SEVENTH INTERNATIONAL CONFERENCE of the
BRITISH ASSOCIATION for ROMANTIC STUDIES
Department of English, University of Liverpool
Thursday 26 July - Sunday 29 July 2001

SUSTAINING ROMANTICISM

PROGRAMME
&
ABSTRACTS
Organising Committee

Jonathan Bate
Bernard Beatty
Kelvin Everest
Zoe Hancock
Ralph Pite
Corinna Russell

Guide to locations

All Plenary Sessions will take place in the Reading Room
Parallel Sessions ‘A’ will take place in the Reading Room
Parallel Sessions ‘B’ will take place in the Garden Room
Parallel Sessions ‘C’ will take place in the TV Room
Welcome to the University of Liverpool and to 'Sustaining Romanticism', the Seventh International Conference of the British Association for Romantic Studies. This booklet sets out the full academic and social programme of the Conference, notes on Plenary speakers, and edited abstracts of all papers. Other information is contained in the general pack for all delegates.

We envisaged the topic 'Sustaining Romanticism' as bringing together three related concerns: firstly, how Romanticism is sustained through academic study and, particularly, editorial work; secondly how it sustains itself, emerging across time in forms and shapes that may be plainly continuous and, simultaneously, quite unforeseen. Thirdly, the conference aims to consider how Romanticism may be a source of sustainability – how the questions raised and the values espoused by Romantic art may offer insight into contemporary environmentalism, and into more general ethical questions. We envisaged approaching Romanticism in this Conference as an object of study and of presentation, as a cultural force, and as a reservoir of values. These three are, furthermore, all aspects of a wider question – Romanticism’s relation to time. Should this artistic moment and movement be treated as subject to temporal change, as independent of it, or as changing the course of history?

In the event, not all of the papers accepted for the Conference can be slotted into these categories and we should not imprison ourselves within them. But the opening session will try to set up some position statements and discussion based loosely around these distinctions and approaches.

There are about 60 papers. Twelve countries are represented, the majority of delegates are from the United Kingdom and secondly, a large group from the United States. As there are so many delegates, there will always be two, usually three, panels running concurrently but each day we will all be together for a plenary session. We hope that this will provide a common and sustained focus for the exchange of ideas amongst us.

Esther Schor teaches English and Jewish Studies at Princeton University. After receiving her BA and PhD from Yale, she taught at Tufts University and Barnard College before coming to Princeton. She is the author of *Bearing the Dead: The British Culture of Mourning from the Enlightenment to Victoria* (Princeton U P, 1994) and co-editor of *The Other Mary Shelley: Beyond Frankenstein* (Oxford, 1993) and *Women’s Voices: Visions and Perspectives* (McGraw Hill, 1990). She is now at work on a study of British writers and the Risorgimento, tentatively entitled: Britain and the Italian Idea, 1815-1870.

David Simpson grew up in Norfolk. He has his BA and PhD from Cambridge, where he was a fellow of King’s College (1976-82) before moving to the US, where he has taught at Northwestern and Columbia and at the University of Colorado. He is currently Professor and GB Needham Fellow at the University of California, Davis. David Simpson is the author of a number of books on Romanticism and literary theory. His most recent publications have explored the relation of Romanticism to the ‘long postmodern’ (*Romanticism, Nationalism and the Revolt Against Theory*, in 1993, and *The Academic Postmodern and the Rule of Literature*, in 1995). His *Situatedness; or why we keep saying where we’re coming from* will appear in 2001.
B.E.O: Reception & BBQ

6:45-9:00: Plenary 1: David Simpson, Romanticism's Legacy of Deconstruction (Chair: Jonathan Bate)

A. Chair: Douglas MacK.
B. Chair: Robin Jerries
C. Chair: Nick Roe

4:30 - TEA

3:00-4:30: Plenary 2

Pilg
Beatty, Jonathan Bate and Ralph Kerlin Everett, Edmund
Everett's Opening Encomiums 2:00-3:00
Welcome and Kerlin
12:30 Optional Lunch
10:00-1:30 Registration
Thursday 26th July

PROGRAMME OF EVENTS

BARS CONFERENCE: 2001: Sustaining Romanticism
Friday 27th

9.00-10.30: Parallel 3

A - Chair: Philip Martin
17. Je-Ae Yu (Liverpool): "Sustaining a Romantic Model of Suffering: Byron's Prometheus"
Tony Hove (Cambridge): "Sustaining Byron's Scopophilism: The Digestion of System in Don Juan"
James Daley (Liverpool): "Can it be that I am here?" Sustaining Cain, Creating Cain

B - Chair: Jane Moore
Heidi Thomson (Wellington): "The Necessity of Loving in a few poems by Keats"
Tom Mole (Bristol): "Finder's Illustrations and Byron's Afterlife"

C - Chair: Simon Bainbridge
Phillip Shaw (Leicester): "Adoption Sustained: On the Disasters of Romantic War"

10.30: COFFEE

11.00-12.30: Parallel 4:

A - Chair: Vivien Jones
Jacqueline Labbe (Warwick): "Sustaining the Self: Charlotte Smith and the Embodied Personage"
Sally West (Liverpool): "Studying 'a Masterpiece of Nature': The Presence of Coleridge in Shelley's Alastor volume"

