

### **58.4 (Summer 2025):**

- HELEN THOMPSON, “Mercantilism, Enslavement, and Form: The Royal African Company's Rawlinson Archive”
- TYE LANDELS, “John Newton, Collective Shame, and the Repentant Imagination of British Abolitionism”
- REBEKAH MITSEIN, “Akan Worldviews and the Matter of Evil in Quobna Ottobah Cugoano's *Thoughts and Sentiments*”

- MAXIMILLIAN E. NOVAK, “Defoe's First Novel and the Critique of Fictional Narrative”
- CHI-MING YANG, “Our Tribute to Suvir Kaul: Introduction”
- DAVID ALFF, “This Collectivity”
- LAURA BROWN, “‘Pulses of Difference’: The Ecosystem of Eighteenth-Century English Literature”
- SAL NICOLAZZO, “On Radical Precision: Suvir Kaul's Lessons for a Time of Monsters”
- SUVAID YASEEN, “Translating Lineaments of Pain through Kashmiri Poetry”
- SARA KAZMI, “An Archaeology of Silences: Memory and the Nation in Suvir Kaul's Writing on South Asia”
- BETTY JOSEPH, “‘From History Tears Learn a Slanted Understanding ...’: Poetry and Collective Mourning”

### **58.3 (Spring 2025):**

- NICHOLAS ALLRED, “Self, Possessed: Intoxication, Slavery, and Split Personhood in Defoe's *Colonel Jack*”
- RACHAEL SCARBOROUGH KING, “Before and After: Landscape Gardening and the Book History of Improvement”
- SUSAN SPENCER, ANH DINH, “Journeying to the West in *The Tale of Kiều*: Landscape, Gardens, and Directional Impulse in Vietnam's National Epic”
- SAM HUSHAGEN, “‘Nature Still’: Second Nature in Bacon and Pope”

## *ABO: Interactive Journal for Women and the Arts, 1640-1830*

<https://digitalcommons.usf.edu/abo/>



### 15.1 (Summer 2025):

Scholarship:

ANACLARA CASTRO-SANTANA, "The Untold Love  
Story of Aphra Behn's *The History of the Nun*"

ESMERALDA ORNDORFF AND JOANNE E.

MYERS, "The Maternal Icon in Eleanor  
Sleath's *The Orphan of the Rhine*"

Pedagogy Special Issue:

MONA NARAIN AND SARAH RUFFING ROBBINS,  
"Introduction: Concise Collection on Teaching  
the Works of Phillis Wheatley Peters"

KATE OZMENT, "Reimagining the Single-Author  
Seminar: Teaching Wheatley Peters, Milton, and  
the Master's Discourse"

KATARINA O'BRIAIN, "Reading Phillis Wheatley's  
Catastrophist Poetics: Heroic Couplets and  
Environmental Justice"

SAM PLASENCIA, "Methodological Revolutions for  
Teaching Phillis Wheatley Peters"

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## *The Keats-Shelley Review*

<https://www.tandfonline.com/toc/yksr20/current>



### Vol. 39.1 (August 2025): Lord Byron, 1824-2024: An Anglo-Italian Romance

Reports:

LUCA CADDIA, "Report from Rome"

News and notes:

ANTONELLA BRAIDA, "Jean de Palacio: A Tribute"

Comment:

DUNCAN WU, "On Keats's Spenser"

Articles:

ELLA KILGALLON, "Byron's Italy: An Anglo-Italian  
Romance"

CHRISTINE KENYON JONES, "Lord Byron and His  
Portraits in Italy"

VINCENZO PATANÈ, "From the Text to the Image:  
Byron's Works in the Nineteenth-Century Art"

FRANCO BUFFONI, "Byron and Homosexuality"

RODERICK BEATON, "From Ravenna to  
Missolonghi: Shelley's Part in Byron's Last  
Journey"

RENÉE SCHLUETER, "Frederick Douglass's  
Learned, Black Traveller Gaze: Transporting  
'Heroic' Romantic Ideals and the Roman  
'Composite Nation' Back to America"

## Romanticism on the Net

<https://ronjournal.org/articles/n84/>

*Romanticism on the Net* is an international, open access journal devoted to British Romantic literature. It publishes rigorous, peer-reviewed scholarship, including articles (6,000-12,000 words), shorter pieces, and unlimited illustrations and other kinds of media. It also publicizes and reviews important new digital scholarship by and for Romanticists. Contributions are kept freely and enduringly available through robust digital archiving in the Érudit platform.

The journal was founded by Michael E. Sinatra in 1996. In 2017, it expanded its core editorial team to include Chris Bundock, Julia S. Carlson, Matthew Sangster, David Sigler, Kandace Sharren.

### Issue 84 (Spring 2025):

KATE SINGER, "Introduction to Black Studies & Romanticism Cluster on Methodologies"

TAYLOR SCHEY, "Little White Similes: The Figure of Comparison and the White Feminist Tradition"

JULIAN S. WHITNEY, "I Black Methodologies: Ottobah Cugoano, the (Anti)Racial, and British Futurity"

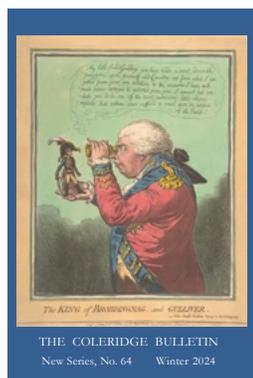
AARON OTTINGER, "Impossible Roots: Mary Shelley's Demonic Mathematical Ontology in *Frankenstein*"

LEIGH-MICHIL GEORGE, "Regency Noir: Jane Austen's Afterlives in *Sanditon* and *Bridgerton*"

MATHELINDA NABUGODI, "Black Folk in the Snow (Thoughts on Audiences)"

## The Coleridge Bulletin: The Journal of the Friends of Coleridge

<https://www.friendsofcoleridge.com/index.php?>



The latest volumes of *The Coleridge Bulletin* contain the following articles:

### Issue 64 (Winter 2024):

Articles:

CHARLES W. MAHONEY, "Poetic Power and Practical Criticism: The Shakespearean Underpinnings of the *Biographia*"

AIMEE E. BARBEAU, "Coleridge's Defense of Monarchy: Democracy and Commerce in a Modern Regime"

MAXIMILIAAN VAN WOUDEBERG, "Coleridge and the Lessing Monument in Wolfenbüttel"

MARKUS POETZSCH, "Negotiating 'Felicitous Space': De Quincey at His Sister's Bedside"

TIM FULFORD "Thomas Poole and Thomas Wedgwood: The Correspondence of Two of the Coleridge Circle"

Reviews:

- ANNE WALLACE, *Mountaineering and British Romanticism: The Literary Cultures of Climbing, 1770–1836* by Simon Bainbridge
- PAUL CHESHIRE, *Coleridge's Political Poetics: Radicalism and Whig Verse 1794–1802* by Jacob Lloyd
- NICHOLAS REID, *An Anthology of the Cambridge Platonists: Sources and Commentary* edited by Douglas Hedley and Christian Hengsternann
- TOBY LUCAS, *William Blake's Divine Love: Visions of Oothoon* by Joshua Schouten de Jel
- BRAD BANNON, *My Natural Methodism: Experience Becomes Words* by Richard E. Brantley
- SEAN HAYDEN, *The Matter with Things: Our Brains, Our Delusions, and the Unmaking of the World* by Iain McGilchrist
- MOLLY WATSON, *Missionary Cosmopolitanism in Nineteenth-Century British Literature* by Winter Jade Werner

Public Lecture:

- TIM FULFORD, "Thomas Poole and Thomas Wedgwood: The Correspondence of Two of the Coleridge Circle"

In Memoriam:

- TOM MAYBERRY, "Maggie Roberts (1941–2024)"

**Issue 63 (Summer 2024):**

Articles:

- LISA ANN ROBERTSON, "'Time + Space': Coleridge's Phenomenological Organicism in 'Theory of Life'"
- TIMOTHY WHELAN, "New Letters of Sara Coleridge to Maria Jane Jewsbury, 1829–1832"

- GRAHAM DAVIDSON, "The Intelligible Ode Revisited"

Reviews:

- J. JENNIFER JONES, *The Intelligible Ode: Intimations of Paradise* by Graham Davidson
- PETER LARKIN, *Coleridge's Sublime Later Prose and Recent Theory: Kristeva, Adorno, Rancière* by Murray Evans
- ANN WIERDA ROWLAND, *How Romantics and Victorians Organized Information: Commonplace Books, Scrapbooks, and Albums* by Jillian M. Hess
- MARGARET A. FISHER, *Another Road to Xanadu: Samuel Taylor Coleridge, His Teacher William Wales & Cook's Second Voyage* by Bill Whelen
- NICHOLAS REID, *Coleridge in William Greswell's Workbook* by J. C. C. Mays
- JENNIFER DAVIS MICHAEL, *British Romanticism and Peace* by John Bugg
- JEANNE BRITTON, *Poetic Form and Romantic Provocation* by Carmen Faye Mathes
- RAMAZAN SARAL, *Blake and Lucretius: The Atomistic Materialism of the Selfhood* by Joshua Schouten de Jel
- ANDREW O. WINCKLES, *The Life of Wesley; and the Rise and Progress of Methodism* by Robert Southey, edited by Tim Fulford

Conference Reflection:

- LUCASTA MILLER, "How 'The Rime of the Ancient Mariner' Plays Tricks with the Mind"

Table Talk:

- JEFFREY W. BARBEAU, "A Conversation with Daniel Nayeri"

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## Conferences and Calls for Papers

### Call for Papers: Transromanticism Volume: Romantic Trans Phenomenologies

Editors: Elizabeth Fay (UMass Boston) & Kate Singer (Mount Holyoke College)

The Romantic period in Britain marks a shift in how the body-mind could be experienced, internalized, and theorized. Empiricist frameworks that spoke to gender, sex, and sexuality were revised by discoveries in

medicine and science, including budding or transformed discourses of cultural geology, racial anthropology, anatomy and physiology, to name a few. More dramatically, the French Revolution initiated a period in Britain of affective urgency, joyful transformation, and iterative bodily and affective misprisons. Authors furnish a variety of phenomenological expressions in experiences of proprioception, orientation to a changing set of relational objects, euphoria, bodily misfit, among others. Traversing both the arts and the sciences, accounts of negative affective states such as melancholia and phenomenological states such as malaise signaled discontent (dis-content, disaffection) with the fit between external conventions and internal experience. Alternatively, other accounts of gender-crossing, such as the widely popular stories of female sailors, affirm, albeit sometimes momentarily or with ideological verve, movements in bodily states.

