Postgraduate and Early-Career Conference
Romantic Futurities (12 - 13 June 2020)
Postgraduate and Early-Career Conference
Romantic Futurities (12 - 13 June 2020)

Conference Details
Conference Schedule: Live Sessions & Workshop Themes p. 1
Panel Presentations p. 2
Biographies: Keynotes Speakers p. 3 - 4
Workshop Leaders & Poet p. 5
Panel Speakers p. 5 - 6
Organisers p. 6 - 12
Presentation Abstracts p. 13
BARS: Details and Membership p. 14 - 28
BARS: Abstracts p. 29

Conference Details

The BARS Early Career and Postgraduate Conference, held biennially in even-numbered years, provides a friendly forum in which researchers can present their own work, learn about professional practices, and socialise and connect with their contemporaries. This year’s conference - Romantic Futurities - is organised by the Early Career Representative, Paul Stephens (Oxford), and the Postgraduate Representatives, Amanda Blake Davis (Sheffield) and Colette Davies (Nottingham).

Romantic Futurities invited presenters to examine the pluralistic theme of ‘futurities’ in Romantic-period literature and thought. The conference consequently brings together early-career and postgraduate researchers whose work addresses futurity from a wide range of perspectives: from historical depictions of the future, to writers’ concerns with posterity, to the future of the field of Romanticism in regard to rethinking the canon, pedagogical approaches, and digital humanities.

The original plan was to stage the conference at the museum and literary centre, Keats House, home of John Keats from December 1818 until August 1820, when he left for Rome. The conference itself would have been held over a slightly shorter period of time, from the afternoon of Thursday 11th June to the evening of Saturday 13th June.

However, in response to the ongoing COVID-19 pandemic and related social restrictions, we made the decision to stage the conference online. Within a password-protected area of the website, the conference will bring together asynchronous and synchronous presentations to create an innovate variation on the traditional format. Live sessions – including an excellent range of Keynote Lectures, Workshops, and a Poetry Reading – will be delivered online via Zoom. All other papers are grouped into themed panels, with each panel page containing a forum to discuss and debate each speaker’s work.

We hope that you enjoy the experience of the first BARS Online Conference, and we look forward to welcoming you online to join the conversation.

BARS Postgraduate Reps: Colette Davies and Amanda Blake Davis
BARS Early-Career Rep: Paul Stephens
Conference Schedule

Live Sessions
You must be a registered conference attendee in order to view any of the conference proceedings. Registrants will be emailed all Zoom login details on the afternoon of Thursday 11 June.

Friday 12 June
10:50 – 11:00 Welcome & Opening Remarks
11:00 – 12:00 Workshop: ‘Getting Jobs Outside Academia: Skills and CVs for PGs and ECRs’
   (Dr Emily Paterson-Morgan)
13:00 – 14:00 Workshop: ‘Working in Heritage’ (Dr Charlotte May and Fiona Lewin)
15:00 – 16:00 Workshop: ‘Academic Interviews’ (Dr Andrew McInnes)
16:30 – 18:00 Keynote Lecture + Q&A: ‘The South Seas on Stage’ (Professor Michael Gamer)

Saturday 13 June
12:50 – 13:00 Welcome
13:00 – 14:30 Keynote Lecture + Q&A: ‘Open Books’ (Dr Emily Rohrbach)
17:00 – 18:00 Poetry Reading + Discussion (Deanna Rodger, Keats House Poet)
18:00 – 18:30 Closing Remarks & Thanks

Workshop Themes

Getting Jobs Outside Academia: Skills and CVs for PGs and ECRs
Dr Emily Paterson-Morgan will be discussing options for employment PGRs and ECRs can undertake while remaining connected to academia. This workshop is designed to help Postgraduates and Early Career Researchers with what can be a tricky and rather daunting transition from university to the job market. Whether you just need short-term or flexible employment until the monograph is completed or whether you are considering leaving academia entirely, this workshop can help. The first part of the session will look at some of the jobs you might not know you are qualified for, while the second part will teach you how to re-package your academic skills for the non-academic employment market. This will be followed by a Q&A.

Working in Heritage
Dr Charlotte May and Fiona Lewin will be talking about her work in the Culture and Heritage section. Charlotte has worked with the National Trust and is currently working with Keswick Museum in her role as the Cultural Engagement Fellow at Nottingham. Fiona Lewin is Senior House Manager at The Workhouse, Southwell, National Trust.

Academic Interviews
Dr Andrew McInnes will give a practical account of applying for jobs, preparing for interviews, and hints and tips for presentations and interviews. It will explore how to present your research, professional skills, and experience effectively in job applications, interview presentations, and in the interview itself.
Panel Presentations
You must be a registered conference attendee in order to view any of the conference proceedings. Registrants will be sent a password to access this part of the website, available from Friday 12 June.

Panel 1) Forgotten Futures
- John Cammish (Nottingham): Immature Buds & Green Fruit: The Salvaged Remembrance of Henry Kirke White
- James Peate (Bristol): ‘The Best Opera Ever Written’: The Impact of Sheridan’s The Duenna in the 1770’s

Panel 2) Future and Temporality
- Sabina Akram (Anglia Ruskin): Robert Southey’s Postmodern Narrative: The Use of Time in The Doctor, &c (1834-47)
- Katerina Liontou (Leeds): Living In/With A Volatile Planet: Imagining Temporality in William Cowper’s Poetry
- Daniel Parker (Manchester): Messianic Materialism and the Question of the Freed Future: Revolutionary Time in Benjamin and Shelley

Panel 3) Future Identities
- Valentina Aparicio (Edinburgh): Intermarriage in the Quilombo: Southey’s Fear of a Mixed-Race Future
- Simon Clewes (Birmingham): “Albert’s soul looked forth from the organs of Madeline”: Anticipating Transness in William Godwin Jr.’s Transfusion (1835)
- Marvin Reimann (Bonn): “actions are our epochs”: Byron’s Manfred and the Self’s Inability to Advance into the Future

Panel 4) Historical Visions
- Isaac Cowell (American University of Iraq): “Were these my words, O Parent?”: Romantic Apostasy and Cancel Culture
- Gerard Lee McKeever (Glasgow): ‘It will not be in a hurry forgot’: John Mactaggart’s Subversive Antiquarianism
- Rayna Rosenova (Sofia): Envisioning History: The Case of Charlotte Smith and Helen Maria Williams

Panel 5) Past and Future Selves
- Emily Dolive (North Carolina): Questioning the Canon: Jane Alice Sargant
- Rachel Sulich (Leeds): The Private Deaths of Public Men: Suicide in the House of Commons, 1783-1822
- Katherine Warby (Huddersfield): ‘Her Feet Disperse, the Powd’ry Snow / That Rises up Like Smoke’: Wordsworth and the ‘Lucy Poems’
- Molly Watson (Huddersfield): (Im)mortality and the Female Muse in the Poetry of John Keats
Panel 6) Radical Prophecies

- Benjamin Blackman (*California-Davis*): Wollstonecraft’s “Flights of Fancy”
- Alice Rhodes (*York*): Volcanic Voices: Earth, Air, and Radical Prophecy in Percy Shelley and John Thelwall
- Jingxuan Yi (*Nottingham*): The Atopias in *Frankenstein* and *The Last Man*

Panel 7) Redrawing the Canon

- Ruby Hawley-Sibbett (*Nottingham*): Recovering the female-authored Welsh Gothic: Remoteness, Retirement, and Risk
- Barbara Leonardi (*Independent*): Reconstructing the British Romantic Canon through Digital Humanities: The Case of James Hogg, the Ettrick Shepherd
- Valentina Varinelli (*Newcastle*): The (Lost?) Future of Shelley’s Italian Self-Translations
- Amy Wilcockson (*Nottingham*): The Case for Thomas Campbell

Panel 8) Revolution and Reform

- Marta Fabi (*Roma*): “Because from their bright summits you may pass to the Golden World”: The Reinterpretation of the Golden Age Myth in William Blake’s *America. A Prophecy*
- Nicola Westwood (*Birmingham*): Rights, Revolution, and the Rhetoric of Anger in British Abolitionist Literature
- Sarah Wride (*York*): William Wordsworth and Nature’s “Ministry | More palpable” in *Lyrical Ballads* (1800) and *The Prelude* (1805)

Panel 9) Romantic Inheritances

- Angela Gabrielle Fabunan (*University of the Philippines*): “Walking Through Concupiscence:” Philippine Romanticism in Angela Manalang Gloria’s Poems
- Kitty Shaw (*Birkbeck*): Sylvia Plath and Heinrich Heine: Deconstructing a Shared Romantic Heritage
- Chris Washington (*Francis Marion*): To Breathe With: Protests, Black Studies, and Romanticism
- Edwina Watson (*Oxford*): Byron, Posterity, and the Authority of the Present

Panel 10) Strange Mythologies

- Amy McVeigh (*Edinburgh*): John Keats and the Rise of Neopaganism
- Dana Moss (*Michigan*): ‘That which is creative must create itself’: Keats, the Sonnet, and Literary Ritual
- Alex-Andrei Ungurenasu (*Windsor, Ontario*): An Afterlife on the Sun: The Effects of Light & Colouring in Different Copies of Blake’s ‘The Little Black Boy’

Panel 11) Visions of Futurity

- Tom Marshall (*Queen Mary*): Necessary Liberty: Joseph Priestley’s Paradoxical Futurity
- Daniela Paolini (*Buenos Aires*): A Biography for a Future Nation: Manuel Moreno’s Life and Memoirs of Mariano Moreno and the context of its publication, 1812 London
Biographies

Keynote Speakers

Professor Michael Gamer

Michael Gamer is Professor of English at the University of Pennsylvania. He writes, most broadly, on how context shapes media ecologies and impacts aesthetic forms. He is the author of *Romanticism and the Gothic: Genre, Reception, and Canon Formation* (Cambridge, 2000), *Romanticism, Self-Canonization, and the Business of Poetry* (Cambridge, 2017) and, as part of the Multigraph Collective, *Interacting with Print: Modes of Reading in the Age of Print Saturation* (Chicago, 2018). He is currently Associate Editor of *EIR: Essays in Romanticism* and is working on a book (on melodrama), a digital project (asking what playbills read *en masse* can tell us), and an edition of Ann Radcliffe’s works. His editorial work includes Horace Walpole’s *The Castle of Otranto* (Penguin, 2002), *The Broadview Anthology of Romantic Drama* (Broadview, 2003), Charlotte Smith’s *Manon L’Escaut and the Romance of Real Life* (Pickering and Chatto, 2005), and Samuel Coleridge and William Wordsworth’s *Lyrical Ballads 1798 and 1800* (Broadview, 2008). His essays on poetic collections, performing animals and It-narratives, the Gothic, book history, Jane Austen, dramas of spectacle, gender and performance, periodicals, early novel canons, authorship, and pornography have appeared in *MLQ, PMLA, Novel, ELH, Nineteenth-Century Contexts, and Studies in Romanticism.*

Dr Emily Rohrbach

Emily Rohrbach is Lecturer in British Literature at The University of Manchester. She teaches and writes about British and comparative Romanticisms, narrative theory, literature and historiography, aesthetics and politics, the poetics of time, and the materiality and literary imagination of the codex book. She is the author of *Modernity’s Mist: British Romanticism and the Poetics of Anticipation* (Fordham University Press, 2015) and she is currently working on *Codex Poetics,* a monograph on the counterfactual imagination, the codex book, and the politics of time in the Romantic period, and *Gothic Dispossessions,* a monograph focusing on the politics of voice and dispossession in comparative (British, U.S., and Caribbean) Gothic literatures in the eighteenth and nineteenth centuries. She serves on the Editorial Board of *The Keats-Shelley Journal.* She is co-editor of *Reading Keats, Thinking Politics,* the 50th anniversary issue of the journal *Studies in Romanticism,* for which she solicited and co-translated an essay by Jacques Rancière, “The Politics of the Spider,” and she is the author of numerous peer-reviewed journal articles focusing on eighteenth- and nineteenth-century British literature. Her journal articles have appeared in *Studies in Romanticism, Textual Practice, Keats-Shelley Journal, European Romantic Review,* and *SEL: Studies in English Literature.*

Workshop Leaders

Fiona Lewin

Fiona is a Senior Collections and House Officer at the National Trust, based at The Workhouse, Southwell. Fiona studied Museums and Heritage Management following a history degree, whilst accruing voluntary experience at several of Nottinghamshire’s heritage sites, including Local Authority and charity settings. Specialising in preventive conservation and collections management, Fiona combines long term conservation aims with day to day visitor experience activities and volunteer management.