B - Chair: Michael O'Neill
19. Gavin Hoppes (Aachen): "Beyond Embarrassment: Reading the Romantic Apostrophe"
Corinne Russell (Liverpool): "An Ethics of Response: Reading the Romancist Revival"
Chris Jones (Bangor): "Nothing that did not Anawaar": Jane Austen and Romantic Interrogation"

C - Chair: David Simpson
S. Peter Lowe (Dundee): "T. S. Eliot as a Romantic Poet"
Alan Rawes (Strathclyde): "Sustaining a Romantic Byron: The Romantic Hermeneutics of recent Biographical accounts of Byron"
Celeste Fiore and Luis Lazaro (Ribe): "Romantic Sequel: Postmodern Self-Realization through Language, A Comparative Study of S.T. Coleridge's and Paul Auster's Theories of Literature"

12.30: LUNCH

2.00-3.30: Parallel 5:

A - Chair: Jacqueline Labbe
10. Dennis Lay (Hull): "Second editions of the self: Romanticism and the Literary Proteges of Lake Poets"
Jane Moore (Cardiff): "But a place in her Annals, lady, be thou!": Poetic sentimentality and religious fervour in Moore's Fugitives in England
Peter Berry (Aberystwyth): "Felicia Hemans: Firing the Canon and Firing the Cannon"

B - Chair: Clifford Siskin
Sue Chaplin (Huddersfield): "Feminine Romanticism and the Ingratiating Sublime"
Gabrielle Starr (New York): "A full-born beauty, new and exquisite"

3.30: TEA

4.15-5.45: Plenary 2: Esther Schor: ""Stirring Shades": The Afterlife of the Romantic Ode' (Chair: Ralph Pite)

EVENING FREE

6.15 BQM
8:30: Conference Dinner
8:00: Drinks Reception

Chair: Kerstin Everest
Chair: Niamh O'Neill: "The All-Consuming Air": Some Romantic and Twentieth-Century Poets


2.00 (prompT): Magical Mystery Tour (delegates should eat before they leave)
12.30 (prompT): Coffee for NorthWestern departures (A packed lunch is provided)

12:30: Lunch

A - Chair: Nicky Trott
B - Chair: Bernad Beaty
C - Chair: Esther Schoor

11:00-12:30: Parallel 1:

10:30: Coffee

Chair: Colman Russell
Chair: Ralph Price

9.00-10:30: Parallel 2:

Saturday 28th
Sunday 29th

9.00-10.30: Parallel 8:

A - Chair: Sharon Ruston
18. Magnus Ankersjo (Gothenburg), 'Sustained (Romantic) Radicalism in the Writings of Blake, Hays and Wollstonecraft'
Helena Borgmann (Boras), 'Creating herself a “victim to enthusiasm of feeling”: Mary Hays’ Simulated Suppression of Romanticism in Memoirs of Emma Courtney’
Andrea Henderson (Michigan), 'Democracy and Masochism in Lady Caroline Lamb’s, “Glenarvon”'

B - Chair: Chris Jones
21. Steve Clark (Strawberry Hill): ‘Blake’s prophecies as Lucrational Epic’
John Strachan (Dundee), ‘Brands and Firebrands: Orator Hunt and advertising’

C - Chair: Nora Cook
Diego Saglia (Parma): ‘Codes of Subversion: Byron’s Italy and Sustaining the Risorgimento’

10.30: COFFEE

11.00-12.30: Concluding Plenary Forum: Clifford Siskin / Anne Mellor / Philip Martin (Chair: Bernard Beatty)

12.30: Lunch (Optional) / AGM
Thursday
MICHAEL JOHN KOOY (WARWICK)  
‘ANNA LETITIA BARBAULD AND THE USES OF CRITICISM’

In this paper I shall focus on Barbauld’s literary criticism. I shall argue that her work possesses a particularity that distinguishes it from the Johnsonian model it professes to follow, as well as from the strict moralism of rational dissent. My paper focuses on three specific aspects of Barbauld’s essays: the pedagogic function of literary criticism, especially in relation to female education; her implicit resistance to moralistic and literalistic reading, and the establishment of a model for an ironic literary criticism, a criticism that evaluates the work while not ceasing to ‘sustain’ it.

Focusing on this aspect of Barbauld’s writing will contribute to our evaluation of her work as a whole. Barbauld’s recent inclusion in the canon of Romantic period writing has been gained on the strength of her poetry. As a writer of prose, though, Barbauld is still largely unknown. Throughout most of her life Barbauld wrote and published works in prose, including essays, dialogues, fables and ‘sermons’ on a wide variety of subjects—politics, religion, education, history and literature among them. Part of my argument is that Barbauld’s prose should be read alongside the work of the male writers of the period and not as High Romanticism’s opposite number.

Marilyn Gaull (University of New York)  
‘GHOSTLY LANGUAGES AND HIGH ROMANCE’

This paper describes the relations and interactions between science and art in the 1790’s, which I claim to be analogous. I shall briefly sketch three ideas that radically altered the conception of human life, the natural world, their history and relationship, the means by which they were explored, explained, conveyed, and the languages or forms that represented them. I focus on geology, astronomy, and biology, on Hutton, Herschel, and Hunter and Priestley, on their literary antecedents and influences, on the role of Wordsworth and of Keats, from whom the terms in the title are drawn. I will argue that contemporary understanding in all these fields has not changed; the problems and mysteries, methods and languages, even the popular audiences persist. If students of culture perceive distinctions between the sciences and the arts, it is attributable to the rather private and eccentric preoccupations of contemporary literature and art, their withdrawal from the common experiences of nature and human life with which the natural sciences are still preoccupied.