This volume seeks to describe, in all its variegation, both a period (a set of queer spacetimes) that enable orientations, affectively and phenomenologically, as well as a trans analytic methodology for reading those bodily maneuvers. These dispositions open the possibility that the Romantic period functions as a queered space of resistance, by harboring the indigestible nugget of queer experience, to progressive histories that seek to fold heterogeneity into their narratives. Focusing on phenomenology, with its attendant affective bodily states, likewise aims to expose the more fluid and capacious ways sex and gender were felt in the Romantic period, as well as to contribute to the language currently available to describe the period's extremely diverse understandings of embodiment and relation. Likewise, this project endeavors to evince a sense of the Romantic period that is substantially different from earlier eighteenth-century libertine models and later nineteenth-century reifications of gender binarism, as one of transition, recursivity, reimagining, speculation, and reflexive theorization.

We seek papers of 8-10,000 words that: address trans lives and trans histories during the British Romantic period; envision Romanticism through a nonlinear framework of queer temporalities and periodizations; work through a transanalytic that accounts for affective and/or phenomenological orientations; query periodization as a historical and conceptual problem with and through trans lives/writing/experience reframings; explore resistances available in bodily compartments; explore affective and disaffective states in trans writing during the period; examine trans lives/histories/writing as analytics or refractions of Romanticism.

We also seek position pieces and brief theoretical statements for shorter essays of about 3,000 words.

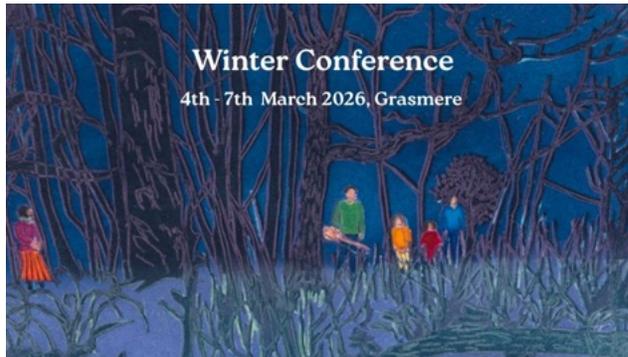
Additional topics for either length might include:

- \* Religion and transcendence
- \* Theories or figurations of mind-body distortions, aberrancies, arrivals, manifestations, changeability
- \* Bodily histories, compartments, performativities, transitions, labor
- \* Negative and positive affects
- \* Alternative (literary) histories of science
- \* Allies, families, partners, support systems, alternative family and reproductive structures
- \* Trans ecologies, landscapes, spaces
- \* Trans rhetorics, figuration, and generic expression
- \* Medical anxieties, interventions, trauma
- \* Euphemisms and slang terms used by or about non-conforming persons or relationships

Please submit abstracts of around 500 words and brief bio to [ksinger@mtholyoke.edu](mailto:ksinger@mtholyoke.edu)<<mailto:ksinger@mtholyoke.edu>> and [elizabeth.fay@umb.edu](mailto:elizabeth.fay@umb.edu)<<mailto:elizabeth.fay@umb.edu>> by **October 15, 2025**. Initial queries and questions are also welcome.

## Call For Papers: The Wordsworth Winter Conference, 2026

<https://www.wordsworthconferences.org.uk/winter-conference-2026/>



Wordsworth Trust (now rebranded as Wordsworth Grasmere), Grasmere, UK  
March 4-7, 2026

The Wordsworth Conference Foundation invites 200-word paper proposals for its 2026 Winter Conference, to be held at the Wordsworth Trust (now rebranded as Wordsworth Grasmere) in Grasmere, UK. Our theme this year is “Romantic Ballad and Romantic Song”, and we especially look for proposals that fit the theme, but any Romantics-related topic will be considered.

Keynote speakers include Katie Garner on ‘The Mermaid in Romantic Ballad and Song’, Jon Quayle on John Clare, and Laura Mandell on “Resurrecting the Romantic Circle’s Lyrical Ballads.” We will also have a musical evening in the Grasmere Town Hall, with a presentation performance by Caroline O’Shea and Flor Ó Riain.

As in recent years, the conference is nonresidential; participants will need to seek their own lodging.

All proposals for papers should be emailed to [proposal.wsc@gmail.com](mailto:proposal.wsc@gmail.com) by **November 1, 2025**.

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## Call For Papers: Association of Canadian College and University Teachers of English (ACCUTE)

Concordia University, Tiohtià:ke (Montreal)  
4 – 7 June 2026  
**DEADLINE: 21 November 2025**

The 2026 Conference CFP for the Association of Canadian College and University Teachers of English (ACCUTE) is now OPEN. We are accepting proposals of 250 words to our General Call for

Papers, Member-Organized Panels, Creative Writing Panels, and Joint-Sponsored Panels. Please use the [Online Submission Form](#) to submit your paper proposal.

You do not need to be an ACCUTE member to propose a paper, but if your paper is accepted, you will need to be a member to register for and attend the conference. Graduate Students and Contract Faculty who are members of ACCUTE will be eligible for a partial travel reimbursement as funds allow.

#### GENERAL CALL FOR PAPERS

ACCUTE's General Call welcomes papers in all fields of English studies. Submit no more than one 250-word proposal, including a 50-word abstract and a brief biographical note using our [Online Submission Form](#) by Friday, 21 November 2025. NOTE: Members may submit one proposal to the General Call for Papers and one additional proposal to one organized panel call of their choice.

Please contact [info.accute@gmail.com](mailto:info.accute@gmail.com) if you have any questions about the submission process.

#### MEMBER-ORGANIZED PANELS

ACCUTE members have developed calls for panels on a broad range of topics. You will find the list of Member-Organized Panels to which you can apply directly in the pages below. Submit your 250-word proposal, including a 50-word abstract and a brief biographical note using our [Online Submission Form](#) by Friday, 21 November 2025. Please ensure you include the title of the panel to which you are directing your submission. Proposals that are not accepted for inclusion on a Member-Organized Panel will still be considered as part of our General Call for Papers.

#### CREATIVE WRITING PANELS

Creative Writing Panels are presented in collaboration with the Creative Writing Collective (CWC). Submit your 250-word proposal, including a 50-word abstract and a brief biographical note using our [Online Submission Form](#) by Friday, 21 November 2025. Please ensure you include the title of the panel to which you are directing your submission. Proposals that are not accepted for inclusion on a Creative Writing Panel will still be considered as part of our General Call for Papers.

#### JOINT-SPONSORED PANELS

Joint-Sponsored Panels are intended to foster links between ACCUTE and other scholarly associations. Panelists are not required to be ACCUTE members so long as they are members of good standing in the co-sponsoring association, but only ACCUTE members will be eligible for travel funding. Submit your 250-word proposal, including a 50-word abstract and a brief biographical note using our [Online Submission Form](#) by Friday, 21 November 2025. Please ensure you include the title of the panel to which you are directing your submission. Proposals that are not accepted for inclusion on a Joint-Sponsored Panel will still be considered as part of our General Call for Papers.

For more information, visit <https://accute.ca/2026-call-for-papers/>

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## Call For Papers: English Literature of the Romantic Period: Retrospectives and Prospects



Venue: Nizhny Novgorod, Linguistics University of Nizhny Novgorod.

Time: December 18–19, 2025.

Format: blended (offline, online).

The Linguistics University of Nizhny Novgorod, the A.M. Gorky Institute of World Literature of the Russian Academy of Sciences, and the Maxim Gorky Literature Institute are pleased to invite you to attend the International Academic Conference “English Literature of the Romantic Period: Retrospectives and Prospects.”

In the period of Romanticism, English literature gave the world many artistic discoveries and formed a new view of nature, history, and man. The poetry of Byron, Wordsworth, Coleridge, Shelley, Keats, the prose of Mary Shelley and Thomas de Quincey had a significant influence on the further development of not only English, but of world literature. Works of English poets and writers, forming a multifaceted and dramatic – sometimes humorous, and sometimes painful – dialogue with time and tradition (literary, philosophical, socio-cultural, political, historical, religious, mythological), to this day excites the minds and hearts of common readers, as well as scholars and artists. Perception and interpretation of poetical and prose works, philosophical and aesthetic statements of English poets and writers of this period depends on numerous “reading horizons” and “countercurrent” – and this factor makes the ever-lasting dialogue meaningful and fruitful. This is evidenced not only by the Victorian novel and the “golden age” of Russian poetry, but by literature and music of much later epochs (from Dostoevsky to Brodsky, from Nietzsche to Camus, from Yeats to Fleming, from Tchaikovsky to modern rock groups, etc.). This conference invites us to a dialogue about dialogues—between and with English poets and writers of the Romantic period.

Conference languages: Russian, English.

The Conference invites literary scholars, linguists, art historians, musicologists, academia, school teachers, young researchers, postgraduates, and students.

Transportation and accommodation are at the participant's own cost. No Conference fee is charged.