Dr Charlotte May

Charlotte May is a Cultural Engagement Fellow at the University of Nottingham, currently working with Keswick Museum on a public engagement project about the poet Robert Southey. Charlotte completed her PhD at the University of Nottingham in 2017, an edition of the selected letters of the banker-poet Samuel Rogers, and has volunteered for the National Trust for seven years in a variety of roles. Her academic research has always included working closely with historic sites and collections.
Dr Andrew McInnes

Andrew McInnes is a Senior Lecturer in English Literature, and Programme Leader, at Edge Hill University. He holds degrees from the universities of Durham and Exeter, and worked previously at Exeter and as a secondary school teacher of English and Drama. He has published widely on Romantic period women’s writing, Gothic fiction, and children’s literature, and in 2016 published his first monograph; *Wollstonecraft’s Ghost: The Fate of the Female Philosopher in the Romantic Period* with Routledge. He is currently AHRC Early Career Leadership Fellow on ‘The Romantic Ridiculous’, a major project that adopts the ridiculous as a lens through which to read Romantic-period engagements with the natural and social world.

Dr Emily Paterson Morgan

Emily Paterson Morgan received her PhD in English Literature from the University of Bristol in 2011. She subsequently worked in the commercial publishing sector, both as an industry analyst and as the Editorial Manager and later Head of Product & Marketing for two leading financial research publishers. She has just moved to the UAE to run an academic publishing company, but maintains ties with the English academic community as Director of The Byron Society and editor of the BARS blog. She has published articles on Byron and other Romantics, a forthcoming book chapter, and is guest editing a special issue of *The Byron Journal* for 2021. She is also the Editor in Chief for Knowledge E.

Poetry Reading

Deanna Rodger

Deanna Roger is an international writer, performer and facilitator. She won the UK Poetry Slam aged 18 and quickly established her self as a leading force for contemporary poetry, securing titles such as ELLE UK’s ‘30 inspirational women under 30’, The Female Lead’s ‘20 in their 20’s and Cosmopolitan’s No.1 Trailblazing Woman, as well as winning a Rising Star award from the Hospital Club. She has toured Canada, Germany, and South Africa, amongst others and is currently the third recipient of the Kevin Elyot Award at University of Bristol’s Theatre Collection. Her collection of performance poems ‘I Did It Too’ has been well received by people of all walks of life. Deanna teaches the Writing Poetry for Performance module with Benjamin Zephaniah at Brunel University and tutors at School of Communication Arts (‘The most successful ad school in the world’).

Panel Presenters

Sabina Akram

Sabina Akram completed my PhD in English Literature in 2019 at Anglia Ruskin University under the supervision of Professor John Gardner. My thesis title was Robert Southey’s Kaleidoscope: The Doctor, &c. By researching the political, religious and philosophical ideologies that can be found in the multiple texts that make up The Doctor, &c, I argued that this was Southey’s most experimental composition and displayed early postmodern thought. I am currently teaching two foundation degree modules (‘Ethics’ and ‘Interactive Learning Skills and Communication’ at Cambridge Ruskin International College (Anglia Ruskin University).

Valentina Aparicio

Valentina Aparicio holds an MSc in Enlightenment, Romantic and Victorian Literature from The University of Edinburgh and is currently a fourth year PhD candidate in English Literature at the same institution. Her research focuses on Robert Southey’s poetry and Imperialism. She studies the problematic convergence of universalist radical ideas and imperialist ideas in his works, by analysing his representations of non-Europeans in the Americas. She has recently visited the National Library of Rio de Janeiro on a research trip supported by BARS and the Royal Historical Society to look at the manuscripts of Southey’s History. Valentina is also a co-convener of the Edinburgh Nineteenth Century Research Seminars.
Benjamin Blackman
Benjamin Blackman is a PhD candidate in English at the University of California-Davis. His dissertation examines discourses of speculation in literature of the 1790s that circulated in the wake of the Atlantic Revolutions.

Adam Cady
Adam Cady (Illinois Wesleyan University ’20) is an accomplished undergraduate student and researcher. A budding Keatsian, Adam’s work on Otho the Great, John Keats’s only full-length play, represents a unique academic undertaking and rectification of one glaring omission in Keats scholarship. Having published several Otho-related entries on the Keats Letters Project website in 2019, Adam also produced and served as dramaturge for a staged reading of the Tragedy at Illinois Wesleyan University in January, 2020. In addition to exploring Keatsiana, Adam works as assistant editor for High Voltage Poetry, an online, interactive teaching tool for engaging poetic turns. Adam plans to continue his Romantic studies with a postgraduate degree in English literature.

John Cammish
Johnny Cammish is a PhD Student and Research Associate at the University of Nottingham, working on the concept of ‘Literary Philanthropy’ in the Romantic Period. He works on the philanthropic efforts of Joanna Baillie, James Montgomery, Elizabeth Heyrick and Henry Kirke White, particularly in relation to charitable collections of poetry, works lobbying for the abolition of slavery and chimney sweep reform, and posthumous editing of work in order to preserve legacies.

Simon Clewes
Simon Clewes is a second-year PhD student at the University of Birmingham, researching male-male desire and love in the writing of William Godwin and his circle. Focussing on a number of Godwin’s major works from Caleb Williams to Cloudesley, Simon explores themes including: the destructive potential of repressed erotic desire, the tragic impossibility of romantic love between men, and the exclusion of queer sexualities from idealised notions of futurity. This project will also focus on authors within and beyond the Godwin-Shelley circle, including William Godwin Jr., Mary Shelley, Edward Bulwer-Lytton and Joanna Baillie, looking at how these writers were directly inspired by Godwin’s celebration of male-male desire and love, and vice versa.

Jack Coopey
As a PhD German candidate at Durham University, my doctoral work concerns the concept of totality from Kant to Derrida (2016-2019) supervised by Nicholas Saul. I read English Literature and History at the University of Leicester (2012-2015). I worked with Ian Harris on a dissertation on Locke and the State of Nature which consolidated my interests in philosophy of history and literature. After my bachelor, I undertook a Masters of Letters in Intellectual History at the University of St Andrews (2015-2016) working with Caroline Humfress on essays concerning Derrida, Badiou's and Nietzsche's Saint Paul, and a masters thesis on Foucault in the College de France lectures.

Isaac Cowell
I am an Assistant Professor of English at the American University of Iraq, Sulaimani. I received my PhD in English from Rutgers University in 2019 with a dissertation titled “The Peevish Wish: Conjectural Literature from Walpole to the Shelleys.” My ongoing project examines the Romantic speculative trope of the idea with a life of its own, independent of a human subject. From Enlightenment self-evidence, to the Gothic invisible hand, to Austen and the Shelleys, the autonomous idea offers a means of resistance to the ideology of the “real world” and the attendant demand to accept things as they are.
Emily Dolive

Emily J. Dolive received her PhD in English from the University of North Carolina at Greensboro in 2019. Currently, she is a Postdoctoral Fellow in Baylor University’s English Department where she teaches British Literature and conducts primary research for a book project. This book project examines how women poets navigated and reshaped the literary marketplace during the French Revolution and Napoleonic Wars. Her recent publications are found in the journal Romantic Textualities and in an edited collection with Liverpool University Press, Material Transgressions: Beyond Romantic Bodies, Genders, Things.

Marta Fabi

I am a second-year PhD student in “Comparative Studies” at the University of Rome “Tor Vergata”. My thesis focus is on the reinterpretation of the Golden Age myth in the poetical works of William Blake. After earning my M.A. in Modern Languages and Literature and completing a postgraduate degree in teaching, for the past 10 years, I have been working as a secondary school English teacher. My research interests are: William Blake, Romanticism, ESL, Literature and Language teaching.

Angela Gabrielle Fabunan

Angela Gabrielle Fabunan is a writer and editor from Quezon City, Philippines. She is an MA Candidate at the University of the Philippines, and graduated with a BA from Bowdoin College, USA. She has been a winner of the Carlos Palanca Memorial Foundation Awards as well as the Amelia Lapeña Bonifacio Literary Awards. Her first book of poetry, The Sea That Beckoned, was published by Platypus Press in 2019, and her work has appeared in Cordite, Cha, and Asymptote. She is currently a poetry editor for Inklette Magazine, and is a member of Kapok Collective.

Uswatun Hasanah

Uswatun Hasanah is a master student of English literature at National Sun Yat-sen, Taiwan. As an international student, she takes a part as an English tutor for English Plaza and helps professors as a teaching assistant. Finished her bachelor’s degree from the same major in Indonesia, she continued to be active as a volunteer for Ubud Writer and Reader Festival in Bali, Indonesia. Uswa also spent a year becoming a VIP customer care for a provider company in Indonesia before continuing her master’s degree. She inherently understands that customer is the single most valuable asset for a company, and is driven by the unrelenting pursuit of customer-driven focus, ideals, and experience.

Ruby Hawley-Sibbett

Ruby Hawley-Sibbett is a second-year PhD student at the University of Nottingham. Her research analyses trends in the representation of regional spaces in Wales, the West Country, and the Midlands in female-authored prose fiction. Her thesis will focus on novels published between 1810 and 1820, providing further impetus for the recovery of forgotten female-authored novels and resituating Jane Austen in the context of these contemporaries.

Tara Lee

Tara Lee is a third year DPhil candidate at the University of Oxford. Her AHRC-funded thesis studies organic unity and the vital machine in the works of William Blake. She completed her BA (Hons) and MPhil at the University of Cambridge (Queens’ College).

Barbara Leonardi

Barbara Leonardi earned her AHRC-funded PhD in English Studies from the University of Stirling for which she was awarded “The Professor G. Ross Roy Medal” for the top PhD thesis on Scottish literature submitted in 2013. Her AHRC-funded post-doctorate focussed on “James Hogg Contributions to International Periodicals.” She has published extensively on James Hogg, Walter Scott, Mary Wollstonecraft, and pragmatics linguistics for literature. She has been a reviewer for The Year’s Work in English Studies (OUP, vols 96, 97, 98) for the section on the Romantic novel, and for
the *Cambridge Guide to the Eighteenth-Century Novel, 1660-1820*, ed. by April London (CUP). Leonardi has sole edited the volume *Intersections of Gender, Class, and Race in the Long Nineteenth Century and Beyond* (Palgrave, 2018). Since the end of her post-doc, Leonardi has been working as English teacher in London’s secondary schools from a disadvantaged background.

**Katerina Liontou**

Katerina Liontou is a PhD student at the School of English, University of Leeds. The working title of my project is “Early Romantic Disaster Writing and Present-Day Climate Change” and it takes an innovative approach by combining methodologies from literary studies and the social sciences. My aim is to investigate how early Romantic writing, particularly around the Laki eruption of 1783, imagines the geological, climatological and environmental dynamism of the planet in ways that speak to present-day concerns. My interests lie in the field of Romanticism, empirical ecocriticism, the Anthropocene and social sciences.

**Tom Marshall**

Tom Marshall is an interdisciplinary Romanticist currently based at Queen Mary University of London. His research interests include aesthetics, phenomenology, literary theory and the wider intersection between literary and philosophical studies. He is currently working on a project titled ‘Romanticism in the Space of Reasons’, drawing on work in twentieth-century analytic philosophy to illuminate how various Romantic writers articulate forms of social and communal rationality in response to legacies of empiricism and determinism inherited from the eighteenth century.

**Gerard Lee McKeever**

Gerard Lee McKeever is a British Academy Postdoctoral Research Fellow at the University of Glasgow, working on ‘Regional Romanticism: Dumfriesshire and Galloway, 1770-1830’. He was previously a researcher for the Oxford Edition of Robert Burns being produced at Glasgow. In addition to a range of articles for journals including *Studies in Romanticism*, his first monograph, *Dialectics of Improvement: Scottish Romanticism, 1786-1831*, is forthcoming with Edinburgh University Press in March 2020. He has co-edited, with Alex Benchimol, *Cultures of Improvement in Scottish Romanticism, 1707-1840* (Routledge, 2018).