Simon Bainbridge (Keele)  
‘SUSTAINING “HISTORY”, SUSTAINING ROMANTICISM: SOUTHEY, WORDSWORTH AND WAR POETRY IN THE 1790s’

Taking as its starting point Robert Southey’s 1798 poem ‘History’, with its juxtaposition of the two forms of writing ‘History’ and ‘Poesy’, this paper will examine the relations between the war poetry of the 1790s, and the emergence of some of the forms of writing that have subsequently been classed as ‘Romantic’. It will do so through a study of the different trajectories of two major war poets of the decade, Robert Southey and William Wordsworth. Wordsworth’s shift from humanitarian poet of protest to poet of human suffering has been seen as part of his poetic achievement and a crucial romanticising transformation of established poetic forms. Yet, Southey’s poetry of the late 1790’s, often seen as derivative of Wordsworth’s, can be seen as contesting this romanticising move from politics to psychology and as offering instead a sustained commitment to ‘Cleo, the strong-eyed Muse’ of ‘History’. While Southey’s attempts to sustain ‘History’ is less influential than an elevation of poetry in which verse comes to be valued when it turns away from the subject of ‘horrid war’, his dialogue with Wordsworth emphasises the historical origins of modes of poetry that have subsequently been sustained and valorised as ‘Romantic’.
PAUL CHIRICO (CAMBRIDGE)
‘FIVE LEAVES LEFT: CLARE AND THE MEMORY OF LANGUAGE’

In a recent study, Rose Pride has found eighteen species of lichen growing on Clare’s grave; the inscription on the tomb itself, in contrast, has partially worn away. I will discuss Clare’s memorialisation of Keats, concentrating on how the affectionate separation between the two poets leads to a peculiarly material, almost obsessionial attachment on Clare’s part. After his sonnet to Keats’s memory, Clare wrote ‘The Fate of Genius’, in which the case of Keats is at once universalised and atomised into a concentrated study of the active postrality of poetic language.

There is a symmetry between the villagers’ naive reading of the poet’s death, as a murder perpetrated by one of the supernatural subjects of his own writing, and his sentimental commemoration by posthumous admirers who regularly steal the daisies growing around his tombstone, or copy down the inscription from the tombstone itself. These two forms of memorialisation were representative for Clare of an organic and textual afterlife which might compensate for the absence of success or acclaim during the writer’s lifetime. In the second half of my paper I will discuss Clare’s sonnet ‘Obscurity’, in which an old tree stands as a monument to an unknowable past.

SIMON KOVESI (DUNDEE AND GLASGOW)
‘OPPOSING ROMANTICISM: JOHN CLARE, EDITING AND PUBLISHING’

As a uniquely marginal writer, Clare at times was self-consciously opposed to cultural centres, systems or designations. As a result he never fits easily into any of the categorising strategies of critics – be they political, social or cultural – and this resistance was Clare’s deliberate intention.

The editing of Clare’s works has followed that same oppositional, marginalised status, and to some degree has revered in it, and defined itself by what it is not. My paper will aim to discuss how, in editorial terms, the occupation of an oppositional space can be as destructive and restrictive as it can be empowering and liberating. I will focus particularly on academic investment in editing and publishing Clare’s texts, and the ways in which editing strategies have originated from an entrenched oppositional ideological framework, which ironically encluses and restricts popular access to Clare’s work. I will also suggest that one of our gravest concerns, as Clare scholars, must be that for so long, in the history of editing and publishing Clare, there has been no open opposition at all. The ideology of editing Clare founded upon and legitimised by an interpretation of Clare’s oppositional status has ironically prevented any editorial opposition.

The paper will conclude by contextualising my involvement in small-press editorial work, while using the implications and results of my own experience to consider the motivations behind both Clare and Romantic publishing today.

PAUL DAWSON (MANCHESTER)
‘HOW SHOULD WE EDIT CLARE?’

This paper argues that the editing and publication of texts is a social, and hence a collaborative activity. It takes a sceptical view of the “primitivist” editing of Clare, which it sees as resting on a number of myths concerning which we should be on our guard (the Solitary Genius, the Director’s Cut, the Poet as Noble Savage). But it also enters some cautions concerning the practice of modern editors who wish to abandon the primitivist practice, and offers a qualified defence of that practice in certain cases and under certain circumstances.
SUZANNE GILBERT (UNIVERSITY OF STIRLING)
'THE MAKING OF A MOUNTAIN BARD: HOGG AND ROMANTICISM'
Katie Trumpener's Bardic Nationalism has recently generated much fruitful discussion of the figure of the bard in Romantic writing. Hogg has not so far featured prominently in this discussion, but some of his texts are highly relevant. For example, *Queen Hynde* can be seen as a vigorous and inventive post-Byronic recasting of bardic epic as offered in James Macpherson's *Ossian* poems, especially when it is read in its unbowedlerised state (in the Stirling / South Carolina Edition of 1998). Furthermore, in *The Mountain Bard* (1807), Hogg gives his own take on the interest in traditional oral ballads that lies behind such key Romantic texts as Scott's *Minstrelsy of the Scottish Border* (1802-03), and *Lyrical Ballads* by Wordsworth and Coleridge (1798). Interestingly in this context, Hogg writes from the perspective of someone with direct links with the world of oral culture: his mother and uncle were both noted tradition-bearers.