Topics can include but are not restricted to:

- English literature of the Romantic period and the Enlightenment: philosophical, political, aesthetic, literary aspects of the dialogue.
- English literature of the Romantic period and “the ancients”: philosophical, political, aesthetic, literary aspects of the dialogue with Ancient Greece and Rome.
- Shakespeare and the culture of the Renaissance in the philosophical and aesthetic statements and literary works of English poets and writers of the Romantic period.
- Responses to Russia and Russian culture in the works of English poets and writers of the Romantic period.
- Concepts, images, metaphors of time and space in the works of English poets and writers in the Romantic period.
- Romanticism, mysticism, religion: religious and mystical texts, traditions, images, plots, genres in the works of English Romantic poets.
- Romanticism and myth / Romanticism as a myth: mythological images and plots in the works of English Romantic poets; mythologization of Byron’s personality in world culture of the 19th–21st centuries.
- Poetics of English Romanticism in world literature of the 19th–21st centuries. National tradition as perceived by English Romantic Poets.
- English poets of the Romantic period and their works interpreted in music, painting, cinema and theatre.
- History of studying life and works of English Romantic poets; history of Byronism: national tradition, periods, personalities, approaches.
- Problems of translation and translatability of works by English Romantic poets.

Please submit your application ([see application form in Annex 1](#)) by **November 25, 2025** to [religioliteratura@gmail.com](mailto:religioliteratura@gmail.com). Confirmation of acceptance is by November 30, 2025. The Organizing Committee reserves the right to reject applications.

Conference materials will be published in “Epistola. Philological Journal” (indexed in RSCI: [https://www.elibrary.ru/title\\_about\\_new.asp?id=79787](https://www.elibrary.ru/title_about_new.asp?id=79787); <https://lunn.ru/page/epistola-filologicheskij-zhurnal?ysclid=lkz92q428s640387878>). Additional information will be announced in special email, addressed to all actual participants of the conference.

Contact:

Dr Svetlana Koroleva, Organizing Committee Chair. Tel: +7 (908) 230 77 98. E-mail: [svetlakor0808@gmail.com](mailto:svetlakor0808@gmail.com).

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## Call for Papers: The British Association for Romantic Studies International Conference 2026, “Romantic Retrospection:

In-person: Wednesday 29th–Friday 31st July 2026  
University of Birmingham, Edgbaston Campus, Birmingham

### Keynote Speakers

Ruth Abbott (University of Cambridge)  
Richard Cronin (University of Glasgow)  
Mary Favret (Johns Hopkins University)

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Online Conference: Thursday 6th August 2026

Keynote: Nikki Hessel (Victoria University of Wellington, Te Herenga Waka)

The British Association for Romantic Studies' 2026 International Conference will take as its theme Romantic Retrospection. The Romantic period has frequently been associated with newness, whether that's its poets ushering in a new age reflective of a new spirit, moral and political philosophies associated with emerging notions of modern government and the self in relation to others, visions of utopian and dystopian futures, or a deeper appreciation for and sense of responsibility towards the natural world. Yet one of the contradictions and therefore abiding instincts of Romanticism is the way its writers, artists, and thinkers invariably performed a double move: looking and moving forward by glancing and turning back. Romantics saw and even defined themselves in relation to what had come before, tried to understand and explore the present by means of the past, contemplated their own past lives and selves as well as cultural and national memory, shaped their works out of a multitude of traditions and inheritances to which they remained admiring and indebted as well as sceptical. If Romantics sometimes register the burden of the past, they equally express and find in it forms of license and freedom. The influence of the Romantics, in turn, cast a spell over subsequent generations, who had to wrestle with a powerful artistic legacy. Literary criticism, meanwhile, has long been embroiled in reevaluating Romanticism, and its continuing relevance to or place within the academy.

We invite contributions on any aspect of Romantic Retrospection in relation to the writing, culture, institutions, practices, and criticism of the Romantic period. Topics that papers might address could include (but are not limited to):

- Romantic biography and autobiography
- Editing, anthologising, and reviewing
- Romanticism and the Classical world
- Romantic period reception of and responses to the early modern and eighteenth century
- Personal, local, national, and cultural pasts
- Vision and revision; rewriting and revisiting
- Change and conservation; memory and nostalgia
- Forms of attention and the role of the senses
- Tradition and renovation, especially formal and stylistic
- Influence and inheritance; allusion and echo
- The formation and reformation of canons, taste, and aesthetics
- Histories of places, institutions, and practices
- Loss, grief, and elegy
- Science and technology
- The Romantic sense of history and the history of the period
- The Romantic sense of the future and the future of Romantic studies
- Romantic legacies

#### *Conference Exhibition*

2026 marks the centenary of the publication of the thirteen-book version of William Wordsworth's *The Prelude*. The poem, completed by the poet in 1805, was unearthed and edited by the University of Birmingham Professor, Ernest de Selincourt. Its appearance in 1926 has shaped a century of Romantic studies. The conference will feature an exhibition of de Selincourt's papers from the University of Birmingham's Cadbury Archives, which will also be made available online.

#### *Excursion*

The conference will include an optional excursion to The Samuel Johnson Birthplace Museum and Bookshop, just north of Birmingham at Lichfield: <https://samueljohnsonbirthplace.org.uk/>

#### *Further Particulars and Paper Proposals*

The conference invites both in person and online participation. There will be a three-day in-person event at the University of Birmingham with a digital event the following week. The in-person conference will not be streamed, but participants will be encouraged to upload recordings of their

papers, which will be made available in a digital archive accessible to both in-person and online participants for a limited time.

We invite two kinds of proposal: for individual papers and for full sessions. We are also happy to facilitate session calls.

**Individual Papers:** to submit a proposal for a 15-20-minute paper, please send the following information to [bars2026@contacts.bham.ac.uk](mailto:bars2026@contacts.bham.ac.uk)

- an abstract of no more than 250 words
- a biographical note of up to 100 words
- your contact details
- any dietary requirements
- any accessibility requirements
- whether the paper is offered for the online or in-person events (please also indicate your time zone if submitting a proposal for the online conference)

**The deadline for submissions for individual papers and full panels is Sunday 30th November 2025.** Delegates will be notified of acceptance in January 2026.

Further updates will be posted on the conference website in due course <https://www.birmingham.ac.uk/events/arts-and-law/british-association-of-romantic-studies-conference-2026>. General enquiries may be directed to the conference email account: [bars2026@contacts.bham.ac.uk](mailto:bars2026@contacts.bham.ac.uk).

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## **Call for Papers: *Between Journal* XVI.31 (May 2026). “Sympoetry: Morphologies of Global Romanticism”**

contact email:  
[between@unica.it](mailto:between@unica.it)

Edited by:

Simona Beccone (University of Pisa), Sofia Morabito (University of Pisa), Daniela Pierucci (University of Pisa), Matteo Zupancic (University of Pisa).

Submission deadline: **30 November 2025.**

Peer-review (est.): February 2026.

Publication Date: 30 May 2026.

Studies on Romanticism have long since revealed the intrinsically plural nature of the movement (Lovejoy 1924). However, there is still an indefinable, though undeniable, 'family air' spread among its various local manifestations (Wellek 1963). This suspension between identity and difference has allowed the explicit adoption of transnational and transdisciplinary approaches (Chao/Corrigan 2019), and Romanticism itself, by virtue of its migratory vocation (Gottlieb 2014a, 2014b), is providing valuable insights for the development of Global Literary Studies (Roig-Sanz/Rotger 2022: 4). Nevertheless, the attempts for a morphology of global Romanticism have made little progress beyond the iconic formulation with which René Wellek tried to describe «its essence and nature»: «that attempt, doomed to failure and abandoned by our time, to identify subject and object, to reconcile man and nature, consciousness and unconsciousness by poetry» (Wellek 1963: 221).

Both the collective plurality and the aspiration to a totalising union are found, in fact, already starting from the aesthetic ideal of symphilosophy (*Symphilosophie*) and sympoetry (*Sympoesie*) with which Friedrich Schlegel described the shared authorship characteristic of Jenese Romanticism (Marola 2024) and having in the permanent think-tanks of magazines such as the *Athenaeum* its privileged place of expression (Rossi 2023: 142-160). Transcending the mere socio-aesthetic component, the semantic aspect of the Grecian prefix *syn-* opens at the same time the synthetic and syncretic dimension of the movement, the one which, while aspiring to universalism, always remained aware of its irresolvable character, indefinitely progressive (progressive *Universalpoesie*). *Syn-* therefore seems to operate as an attractive force, able at most to retain, maintaining in tension, the most disparate dialectical poles: nationalism (Leerssen 2013) and globalism, specialisation and inter/transdisciplinarity (Faflak/Wright 2016: 325-390), theory of genres and hybridisation of genres (Duff 2009; Michler 2015: 348-466), poetics of genius and the society of letters (Henrich 1991; Mulsow/Stamm 2005), individual and community, subject and natural environment (Bate 1991; Hall 2016; Rigby 2023). Like the method adopted by Dorit Messlin for the study of *Frühromantik* (Messlin 2011: 24), although determined diachronic and geographically, the magnetic field of Sympoetry could also delineate a synchronous structural complex, whose dialectical vitality would lend itself to the crossing of national and continental borders, adapting plastically to the instances of heterogeneous ethnic and cultural identities. If already Helmut Hühn and Joachim Schiedermaier had complained about the lack of attention to the potential inherent in the ubiquitous prefix *syn-* and how it could inspire not only an interdisciplinary trajectory but also a reflection on a pan-European Romantic paradigm (Hühn/Schiedermaier 2015: 5), we believe that the Sympoetry, outlined as a morphological criterion, can lend itself to an even more versatile interoperability, connecting, while distinguishing, the individual phenotypic manifestations of movement on a planetary scale, from European Romanticism (1790-1830) to those that emerged in other global areas as a result of their extra-European migration (1830-1920).