**Amy McVeigh**

Amy McVeigh is a student at the University of Edinburgh currently studying a MScR in English Literature: Romanticism. Her main research interests are in gender and mythology in the works of Romantic poets and authors. She intends to write her Masters dissertation on Lewis’ *Tales of Wonder* and *Tales of Terror*, and hopes to go on to a PhD on witches in Romantic literature. She graduated with an MA (hons) in English from the University of St Andrews in 2019 and her proudest achievement is performing at the Edinburgh Fringe Festival as part of a silly student ukulele band.

**Dana Moss**

Dana Moss is currently a first year PhD student at the University of Michigan, although she is originally from England, where she gained her BA at University College London and her MSt at Exeter College, Oxford. Her current research is interested in excess, sensation and the imagination in Romantic literature, and the interplay between violence and intimacy.

**Daniela Paolini**

Daniela Paolini is a Ph.D. candidate at the University of Buenos Aires Argentina, researching the cultural networks between Argentina and Britain during the Romantic Period. For this project she was awarded in 2017 with a grant by UBA to fund her doctoral studies. Paolini is a member of the Instituto de Literatura Hispanoamericana, where she participates in a research group of Nineteenth-Century Literature of the Southern Cone. She has several presentations in congress and conferences, and has published articles in specialized journals, and a chapter in an upcoming book on Gothic in Latin America.
Daniel Parker
Dan Parker is an MA student in English Literature and American Studies at the University of Manchester. His interests include British Romanticism, Marxist critical theory, queer studies, and videogames. His writings on videogames have appeared in Deorbital and Critical Distance, and he can be found on Twitter @lionaftersleep.

James Peate
James Peate is a third year PhD student at the University of Bristol. His research focuses on the Extra-Parliamentary life of the politician and playwright Richard Brinsley Sheridan, with particular interest in his portrayal in and interactions with eighteenth century newspapers and satirical print, as a part of the Leverhulme Trust funded Sheridan Project.

Marvin Reimann
Marvin Reimann received his BA and MA degrees in English Literatures and Philosophy at the University of Bonn in 2015 and 2018, respectively. For his Master’s thesis, in which he examined Shelley’s Alastor, Byron’s Manfred and Melville’s Moby-Dick in the light of Friedrich Schelling’s philosophy, he has just recently been awarded the Queen’s Prize. In September 2019, he has begun his doctoral studies at the University of Bonn with a thesis on the concepts of temporality and time consciousness in Romantic poetry and philosophy. His research interests focus on the interrelation between English Romantic literature and the philosophy of German Idealism and Early German Romanticism.

Alice Rhodes
Alice Rhodes is a third year PhD student in the Centre for Eighteenth Century Studies and the Department of English and Related Literature at the University of York. Her research examines the science of speech production in Romantic literature with a focus on the work of Erasmus Darwin, John Thelwall and Percy Shelley. She is currently BARS European Engagement Fellow.

Rayna Rosenova
I obtained my PhD in September 2019 and am currently employed as Assistant Professor in English Literature (Enlightenment and Romanticism) at the Department of English and American Studies, Sofia University St Kliment Ohridski (Bulgaria). My research interests are in the field of the long eighteenth century, women’s writing, poetry, sensibility, the sublime, the Gothic, radicalism in the context of the French Revolution, and mythology. My thesis focused on the representation of reason and sensibility in the poetry of Charlotte Smith and Mary Robinson in the context of private experience and the public sphere, as well as on the poets’ use of sublime and gothic aesthetics as popular discourses to communicate personal and political ideologies.

Kitty Shaw
Kitty Shaw is a PhD student at Birkbeck College, University of London, where she also gained a BA in English and an MA in Comparative Literature with an emphasis on German. She is a former librarian and educator. Her research interests mainly lie in applying Romantic theory to 20th and 21st century texts. Kitty is the Co-Founder and Treasurer of The Sylvia Plath Society and is currently working on a paper titled ‘The Mundane and the Sublime: How Anne Brontë Portrays Wealth’, which will be presented at the Brontë Society conference in October.

Rachel Sulich
I gained my PhD from the University of Leeds in 2017 with a thesis titled ‘Voluntary Death in the Eighteenth-Century Sentimental Tradition’. I am currently a Teaching Fellow and MHRA Research Associate in the School of English at the University of Leeds. As well as teaching on a selection of undergraduate core modules, I am also part of the Leverhulme-funded project ‘The Political Works of Richard Brinsley Sheridan’. This project seeks to collate and edit Sheridan’s speeches in a multi-volume edition to be published by Oxford University Press.
Alex-Andrei Ungurenasu

Born and raised in Romania’s literary hub, Alexei is currently a third-year undergraduate student at the University of Windsor in Ontario, Canada. There, he studies English Literature along with Philosophy. Alexei’s main literary interests are romanticism and modernism, with a focus on William Blake and e. e. cummings. In Philosophy, his main areas of study are existentialism and critical theory. When he is not reading, Alexei spends his time volunteering at art galleries and events, or creating visual poetry inspired by his lectures and research.

Srijan Uzir

Srijan Uzir has taken an M.A. in English Literature from Jadavpur University, Kolkata, India, and has worked as a Junior Research Fellow for the School of Women’s Studies, Jadavpur University. He is currently pursuing a post-graduate program in French and German Philosophy at the Université de Toulouse – Jean Jaurès (France) and the Université Catholique de Louvain (Belgium) on an Erasmus Mundus Scholarship. His major interests include British Romanticism, German Idealism, Philosophy of the Imagination, Literary Criticism.

Valentina Varinelli

Valentina Varinelli is an AHRC-funded PhD student at Newcastle University. Her research project consists in a literary and linguistic analysis and a new edition of Percy Bysshe Shelley’s verse and prose writings in Italian. Her research interests include the works of Mary Shelley, Shelley’s practice of translation, Anglo-Italian literary relations, travel writing in Italy, textual editing. Valentina is assistant editor and co-translator of the latest two-volume Italian anthology of Percy Shelley’s works (Mondadori, 2018), and is responsible for the translation and editorial commentary of a number of prose pieces, including the Shelleys’ *History of a Six Weeks’ Tour*.

Katherine Warby

Katherine Warby graduated from the University of Huddersfield in 2017 with a 1st Class Honours in English Literature and Drama. Currently, Katherine is a second-year PhD researcher at the University of Huddersfield. Her research focuses on cold and hostile weather in Romantic writing. Katherine received funding for her PhD in 2019 placing her on a ‘Fast track’ PhD, converting her MA studies into a full research degree. Since this, she has been working on several chapters of her dissertation including a chapter on Mary Shelley’s *The Last Man* (1826). As well as exploring the impact the cold had on Wordsworth when in Goslar, Katherine's favourite place to read is in her cosy cottage, although her pet rabbits can be a bit of a distraction at times.

Chris Washington

Chris Washington is Assistant Professor of English at Francis Marion University. His first monograph, *Romantic Revelations: Visions of Post-Apocalyptic Hope and Life in the Anthropocene*, was published by the University of Toronto Press in September 2019. With Anne McCarthy he is co-editor of the collection *Romanticism and Speculative Realism* (Bloomsbury, 2019). He has published essays in *Romantic Circles Praxis, Essays in Romanticism, European Romantic Review, Romantic Circles Pedagogy Commons, Literature Compass*, and has several more forthcoming in journals and collections. He is also the editor of the forthcoming volume of essays, “Teaching Romanticism in the Anthropocene,” for *Romantic Circles Pedagogy Commons*. He is currently working on a new monograph, “#OccupyRomanticism: Revolutionary Climate Protest from Then to Now.”

Edwina Watson

I am currently in the third year of my DPhil at the University of Oxford, writing my thesis on Byron and his progress through poetic forms. Originally Australian, I have come via the Universities of Cambridge and Melbourne. My research interests include prosody, verse satire, and questions of poetic influence across the eighteenth century and Romantic period.
Molly Watson

Molly Watson is currently a third-year English Literature undergraduate at the University of Huddersfield. She is interested in Romanticism, the aesthetics of poetry, and psychoanalysis. In her first year, Molly did a project on ‘Romanticism, Pity and War’ in the poetry of Wilfred Owen. As part of a second-year assessment, she had to create an artefact based on a piece of literature. Molly created an intertextual digital resource based on William Godwin’s *Mandeville* (1817) which reimagined the titular character as a real historical figure from the English Civil War. The artefact drew attention to the psychological impact of conflict. She was awarded the highest first-class mark of the year group. This is her proudest achievement at university so far. Molly wants to do an MRes in Romanticism and go on to do a PhD. Link to artefact: https://mollyhawatson.wixsite.com/mysite

Nicola Westwood

I am entering the second year of my PhD at the University of Birmingham on *Race, Emotions and Rhetoric in British Abolitionist Writing, 1787-1833*. My thesis explores the different emotions used by British anti-slavery writers to inspire sympathy for enslaved Africans in the late-eighteenth and early-nineteenth centuries. It will explore portrayals of slave anger, sensibility and happiness, in addition to attempts to inspire the reader’s fear, shame and guilt, in order to gain support for the abolition of slavery in Britain. I can be contacted by email at nxw421@student.bham.ac.uk.

Amy Wilcockson

Amy Wilcockson is a PhD researcher at the University of Nottingham. Her research is concentrated on editing the letters of the neglected Scottish Romantic poet, Thomas Campbell (1777-1844). Further research interests include life-writing and letters, canon formation and non-canonical Romantic authors and poets, regional writing, including Scottish and Nottinghamshire writers, nonsense poets, and literary rebels.

Sarah Wride

Sarah Wride is a doctoral candidate within the Centre for Eighteenth Century Studies at the University of York. Her dissertation, supervised by Prof. Jon Mee and Dr. Jim Watt, traces the impact of parliamentary reform debate upon critical comparisons between the writer and the House of Commons legislator, rival agents of real-world change, 1776-1831. She focuses on the writings of George Crabbe, William Wordsworth, and Maria Edgeworth. She is also Assistant Archivist at Wells City Archives. Sarah read English at St. Hilda’s College, Oxford (2005-2008) before graduating with an M.Phil. in Anglo-Irish Literature from Trinity College, Dublin in 2009.

Jingxuan Yi

Jingxuan Yi is a second-year PhD student in the school of English at University of Nottingham, working under the supervision of Professor Lynda Pratt and Associate Professor Máire Ní Fhlathúin. Her research interests are in the field of colonial and postcolonial cultures, women writers’ prose and fiction in the Romantic period, the relationship between writers and places. Her doctoral dissertation aims to look at representations of Other spaces in early nineteenth fiction by women writers.
Conference Organisers

Colette Davies
Colette is a PhD student at the University of Nottingham. Her research focuses on the Minerva Press and female authorship primarily in the 1790s. She is a Postgraduate Representative on the BARS Committee. Colette co-founded the UoN Romanticism reading group at Nottingham and is currently one of the contributors for the Romantic Novel section for the Year’s Work in English Studies. She also was part of the Conference Organising Team for the BARS 2019 Conference hosted by the University of Nottingham.

Amanda Blake Davis
Amanda is a PhD candidate at the University of Sheffield researching androgyny in the poetry and prose of Percy Bysshe Shelley. She is a Postgraduate Representative on the BARS Committee. Amanda is a Social Media Associate for the Keats-Shelley Association of America, having previously served as a Communications Fellow (2018-2019). She co-organised the University of Sheffield’s Arts and Humanities Postgraduate Colloquium (2017), the University of Leeds’ New Directions in Nineteenth-Century Periodical Studies Conference (2019), and is co-organising The Shelley Conference (2022).

Paul Stephens
Paul is a Junior Dean and DPhil student at Lincoln College, Oxford (2016-2020). His doctoral thesis is entitled ‘P. B. Shelley and the Economic Imagination’, and examines the poet’s work through the disciplinary lens of economic philosophy. He is the Treasurer of the Charles Lamb Society, and the current ECR Representative on the BARS Committee, for whom he co-organised the BARS Postgraduate Conference in 2018. He has taught and tutored at Oxford and for the Advanced Studies in England institute, and published articles and reviews in The Review of English Studies, the European Journal of English Studies, and The Keats-Shelley Review.