JILL RUBENSTEIN (UNIVERSITY OF CINCINNATI)
"WHAT SCOTLAND HAD": SUSTAINING ROMANTICISM IN JAMES HOGG'S *MIDSUMMER NIGHT DREAMS*

The major poem in Hogg's collection *Midsummer Night Dreams* is 'Pilgrims of the Sun', and this paper considers the 'trace' of the holy presence that a pilgrim brings home from the shrine. This often took the form of a badge or trinket, but the underlying idea is the continuing, albeit attenuated, presence of the sacred. The paper argues that the poems of *Midsummer Night Dreams* combine to form an elegiac lament for a quality of lost imagination (or perception, or vision), and offer a distinctly chastened celebration of the 'trace' that remains in a post-Enlightenment world. This paper will suggest that Hogg employed the supernatural as what Jamison calls a 'vanishing mediator,' i.e., a once-vital mode of processing the objective world through the imagination that is now unavailable. *Midsummer Night Dreams* is, in a sense, a lament for that vanished mediator and a search for a substitute. Like Wordsworth, Hogg confronts the reality that 'Nothing can bring back the hour'. He seeks his own response to this dilemma, and asks, now that the fairies have departed forever, how can we relate to the natural world, to tradition, to place, to fiction, to the past?

GILLIAN HUGHES (STIRLING)
'HOGG'S *THE SPY* AND AN ALTERNATIVE EDINBURGH'

In 1807 Hogg published two books: *The Mountain Bard* and *The Shepherd's Guide: Being a Practical Treatise on the Diseases of Sheep*. Both sold well, and the successful author used his literary earnings to embark on farming ventures. These failed, however, and by 1810 Hogg was in severe financial difficulties. Unable to find work in his old occupation as a shepherd, he set out for Edinburgh determined to make his way as a professional author. One of his ventures in Edinburgh was *The Spy*, a weekly 'periodical paper of literary amusement and instruction', which was written by Hogg himself assisted by an expanding circle of friends, and which ran for a year (from September 1810 until August 1811). Only a very few copies of the original printing of Hogg's periodical have survived, and it was never reprinted in any form until the appearance of Gillian Hughes's edition in 2000.

IAN DUNCAN (CALIFORNIA)
'HOGG'S *WINTER EVENING TALES*, THE Waverley NOVELS, AND THE FORMS OF NATIONAL FICTION'

*Winter Evening Tales* proved to be Hogg's most successful work of prose fiction in his lifetime. Several editions appeared in the USA, where it was reprinted as late as the 1850s. Despite its early success, however, *Winter Evening Tales* fell into almost total obscurity after the middle of the nineteenth century. The outstanding example of a 'national' genre pioneered by Hogg, the miscellaneous collection of popular and traditional narratives, its experimental medley of novellas, tales, poems and sketches posed a lively alternative to the dominant example of Walter Scott's Waverley Novels. This paper will argue that his forthcoming edition of *Winter Evening Tales* will present twenty-first century readers with some of Hogg's most engaging inventions, including terse masterpieces of mystery and the uncanny ('Adam Bell', 'The Long Pack'), virtuoso improvisations on folktale themes ('John Gray o' Middleholme'), and the highlights of the collection, two brilliant autobiographical novellas: 'The Renowned Adventures of Basil Lee' and 'Love Adventures of Mr George Cochran'.

THURS. 26th JULY, Panel A: 5.00-6.30
CHAIR: DOUGLAS MACK
THURS. 26th JULY, Panel B: 5.00-6.30
CHAIR: ROBIN JARVIS

MEL KERSEY (LEEDS)
‘SUSTAINING THE BARDIC VOICE: THE GRASMERE CULT OF OSSIAN’

Dorothea Wordsworth’s Recollections of a Tour Made in Scotland A.D. 1803, depicts landscapes haunted by spirits of the past. In Recollections of a Tour, the Highlands represent a kind of unearthly terrain filled, a poetic vision largely sustained by her own sense of literary history. Travelling with her brother William, the Wordsworth’s tour appears at times to be a kind of Ossianic pilgrimage in which they visit the bard’s native Morven and his reputed burial site at Glen Almain, hoping to catch a final ghostly echo. William’s poem entitled ‘Glen Almain’, published in Dorothy’s Recollections of a Tour, grapples with the bardic voice as an enigmatic cultural continuity. In fact, it is difficult to determine whether William is conjuring or exorcising the problematic spirit of Ossian. Focusing on the Recollections of a Tour Made in Scotland A.D. 1803, this paper addresses Macpherson’s bardic poetry as an important context for Dorothy and William Wordsworth’s writing, looking at the authenticity of the bardic voice and its problematic sustainability.