In ideal continuity with the *Synkritik*, the collective critical-textual work, this issue aims to bring together experts from different national literatures (Italy, France, Spain, South America, Great Britain, United States, Germany, Poland, Portugal) to investigate the Romantic lyric as a testing ground for a sympoetic morphology of global Romanticism: a tensive field of negotiation and modulation of antithetical poles, laboratory of identity and differences. Contributions are encouraged to explore the following aspects of the Schlegelian category:

- Sympoetry as global poetry (European/extra-European, Global Romanticism, Orientalism)
- Sympoetry as total poetry (specialisation and hybridisation of the fields of knowledge, encyclopaedia, art and science)
- Sympoetry as hybrid poetry (differentiation and mixing of literary genres, fragmentation, romantic irony)
- Sympoetry as poet-ensemble (author constellations, circulation networks, cultural transfer, translations) Sympoetry as community poetising (negotiation of national identities, folklore)
- Sympoetry as symbiosis (Green Romantics, man-environment relationship, Naturphilosophie)

#### Guidelines for paper presentation:

Articles ready for publication (no longer than 40,000 characters, including spaces, paginated on the provided Template) and accompanied by the abstract and metadata (author's name and surname, e-mail address, title of the submission, keywords: minimum 5, maximum 7; author's bio-bibliographical profile) must be sent to the journal by 30 November 2025, following the instructions on the Submissions page of *Between's* website. Accepted articles will be published on 30 May 2026 (issue 31).

Submissions are accepted in Italian and English; bilingual submissions will also be accepted. Submissions in a language other than Italian and bilingual submissions are appreciated and encouraged, especially for papers relating to foreign authors.

Please remember that authors must supply an English version of their proposal's metadata in addition to the submission's original language.

Title's maximum length: 220 characters, including spaces.

Abstract's maximum length: 200 words.

Author bio's maximum length: 150 words. Author bio should include name and surname, professional title and institution, email address, areas of interest and research, and no more than five publications cited concisely: Title (year of publication).

In case of any doubts and/or further information, do not hesitate to email the editors.

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## Call For Breakout Session Proposals and New Voices Speaker Grant: Jane Austen's Bath Novels

Jane Austen Society of North America  
2026 AGM Theme: "Jane Austen's Bath Novels: Northanger  
Abbey and Persuasion."

Submission Deadline: **November 30, 2025**

Through this Call for Papers, the Jane Austen Society of North America (JASNA) invites submission of proposals for breakout sessions and applications for the New Voices Breakout Speaker Grant at the 2026 JASNA Annual General Meeting (AGM) October 29-November 1, 2026 in Tucson, Arizona. The Call for Papers forms also include the application for the JASNA New Voices Breakout Speaker grant.

"I really believe I shall always be talking of Bath, when I am at home again—I do like it so very much . . . Oh! Who can ever be tired of Bath?" —Northanger Abbey

"She disliked Bath, and did not think it agreed with her, and Bath was to be her home" —Persuasion

Catherine Morland and Anne Elliot have very different opinions of the ancient spa city of Bath, but much else in common. Both the starry-eyed ingenue and the sadder-but-wiser spinster find love among the honey-colored stone buildings after fending off unworthy suitors.

The two novels, published together in 1818—six months after Austen's death—can be considered bookends in Austen's career because Northanger Abbey was her first "sale" and Persuasion was her final complete and revised manuscript. They are the novels in which Austen most precisely examines innocence and experience, and their pairing also reveals historical and economic changes from the 18th to the early 19th century, including the decline of the city of Bath itself.

Specific areas to explore might include, but are by no means limited to:

Austen's maturation as a writer, from her first novel to her last

- Health and wellness
- Innocence and experience

- Models of masculinity
- Youth and aging
- Home, holiday and exile
- Deception and authenticity
- Travel, tourism, and resorts

Successful proposals will engage primarily with the novels themselves—the texts and Austen's creation of them—rather than exclusively with her world or more general topics. Proposals may focus on either *Northanger Abbey* or *Persuasion* or take a comparative approach to both. Proposals related to the treatment of these works by later writers, filmmakers, and others are also welcome.

#### General Guidelines and Expectations:

Every year, JASNA selects intriguing speakers from academia and a wide variety of other backgrounds. As the AGM is JASNA's premier event, we seek speakers who not only have demonstrated expertise in their subject areas, but also have experience presenting their findings in a lively and engaging manner. All breakout speakers must be members of JASNA in good standing at the time of AGM registration, but JASNA membership is not required to submit a proposal.

An audiovisual setup (microphone, projector, and screen; additional equipment may be available upon request) will be available, and we strongly encourage presenters to use visuals and to prepare notes or a script designed specifically for delivery to a live audience.

Sessions will usually be 30 minutes each, not including a biographical introduction and a short question and answer period. We are open to a variety of formats: traditional presentations, panels, debates, moderated discussions, and others may be proposed. Regardless of format, breakout sessions must be related to the conference theme and suitable for submission to *Persuasions* as required. Presenters may be asked to consider forming panels if their topics are compatible.

With rare exceptions, speakers shall prepare an essay version of their presentation for consideration for publication in JASNA's journals, *Persuasions* and *Persuasions Online*.

#### New Voices Grant Application Process:

Each year JASNA selects one AGM breakout speaker as the JASNA New Voices Breakout Speaker, and provides complimentary registration and a \$300 travel support grant to the awardee. Applicants must be first-time AGM speakers, but may have spoken at JASNA Regional meetings or other venues previously. The most important part of the application is a compelling breakout session proposal, aligned with the theme of this year's conference. In addition, applicants must complete a short statement discussing how their selection would support JASNA's diversity goals. To submit a breakout proposal and apply to be the New Voices speaker, click the link at the bottom of this page.

To submit proposals, click the following link:

[https://docs.google.com/forms/d/e/1FAIpQLSfKpOtnl9w-RjYM7VsyAyQ4kdPhrkw00hJsSFGPxYG\\_IeJwUQ/viewform?usp=sharing](https://docs.google.com/forms/d/e/1FAIpQLSfKpOtnl9w-RjYM7VsyAyQ4kdPhrkw00hJsSFGPxYG_IeJwUQ/viewform?usp=sharing)

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## **Call For Book Chapters: The Plant Turn: Literature, Ecology, and the Green Imagination Across Periods**

deadline for submissions:

**November 30, 2025**

full name / name of organization:

Dr. Ercan Gürova, Ankara University, Turkey

contact email:

theplantturn@gmail.com

Editor's Introduction:

Plants are fundamental to human existence. They sustain us as food, clothe us in their fibers, shelter us in the form of wood and other materials, and provide us with medicines, cosmetics, and ornaments. They also permeate our symbolic and imaginative worlds. Human and plant life are spatially entangled, since both thrive within overlapping climates and ecosystems. Indeed, plants have shaped not only human culture but also the very evolution of the human body.

Yet, despite this intimate interconnection, plants occupy a surprisingly marginal place in the cultural canon of the modern West. Unlike animals, which abound in myths, fables, and literature as characters, subjects, and metaphors, plants are often relegated to the background, functioning as scenery rather than as central figures. This absence is all the more striking given how deeply interwoven vegetal and human histories are. One might even argue that the study of plants is inseparable from the study of humanity itself.

This volume seeks to redress that imbalance by exploring literary representations of plants across historical periods, with a particular focus on the contemporary moment and the legacies of Western modernity. Modernity's distinctive—often exploitative—relationship to the natural world has been instrumental in shaping today's ecological crisis. By tracing the "Plant Turn" in literature from the Medieval period through the Renaissance, the Victorian era, modernism, postwar culture, and contemporary writing, the collection illuminates the evolving role of plants in the cultural imagination.

Organized by period, each chapter grounds its analysis in one or two key works (novels, poems, or plays), offering readers both a historical framework and close readings of major texts. The Plant Turn argues that attending to plants in literature is not a novelty but part of a long cultural history now made urgent by the Anthropocene. By tracing the shifting symbolic, material, and ecological roles of plants across Medieval, Renaissance, Victorian, Modernist, Postwar, and Contemporary writing, the volume shows how vegetal life has persistently shaped literary imagination, even when overlooked in critical discourse. At the same time, it underscores the necessity of revisiting these works today, when the environmental crisis demands renewed attention to the interdependence of human and plant life. While this proposal outlines a selection of representative texts, we remain open to alternative works and suggestions, ensuring flexibility and inclusivity in shaping the final contents of the volume. The edited volume will be published under a prestigious academic press, ensuring both the scholarly rigor and the wide visibility it deserves.

Please choose one of the topics listed below as the focus of your chapter. Proposals should clearly identify the selected work and your theoretical framework.

Tentative Table of Contents

Part I – Medieval Seeds

1. *The Dream of the Rood* (c. 8th century): The Tree as Sacred Mediator
2. Geoffrey Chaucer, *The Parliament of Fowls* (c. 1382): Gardens, Desire, and Arboreal Allegory
3. William Langland, *Piers Plowman* (c. 1370–90): Agriculture, Ethics, and the Moral Imagination

Part II – Renaissance Growth

4. Edmund Spenser, *The Faerie Queene* (1590–96): Gardens, Allegory, and Vegetal Virtue
5. William Shakespeare, *A Midsummer Night's Dream* (1595–96): Herbs, Magic, and the Ecology of Desire
6. John Milton, *Paradise Lost* (1667): Eden, Botany, and the Fall of Nature

Part III – Victorian Roots

7. Charles Darwin, *The Power of Movement in Plants* (1880) and Literary Echoes
8. George Eliot, *Middlemarch* (1871–72): The Web of Life and Vegetal Ethics
9. Christina Rossetti's Poetry (*Goblin Market*, 1862): Fruits, Desire, and Consumption

Part IV – Modernist Branches

10. Virginia Woolf, *Kew Gardens* (1919): Fragmentation and Plant Perspectives
11. D.H. Lawrence, *The Rainbow* (1915): Vegetal Growth and Human Passion
12. T.S. Eliot, *The Waste Land* (1922): Dead Land, Failed Fertility, and Plant Symbolism

Part V – Postwar Ecologies

13. J.G. Ballard, *The Drowned World* (1962): Tropical Overgrowth and Climate Futures
14. Sylvia Plath's Ariel Poems (1965): Botanical Imagery and Psychic Landscapes
15. Derek Walcott, *Omeros* (1990): Island Flora and Postcolonial Ecologies

Part VI – Contemporary Blossoms

16. Richard Powers, *The Overstory* (2018): Arboreal Narratives and Eco-Epic
17. Amitav Ghosh, *The Nutmeg's Curse* (2021): Plants, Empire, and Extraction
18. Anne Elvey, *White on White* (2022): Poetics of Plant Listening
19. Olga Tokarczuk, *Drive Your Plow Over the Bones of the Dead* (2009): Herbal Knowledge and Ethics
20. Caryl Churchill, *Escaped Alone* (2016): Gardens and Catastrophe on Stage
21. Joyelle McSweeney, *Toxicon and Arachne* (2020): Poisonous Flora and Toxic Aesthetics

Submission Details and Timeline:

Please send a 300–500 word abstract describing the proposed chapter's theory/framework, contributions, structure, a short list of provisional sources and a brief bio (100–150 words) to [theplantturn@gmail.com](mailto:theplantturn@gmail.com)

The abstract submission deadline is **November 30, 2025**.