Volunteers

Alastair Dawson
Alastair is a PhD candidate at the University of Southampton and Cardiff University. His research explores the cross-Channel educational discourse of eighteenth-century female writers in Britain and France. Alastair is currently co-convenor of the Southampton Centre for Eighteenth Century Studies research forum.

Vinita Singh
Vinita is a PhD student at the School of English, University of Leeds. Her thesis is titled, ‘Childhood Sickness, Health, and the Body in British Romantic Writing, 1780-1830’ and is generously funded by the Leeds International Research Scholarship. Her areas of research interest are childhood, health, sickness and the body in the long eighteenth century.
Presentation Abstracts

Sabina Akram: Robert Southey’s Postmodern Narrative: The Use of Time in The Doctor, &c (1834-47)

Abstract: When the first two volumes of Robert Southey’s The Doctor, &c (1834-47) was published in 1834, it was labelled as being a ‘species of eccentricity’ which no one knew how to treat. Although there is a political, moral and social theme throughout the text, there appears to be no unity of purpose, ultimate objective or plotline. This paper will argue that The Doctor &c, despite being written and published in the early nineteenth-century, is in fact a postmodern piece. Often cited as an author who resists categorisation, Southey showcases his abilities as a writer in every form from children’s stories, such as ‘The Story of the Three Bears’, to music and history within the text. A multitude of several genres fused within a multivolume text, Southey’s text presents a kaleidoscope of original thought. For this reason, it could be considered to be one of the most experimental and unique texts produced in the early nineteenth-century. Although an undeniably ‘Romantic’ text in terms of time-bound genre, the text fits within the structure of postmodernism. By exploring its links to postmodernism, I will demonstrate that Southey’s text is characteristic of early postmodern thought. The focus of my talk will examine how Southey experiments with narratology and manipulates time within his innovative narrative to demonstrate time as an organisational device as well as how time is used as duration (both chronologically and psychologically), the writer’s time and suspended time.

Valentina Aparicio: Intermarriage in the Quilombo: Southey’s Fear of a Mixed-Race Future

Abstract: For one anonymous reviewer of Robert Southey’s History of Brazil in the Quarterly Review, one of the most “striking” features of the narrative was that the Portuguese Empire seemed to have fostered intermarriage in their territories, instead of promoting segregation. Although the social valorisation of intermarriage in the Portuguese Empire was not necessarily as Southey portrayed it in his History, depictions of widespread intermarriage in the text are abundant and reflect Southey’s fascination with it throughout his life. In the height of outstanding research on Southey and Imperialism, Southey’s views on widespread intermarriage as a characteristic of the future – at least for the Americas –, remain understudied. In this paper, I analyse the representation of the mixed race community called quilombo of Palmares, a “rustic republic” founded by runaway slaves. I argue that Southey uses the quilombo of Palmares, a marginalised multi-ethnic community in the Portuguese Imperial territory, to imagine the origin of new nations through intermarriage. I propose Southey’s Palmares combines both a look into the past, portraying the quilombo as a classical republic, and a look into the future, through the discourse of nations organically coming into being out of distinctive social groups. I conclude that, in Southey’s imaginary, Palmares represents an unsettling truth about the still Portuguese-dominated Brazilian society: that the dissolution of race categories through intermarriage could be an inevitable characteristic of future Imperial society, and that it could become the key to the success of newly independent territories.

Benjamin Blackman: “Flights of Fancy”: Mary Wollstonecraft and Financial Speculation

Abstract: This paper proposes that Mary Wollstonecraft’s political philosophy of the future reaches a critical juncture in Letters Written During a Short Residence in Sweden, Norway, and Denmark (1796), concretizing acts of speculation in new terms. I suggest that such acts of speculation which essay to give shape to the future (we might borrow from science fiction the term ‘world-building’) are engendered by discourses around financial speculation. Paying close attention to how speculation (frequently termed “commerce”), at once interfaces with and obscures goods and resources, Letters delineates the dynamic interplay between speculative finance and speculative fiction. Wollstonecraft is, to be sure, utopian in her writings on the future of gender equality and education, working within what Alessa Johns has described as a gradualist model of history. Yet, she was also a frequent critic of fixed, ready-made utopia, those mere “flights of fancy” no doubt admirable in theory but disconnected from the real world and thus inoperative. In Letters, however, Wollstonecraft appears more willing to engage such
speculation in its negative form, at one point imagining the world “a million or two of years” into the future when the earth is “so completely peopled” and humanity has succumbed to universal famine. Accounting for this remarkable moment of apocalyptic speculation by attending to Wollstonecraft’s critique of financial speculation, this paper furthermore positions Wollstonecraft’s affair with speculation (financial, utopian, apocalyptic) within the radical uncertainty of the 1790s, a moment apposite to the turbulence of our own political and environmental crises.

**Adam Cady: Investigating Otho: On John Keats's Forgotten Tragedy**

**Abstract:** Despite his uncontested status as one of the greatest English poets, at least one important aspect of John Keats’s stunning life, literature, and legacy has been relegated to the status of historical obscurity: his only full-length play, *Otho the Great*. For two whole centuries, explorations of Keats’s biography and epistolary practice have readily disregarded the Tragedy (as Keats refers to *Otho* in his letters) as unimportant or underserving of serious attention. While Keats and his play’s co-author, Charles Brown, expected *Otho* to be profitably staged in London’s West End, the Tragedy was never produced in Keats’s lifetime and has been performed—so far as anyone can tell—only twice. Still, *Otho* did occupy a central place in Keats’s life and thought throughout much of the latter half of 1819 (a particularly tumultuous, lovelorn, and impoverished period in the artist’s life), and Keats refers directly to the Tragedy in no fewer than eleven of his letters. By closely examining *Otho* and its place in Keats’s correspondence, one can actually recontextualize and remedy certain misplaced or lacking assumptions about the Romantic poet and his ideas (i.e. Keats’s long-misunderstood assertion in his 14 August, 1819, letter to Benjamin Bailey: “I look upon fine Phrases like a Lover”). Therefore, despite its centuries-old status as an understudied oddity among scholars, it is imperative that we know *Otho the Great* as well as possible, in order to better understand Keats, his works, and his remarkable letters.

**John Cammish: Immature Buds & Green Fruit: the salvaged remembrance of Henry Kirke White**

**Abstract:** Henry Kirke-White (1785-1806) died at the age of 21 after publishing only the one major work: *Clifton Grove* (1803), a poem well received by many though critically attacked by the *Monthly Review*. Dying so young, Kirke-White could easily have been forgotten, were it not for the efforts of Robert Southey, who collected his poetic remains, edited them and published them in *The Remains of Henry Kirke White, with an account of his Life* (1807). Editing the posthumous works of a poet that died young was not a new experience to Southey as he had done this only a few years before with the *Works of Thomas Chatterton* (1803). This time however, was different. Whereas Chatterton influenced Southey’s preface to *Clifton Grove* suggests a strong influence of Southey and the other lake poets upon White’s own work, and White had corresponded with Southey, with Southey encouraging his poetic ability.

This paper will work towards addressing Kirke White’s neglected modern reputation, his legacy of being lost potential and the decision to publish his juvenilia. It will also consider the circumstances of Southey’s publication of White’s work, considering Southey’s philanthropic decision for all profit to go toward the Whites, Southey’s insistence that the publication was for the good of literary taste, and the complication of Southey’s increasing relationship with the White family after Henry Kirke White’s death.

**Simon Clewes: “Albert’s soul looked forth from the organs of Madeline”: Anticipating Transness in William Godwin Jr.’s Transfusion (1835)**

**Abstract:** William Godwin Jr. (1803-1832) did not live long enough to see the publication of his only novel. *The Soul’s Transfusion* was published in 1835, three years after his death aged just 29.

Despite praise from Godwin Sr. for his son’s writing, *Transfusion* arrived to little fanfare, is yet to be republished, and remains woefully under-researched. This paper will serve to remedy this: I will look at its portrayal of the gendered body, arguing that Godwin Jr.’s conception of “soul’s transfusion” represents a pre-Victorian vision of transness. This paper will build upon the recent work on Victorian trans representation by Simon Joyce.
Albert, the novel’s protagonist, “discovers” the “soul’s transfusion” when meditating on the sublimity of music. Fiercely jealous of his sister Madeline’s relationship with Count de Mara, he transfuses into her body. Disaster ensues: Madeline dies, Albert is trapped, and the entity survives for just minutes. Albert’s desire to see life through his sister’s eyes—and experience the love of De Mara—sees him crossing a sexual and gendered boundary. His transfusion is transgendered, and proves fatally transgressive.

Employing Judith Butler’s Bodies That Matter (1993), I argue that the entity’s transgressive status is directly linked to its death. The entity’s death shows a male/female fusion as being, quite literally, what Butler terms “unliveable”. I consider Godwin Jr.’s stance upon these transgressions alongside the much more liberal Godwin Sr. and Mary Shelley: Godwin Jr.’s difficult place within the Godwin-Shelley circle, as well as the different attitudes adopted in his fiction to that of his relatives, are areas in need of further research. This paper aims to go some way to remedying this neglect, with a hope to further explore the work of Godwin Jr. in the near future.

Jack Coopey: An Absolute of Literature: The Literary Absolute (1988) and Jean-Luc Nancy's Philosophical Method as Jena Romanticism

Abstract: Jean-Luc Nancy's and Philippe Lacoue-Labarthe's Literary Absolute published in (1988) not only attests to their approach to literature and philosophy in conceptually pinning down marginal aspects to highlight the presence of the hidden, which is neglected by the historiographies of traditions such as Jean Romanticism, but to highlight Jean Luc-Nancy's philosophical method as a whole since its publication. The thesis of this paper is to trace the root of the German Romantics throughout Nancy's work emphasizing its resemblance to Schlegel. The methodology of the book is to instead of tracing the development of German Romanticism through its relation to German Idealism and the writings that were conducted between the respective thinkers, Nancy and Labarthe instead focus on the work of Friedrich Schlegel concerning the Athenaeum Journal and his Fragments relating the contemporary relevance of his problematization of the relationality between philosophy and literature as prominent in discussions of literary interpretation and criticism. It is the Romantic investigation of the meaning of the literary and philosophical concepts, categories and frameworks that govern our understandings of philosophical and literary objects, which is the double bind Nancy and Labarthe take from Walter Benjamin in his early studies on the Romantics and Fichte’s notion of reflection as criticism. The second tenet in which Nancy’s work derives from its origins in the Jean Romantics aside from his examinations of the apparatus of interpretation itself, is the notion of representation (Darstellung) which also preoccupied Benjamin in his diagnosis that every era must confront the problem of philosophical representation. From the 1980s onwards Nancy’s work has been defined as inquiring into the status of philosophy as ones of a textual problematization of the relationality between philosophy and literature as prominent in discussions of literary interpretation and criticism. It is the Romantic investigation of the meaning of the literary and philosophical concepts, categories and frameworks that govern our understandings of philosophical and literary objects, which is the double bind Nancy and Labarthe take from Walter Benjamin in his early studies on the Romantics and Fichte’s notion of reflection as criticism. The second tenet in which Nancy’s work derives from its origins in the Jean Romantics aside from his examinations of the apparatus of interpretation itself, is the notion of representation (Darstellung) which also preoccupied Benjamin in his diagnosis that every era must confront the problem of philosophical representation. From the 1980s onwards Nancy’s work has been defined as inquiring into the status of philosophy as ones of a textual problematization of the Jena Romantics, in this sense, all philosophical problems are related directly to their literary interpretation and basis. In this vein, Nancy's approach in philosophy is literary by conceiving of texts as hermeneutically constituted, in that the understanding of the global world as a community possesses its roots in Jena Romanticism and the call for universal poetry, as well as the deconstruction of Christianity can be traced to the German Romantics in their understanding of the groundless and foundationless basis of modernity in God, literature and philosophical thought itself. In addition to Nancy's approach to texts as living beings like Schlegel, and his emphasis on the community of humanity in a globalized world, Nancy takes from the Jena Romantics an emphasis on the arts and its relation to the body and affectivity in that through of the Romantics critique of Kant and his system of transcendental philosophy which relied solely on reason and neglected experience, Nancy's project again in this sphere of thought is a modern day Romantic project. In conclusion, this paper shall argue that the foundational basis of all Jean-Luc Nancy's work comes from his derivations made in Jena Romanticism particularly around the figure of Friedrich Schlegel and his deconstruction of philosophy as groundless, non-universal and non-foundational, much like Nancy's work as it continues to bloom like the flowers of Jean Romanticism today.
Isaac Cowell: “Were these my words, O Parent?”: Romantic Apostasy and Cancel Culture

Abstract: My paper examines the Romantic use of futurity as a means of speculating about the relation of past to present. Both the contemporary “cancel culture” debates and the Romantic apostasy debates concern a public reckoning with obscured pasts. What should we do with such pasts? Salvage the good from the bad, or “cancel” them altogether? Either option, I argue, treats the present as a moral endpoint; a third option treats present debate as itself already cancelled in light of an unknowable future. I begin with the Wat Tyler controversy surrounding the unauthorized publication of Southey’s politically incendiary play years after his disavowal of revolutionary sentiments. In the face of charges of hypocrisy, Southey’s self-defense treads a curiously fine line: while rejecting the opinions of his youth, he takes care not to discredit the basis upon which he had formed those opinions in the first place. Coleridge’s response to charges of hypocrisy in “Once a Jacobin, Always a Jacobin” follows a similar logic. Reading by way of Percy Shelley’s Prometheus and his desire to “recall” his act of cursing Jupiter, Walter Benjamin’s “divine judgment” that “[cannot] be known in advance” (“Critique of Violence”), and Hannah Arendt’s writing on forgiveness, I present the apostate as the figure for an ethics that consists not in “moving on” in the present but precisely in imagining the present as itself already obsolete. Such an approach proves useful to ongoing discussions of how to imagine our own role as ethical agents situated in historical time.