NICOLA TROTT (UNIVERSITY OF GLASGOW)
‘PARAPHRASING THE INVISIBLE: COLERIDGE AND THE HYMN OF NATURE’

The subjects of this paper are the sustainable resources of the hymn-tradition, which praises God through his works; and the ways in which romantic poetry chooses to sustain that tradition. My main interest lies in this necessarily rich material in its function for Coleridge and for his representation of the symbolic language of nature. A Notebook entry, dated to 1796, named ‘six hymns’, ‘to the Sun, the Moon, and the Elements’. This still-unfinished hymn-project continued fitfully to recour to Coleridge until at least 1821. If he failed to write these particular hymns, his poetry was nevertheless drawn to and sustained by two alternative hymnal traditions: the esoteric, associated with Thomas Taylor, ‘the English Pagan’ (as Coleridge called him), who translated the Hymns of Orpheus under the title of Mystical Initiations, and who defined the Orphic method of instruction as ‘consisting in signifyng divine concerns by symbols alone’; and the esoteric, associated at times with Milton’s ‘Morning Hymn’ in Paradise Lost V, in readings which affirmed a Protestant conviction of general initiation, or, in Coleridge’s radical theology, a belief that ‘knowledge of the Deity was given to man at the Creation’.

JOHN COLE (AUCKLAND)
‘WORDSWORTH, QUINTILIAN, AND THE SUSTAINING POWER OF LANGUAGE’

This paper attempts to free Wordsworth from the Coleridgean romantic mould in which he has been uncritically cast for far too long. When critics such as Bloom, Abrams, and Frye privileged the sublime ‘romantic imagination’ they failed to appreciate Wordsworth’s concern for the beautiful, which became a significant and deliberate choice as he defined his own poetics. The changes in English studies in the last quarter century have seen Coleridge fall from grace, but this has been the result of questions raised by a more sophisticated critical theory and the discovery of ‘Ideology’, rather than a clear re-evaluation of the claims made by romanticism. As a result perceptions of Wordsworth often remain tied to a Coleridgean perspective in ways that are not appreciated by otherwise critically astute writers, with Wordsworth being implicated in a now discredited transcendentalism. Central to my argument is the influence on Wordsworth of the Roman orator Quintilian’s monumental work De Institutione Oratores at the time when he was recovering from his crisis – the ‘strong disease’ that figures centrally in The Prelude. The paper will argue that in trying to recover his equilibrium after the crisis, Wordsworth returned to the more definite authority of classical models of thought, necessarily rebuilding his mind on the security of tradition after his engagement with contemporary theory had led him to mental and moral despair.
THURS. 26th JULY, Panel C: 5.00-6.30
CHAIR: NICK ROE

PHIL CONNELL (CAMBRIDGE)
‘HOW TO POPULARISE WORDSWORTH’

“Away, then, with the senseless iteration of the word, popular, applied to new works in poetry”, declared Wordsworth in 1815. Yet he also expressed hopes for the widest audience for his verse, and his relation to popular taste similarly preoccupied Victorian critics. Wordsworth’s democratisation of poetic diction, his consecration of humble life, and his association with the eighteenth-century ballad revival, all lent him, in the words of one critic, a ‘common universality, a community of mind with every-day man’.

The paper explores these tensions through an overview of Wordsworth’s nineteenth-century reception, along with a more specific focus upon just one of his works, ‘We are Seven’. Although this poem’s first readers were divided as to its merits, by the 1880s William Knight could describe it as amongst ‘the most popular’ of Wordsworth’s verse, and there is strong evidence of its appeal to both middle-class and plebeian reading audiences. But Victorian critics were also anxious to subordinate ‘We are Seven’ to the more ‘profound’ aspects of the poet’s work. Thus, although Matthew Arnold placed the poem at the very beginning of his Selections (1871), he classed it among ‘Poems of Ballad Form’. I will explore some of the more general issues raised by Arnold’s statement, including the relationship between popular form and literary canon, and the implied differences between ‘high’ and ‘low’ aesthetic form, before concluding with a reading of ‘We are Seven’.

SALLY BUSHELL (LANCASHIRE)
‘YOU KNOW THE TALE ALREADY’: THE READING AND RE-READING OF LONG POEMS IN WORDSWORTH AND BROWNING

This paper will consider the question of how Romanticism sustains itself by emerging across time in relation to a particular form. It will address the subject through the study of Wordsworth and Browning, specifically their handling of the long poetic narrative, before proceeding to consider the long poem from a modern perspective as a structure which is in danger of becoming “unsustainable”. The paper initially considers the debate over length in poetry and different approaches to poetic length. It then addresses the issue of why reading habits and the reader are so important to the question of the long poem’s “sustainability”, looking particularly at the importance of re-reading for this kind of structure. The paper will discuss Wordsworth and Browning as two poets who are consciously aware of this aspect of poetic length and seek to incorporate it within the poetic fabric by building the act of re-telling into the text itself. Texts will include Wordsworth’s The Excursion, considering the effects of retelling and rereading upon the reader to a particular section of the text, and Browning’s The Ring and the Book. In conclusion, the paper will attempt to answer the question of how, and why, the long poem is perceived as being unattractive to the contemporary reader and how, and why, it might be reinstated.