Submission of Complete Chapters (for selected abstracts): **March 30, 2026**.

Final chapters will be expected to be at least 6000 words (including references), in English, and referenced in MLA 9 style.

The book is expected to be published in late 2026 or early 2027, following peer review and editorial revisions. All submissions will undergo a rigorous double-blind peer-review process.

For inquiries and questions, please feel free to contact us at [theplantturn@gmail.com](mailto:theplantturn@gmail.com)

The volume is currently under strong interest from Bloomsbury Academic's Critical Plant Studies series.

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## Call For Submissions: Online Talk Series - Gothic, Horror, Folklore and the Supernatural

deadline for submissions:

**December 20, 2025**

contact email:

sam@romancingthegothic.com

Romancing the Gothic Talk Series:

This talk series offers online talks each week and has a global audience and speaker pool. Talks are 40-45 minutes and are run (in real time) twice to catch different time zones. An honorarium is offered. Our categories, laid out below, allow for flexibility. Please contact me (details at the end) if you have any questions. We strongly encourage speakers to attend other sessions as well as their own and join in with the community!

In 2026, our annual conference will be celebrating the 200th anniversary of Ann Radcliffe's final, posthumous, publications. An early Gothic writer, Radcliffe was known to some as the 'Great Enchantress', to others as the 'Shakespeare of Romance writers'. She was a key figure in the early Gothic - both in shaping it and in its meteoric rise to popularity. In keeping with this year's conference celebrating a famous female writer, this year's talk programme has an increased focus on women writers and writers of marginalised genders. As you'll see, a number of months are focused on those taking the Gothic, horror and the supernatural and using it to explore the world from the position of those who, for reasons of gender, are marginalised within it. We're excited for a year of talks which take on the Gothic and Horror's potential for subversion, for exploring the horrors that seethe beneath the family friendly facade, and for giving voice to those made quiet. This is why we have several months specifically focused on female writers and writers of marginalised genders but we will, as always, have a wide-ranging and exciting programme. There's space for every type of talk on this year's list of themes!

Note: It is particularly important for us to include the voices of people of marginalised genders - including trans, non-binary, intersex and two-spirit identities - in a world which is increasingly hostile to them. Romancing the Gothic has always been, and will always be, an inclusive space for people of all genders.

Below is a list of themes by month. We welcome talks from every country - all talks are online.

- January 2026 - Women and Other Marginalised Genders in Horror (film)
  - We invite talks on all aspects of film from tracing an actor or director's career, to in-depth case studies, to exploring thematics of representation. Scream queens of all descriptions, enthusiastically welcome and if anyone fancies doing a deep dive into Samara Weaving's career, you'll have my eternal gratitude.
- February 2026 - Writers of the Ghostly
  - We welcome talks which focus on specific authors or broader surveys of ghostly fiction. This may be an introduction to a specific writer's work, a deep dive, a thematic or theoretical approach, or, a creative workshop focusing on writing the ghostly!
- March 2026 - Introduction to...
  - Our 'Introduction' series was popular in 2025 so we'll be having two months this year dedicated to 'introductions'. This should be an introduction to a larger theme, a specific author/director/actor, a introduction to a genre or other overview
- April 2026 - Fear and Folklore
  - We welcome talks on any aspects of folklore and the supernatural and strongly encourage contributions from all countries.
- May 2026 - Supernatural Women/People of Marginalised Genders
  - We welcome talks which explore folkloric or fictional creatures, protagonists from specific filmic/literary/gaming texts, or connections between the supernatural and women or people of marginalised gender historically or in different cultures.
- June 2026 - Nineteenth Century Gothic Women and People of Marginalised Genders
  - We welcome overviews of specific writers, introductions to particular texts, thematic literary or historical explorations
- July 2026 - Sapphic Gothic and Horror
  - We welcome talks on books, films, games, fan cultures or any other form of Sapphic Gothic and Horror. Bring me your murder ladies!

- August 2026 - Women and People of Marginalised Genders writing horror, the Gothic, and the Supernatural
  - We are particularly interested in the written word here but this extends across all fields: scripts, books, graphic novels, operas and more!
- September 2026 - Introduction to... (See March!)
- October 2026 - Internationally Horrifying
  - This month we welcome talks on international traditions outside of the US and the UK. Talks may focus on individual works, genres, traditions, folklore, specific writers or any combination of the above!
- November 2026 - Paranormal Romance
  - We welcome talks which explore any aspect of paranormal romance (defined here as a romance involving at least one supernatural agent) from folkloric traditions, to urban fantasy, to popular serials, to visual novels, ttrpgs or any type of text. We are flexible in our definitions!
- December 2026 - 'Final Girls'
  - We welcome talks on horror and the Gothic's survivors. This may literally be the classic 'final girl', but can include any exploration of horror 'survival'. Be creative!

How to Apply:

You should send an abstract **before December 20th 2025**. You should send an abstract (a short blurb) of approximately 250 words to [sam@romancingthegothic.com](mailto:sam@romancingthegothic.com). You may also direct any questions to the same address. We do NOT ask for a bio.

Talks occur twice on a Saturday, although we are happy to accommodate people on a Sunday if preferred for religious or other reasons. We pay a flat fee of £80 plus any donations for tickets.

PLEASE NOTE: It's first come, first served and the spaces go fast in popular months!

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## Call For Submissions: Routledge Companion to Mary Wollstonecraft: Wollstonecraft at Work

deadline for submissions:

**January 15, 2026**

full name / name of organization:

Cynthia Richards and Shawn Lisa Maurer

contact email:

[crichards@wittenberg.edu](mailto:crichards@wittenberg.edu)

Mary Wollstonecraft's contributions as a philosopher are uncontested, her reputation cemented by such recent publications as *The Wollstonecraftian Mind* (Routledge, 2019), the first collection on a woman philosopher to appear in the Routledge Philosophical Minds series. By contrast, her work as a writer remains unsettled. We know her work to be passionate: angry with Edmund Burke, she composed the *Vindication of the Rights of Man* in six weeks. She writes *Letters Written During a Short Residence to an indifferent lover*, the American businessman Gilbert Imlay, and through her romantically charged descriptions, wins the reluctant affections of the Enlightenment philosopher William Godwin instead. As this example makes manifest, if Wollstonecraft succeeds as a writer, it seemingly happens by accident, a byproduct of the fervor of her

convictions. We grant her a place in the literary canon because her influence is undeniable and not because the quality of her production is uniform and unassailable.

This Routledge Companion to Mary Wollstonecraft will challenge this reading by focusing on Wollstonecraft as a writer at work, a writer consciously and deliberately innovating to produce a rich and varied oeuvre that reveals forms of intellectual and professional labor beyond her better-known philosophical treatises and novels. Instead, this volume will make the case for Wollstonecraft as an artist first and a polemicist second, yet an artist whose creative interventions stayed true to her principles in the face of conservative backlash. In this regard, the volume comes closest to emulating *The Cambridge Companion to Mary Wollstonecraft* (2002) while building upon the more multidisciplinary *Mary Wollstonecraft in Context* (Cambridge 2020).

Yet even as the volume will argue for the intrinsic quality of her writing, it will also recognize that the work remains incomplete. *The Vindication of the Rights of Woman* (1792) had a planned second volume that was never realized; *The Wrongs of Woman* (1798) was published unfinished. Her primer to her young daughter, Fanny, has yet to be published as a stand-alone text. But her work also remains incomplete because it continues to exert such a powerful force more than two hundred years after her death. Although the feminist political implications of her work, which continues to be “constantly re-moulded in feminism’s changing image,” as Barbara Taylor writes, have been traced in multiple ways, the impact of her literary production and readers’ engagement with that multifaceted work, in the academy, in popular culture, and in the classroom, has yet to be fully explored.

We envision essays relating to three broad categories—Wollstonecraft at Work, Wollstonecraft in the World, and Wollstonecraft in the Classroom—and invite essays on all stages of Wollstonecraft’s career and all genres in which she worked. Possible topics might include Wollstonecraft as a working woman/professional writer/public intellectual; Wollstonecraft as an artistic innovator; Wollstonecraft’s growth and development; Wollstonecraft and visual culture; Wollstonecraft as an educator. We also seek essays that address Wollstonecraft’s historical as well as contemporary resonances in literary, artistic, and feminist political contexts across the globe. We encourage reflections on the productive imbrications of Wollstonecraft’s life and work; on her critical reception, her artistic legacies, and her place in popular culture. Finally, we invite essays on editing and teaching Wollstonecraft’s work. How is her influence felt throughout the world and how is her work taught in various regions and countries? How does she continue to educate us and our students?

We welcome preliminary proposals on these or related topics. Please send abstracts of approximately 250 words to both editors via email by **January 15, 2026**.

Shawn Lisa Maurer (College of the Holy Cross): [smaurer@holycross.edu](mailto:smaurer@holycross.edu)  
Cynthia Richards (Wittenberg University): [crichards@wittenberg.edu](mailto:crichards@wittenberg.edu)

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## Call For Submissions: Gender and Culture in the Romantic Era, 1780–1830

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

press, the environment, revolution, exploration, theory, and transatlantic and other transnational connections.