Emily Dolive: Questioning the Canon: Jane Alice Sargant

Abstract: When Carol Shiner Wilson and Joel Haefner put together their edited collection Re-visioning Romanticism in 1994, the goal was to restore women writers to the canon. After twenty-six years the success of this vision has led some to assume, even claim, that recovery work is over. This paper, on the contrary, aims to shape future Romantic studies by expanding the canon to include yet another woman: Jane Alice Sargant. Sargant, born 1789, is not altogether invisible today. You can find her name in a handful of footnotes – including one by Stephen Behrendt – and a sole sonnet in one of Paula Feldman’s collections. More poignant, perhaps, is the fact that the coat of arms that now serves as the logo for the Sir Harry Smith Community College in Cambridgeshire, named after Sargant’s famous military brother, is her forgotten handiwork. In addition to the coat of arms for her brother’s baronetcy, Sargant penned war poems, political pamphlets, conduct books, and novels. Still, she only lives on in the corners of her brother’s legacy; Sir Harry’s entry in The Oxford Dictionary of National Biography describes her as his “favourite sister” and “a minor author.” Her drawing of the coat of arms – with a rather good elephant – is at the bottom of a box in the National Archives. While this piecemeal biography raises questions about war and family, marriage and authorship, her literary output answers them in tones ranging from panegyric to mournful. In fact, Sargant’s 1816 Sonnets and Other Songs can be viewed as a literary descendant of Charlotte Smith’s Elegiac Sonnets. This paper will then consider a few of Sargant’s circa 1816 poems and pamphlets in order to posit new benefits in expanding the Romantic canon, among them a closer look at women’s relationship to war, to print, and to one another.

Marta Fabi: “Because from their bright summits you may pass to the Golden Worlds”. The reinterpretation of the Golden Age myth in William Blake’s America. A Prophecy

Abstract: Considering the statement “The nature of my work is visionary, or imaginative; it is an endeavour to restore what the ancients called the Golden Age” (A Vision of the Last Judgment) as a starting point, my doctoral research sets out to explore the reworkings of the Golden Age myth in the works of William Blake.

My study takes into account the reinterpretation of concepts, symbols, themes and motifs within the poetical texts of the author and, through a mythocritical approach (Brunel: 1992, 2015), which looks at the presence of myth within the poems, aims at analyzing the utopic and revolutionary significance the myth assumed at the dawn of the French Revolution.

In particular, this paper will demonstrate that in one of Blake’s first Prophetic Books: America. A Prophecy, the Golden Age myth, translated into the Atlantis myth - which is the archetype of political and existential liberty (Corti: 2000) - assumes a revolutionary, social, political and symbolical meaning by grafting history onto myth. I will show that the new semantic grafts onto the images of the Atlantic
sea, the hills and vales of what Blake calls *the ancient times* can stand as symbols for an apocalyptic model of a “mental history”. Namely, the poet reinterprets the past to understand the present and recreate the future - “for lo futurity is in this moment” (*The Four Zoas*) - by using the myth, whose aim is to journey humankind back to its original nature: that of an imaginative, divine and creative entity.

**Angela Gabrielle Fabunan: “Walking Through Concupiscence;” Philippine Romanticism in Angela Manalang Gloria’s Poems**

**Abstract:** In the first half of the twentieth century, Angela Manalang Gloria’s *Poems* (1940) ushered in the long tradition of Romantic poetry’s influence in Philippine poetry. This paper seeks to take a backward glance in examining how Manalang Gloria’s poetics and poetry was not imitative of Romantic poetry but informed by Romanticism. This discussion will hinge on locating Manalang Gloria’s poetic influences through the scholarly inquiry of several key Romantic scholars in the Philippines at the time. What can be seen is how Manalang Gloria’s seminal works expound on romanticized themes of love, beauty, and nostalgia within the unique Philippine setting. I will then attempt to trace how Manalang Gloria’s poems were indicative of the transmission of Romantic literature into the Philippines, by reading her side-by-side with her contemporaries and critics within her milieu. The crux of this paper will hinge on Romanticism’s futurity in the Philippines through a backward glance at the advent of Philippine poetry in English, and through a prediction for the future of Philippine Romanticism. Thus, I will discuss the current reinvestigation of Manalang Gloria’s work, the reinvigoration of Manalang Gloria’s place in the contemporary Philippine Literature in English canon, and the reiteration of Romanticism in Philippine poetry. Thus, the paper will use the lens of New Historicism to depict the influence of Romantic literature in the Philippines then, now, and in the future, specifically in the production, reception and content of Angela Manalang Gloria’s *Poems* (1940).

**Uswatun Hasanah: Revisiting Child Labour through William Blake’s ‘London’ and ‘The Chimney Sweeper’**

**Abstract:** As child labor is one of the important issues taken from William Blake’s “The Chimney Sweeper” and “London”, it can be seen as a representation of slavery as the worst kind of suffering. He introduces the chimney sweeper in the late 18th and early 19th century as a key part of the history of Great Britain. The objective of this investigation is to examine the important social issues and to revisit chimney sweeper as child labor in the late 18th and early 19th century affect today’s life. A contextual and historical approach will be used to analyze this study. In this regard, this study will focus on William Blake’s viewpoints of a textual analysis of “The Chimney Sweeper” and “London”. As a result, this study offers new perspectives and new ways of thinking about these issues which presented several impacts such as abolition to child labor, law-making by government, and voluntary activism in Great Britain.

**Ruby Hawley-Sibbett: Recovering the female-authored Welsh Gothic: remoteness, retirement, and risk**

**Abstract:** Early nineteenth-century female-authored novels set in Wales remain almost entirely critically neglected, in marked contrast to their Scottish and Irish equivalents, despite ‘four nations’ recovery efforts. This paper will argue that the future of Romantic studies should include research into overlooked texts such as these which can provide insights into Romantic regionalism and gender.

The particular focus of this paper will be the presentation of remoteness in Welsh novels published between 1810 and 1820. These novels generally treat Wales as a particularly remote region of England. Their engagement with remoteness is often associated with their participation in the Gothic genre (to a greater or lesser extent). Many Welsh novels associate its remoteness with themes of abduction and imprisonment, or even use Wales as an atmospheric setting where bloody crimes and hauntings could go undetected. Wales is associated with superstition, yet its remoteness is also linked to real physical danger, especially for female characters.

This paper will discuss the presentation of Wales as remote and therefore dangerous, and the simultaneous yet contradictory association of remoteness with idealised moral retirement and safety for
women. I will primarily draw on examples from Sarah Wilkinson’s *The Spectre of Lammere Abbey* (1820), which both engages with and subverts Welsh Gothic conventions through the portrayal of partially explained supernatural events in an ancient castle. This paper will demonstrate the kinds of insights which can be gained by recovering neglected regional texts, thereby making the case for their role in the future of Romantic studies.


**Abstract:** Blake has been read as the ‘last progeny’ of enlightenment fibre medicine; to focus on the ‘fibrous existence’ of Blake’s figures however, risks neglecting Blake’s extensive use of the image of the globule, which forms the basis for eighteenth-century precursors to modern cell biology.[1] As it develops over the course of the Romantic period, globule theory is informed by, and informs in turn, the emergence of a more nuanced understanding of how parts can be organized into wholes while retaining their individual identity. This paper traces how this new logic of organic form which appears in the life sciences manifests itself in Blake’s approach to artistic form, particularly in his colour printing techniques.


**Barbara Leonardi: Reconstructing the British Romantic Canon through Digital Humanities: The Case of James Hogg, the Ettrick Shepherd**

**Abstract:** The present paper reflects on the possibilities that the intersection of physical and digital archives offers in the future advancement of Romantic Studies. An AHRC-funded project entitled ‘James Hogg’s Publications in International Periodicals’ conducted between 2014 and 2017 has shed new light on the global reach of this Scottish author during the Romantic period by making extensive use of digital platforms hosting nineteenth-century international periodicals and newspapers.

The plethora of digitalised items explored during the project has highlighted that while Scottish reviewers tended to emphasise Hogg’s social origin as the cause for his lack of delicacy, American reviewers, particularly the ones writing for abolitionist periodicals, were inclined to emphasise Hogg’s literary achievement from obscurity, and to set his self-education as an example of democracy to ex Afro-American slaves. In New Zealand, Hogg was a well-known member of the Scottish heritage, testified by the fact that two race horses (see *Evening Post*, 30 March 1868, p. 2; and Mataura Ensign, 4 October 1902, p. 4) and a tea brand (see *Daily Southern Cross*, 24 July 1866, p. 2) were named after the Ettrick Shepherd; while in Australia, Hogg was particularly popular for his *Shepherd’s Guide* (1807), a treatise which provided ‘practical advice … for Australian sheep farmers’ (Tulloch 2012: 49). In India, Hogg’s works were republished in *The Bengal Catholic Herald, The Oriental Observer, The Oriental Literary Observer, and The Oriental Observer and Literary Chronicle*; while in the Caribbean, Hogg’s replications appeared in *The Bermudian* and *The Grenada Free Press*. Significantly, this research proves that digital humanities can help to reassess the real stature of less-known Romantic authors and thus contribute to rethinking the canon.

**Katerina Liontou: Living In/With A Volatile Planet: Imagining temporality in William Cowper’s Poetry**

**Abstract:** In *Ecocriticism on the Edge: The Anthropocene as a Threshold Concept* (2015) Timothy Clark puts forward the vital problem of discontinuity between the different scales, the embodied human scale of the day-to-day experience and the planetary environmental scale, which, for him, transcends the sensory experience of the human and is therefore an insurmountable obstacle in every effort to ‘read’ the planet (2015: 29-30). Clark’s theorisation of the planet emphasises finitude: the finitude of the human experience of the day-to-day, which cannot transcend the dimensional limits of our embodied experience of the planet and the finitude of language as a system of signs, which currently cannot accommodate the experience of the planet as a whole. Living in such a planet, which is inherently volatile and changeable, figures as an aporetic experience for the human imaginary. Against the backdrop of such critiques, the purpose of this presentation is to explore the ways in which William
Cowper imagines this type of finitude, emphasizing overlapping and conflicting temporalities in his penultimate poem “On the Ice Islands Seen Floating in the German Ocean” (1799). My aim is to analyse and explore how Cowper re-imagines and mediates different time scales: the geological scale of deep time, the scale of mythical time, where the classical and Judeo-Christian tradition figure prominently, and the present moment, where the poet’s existential anxiety can be read against the anxiety of living in/with a dynamic and unpredictable planet.