GAVIN BUDGE (CENTRAL ENGLAND)
‘MAINTAINING THE HEALTHY WORDSWORTH: WILLIAM A. KNIGHT, COMMON SENSE AND THE WORDSWORTH SOCIETY’

Walter Pater’s characterisation, in his essay on Wordsworth, of the essential message of Wordsworth’s poetry as being that “impassioned contemplation” was “the end-in-itself”, alarmed those late nineteenth century Wordsworthians who wanted to enlist Wordsworth in the service of religious orthodoxy. In this paper I would like to examine this tension between “subjectivist” and “objectivist” trends in later nineteenth-century readings of Wordsworth as it manifests itself in the career of William Angus Knight, editor of Wordsworth’s poetry and president of the Wordsworth Society. The later nineteenth century debate over Wordsworth’s “objectivity” not only continued to direct the course of Wordsworth interpretation over the first half of the twentieth century, but it is also intimately related to, important late nineteenth century cultural developments. Pater’s interpretation raises the spectre of a Wordsworth who could be enlisted in support of the Decadent movement, and the activities of Knight and the Wordsworth Society can plausibly be interpreted as attempts to reassert the “healthiness” and orthodoxy of Wordsworth’s poetry. I would like to situate Knight’s reading of Wordsworth in relation to these philosophical interests, linking them to characteristic nineteenth century preoccupations with mental “moribidity”, in order to suggest that Common Sense philosophy forms a significant context for Wordsworth reception in Britain during the nineteenth century.
Friday
JIE-AE YU (UNIVERSITY OF LIVERPOOL)
'SUSTAINING A ROMANTIC MODEL OF SUFFERING: BYRON'S "PROMETHEUS"

This paper will examine Byron's adaptation of the Aeschylean version of the Prometheus myth in his ode, Prometheus. Following section by section, I will discuss how Byron's poem represents the complexities of Prometheus, will, contrasting it with Aeschylus, Goethe, and Shelley. Confirming the image of Prometheus as a defiant figure who wishes to overthrow Zeus, the poet is, however, more alert to the necessity by which Prometheus was unable to escape his own distress. The Titan's will power is rendered helpless and paradoxical because his "wretched gift [of] eternity" makes it impossible for him to escape tremendous suffering. Byron transposes the image of Prometheus onto the image of a mortal and individual man, stressing the inherence of will. Prometheus' foreknowledge of the necessity of Zeus' fall is embodied into man who foresees "his own funeral destiny, his wretchedness". Byron reworks Prometheus' defiance of will against the power of Zeus into man's resistance of will to his fate of "all woes" in human misery. Man reflects Prometheus' will, but unlike Prometheus, in facing his fate he is more challenging and freer than Prometheus because man has a free choice in controlling his own existence. I will contend that Byron emphasises this agency of man 'making death a Victory', compared with Gray's poem, 'The Bard'. Man has "the boon to die" even by himself and thereby he is able to choose the extermination of his suffering.

ANTHONY HOWE (CAMBRIDGE)
'SUSTAINING BYRON'S SCEPTICISM: THE DIGESTION OF 'SYSTEM' IN DON JUAN'

This paper suggests a facilitative connection between the psychophysical metaphors in Don Juan and the poem's complex sceptical articulations. More specifically, I will concentrate on the oddity prevalent mentions of digestion and their frequent association with 'system'. In passages such as the Bishop Berkeley stanzas, the poem ridicules a type of intellectual abuse it refers to as 'system'. The most sophisticated aspect of this attack operates through brilliant manipulations of language and sound, centring on the physical processes described. By blurring the distinction between physical and mental states, the confident distinctions on which systems are built are challenged. The historically specifiable sense of 'system' relevant to Byron first needs to be defined. After this I will suggest some possible sources for the kinds of psychophysical metaphors used in the poem. Literary and medical examples will be used to indicate that physical and mental processes of digestion were less distinct in Byron's lifetime than today. The remainder of the paper will show the presence of this indistinctness in the poem, and suggest its crucial role in the attack on system.

JAMES DISLEY (UNIVERSITY OF LIVERPOOL)
"CAN IT BE THAT I AM HE?: SUSTAINING CAIN, CREATING CAIN"

This paper will be concerned with Byron's Cain and its relation to literary tradition and Romanticism, particularly the way in which Cain himself relates to the structures that combine to make him. The text is concerned with the dramatised mixing of literary modes, primarily the Biblical and the Tragic, filtered through the Byronic schema. I will show how Byron connects and disconnects his Cain with the Biblical Cain through a consideration of the poetic and semantic choices the poet makes, providing this nineteenth-century character with the appropriate ancient context. Following this, the paper will demonstrate how Byron constructs the work inside a tragic mode, not making Cain something he cannot be - a tragic hero - but structuring the character and work through certain recognisable traits of this mode. When this is established I will then show how such a use of literary traditions in a Romantic context works in two different arenas. Firstly, the focus will be on the impact it has on Cain himself, after this, my concern will be with the way in which the writing of Cain affects the traditional figure of Cain. By looking at references to Cain in, first of all, Blake's 'The Death of Abel', then, more importantly, in several of Hardy's novels and Bronte's Villette, I will show how the tradition has been re-channelled, to the extent that Cain himself becomes a sustaining image for characters in crisis.
FRI. 27th JULY, Panel B: 9.00-10.30
CHAIR: JANE MOORE

JONATHON SHEARS (LIVERPOOL)
‘SUSTAINING CONSEQUENCE IN THE POETRY OF BYRON AND WORDSWORTH’

The paper will examine the significance of actions and their consequences in the work of Byron and Wordsworth, arguing that these poets take up opposing attitudes to consequence which derive from their readings of the Fall of Satan, and therefore the origin of evil, in Milton’s Paradise Lost. Wordsworth has little or no interest in consequence. This, I will suggest, is because his interest in good and evil never extends to origins. By asserting, through Millonian allusion, that evil is not of personal origin, Wordsworth removes any poetic or moral interest in consequence. Byron, on the other hand, agonises over the possibility that evil is of personal, rather than divine or social origin. By tracing his Millonian allusions I hope to show that Byron normally presents evil as a consequence of free will, and that his obsession with consequence is a direct result of his anxiety over the origins of evil, which ultimately must lead back to Satan’s Fall. When these opposing views are considered together, they sustain a divided Romantic attitude to consequence. However, I hope that a Romantic unity of purpose will be evident in both poets’ patterns of Millonian allusion.