**Series Editor**

Ben P. Robertson – Troy University, USA

**Editorial Board**

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

Olivia Murphy – The University of Sydney, Australia

Avishek Parui – Indian Institute of Technology Madras, India

Seth T. Reno – Auburn University at Montgomery, USA

Adrian Wallbank – Royal Holloway, University of London, UK

**Proposals**

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

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## Upcoming Events

### **Conference:** Frankenstein in the Age of Mechanical Reproduction: Adaptation, Intermediality, Translation

<https://www.alexwatson.info/frankenstein-symposium>

Edinburgh University–Meiji University  
Intermedia Collaboration presents a  
Special Symposium on Saturday, October  
28, 2025.

Online and In person in Room 4021, 2nd  
Floor, Global Front, Surugadai Campus,  
Meiji University

To see the program, view direction instructions to  
the venue, and more at [https://  
www.alexwatson.info/frankenstein-symposium](https://www.alexwatson.info/frankenstein-symposium)



## Conference: Terraqueous Globe Land and Sea in the Age of Sterne

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

School of the Arts Library, University of Liverpool  
5-7 November 2025

Eighteenth-century global history is a history of seas and oceans. International trade and migration stretched across all continents. Britain's colonial empire, and the trades on which it thrived – not least the Slave Trade – was driven by its domination of the world's waterways. The port city of Liverpool was a major gateway for Britain's contact with the wider world through maritime routes. This complemented the complex network of domestic waterways – rivers, canals – which played a significant part in Britain's industrial revolution. Tourists from across the British Isles, meanwhile, enjoyed greater contact with other cultures and countries through improved transport networks, and a booming industry in travel literature. Land and sea make up Laurence Sterne's world. From the journeys Tristram and Yorick undertake by crossing the Channel and travelling across the European continent, to Walter Shandy's trading activities as a 'Turky Merchant', to references to warfare on both sea and land (the War of the Spanish Succession; the Seven Years' War), Sterne's works reflect the 'terraqueous globe'.

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## Conference: Living / Building – A joint RSAA & David Nichol Smith Conference

<https://anzsecs.wordpress.com/conference/>

Te Herenga Waka – Victoria University of  
Wellington  
Wellington, New Zealand  
November 26-28, 2025

The 2025 joint RSAA/David Nichol Seminar conference, "Living / Building," is a chance to think about connections between eighteenth-century and Romantic studies, the ways lives were built and made in the 18th century and Romantic periods, and the way we live and build relationships today. The conference theme draws inspiration from Te Herenga Waka's Living Pā, the Māori meeting house, research and teaching facility on campus. The pā is a "Living Building," meaning that it is built to high sustainability and environmental standards, as well as reflecting Māori principles of design, learning, and community.



The Māori lawyer and intellectual Moana Jackson (Ngāti Kahungunu, Ngāti Porou, Rongomaiwahine) once said:

....for me the notion of home within kaupapa Māori [a Māori-centred approach] is a relational understanding. It depends upon relationships, and if the relationships are strong, if the ties that bind people together are secure, then whatever house they build to be at home in on their whenua [land] will be secure.

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## Conference: *Romance, Revolution and Reform Journal* “Sex in the Long Nineteenth Century”

[https://www.rrrjournal.com/files/ugd/d44046\\_522da37516bc45c4b7e4f77be2fabdbe.pdf](https://www.rrrjournal.com/files/ugd/d44046_522da37516bc45c4b7e4f77be2fabdbe.pdf)

University of Sterling, Scotland

15 January, 2026

Keynote Speaker: Dr. Michael Shaw



In *The History of Sexuality* (1976), Foucault outlines the ‘discursive explosion’ that occurred around sex during the long nineteenth century. Modern queer theorists first situated their work within nineteenth-century studies (Eve Kosofsky Sedgwick, *Between Men*, 1985), and recent work in the field historicises marginalised groups (Jen Manion, *Female Husbands: A Trans History*, 2020). Sex encourages us to consider the broader cultural and societal dynamics of the long nineteenth century, and the lasting influence of these structures today.

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## Academic Societies News and Websites

### Science, Medicine, Psychology, and Technology Caucus

The Science, Medicine, Psychology, and Technology caucus sponsored two panels at the NASSR 2025 conference: “Romantic Explorations: Works-in-Progress” and “Romantic Science and Pseudo-science.” Many thanks to the panel organizers, Crystal Veronie (U Alabama) and Raj Banerjee (U Western). In other news, Lisa Ann Robertson has stepped down as the caucus chair and Crystal Veronie has taken up the mantle. Lisa Ann extends her sincere thanks to Crystal for taking on the position and looks forward to the good work she will do as caucus chair. If you have any questions or announcements or would like to join the caucus, please email Crystal at [ccveronie@ua.edu](mailto:ccveronie@ua.edu). Current caucus members, please look out for emails from Crystal and welcome her as she takes on this gratifying and important role

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### The Book History Caucus

The Book History Caucus aims to facilitate collaboration, mentoring, and exchange among scholars working in such areas as print and media studies, publishing history, reception studies, digital humanities, textual editing, periodical studies, and bibliography. Please contact [Julia S. Carlson](mailto:Julia.S.Carlson) to be added to the group.

## The International Conference on Romanticism

Have you heard about ICR? No? Read on! [The International Conference on Romanticism](#), founded over thirty years ago, stands for the study of Romanticism as a whole, in all its multi-linguistic, cross-cultural, and interdisciplinary manifestations. Our members come from more than twenty countries and represent literature, philosophy, musicology, art history, educational theory, and so on. From its origins, the ICR has emphasized collegiality and a spirit of humane discourse, with attention given to supporting the work of younger scholars. We hold annual meetings, occasional colloquia, award prizes for outstanding books and essays, and sponsor the academic journal *Essays in Romanticism* (Liverpool UP), which is sent to ICR members as part of their membership package. Please visit [our website](#) for more information and to join our membership – we would love to have you! Questions? Contact [Jennifer Law-Sullivan](#), Executive Director.

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### COVE

COVE (<http://covecollective.org>) is almost finished with work on two large grants: a \$350,000 NEH Humanities Collections and Reference Resources grant and a \$60,000 Purdue Innovation Hub grant. In addition to improvements to the old COVE Studio, we are now expanding into the delivery of material from the great museum, gallery, and library collections of the world, aided by image and IIIF annotation. Have you always wanted to teach the actual illuminated

manuscript of Blake's *Songs of Innocence and Experience*? How about the paintings of J.M.W. Turner or Eugène Delacroix? Now you can, while enabling students to annotate the texts and images. NASSR members have free access as a benefit of membership; email [felluga@purdue.edu](mailto:felluga@purdue.edu) for a login and password.

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## NASSR Graduate Student Caucus (NGSC)

### NGSC is Seeking One Co-Chair

The Graduate Student Caucus is looking for one more co-chair to join the three existing co-chairs in organizing activities, providing support, and resources for graduate student NASSR members. If you are interested in filling this position, please email [nassrgradstudentcaucus@gmail.com](mailto:nassrgradstudentcaucus@gmail.com).

### NASSR Graduate Student Caucus "The Should List" Reading Group

The Graduate Student Caucus has organized a reading group designed to both normalize and alleviate that nagging feeling that there are always works of literature that we should have already read but haven't yet had the time or space to do so. In this group, we will collectively decide on one work to read per month and meet on zoom to discuss this reading. This is designed to be a low-stakes, engaging way to learn alongside other students. We hope to discuss material that hasn't quite made it into coursework, seems potentially fruitful for research, or perhaps sits on a line on your qualification exam lists. We welcome all graduate students and all kinds of works,



be they deeply canonical but evasive, less well-known, or under examined. Possible readings may cover topics such as the sublime, transatlantic enslavement, revolution, transcendentalism, poetry, the Gothic, and more.

If you would like to be added to the email list to receive information about upcoming meetings, please email the NGSC at [nassrgradstudentcaucus@gmail.com](mailto:nassrgradstudentcaucus@gmail.com).

### **About the NASSR Graduate Student Caucus**

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/](http://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.

For any queries, please feel free to email the organization committee at [nassrgradstudentcaucus@gmail.com](mailto:nassrgradstudentcaucus@gmail.com), or visit our website at <http://nassrgrads.hcommons.org/> for more information.

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

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## Keats-Shelley Association of America

The Keats-Shelley Association of America looks forward to hosting its annual Stuart Curran Symposium on Friday, October 24th, 2025, at Fordham University's Lincoln Center campus on the topic of "Birdsong." There will be panels and a keynote lecture engaging with birdsong in poetry as well as an opportunity for a guided birding walk in Central Park. We look forward to welcoming you to a symposium that conducts the concerto of Romantic poetry in concert with works from other periods, languages, and places, with new movements in environmental, music, and sound studies. For more information, check the events page on the K-SAA site, linked here: <https://www.k-saa.org/events/annual-stuart-curran-symposium>

The application deadline for the Carl H. Pforzheimer, Jr. Research Grants is approaching! Advanced graduate students, untenured faculty, and independent scholars working outside the academy are eligible. Preference is given to projects involving subjects featured in *The Keats-Shelley Journal*. Projects need not be author-based, nor focus on Keats and the Shelleys. We especially encourage proposals for projects which expand traditional definitions of the field and its futures; particularly those engaging race, empire, gender, class, and/or global Romanticisms. Each grant is worth \$3,000. Awardees whose research plans include archival work at the British Library may be recommended for an additional top-off grant through the American Trust for the British Library Research Fellowship. **Submit your application by November 1, 2025.** Find more information here: <https://www.k-saa.org/pforzheimeraward>

MLA 2026 will be here before we know it! We invite you to join us in Toronto this January. Keep an eye out for our annual Awards Reception and please save the date for our MLA panel—*Mary Shelley At Last*—commemorating the bicentenary of *The Last Man's* publication in 1826. This panel will bring together scholars exploring neglected or underrepresented themes in Shelley's post-apocalyptic novel, examining Mary Shelley's enduring legacy across the centuries, and investigating concepts of permanence and resilience throughout her body of work.