Tom Marshall: Necessary Liberty: Joseph Priestley’s Paradoxical Futurity

Abstract: This paper examine’s the conflicted relationship between Joseph Priestley’s metaphysics and his radical political project, and how these offer competing visions within his work of a future state of providence. Drawing on a range of philosophical and political writings published by Priestley in the 1770s, I will begin by sketching out the contradictions that arise between an all-encompassing materialist determinism on the one hand, and a more contingent conception of political and social reform on the other. In so doing, I shall attempt to deconstruct what Priestley presents as two harmonious elements of an overarching eschatology as in fact two competing interpretations of human life. Adapting a conceptual distinction from the American philosopher Wilfred Sellars, this division can be characterised a tension between the logical space of causes, which views human beings as physical systems, and the logical space of reasons, which views them as communities of responsible agents. Presented in these terms, the vision of futurity offered by Priestley’s corpus emerges as a paradox, simultaneously guaranteed by the inexorable causal mechanism of the universe and yet also underdetermined within the open possibilities of moral and political action. This paradox, I will argue, far from being a specific fault with Priestley’s reasoning, is ultimately symptomatic of a much deeper philosophical question about the structure of systematic thought in the late Enlightenment, one which creates the intellectual conditions from which subsequent Romantic schemas such as dialectic, polarity and irony are able to emerge and develop.

Gerard Lee McKeever: ‘It will not be in a hurry forgot’: John Mactaggart’s Subversive Antiquarianism

Abstract: This paper presents John Mactaggart’s *Scottish Gallovillian Encyclopedia* (1824) as a creative non-fiction, a deep map, an exercise in lexicography, an antiquarian satire and a covert poetry collection. The *Encyclopedia* commits itself to surveying Galloway society past and present, combining scholarly methods with insistent digression and clowning in order to do so. This disciplinarity, I suggest, puts it in the tradition of Diderot’s *Encyclopédie* (1751-72) as indeed Johnson’s *Dictionary* (1755), the *Encyclopaedia Britannica* (1768-71) and, much later, Gustave Flaubert’s *Bouvard et Pécuchet* (1881). Informality becomes an authenticating device for Mactaggart, who mentions that his informants were forthcoming ‘because they did not suspect I was “takin notes”’ (ix). I also bring his achievement into dialogue here with works of (post-)Enlightenment antiquarianism more specifically relevant to southwest Scotland: Francis Grose’s *Antiquities of Scotland* (1789-91); John Jamieson’s *Dictionary of the Scottish Language* (1809-10); and Robert Riddell’s private copies of the first four volumes of the *Scots Musical Museum* (1787-92) with interleaved notation by Robert Burns. Mactaggart’s *Encyclopedia* represents a high point for the early nineteenth century’s literary interest in the local, which it articulates in wildly subjective, literally personal form. This is an ironic state of affairs in an encyclopaedia – ‘drawn out and alphabetically arranged’ as Mactaggart’s title page records – and the *Encyclopedia* turns its anarchic vision of the local into a guarantee of posterity.

Amy McVeigh: “For what listen they?”: John Keats and the Rise of Neopaganism

Abstract: Christopher McIntosh attributes the rise of Neopaganism to the Romantic era: “when certain poets, writers and antiquarians began to celebrate nature and the senses in a new way and to extol the Pagan deities of antiquity” (‘The Pagan Revival and its Prospects’ 1038). Whilst Nicholas Roe attributes Keats’ “pattern for contemporary paganism” (John Keats and the Culture of Dissent 63) to Ancient Greek myth alone, the majority of the over 250 folk-motifs in Keats’ poetry possess a Celtic origin, whilst also including references to ancient British Druidism and wider European folk tales. This
collage of mythology and ancient tradition was used by Keats and his peers as “a larger ideological project”, which was the general questioning of Christianity and exploration of alternative myths” (Gallant, Keats and Romantic Celticism 11). This can be seen in the rise of Neopagan faith and practices in the 21st century, which “draws upon the diversity of worldwide polytheistic religions to create a new and diverse religious movement” (Burton Russell, ‘Contemporary Witchcraft’ Britannica.com). My paper will explore how Keats utilises ancient mythology and pagan tradition in his poetry, including depictions of the ‘triple goddess’, moon worship, spellcasting and the pagan calendar. I will then examine how these images and themes reflect in modern Neopagan practises and beliefs, demonstrating the evolution of this strand of religious rebellion and celebration of nature from the 19th century to the 21st.

Dana Moss: ‘That which is creative must create itself’: Keats, the Sonnet, and Literary Ritual

Abstract: Keats’s sonnets have been observed as insistently literary (Rohrbach 2018, Lowe 2015, Wagner 1991): he uses the sonnet form to mediate his often troubled and aspirational relationship to the canon. Yet relatively little work has been done on the heavily ritualised form of preparation Keats uses to anticipate future reading and composition. This preparation offers suggestive parallels to religious sonneteers such as George Herbert, whose Temple presents a similar cultivation of attention in mediating a relationship to God.

This paper will trace Keats’s ongoing engagement with the sonnet form, bookended by his two most overtly literary sonnets, ‘On First Looking into Chapman’s Homer’ and ‘On Sitting Down to Read King Lear Once Again’, to argue that he develops the sonnet as a form of prayer for poetic inspiration and authority. This reading offers to complicate and augment the accepted narrative of Keats’s poetic development and his concept of literary futurity. Why does Keats use the sonnet—a peculiarly overburdened form in the Romantic era—to establish a mode of attention for reading? If writers of religious sonnets anticipate salvation, what does ‘salvation’ look like in the literary space of Keats’s sonnets? How are we to understand the relationship Keats establishes between the work he intends to read and the poem he writes in preparation? By approaching Keats’s sonnets with these questions in mind, this paper seeks to propose a new way of understanding the (often fraught) connection Keats draws between the imaginative process and religion.

Daniela Paolini: A Biography for a Future Nation: Manuel Moreno’s Life and Memoirs of Mariano Moreno and the context of its publication, 1812 London

Abstract: In Argentina, Romanticism emerges with the literary and political projects of the 1837 Generation, a group of intellectuals committed to transform the cultural realm of the nation through their writings. Their endeavor was to continue the emancipation started in May 1810, when the creoles revolted against the Spanish domain but couldn’t move forward, according to their view, to a cultural revolution. However, before this Romantic Moment arises, the region of the Río de la Plata saw Britain as a desirable model for the future nation, and economic, political, and cultural exchanges were fomented between the two countries during Britain’s Romantic Period. Is it possible then to think that Romanticism could have arrived earlier, through the networks that Rioplatenses and Britons forged in the first decades of the 19th Century?

The first biography ever written after May Revolution, Vida y Memorias de Mariano Moreno, was published in London during a diplomatic mission in 1812. Manuel Moreno, brother of the Secretary of the Junta de Buenos Aires, wrote the Life and Memoirs of his recently deceased sibling with the intention of cleaning Mariano’s name, questioned by other revolutionary actors, and promoting new ties between Buenos Aires and Britain. The biographer uses what he learns from his London residency to promote a modern representation of a civil hero that, even though it has all the attributes of an exemplary figure, it also incarnates an individual crisis close to the tragedy of the romantic persona. In this sense, this paper would argue that by echoing London’s cultural realm during the Romantic Period, Manuel Moreno’s biography shapes in advance a possible path to a cultural emancipation for the nation to come.
Daniel Parker: Messianic Materialism and the Question of the Freed Future: Revolutionary Time in Benjamin and Shelley

**Abstract:** Much criticism of Percy Bysshe Shelley’s poem *The Mask of Anarchy* has concerned the poem’s political commitments, especially regarding its position on nonviolent protest and violent revolution. Within this debate, Shelley’s presentation of the temporal conditions of political change has received secondary and, until recently, underemphasized consideration. In conversation with this scholarship, my paper will address the temporal dimension of Shelley’s politics through examining the figurative and thematic affinities between *The Mask of Anarchy* and Walter Benjamin’s ‘On the Concept of History’. I argue that Shelley’s poem, like Benjamin’s theses, advocates a radical messianism that centers redemptive human agency in an urgent present that defies linear temporal expectation. However, while Benjamin calls for a revolutionary messianic rupture that ‘explode[s] the continuum of history’ and negates the capitalist order’s onward march of catastrophe, he does not articulate the content of the future state into which social life explodes. Shelley, on the other hand, presents an event that occurs after his messianic ‘Shape’ ruptures the progress of time. An unidentified ‘voice’ addresses the working-class multitude and considers the as-yet unarticulated nature of slavery and freedom. This speech allows us to consider how the idea of a future to fight for—a positive alternative way of life—might be accommodated in a messianic model of revolution. Yet, instead of reaffirming a complete blueprint of the future that Benjamin would reject, Shelley, I argue, presents an indeterminate future conditioned by newly realizable democratic practices.

James Peate: ‘The Best Opera Ever Written’: The impact of Sheridan’s *The Duenna* in the 1770’s

**Abstract:** *The Duenna* by Richard Brinsley Sheridan was one of the most successful theatrical works of the eighteenth century, lauded by contemporaries such as Samuel Johnson and Lord Byron, the latter calling *The Duenna* ‘The best opera ever written’. Today, *The Duenna* is mostly unknown in the popular consciousness whereas *The Rivals*, *The Critic* and *The School for Scandal* are still revived in theatres as well as being the focus for scholarship of Sheridan, with academics such as David Francis Taylor showing how Sheridan used these plays as a form of political opposition. Rather than explore Sheridan’s politics, this paper will explore the cultural impact of *The Duenna* in its own time; looking at the relationship between its composition and Sheridan’s growth as a writer, the reception of *The Duenna* and its box office success, through to its lasting cultural impact following its opening. This paper will argue that *The Duenna* is a key work of importance not only regarding Sheridan but as part of our understanding of the culture of London in the 1770’s. It will use newspapers, letters and *The Duenna* itself to examine that from its songs being appropriated into other theatrical works to newspapers using it to mock Lord North as well as its negative catholic stereotypes playing out on the London stage in the years leading up to Gordon Riots, *The Duenna* held a significant place in the popular consciousness of 1770’s London.[1]


Marvin Reimann: “actions are our epochs”: Byron’s *Manfred* and the Self’s Inability to Advance into the Future

**Abstract:** After his rescue by the Chamois Hunter, Manfred explains his sorrows to him and, almost in passing, gives a fundamental insight into the nature of time: “Think’st thou existence doth depend on time? / It doth; but actions are our epochs.” (*Manfred*). According to Manfred, the existence of every single self has its proper time which is created and gains its distinctive structure through each individual’s actions in the first place. His ideas on temporality thus closely resemble those of the German philosopher Friedrich Schelling as outlined in his *Ages of the World* from 1811. Here, he claims that, in order to be able to relate to and realise their selves through time, human beings must continuously leave their states of atemporal indecisiveness behind by making free de-scissions. Through such acts of temporalisation, the self creates a decided and temporal present which is immediately divided from its former state of indecisiveness as the grounding past upon which it can unfurl towards a
future that is yet to be decided.\[1\] On the basis of these considerations, my paper will examine in how far Manfred is caught in an atemporal state of undecidedness and therefore unable to advance into the future. This inability to emerge from the past and accept it as such, it will be clarified, results from Manfred’s yearning for his oneness with Astarte lost in the “all-nameless hour.” (Manfred). Moreover, Manfred’s standing at the Jungfrau’s abyss will be interpreted as symbolising his undecided liminality and a potential openness towards the future.


**Alice Rhodes: Volcanic Voices: Earth, Air, and Radical Prophecy in Percy Shelley and John Thelwall**

**Abstract:** In his 1820 essay “On the Difference Between Writing and Speaking” William Hazlitt famously produces the following criticism of radical orator John Thelwall: “In speaking, he was like a volcano vomiting out lava; in writing, he is like a volcano burnt out.” Such comparisons of political speech to volcanic eruptions were, as has often been noted, common in the Romantic period and were levelled at speakers from across the political spectrum to suggest, as Hazlitt puts it, “flashy, powerful” demagoguery. In this paper, however, I will investigate how pro-revolutionary writers of the period, including Percy Shelley and John Thelwall himself, created an alternative, positive, understanding of volcanic speech in their works. I argue that these writers use the image of the volcano in their writing not to signify empty “sound and fury,” but radical and utopian prophecy. Moreover, as Thelwall and Shelley engage with materialist philosophies which suggest that the speaking body is made up of the same atoms and forces as the volcano, the volcano provides these writers with an example of prophecy which is physical rather than divine in origin. It is this material and atheistic model of prophetic speech, I argue, which makes the volcano – or the “meteor-breathing chasm” of *Prometheus Unbound* – a suitable medium through which to prophesise a revolutionary vision of the future.