HEIDI THOMSON (UNIVERSITY OF WELLINGTON)
‘THE NECESSITY OF LOVING IN A FEW POEMS BY KEATS’

In this paper I would like to explore how it makes sense “to talk of Romantic literature providing sustenance” by referring, briefly, to a few poems and letters by Keats. Not only do Keats’s poems draw attention to the business of poetry as a form of sustenance (they are self-conscious, in itself a formalisation of sustenance of sorts), they also stage encounters, which substantiate and validate inexhaustibly the risks but also the necessity of loving. My reading is primarily triggered by Michael O’Neill’s Romanticism and the Self-conscious Poem and Jack Stillinger’s thoughts about “multiples”, but it is also influenced by Christopher Ricks’s Keats and Embarrassment and Thomas S. Kuhn’s essay on “The Structure of Scientific Revolutions”.

The paper will relate “sustenance” to the inexhaustibility of desire, which is fraught, both painfully and deliciously, with our actual need to encounter others. These encounters are coloured by expectations, and Keats's poems explore and affirm (rather than determine) the problems and outcomes of these expectations. This emphasis on the energy of "encounters", as opposed to conclusions, constitutes a connection between literature and value (which I see both as perpetually developing, rather than static, concepts).

TOM MOLE (BRISTOL)
‘FINDEN’S ILLUSTRATIONS AND BYRON’S AFTERTLIFE’

This paper will consider the role that the engravers William and Edward Finden played in sustaining Byron’s popularity after his death. I will discuss their two publications, Finden’s Illustrations to the Life and Work of Lord Byron (1833-34), and Byron’s Beauties or, The Principal Female Characters in Lord Byron’s Poems (1836), suggesting that these collections of engravings have an important place in the group of texts which shaped Byron’s posthumous reception. They have not yet received the attention they deserve, because we have not fully appreciated the extent to which, during Byron’s lifetime, reading his poems was supplemented by looking at portraits of Byron, by illustrations and by gazing on the poet himself. Challenged by Byron’s exile, with his death this visual response nosedives into crisis: Byron will never return to England, never sit for his portrait, never be seen again. I will ask how the Findens’ engravings responded to this crisis of representation. By describing the books’ contents, their publication and reception, I will suggest that they represent an important shift in the visual response to Byron, away from portraits and towards significant landscapes and imaginary representations.
PHILIP SHAW (LEICESTER)
‘ABJECITION SUSTAINED: ON THE DISASTERS OF ROMANTIC WAR’

In 1996, in the wake of the Gulf and Bosnian wars, the artists Jake and Dinos Chapman caused a furore with their postmodernist up-date on Goya’s The Disasters of War (c. 1820). The artists produced a fibreglass replica of Goya’s Great Deeds Against the Dead, a depiction of mutilated victims from the Spanish war against Napoleon. Widely denounced as puerile, morbid and even ‘Fascist’, the artists claimed that they were merely ‘teasing out [the] unconsciousness within [Goya’s] work’. The aim of this paper is not to query the Chapman brothers’ transgression of Goya, but rather to prolong this reading, beyond the point at which these new Disasters break off. My reading seeks to sustain the Chapman brothers’ dialogue with Goya so as to query a progressive model of artistic history, one that sees in ‘the latest thing’ only the missed opportunity of the romantic past.

ROBIN JARVIS (WEST OF ENGLAND)
‘SUSTAINING SELF-DISCOVERY: THE LONG AFTERLIFE OF ROMANTIC TRAVEL’

This paper addresses one area of life and discourse where the cultural legacy of Romanticism survives with remarkable purity: the practices of modern travel, popular attitudes to travel, and, in particular, the genre of travel literature. Recent criticism has tended to interpret Romantic-period travel and exploration literature through the discolouring lens of postcolonial theory, but more traditional definitions of Romantic travel as a coalition of outer and inward journeys, as a means to demonstrating or discovering what one ‘really’ is, still possess considerable force, and greater explanatory power with respect to the subsequent development of travel writing. The paper will begin by rehearsing some principal features of this cultural and literary phenomenon, chiefly through observations on major works from three different national traditions: Byron’s Childe Harold’s Pilgrimage (1812-18), Goethe’s Italian Journey (1816-17), and de Staël’s Corinne, or Italy (1807). Modern travel writing sustains the distinctive structures and idioms of Romantic travel, especially its compulsive re-figuration of the interior voyage and the trope of self-discovery. My closer focus will be on the work of Jonathan Raban, in particular his most recent book, A Passage to Jumeaux (1999), which speaks readily to a concern with the continuities of Romanticism.