## *Romantic Circles*: “The Sublime Dreams of Piranesi”: Imagination, Information, and Antiquity”

Curated by Jeanne Britton (University of South Carolina\_  
<https://romantic-circles.org/gallery/exhibit/piranesi>)



We're delighted to announce the new Romantic Circles Gallery exhibition:

“The Sublime Dreams of Piranesi”: Imagination, Information, and Antiquity  
Curated by Jeanne Britton (University of South Carolina)

The show's a remarkable achievement: a decisive intervention bringing together Piranesi's *vedute*, the *Carceri*, and antiquarian plates into vivid conversation with Romantic-era aesthetics—sublimity, imagination, and circulations of print culture, among other domains and vectors of inquiry.

Britton attends to the material histories that make these images sing.

Piranesi's captions, keys, and experiments in perspective frame the exhibition's argument on how we see, cite, and *know*.

The show's pairing of concise commentary with high-quality images is well suited to seminars on Romanticism, media history, visual culture, the digital humanities, and the history of archaeology.

A few highlights:

- *Carceri* & the Romantic imagination: Piranesi's impossible architectures alongside responses from Thomas De Quincey.
- Inscriptions & media: the Pianta di Roma plate as a meditation on para-geographic experiment and the materiality of print.
- Antiquarian networks: urns, vases, and the circulation of objects across Europe—key context for Romantic ekphrasis and reception.

With thanks and admiration for Jeanne Britton's curatorial leadership.

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## European Romantic Review

<https://www.tandfonline.com/journals/gerr20>

### Expressions of Interest:

*European Romantic Review* commissions book reviews, normally published in the March and September issues, but welcomes expressions of interest from those interested in contributing. Reviewers should have demonstrable scholarly expertise in the subject area in which they wish to review, and may let the Book Review Editor know if they are willing to serve, should the opportunity arise, via an email.



In selecting reviewers, the journal seeks scholars willing to read and share what they see as works' strengths, limitations, and contributions to the field. Contextualization within the field is essential, as is a fair and balanced assessment of the work's content. Commissions typically include multiple titles, so *ERR* reviewers should be willing to consider books in conversation with each other as well as with the larger area of research.

Authors should direct their publishers to contact *ERR*'s Book Review Editor regarding review copies, so that the journal may persist in its efforts to bring together reviewers, presses, and authors within NASSR and the wider scholarly community.

### Editorial Changes:

*ERR* would like to express its warmest thanks to Professor William Brewer for serving in the Book Review Editor position for the journal. Bill's collegiality and willingness to engage with the ever-changing publishing landscape has kept its book reviews current and vibrant, ensuring the community the journal serves has maintained its connection to the new works appearing over time. We wish Bill all the best in his retirement—and hope he will have even more time to continue his already impactful contributions to the field in many other outlets and ventures.

We are also delighted to announce that Professor David Sigler has agreed to succeed Bill as Book Review Editor for *ERR*, starting with volume 37 (2026). David will no doubt carry on the strong tradition of relevant and timely reviews that his predecessors have established; he welcomes queries at [dsigler@ucalgary.ca](mailto:dsigler@ucalgary.ca).

### Frederick Burwick Article Prize Recipient:

NASSR and *ERR* are pleased to announce and celebrate this year's Frederick Burwick Article Prize awardee, Katey Castellano, Professor of English at James Madison University, who is being recognized for her "'She Trafficked on Her Own Account': Black Women's Abolitionist Geographies in Robert Wedderburn's *Horrors of Slavery* (1824) and *History of Mary Prince* (1831)."

Castellano's essay provides an original and groundbreaking intertextual analysis of two classic Romantic-era slave narratives. As Castellano points out, unlike *History of Mary Prince*, the self-published *Horrors of Slavery* is not molded by the politics of white, middle-class abolitionists, who envisioned freedom in Britain as a gift kindly conferred on grateful West Indian slaves. Rather than aspiring to middle-class "respectability," Wedderburn defiantly identifies himself in *Horrors* as "Late a Prisoner in His Majesty's Gaol" and details his harrowing life journey from plantation slavery to prosecution and imprisonment in England. He also contests abolitionist politics by attributing his liberation from enslavement to the support of Black women rather than to the help of white abolitionists. Detailing the pivotal roles that Wedderburn's mother and grandmother, his "rebellious matriarchs," played in his development, Castellano contends that these and other "Black women were cultivators of insurgent abolitionist geographies within and around the plantation system." Castellano's award-winning essay and her recent book, *Robert Wedderburn, Abolition, and the Commons* (Cambridge UP,

2024), are important interventions in the current scholarly discussions of slave narratives, the plantation system, abolitionist politics, and Black women's resistance to slavery.

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## William Blake Archive

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

The William Blake Archive is pleased to announce the publication of *A Selected Annotated Bibliography of William Blake and His Circle: A Guide to Further Research* by Wayne C. Ripley, with contributions by Fernando Castanedo, Hikari Sato, Hüseyin Alhas, and Vera Serdechnaia. The bibliography can be accessed through its link in the navigation bar just below the images on the Archive's home page.

For primary sources, the bibliography records in one location most of Blake's writings, including individual copies of the illuminated books and lists of the miscellaneous print impressions (MPI) not currently available in the Blake Archive. (Presently, this information is spread out over many different books, catalogues, and articles.) The bibliography either provides basic bibliographical information about a work or directs users to this information in the Blake Archive. Citations also include external links to a work's digitization in the Blake Archive and/or the work's holding institution and its entry in the holding institution's digital catalogue entry. It also provides a complete list of print facsimiles, reproductions, editions, and translations.

For secondary sources, the bibliography draws together both the most important older sources documented in G. E. Bentley, Jr.'s comprehensive standard bibliographies (*Blake Books*, *Blake Books Supplement*, and *William Blake and His Circle*) and the newer sources recorded in the annual checklist of scholarship published in *Blake: An Illustrated Quarterly* (from 2018 to 2025). For most sources, the bibliography provides full citations, new annotations, links to the sources themselves (when available), where a source is recorded in the standard bibliographies, and where a source was published elsewhere.

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.

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## A new website: Robert Bloomfield POET (1766-1823)

<https://beddoes.dmu.ac.uk/BloomfieldPages/home.html>



Tim Fulford and John Goodridge have created a new website <https://beddoes.dmu.ac.uk/BloomfieldPages/home.html> presenting their scholarly edition of Bloomfield's Collected Writings — including his bestselling *The Farmer's Boy*, his poem/journal/sketchbook *The Banks of Wye*, his *Rural Tales* and *May-day for the Muses* and his manuscript account of his workmates (one of the few texts that describes the labour, culture and sociality of London artisans in detail).

The website also features *The Letters of Robert Bloomfield and his Circle* — the

only scholarly edition of his correspondence, which includes letters to and from John Clare and Robert Southey. Poems by Bloomfield's brother Nat (and Byron's satiric response) are also presented, plus a series of illustrations of Bloomfield's poems, some by the studio of Thomas Bewick.

A section of Critical Reflections collects responses to Bloomfield from his own time — reviews from journals — and a series of essays by today's scholars.

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## Fellowships

### Carl H. Pforzheimer, Jr., Research Grants

<https://www.k-saa.org/pforzheimeraward>

The Keats-Shelley Association of America is pleased to share information about this year's Carl H. Pforzheimer Research Grant Opportunity. The Pforzheimer Grants are awarded each year to support research in Romantic-era literature and culture.

Preference is given to projects involving subjects featured in *The Keats-Shelley Journal*, K-SAA's annual publication. Projects need not be author-based, nor focus on Keats and the Shelleys. We especially encourage proposals for projects which expand traditional definitions of the field and its futures; particularly those engaging race, empire, gender, class, and/or global Romanticisms.

Awardees whose research plans include archival work at the British Library may be recommended for an additional top-off grant through the American Trust for the British Library Research Fellowship. Visit <https://atbl.us> for more information.

Advanced graduate students, untenured faculty, and independent scholars working outside the academy are eligible.

Each grant is worth \$3,000.

**The deadline for 2026 awards is November 1, 2025.**

Please visit the [K-SAA website](https://www.k-saa.org) for more information on the award and details about application requirements.

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### Lewis Walpole Library Visiting Fellowship

Applications are invited for 2026-2027 Lewis Walpole Library Visiting Fellowships (four weeks) and Travel Grants (two weeks). The Lewis Walpole Library is a department of Yale University Library with collections that focus on all aspects of British life in the long eighteenth century.

Fellowship and Travel Grant awards include round trip travel from the recipient's home institution and the library, a per diem allowance, reimbursement for car rental or local travel expenses between the library's Farmington campus and the main Yale campus in New Haven, and accommodation in the Timothy Root House, an eighteenth-century residence adjacent to the main library building.

Applicants must fill out an application form, submit a statement describing the project and its dependence on the Lewis Walpole Library's collections as well as the project's importance to the field, a list of specific Lewis Walpole Library collection materials to be consulted, a c.v. of no more than 3 pages, and two confidential letters of recommendation.

**The application deadline is November 1.** The fellowship or travel grant must be taken within the June 1, 2026 through May 31, 2027 fellowship year.

Full details, expectations, and link to the application at <https://walpole.library.yale.edu/fellowships/visiting-fellowships-and-travel-grants>

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## The Byron Journal Essay Prize

<https://www.thebyronsociety.com/byron-journal-essay-prize/>

### About the prize

*The Byron Journal* is delighted to invite submissions to the new annual essay competition (see below for eligibility) that will be judged by a panel of experts in the field. Since its inception in 1973, the Journal has become widely read in many different countries and enjoys a major international reputation.

This competition aims to promote scholarly work that provides new perspectives on Byron, his circle, and second-generation Romantic-period writers. We invite essays that consider Byron, or other related canonical and non-canonical figures, including influences and afterlives. We particularly welcome articles that develop original arguments across a range of methodological approaches.

### Eligibility

The competition is open to postgraduate students, untenured faculty, and independent scholars working outside the academy, and postdoctoral scholars up to three years post viva (the competition is global; there are no entry restrictions based upon nationality). The submission deadline is **1 December 2025**.