**Rayna Rosenova: Envisioning History: The Case of Charlotte Smith and Helen Maria Williams**

**Abstract:** In *Reason in Common Sense*, George Santayana writes that “Those who cannot remember the past are condemned to repeat it” (2001: 172). Given the revolutionary zeal and political unrest that had seized the globe at the end of the eighteenth and beginning of the nineteenth centuries, such a warning would have rung true. Parallels between current events and their perceived historical counterparts were adding up to the anxiety provoked by conspiracy theories and the threat of incursion in the context of the rapidly changing political, social, and cultural matrices. This paper will discuss poems that look backward to history to evoke significant points and events as contemporaneous with the current political situation. It will explore the use of historical fact as a tool to bridge the past, the present, and the future in Charlotte Smith’s *Beachy Head* (1807) and Helen Maria Williams’s *Peru* (1784), later revised as *Peruvian Tales* (1823). Both poems could be read as partaking in what Stuart Curran called “the truly amazing phenomenon” of epics produced in the 1790s and early 1800s (*Poetic Form and British Romanticism* 1986: 158). The paper will focus on how both Charlotte Smith and Helen Maria Williams made use of history to underscore political messages about war, nationhood, and empire. It will also explore how Smith and Williams blurred the boundaries between the historical past and the present, evoking history as a kind of anterior future to level criticism at current affairs of state and politics.

**Kitty Shaw: Sylvia Plath and Heinrich Heine: Deconstructing a Shared Romantic Heritage**

**Abstract:** The Romantic influence spreads further than scholarship commonly acknowledges. For Sylvia Plath, Romantic heritage was an integral aspect of her identity that she consciously included in her writing, but this is hitherto largely ignored in analysis of her poetry. As a late Romantic, Heine was the bridge between modernity and Romantic thought and clearly articulated his relationship with the movement throughout his life.
Examining the German Romantic influences on Plath’s work by reading her alongside Heinrich Heine allows us to find new depths in her imagery and her language and we find a wealth of unexplored themes in even Plath’s most well-discussed poems when we approach with a background of German Romanticism. ‘Deconstructing a Shared Romantic Heritage’ demonstrates that ‘Lady Lazarus’, ‘The Moon and the Yew Tree’ and ‘Lorelei’ all exhibit the deep and lasting influence of Heinrich Heine and Romantic thought on Plath, as both a person and a poet.

Seeing Heine and Plath together gives us a much more nuanced idea of how a poet interacts with other poets and how they are influenced. By delving into the minds as well as closely analysing the work of the two poets, we can unpack their shared heritage and explore each poet with fresh eyes. Comparing Heine and Plath gives us as the reader nuance and depth to our understanding of their work and how it intersects with the poetic canon more widely.

Rachel Sulich: The Private Deaths of Public Men: Suicide in the House of Commons, 1783-1822

Abstract: Early and unanticipated deaths abound in Romantic-period literature and culture. The real-life voluntary deaths of Thomas Chatterton, Frances Imlay and Harriet Shelley only make the fictional suicides of Goethe’s Werther, Hays’s Montague and Burney’s Mr Harrel more pronounced. Such deaths have combined to give the period, as Michelle Faubert has recently argued, something of a reputation for suicide. While the self-willed deaths noted above have garnered a wealth of scholarly interest – the voluntariness of Chatterton’s death, for instance, is still a matter of dispute for historians – the deaths of public figures in the period have been somewhat overlooked. This paper will consider a selection of government officials and members of parliament in the late-eighteenth and early nineteenth century who brought scandal to the House of Commons by their self-willed, and often ignominious, deaths. John Powell (d. 1783), Samuel Whitbread (d. 1815) and, perhaps most reprehensibly of all, Robert Stewart, Viscount Castlereagh (d. 1822) all used suicide as a ‘fatal remedy’, to borrow from David Hume, for their distresses. Responses to these deaths varied from the mildly sympathetic to the openly hostile; while one reporter, for example, defined Powell’s death as the natural recourse of an ‘unhappy life’ another viewed it as evidence of his ‘tainted […] moral character’. Using contemporary newspaper reports, this paper will elucidate what was at stake when men, particularly public men, killed themselves in this period. In doing so, I will reveal the complex gender dynamics at play in the period’s suicide debate and how such dynamics are given renewed urgency in the volatile arena of Romantic-era politics.

Alex-Andrei Ungurenasu: An Afterlife on the Sun: The Effects of Light & Colouring in Different Copies of Blake’s ‘The Little Black Boy’

Abstract: Much has been said about the colouring of the human figures in various copies of Blake’s “The Little Black Boy” and of the racial contexts in which they manifest. Yet Blake’s use of colour in the poem’s plates extends beyond the mother, the fair and dark-skinned children, and the shepherd. The function of colours in Blake’s illuminated works is to redirect the reader’s attention in collaboration with the written text. Whereas early copies of the poem do not include a direct source of light on the second plate, the Christ-like figure wears a glowing halo in most later copies. With light serving as the main link between the Sun and divinity in the poem, the halo’s presence in the plate has a direct effect on the plate’s texture and colouring – much like the actual Sun would. The halo’s light livens up the page, with each element and nuance becoming more vivid. This, in turn, focuses the reader’s vision, bringing her closer not only to the details on the plates, but to the divine arguments implied in the text – that after enduring the hardships of life on Earth, a future of indiscriminate merriment awaits in the afterlife. Copies B (1789) and Y (1825) of Songs of Innocence are chosen for best representing the stark contrast between the plates. The poem’s theme of escaping the cruelties of a racialized, mortal life through the vision of an afterlife is accentuated by the halo’s light’s effects on colouring in later copies of the plates.
Srijan Uzir: Eternal and Apocalyptic Futurity: William Blake’s Expressive Theory of Poetry

Abstract: Paul de Man’s work is notable for defining irony as the principle trope that prevents the formal or structural closure of a poem upon itself. De Man’s irony is defined specifically in relation to time and to finitude, with the permanent Parabasis of irony opening to radical futurity and undecidability. Radical futurity, thus conceived, prevents any possible decision on, or closure of, the poem, and simultaneously leaves it open for a future that is by definition always to come. However not only would this reading assume that poetry is necessarily defined as re-presenting for a future perpetually awaited, but also that radical futurity in its essence is something that is open precisely because its correlation to the present is lacking. We will argue instead that the work of William Blake allows one to avoid a representationalist and correlationist notion of the future through an expressionistic theory of poetry. For Blake poetry expresses an eternal imaginative truth, it does not represent for or to a future, not even a future audience. This does not mean that Blake advocates a formal self-sufficiency of poetry, instead he proposes that a poem is always open, but to a futurity that is understood as eternal and apocalyptic, something that is by definition not caught within temporality and a rhetoric of temporality. This theory of poetry as the expression of an eternal and apocalyptic future, rather than an indefinite future, is established through a reading of Blake’s Descriptive Catalogues and other prose writings, and by following closely his notion of ‘the Poetic Line’ as described in these texts. This paper will attempt to establish Blake’s particular vision of a poetic openness that does not need to be re-presented for self-expression, and through this his notion of futurity in its rapport with eternity.

Valentina Varinelli: The (Lost?) Future of Shelley’s Italian Self-translations

Abstract: The starting point of my paper is Walter Benjamin’s description of translation in his essay, ‘The Task of the Translator’, as issuing from the afterlife of a literary work. I will test this definition against P.B. Shelley’s self-translations into Italian, which include excerpts of varying length from some of his major poems as well as a complete rendering of ‘Ode to Liberty’. In the first part of my paper I will analyse these texts, which seem to belie Benjamin’s view. In some cases, the manuscript evidence indicates that the act of translating was contemporary to the drafting of the original poem. Other renderings, though made at a later stage, contain creative interventions that stemmed from Shelley’s rethinking the original as he translated it, and occasionally resulted in its revision. The source text thus developed in conjunction with the target text. In the second part of my paper, I will consider the aim of Shelley’s Italian self-translations. I maintain that he drafted them in preparation for a literary rendition worthy of publication. If his intention had been realised, they would indeed have marked the afterlife of his verse. In their present state, these renderings represent a missed opportunity, the future that Shelley may have had in the Italian literary world. Such considerations are at the root of the question that I have been asking myself while editing Shelley’s Italian self-translations, and that I will now attempt to answer: what – if any – should be the future of these texts in Shelley’s canon?

Katherine Warby: ‘Her Feet Disperse, the Pow’dry Snow / That Rises up Like Smoke’: Wordsworth and the "Lucy Poems"

Abstract: Between the winter of 1798 and 1799 Wordsworth and his sister, Dorothy Wordsworth spent four months trapped in the freezing and socially isolating town of Goslar, Germany. During this time Wordsworth suffered from writers’ block and troubled by the melancholy of separation from his friend Coleridge. Through an analysis of his “Lucy poems” (1800), this paper will discuss how the cold winter Wordsworth experienced enabled the emergence of environmental thought in his writing. The “Lucy poems”, published in Lyrical Ballads (1800), demonstrate this growth via the complexity between Wordsworth’s fascination with children and death. I will challenge existing theories on the identity of Lucy in the poems and offer new ways of interpreting these poems, which see Wordsworth beginning to view the role of Lucy as part of a cosmic cycle. The materials I will use in the paper will include letters by Dorothy and William Wordsworth written in Goslar, “A Slumber did my Spirit Seal” (1800) and "Three Years She Grew in Sun and Shower” (1800). I will also be reading draft versions of "Nutting" (1798) found in one of Wordsworth's manuscripts DCMS 16 (1798). Although “Nutting” is a
"Matthew" poem and not a "Lucy" one, draft versions of "Nutting" include Lucy as 'an enemy to nature' (Thomson, 1979: p.289). My reading of Wordsworth's poems at this time will use Norwegian philosopher Arne Naess' concept of 'deep ecology' which affirms thinking of the self as already including an understanding that all life forms including organisms as a part of the self and self-identity.

Chris Washington: To Breathe With: Protests, Black Studies, and Romanticism

Abstract: My first monograph, Romantic Revelations, takes as its point of departure “the year without a summer,” 1816, to consider how Romantic writers, confronting their own climate disaster, invested in post-apocalyptic energies to contemplate a world without us in the Anthropocene. Responding to historical climate shifts, the proleptic prophecies of Mary Shelley (Frankenstein, The Last Man), the abyssal portraits of Percy Shelley (“Mont Blanc,” Prometheus Unbound), Byron’s cosmic (“Darkness,” Cain), and Jane Austen’s comic (Pride and Prejudice) eschatologies coalesce into a cataclysmic end-times episteme. In that book I argued that by envisioning a posthuman epoch-to-come predicated on radical hospitality to the nonhuman, Romantic writers seek to save the world from anthropocentric destruction.

The monograph I am currently completing, “#OccupyRomanticism: Revolutionary Climate Protest from Now to Then,” builds on that book to show how revolutionary Romantic ideas can inform and be informed by contemporary protest movements like Extinction Rebellion, Black Lives Matter, Standing Rock, and #MeToo. In the book, I model modes of intersectional Romanticisms to generate ideas and strategies for achieving inclusive environmental justice for the marginalized and oppressed, both human and nonhuman, as well as championing racial, indigenous, queer, and non-binary identities. By working at several busy intersections of sociocultural and sociopolitical literary studies, my paper opens canonical Romantic texts—like Shelley’s The Last Man, my touchstone in this paper—outward to not only new readings of those texts but to non-canonical accounts of Romanticism both historical and contemporary. I try to think through the politics of breathing and anti-blackness in Shelley’s novel as well as the current protests over the murder of George Floyd. Instead of a staid vision of Romanticism that tarries in its own presumptions about subjects of study and critical historicisms and theories, the paper provides connections between Romantic visions of the future and black studies. I want to show, to offer, us new avenues of how to think future intersectional Romanticisms and how to be intersectional Romanticists in the future.

Edwina Watson: Byron, Posterity, and the Authority of the Present

Abstract: In 1815, Wordsworth complained of ‘the senseless repetition of the word, popular’ in modern poetry, and appealed instead to the more lasting rewards of posthumous fame. For Lord Byron, who could hardly miss the implication, this was an example of a poet ‘despising a popularity he will never obtain’. In this presentation I give a short account of Byron’s reaction to the Lake Poets’ appeals to posterity, which, as he saw it, presumptuously ‘anticipated the opinion of future ages’. I begin with the Dedication to Don Juan (1818), where Byron sought to remind his contemporaries that ‘complaint of present days / Is not the certain path to future praise’, before examining his scepticism over the idea that future audiences are ‘always bound to be more enlightened than contemporary ones’. I then look at his extended remarks on posterity in ‘Some Observations’ (1820), where he attempts to prove that all ‘great poets’ have been ‘the delight of their cotemporaries’ and ‘as popular in their lives as since’. Although Byron’s argument for the indissoluble link between ‘present popularity’ and ‘future fame’ may be self-serving, I suggest that it is also closely bound up with his conviction that poetry is a vitally ‘living’ force which must speak to real and present readers before it appeals to ‘the wise of future and far generations’.

Molly Watson: (Im)mortality and the Female Muse in the Poetry of John Keats

Abstract: This paper examines the way in which Keats approaches (im)mortality and the female muse in his 1819 poems ‘Ode to a Nightingale’ and ‘La Belle Dame sans Merci’. The poems were written at a time when Keats was faced with the death of his youngest brother and had fallen in love with Fanny Brawne. Keats was borderline emotionally abusive towards Fanny Brawne, accusing her of witchcraft
whilst also admiring her beauty. ‘Ode to a Nightingale’ and ‘La Belle Dame sans Merci’ are read in the context of Keats’s correspondence with Fanny, as both the nightingale and La Belle Dame are sources of poetic inspiration who simultaneously threaten Keats’s poetic masculinity. In ‘Ode to a Nightingale’, Keats attempts to attain the feminine bird by entering the transcendental realm of Fancy but is instead confronted by his own tubercular mortality. Similarly, in ‘La Belle Dame sans Merci’, the knight-poet is left ‘alone and palely loitering’ after a transitory liaison with a ghostly beauty. The poems can be read as an allegory of poetic development, as both the nightingale and La Belle Dame oscillate between seduction and melancholia, thus reflecting the ambiguity of the creative process. This paper uses Paul De Man’s notion of ‘selfhood’—meaning Keats’s ‘self-confrontation’ and desires—in order to question how Keats uses poetry to deal with his personal and sexual insecurities, as well as his own impending death. However, Keats’s selfhood is not just an abstract one, it is an embodied one; once Keats the man dies, so does his poetic self. The paper thus draws parallels between Keats’s poetic development and his preoccupation with the female muse who hasten his tubercular death.

Jordan Welsh: Nautical Legacies: Coleridge’s Mariner and Hopkins’ Wreck

**Abstract:** In 1798, Samuel Taylor Coleridge’s “The Rime of the Ancient Mariner” appeared as the first poem of the seminal collection Lyric Ballads. A controversial opening piece, it was demoted by Wordsworth from the 1800 2nd edition onwards to much further into the collection. Over 100 years later, a poem by the poet and trainee priest Gerard Manley Hopkins suffered the same fate; in this case published posthumously, years after it was written, it, too, was also a poem about tragedy at sea and philosophical exploration of man’s relationship with God and the natural world.

This paper establishes the legacy of Coleridge’s “Mariner” in Hopkins’ “The Wreck of the Deutschland,” where we see a reimagining of what poetry can present to us, in which there appears to be no separating between the power of nature and the mystical effects of a benevolent force. Widely categorised as a Victorian poet (although not published until the early 20th Century), I will argue that Hopkins poetry owes a substantial debt of inspiration to the Romantic period, in particular the works and ideas of Coleridge.

Nicola Westwood: Rights, Revolution, and the Rhetoric of Anger in British Abolitionist Literature

**Abstract:** This paper will explore the ways in which anti-slavery writers used slave anger as a political tool in the British campaign for the abolition of slavery and the slave trade. The portrayal of slave anger, as manifested in violent revolts, sought to humanise the rebelling slaves and gain the sympathy of the British public to encourage them to campaign for parliamentary reform. It aimed to demonstrate not only the emotional complexity of the enslaved Africans, but also that such expressions of anger were defensive retaliations to the injustices of slavery and the violation of human rights. This paper will explore the changing functions of anger in public discourse following the French Revolution, as Andrew Stauffer (2005) established that the violence in France proved problematic for portrayals of anger and vengeance, and thus descriptions of slave anger risked depicting the enslaved as dangerous. John Coffey (2012) suggests that a solution was provided by the depiction of divine wrath and vengeance against Britain’s engagement in slavery, which sought to inspire fear within the British public based on the notion that they would be punished for this national sin unless slavery was abolished. Divine intervention served to exonerate the slave, as vengeance instead manifested through natural disasters, such as earthquakes. Yet slave revolts and acts of vengeance had to be shown to be unsuccessful in order to inspire the British public to campaign for parliamentary reform to ensure that slavery and the slave trade would legally be abolished throughout Britain and her colonies.

Amy Wilcockson: The Case for Thomas Campbell

**Abstract:** Whilst poets and authors younger than himself went to their untimely deaths, and entered the canon, the Scottish Romantic poet Thomas Campbell (1777-1844) continued to prosper. As a public figure, philanthropist, and magazine editor, Campbell excelled, whilst his longevity and best-selling poetry was compared to that of Shakespeare in an 1851 edition of his works. Mary Ruth Miller and Bernard McKenna, among the few critics who have studied Campbell, have described him as ‘aid[ing]...
the triumph of the romantic movement’ (1978: 143), and as exhibiting the ‘early poetic expression of the Romantic ideal’ (2008: 19-20). However, since his death and the initial outpouring of biographies and poems dedicated to him, Campbell’s life, achievements, and career have become increasingly forgotten, and his name seldom discussed or written about.

This paper therefore aims to counter the critical neglect Campbell has suffered as a poet and public figure, and challenge the idea of literary posterity and the canon. Using original and previously unstudied correspondence, this paper will use these manuscript sources to explore Campbell’s life and works in more detail. It will also consider Campbell’s concern with his reputation and his lasting legacy, and examine why the future of Romanticism should include Campbell as a prominent figure.

Sarah Wride: William Wordsworth and Nature’s “Ministry | More palpable” in Lyrical Ballads (1800) and The Prelude (1805)

Abstract: In his ‘Preface’ to Lyrical Ballads (1800), Wordsworth argued that poets must pinpoint “inherent and indestructible qualities of the human mind”, distilled under the influence of Natural forms, to achieve poetry that “enlighten[s]” and refines the “taste” and “affections” of its readers; he figured these qualities as statutes passed by a unicameral legislature. Surely Wordsworth had in mind the “republic legitimately constructed”, in which all men could vote, he outlined in ‘A Letter to the Bishop of Llandaff’ (1793) - what he would later refer to as “the government of equal rights” in Book IX of ‘The Prelude’ (1805)! This paper argues that the make-up of Wordsworth’s critical legislature was at odds with his political ideal, aligning instead with the unreformed House of Commons. It takes as its focus ‘Salisbury Plain’ (1793-94) stanzas describing Druids performing a human sacrifice or instructing their congregation in astronomy. I read this poem as a political allegory, by which Wordsworth warned campaigners not to use inflammatory addresses but reason to win men over to radical reform (and, ultimately, a new form of government). The Druids act out corrupt loyalist visions of Britain’s political future, what those men must choose between: bloody revolution or the ‘good’ status quo. When Wordsworth recycled these stanzas in Book XII of ‘The Prelude’, Nature, not the counter-revolutionary movement, pulls the Druids’ strings. She presents corrupt visions of the speaker’s future, as the only poet that can himself write distilling Natural forms: destructive abuser of that power or ‘good’ poet by “Nature’s side”.

Jingxuan Yi: Heterotopias in Mary Shelley’s The Last Man

Abstract: The Last Man (1826), despite its anachronism and fictional setting in the 21st century, actually portrays the early 19th century English society in which men’s power and ambitions are boosted by colonialism and imperialism, and technological developments promised a future that humans would eventually assume dominance over nature. ‘Heterotopias’, according to Michel Foucault, refer to spaces that are actually locatable and intimately associated with the rest of the world, yet simultaneously manifest imagined realities as an alternative way to resist reality. In this paper, I investigate heterotopias in the novel that question men’s inflated sense of self. I draw on Michel Foucault’s heterotopias, and multiple gender and spatial theories, to explore Mary Shelley’s reflections on her contemporary English society projected into this apocalyptic prospect of the world. This paper examines 1) heterotopias created by technological advances such as the balloon; 2) Constantinople as a quintessential locus of the Ottoman Empire whose imperial system was then perceived as ‘the Other’ by Britons; 3) the sublime ice cave as a heterotopian burial place of the last victim of the plague; 4) the boat as a mobile heterotopian space that encloses the last man on his voyage; 5) the Sibyl’s Cave as a heterotopian space containing the prophecy. These manifold heterotopias serve as conflated, contested spaces that reveal diverse structures and knowledges of ‘the Other’ in terms of race, class and gender.
The British Association for Romantic Studies (BARS) is the UK’s leading national organisation for promoting the study of Romanticism and the history and culture of the period from which it emerged.

With over 400 members worldwide, BARS acts as a hub for scholarship by organising events, supporting conferences, circulating news, awarding prizes and fellowships, supporting early career researchers, publishing a review journal, and establishing links with sister organisations. It provides a voice for Romantic Studies both within higher education and more generally, advocating for the importance and interest of the Romantic period by providing platforms for fostering, disseminating and promoting excellent research.

BARS’ flagship events are biennial international conferences, held in odd-numbered years. These are the largest regular meetings of Romanticists in the United Kingdom. Each conference is addressed by leading figures in the field and at recent events over two hundred scholars have generally given papers. Recent conferences have included Romantic Improvement (University of York, 2017), Romantic Imprints (Cardiff University, 2015), Romantic Imports and Exports (University of Southampton, 2013), Enlightenment, Romanticism & Nation (University of Glasgow, 2011), Romantic Circulations (Roehampton University, 2009) and Emancipation, Liberation, Freedom, organised jointly with the North American Society for the Study of Romanticism (NASSR) (University of Bristol, 2007).

The Association’s open-access review journal, The BARS Review, is published twice-yearly on the BARS website and offers comprehensive coverage of monographs, essay collections, biographies and other works that reflect the research interests of BARS members. Past reviews are available in the archive, and older reviews from the BARS Bulletin & Review, the current review’s predecessor publication, can be accessed through the Bulletin archive on this site. BARS also publishes news on its blog and maintains an aggregated feed collecting posts on Romantic Studies. There is an electronic mailbase for BARS members, informing them of worldwide conferences, events in the field and relevant new publications. The Association is also active on Facebook and Twitter.

In addition to its International Conferences, BARS supports a successful series of biennial Early Career and Postgraduate Conferences (held in even-numbered years), which provide a convivial environment in which postgraduate and early career scholars can give and listen to academic papers and discuss their work with contemporaries. BARS’ most substantial funding scheme is the Stephen Copley Research Awards, to which postgraduate and early career applicants can apply for sums of up to £500 to help them with research expenses incurred accessing libraries and archives. BARS also runs a number of other award schemes, including the BARS First Book Prize, the BARS/Wordsworth Trust Early Career Fellowship, the BARS-UCSL Scottish Romanticism Research Award and the BARS-BAVS Nineteenth-Century Matters Fellowship for an early career scholar without a permanent appointment. In addition, we support conferences and seminar series in the field.

How to Join

BARS memberships run from 1st January to 31st December each year. Subscriptions are due on January 1st, regardless of the month of joining BARS. The annual subscription costs £25 (waged) or £10 (unwaged and/or postgraduate). (http://www.bars.ac.uk/main/index.php/how-to-join/)

Members will be subscribed to the BARS Electronic Mailbase, will be eligible for BARS funding in the form of grants and bursaries and can attend BARS International Conferences, Early Career and Postgraduate Conferences and other events that the association organises. BARS dues support the open-access publication of The BARS Review and BARS’ continuing work connecting Romanticists in Britain, Europe, the United States, Australasia and the wider world.