All essays are subject to an anonymous peer review by a panel of established experts in Romantic Studies, chaired by Dr Maria Schoina (Aristotle) and Dr Madeleine Callaghan (Sheffield). The winner will be awarded £150 and a featured publication in the Journal.

### Submissions

Essays should be submitted via email to the Editor: Dr Mirka Horová (Charles, Prague): [miroslava.horova@ff.cuni.cz](mailto:miroslava.horova@ff.cuni.cz). Please include PRIZE in the submission title. Essays should be no longer than 7,500 and no shorter than 5,000 words (including endnotes).

Submissions should meet the Journal's criteria for publication. Download *The Guidelines for Contributors*. (If you include supplementary figures with your article, please also provide alt text. For more information, see our guide to alt text.) Contributions should be original and should not have been previously published in any form, including all forms of electronic publication. Contributors are required to assign copyright to Liverpool University Press.

Please note that your essay must conform to the MHRA style. Please consult the guide which can be found at <http://www.mhra.org.uk/style>. The author's identity must not be identifiable in any way from the essay (electronic tags, such as those on Microsoft Word, should be removed).

## John Galt Society Research Grant (2026)

<https://thejohngaltsociety.com/research-grant/>

The John Galt Society welcomes applications for a grant (of up to £1,000) to defray expenses incurred in connection with research into the works, life or influence of John Galt. Two types of research projects—archival and digital—are eligible.

Archival research projects: these projects take a long-established approach to research. They involve traveling to archives, libraries, museums or other relevant locations and examining material holdings. The outcomes they project will usually be anchored in print, though that basis does not preclude ebooks. Eligible expenses might include transportation to the chosen sites and/or lodging near them. For projects that are closer to completion, they might include permissions fees or fees connected with copyediting, indexing or other components of manuscript preparation.

Digital research projects: these projects take new or experimental approaches to research. They might involve extensive use of online archives or digital collections; they might seek to discover how technologically enhanced approaches enable examination of large quantities of playbills, letters, records of other items and how quantitative investigations affect qualitative results. They might aim to create curated websites, collections or electronic editions that combine and present print, images and interactive elements, or they might link to tours of historically significant locations, such as the “Galt Way” of sites connected with Galt’s life and work in Scotland, or they might map areas around the globe that figure in his life and work. The outcomes they project will usually have some digital components, or they might be performances, recordings or videos. Eligible expenses might include costs of project-specific equipment or internet services sufficient to carry out the needed research. For projects closer to completion, they might include permissions, licensing or website hosting fees. For web hosting, some discussion with the Society will be required to help establish the estimated longevity of the project and plans to maintain the website.

There may be some overlap between these two types of projects. Applications may describe both components, and if awarded the grant, researchers may apply the funds to the component of their choice if the grant will not cover both. The grant is not intended to fund all projects fully; it is intended, rather, to add to other funding sources or to make expenses more manageable for researchers without other funding sources. In all cases, the projects should have the goal of shedding new light on Galt’s significance in literature, history, socio political thought or economics. Projects that situate Galt in other fields are also welcome.

Eligible applicants are advanced graduate students (students enrolled in PhD programs at universities around the world); early career scholars (scholars whose doctoral degrees date no more than three years before the application and who have held a permanent or secure academic position for no more than three years), contingent faculty (scholars with PhD degrees who hold part-time or temporary academic positions) or independent scholars (scholars with PhD degrees who do not hold academic positions).

The Grant will be awarded annually. Previous recipients may apply for a second time, but preference will be given to first-time applicants. Applications should be emailed to the Administrator of the John Galt Society Research Grant (Dr. Craig Lamont, University of Glasgow, secjgs@gmail.com ). Applications must include all of the following:

▶ Applicant’s name, address, email address.

▶ Applicant’s degree and employment status (date of PhD received or expected, institutional affiliation [or statement that the applicant is not affiliated], length of affiliation and whether the position is full-time or part-time, permanent or temporary).

▶ Applicant’s cv.

►Description (approximately 1,000 words) of Applicant's project, specifying what portion or aspect of it is to be aided by the Grant and what specific use of the Grant money will be made. The timetable for carrying out the research should also be indicated.

►The name, address, email address and affiliation of a scholar whom the Applicant has asked to recommend the project. Applicants should make this request of a scholar familiar with the Applicant's work and ask the scholar to send the recommendation directly to the Administrator of the John Galt Research Grant.

The deadline for applications is **31 January 2026**. Complete applications must be received by the deadline in order to be considered. The recipient will be announced at the time (usually in March) of the Annual General Meeting of the John Galt Society. It is expected that the research will be carried out and a report submitted within a year of the receipt of the Grant. It is expected that the recipient will join the John Galt Society (if not already a member) before making use of the Grant.

Inquiries may be directed to Dr. Craig Lamont, Secretary-Treasurer of the John Galt Society and Administrator of the John Galt Society Research Grant ([secjgs@gmail.com](mailto:secjgs@gmail.com)) or to Dr. Regina Hewitt, Chair of the John Galt Society ([hwt87@earthlink.net](mailto:hwt87@earthlink.net))

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## Keats-Shelley Essay Prize 2025-26

The Keats-Shelley Prizes were established in 1998 to encourage writers of all ages to respond to the work of the Romantics. Prize Judges have included Dame Carol Ann Duffy, Stephen Fry, Liz Lochhead, Professor Richard Holmes, Dame Penelope Lively, Tom Paulin, Claire Tomalin, Jack Mapanje, Simon Barnes, Fiona Sampson and for last year's prizes - writer, broadcaster and historian Tom Holland.

In 2025-26, the chair of the judging panel is author, critic and journalist, Rupert Christiansen. Returning as judges for the Essay Prize are Professor Simon Bainbridge and Professor Sharon Ruston.

The Keats-Shelley Essay Prize is open to all. Winners receive £1000. Two highly commended entrants in each category will receive £500. Winning and highly commended essays will be published in The Keats-Shelley Review and on the Keats-Shelley website.

### Keats-Shelley Essay Prize

Essays may be on any aspect of the writing and/or lives of the Romantics and their circles.

#### Essay Rules

Essays should be no more than 3,000 words including quotations.

Entries must be original works. Plagiarism will not be accepted, including AI-generated work. All sources must be acknowledged. They must not have been published previously, either in print or online or in any other media, nor previously submitted to us.

**Essay judge Professor Sharon Ruston writes:** 'I want to read a well-organised, lively, and well-expressed essay. It should be arguing a point and offer persuasive evidence in its case. We are also looking for someone who has a deep and creative interest in Keats, Shelley or their circle.'

Entry to the Essay Prize is free.

#### Prize Conditions of Entry

**Prize Deadline: 10am (GMT) on Monday 2 February 2026)**

- All entries must be submitted via the website.

- Entries are open to anyone aged 18 or over on 1 September 2025.
- Please do not put your name on the entry. Poems and essays are sent to the judges anonymously.
- Entries may be submitted from any part of the world but must be in English and in Microsoft Word or PDF format.

Visit [www.keats-shelley.org](http://www.keats-shelley.org) to enter or click here

Have a question about 2025-26's Prize? Email: [prizes@keats-shelley.org](mailto:prizes@keats-shelley.org)

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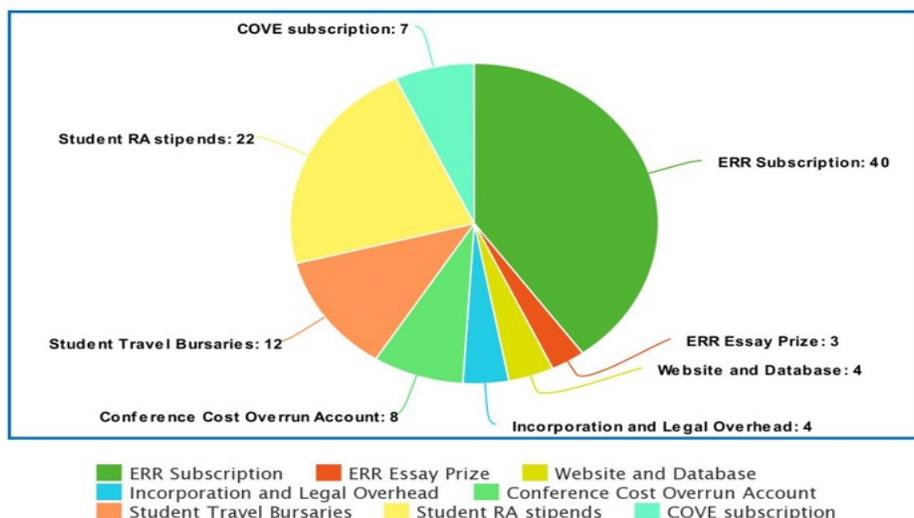
## NASSR Membership Benefits and Renewal Information

*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).
- Inclusion in and access to the **member directory**.
- Invitation to participate 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 dues are allocated. (NB: Numbers represent the percentage of a membership, and have been averaged across membership types).



### *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.

### *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 KIR KUIKEN (SUNY), Vice-Chair JONATHAN SACHS (Concordia), Secretary CHRIS BUNDOCK (University of Essex), and Treasurer JOHN SAVARESE (University of Waterloo), in consultation with a larger, elected Board, ex officio members, and senior advisors: MANU CHANDER (Georgetown, ex officio), LENNY HANSON (NYU, ex officio), MARK A. MCCUTCHEON (Athabasca, ex officio), FUSON WANG (University of California, Riverside, ex officio), REGINA HEWITT (USF, ex officio), JAMISON KANTOR (OSU, ex officio), JACOB RISINGER (OSU, ex officio), DAVID COLLINGS (Bowdoin, Senior Advisor), ANGELA ESTERHAMMER (University of Toronto, Senior Advisor), TILOTTAMA RAJAN (University of Western Ontario, Senior Advisor), and MICHELLE FAUBERT (Manitoba, Senior Advisor).

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

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