MARIA SCHIOINA (ARISTOTLE UNIVERSITY OF THESSALONIKI)
‘A TALE OF TWO COUNTRIES: IMAGINATIVE GEOGRAPHY AND THE ROMANTIC TOPOS IN WILLIAM MARLOW’S CAPRICCIO: ST. PAUL AND A VENETIAN CANAL’

The Romantics were (notoriously) famous for their propensity to range imaginatively and eclectically outwards in space and backwards in time. The aim of this paper is to trace such a Romantic topos in William Marlow’s painting Capriccio: St. Paul’s and a Venetian Canal, and to argue that in this strange ensemble, imagination and reality are in constant play, sustaining each other through their difference. At the same time though, through a striking manipulation of borders and geography, the suggestive Capriccio manages in its quasi-surreal, collage-like mode to capture, through its blunt yet ingenious unexpectedness, the desire for a “new” bicultural geography, one which corresponds to the cultural imaginings, needs, and impulses of two countries with a long history of relations, England and Italy. Indeed, by visualising an intersection of two real ‘topoi’ (London and Venice) into an ‘a-topos’, the Capriccio becomes a narrative of desire, which haunts the inbetween spaces of the two countries’ real borders.
SUSAN SHELANGOSKIE (UNIVERSITY OF UTAH)
‘THE IGNoble KEYHOLE: A REEVALUATION OF NEGATIVE CAPABILITY AND
CHARACTERISATION IN KEATS’

Keats’s concept of negative capability is normally viewed from the standpoint of the speaker or author who maintains aesthetic distance. However, there are “uncertainties, mysteries, doubts” at the heart of Keats’s description, suggesting the vital importance of a dynamic of secrecy underlying the concept of negative capability (Keats, December 21, 1817). Many of Keats’s narrative poems, which are also viewed primarily through an aesthetic lens, are deeply concerned with secrecy as well. In this paper, I trace the dynamics of secrecy through the poem “Isabella” foregrounding the sometimes ignored levels of plot and characterisation, as well as considering formal notions of narrative and rhetorical construction. What is discovered is a complex interplay that creates a negatively capable heroine in the character of Isabella and a paradoxical positioning of the reader that forces meditation on issues of psychological interiority, both in terms of the poem itself, and the very act of decoding that the reader is performing. This revealing study of the dynamics of secrecy in “Isabella” provides an axis of examination for other narrative poems like Endymion, “Eve of St. Agnes,” and Lamia” where secrecy also plays a prominent role.

JACQUELINE M. LABBE (WARWICK)
‘SUSTAINING THE SELF: CHARLOTTE SMITH AND THE EMBODIED PERSONA’

This paper will argue that one way to sustain Romanticism is to revitalise it. Using Charlotte Smith’s poetry, I will re-interpret the Romantic idealist, often exemplified through readings of Wordsworth, as a self-aware poet who as much ‘makes’ Romanticism as reflects it. Smith’s poetry, from the Elegiac Sonnets through The Emigrants to Beachy Head, shows the re-creation of the poetic persona as a socially-embodied self, responding to and ultimately rejecting the culture which confines it. Focusing particularly on Smith’s manipulations of gender roles, I will argue that she creates a parade of acculturated identities, using her poetry to question the nature of the gendered self, and by extension revealing poetry’s suitability to contain and represent ‘Selfhood’, the Romantic notion of individuality, but inflected by a desire to challenge social constructions of individuality. Smith achieved recognition and fame through a canny deployment of gendered traits in her writing and her creation of a public persona. Her poetry, then, supports the reading of a persona unhappy with the artificiality of socialised gender, a stance at odds with the notion that gender was accepted as ‘fact’ during this period. Smith’s poetry, like Wordsworth’s (both her heir and her contemporary), works both to sustain and enliven critical definitions of ‘Romanticism’ and gender while also enlarging their boundaries.

SALLY WEST (LIVERPOOL)
‘STUDYING “A MASTERSPIECE OF NATURE”: THE PRESENCE OF COLERIDGE IN SHELLEY’S ALASTOR VOLUME’

In the preface to Prometheus Unbound, published in 1820, Shelley wrote that ‘one great poet is a masterpiece of nature, which another not only ought to study but must study’. This paper examines how the study of one ‘great poet’, Coleridge, affected the character and composition of Shelley’s 1816 volume of poetry, Alastor, or the Spirit of Solitude and Other Poems. Tracing Shelley’s attentive reading of Coleridge’s works prior to 1816 makes it possible to suggest how certain images and ideas from Coleridge’s poetry were transmitted into some of the poems of the Alastor volume. This investigation will then take the form of examining verbal, syntactical and structural echoes of Coleridge’s poetry in Shelley’s, and making suggestions as to Shelley’s purpose in making such ‘borrowings’, by examining the way in which he adapts and transforms such incorporated images and structures. This paper aims to show how earlier forms and concerns of Romantic poetry develop and evolve in the work of the later Romantic poets, by arguing that an examination of Coleridge’s presence in the Alastor volume can increase our understanding of Shelley’s thought and developing poetic style in 1816.
GAVIN HOPPS (AACHEN)
'Beyond Embarrassment: Rereading the Romantic Apostrophe'

Whilst, according to Greek mythology, the gods took pity on and answered the prayers of Laodamia, who in extremity of grief made an image of her deceased husband and talked to it, the typical and appropriate response of the modern reader to the act of talking to that which is absent or inanimate is, according to Jonathan Culler, embarrassment. Culler also argues that the apostrophe is "a relic of archaic beliefs" epitomizing "all that is most radical, embarrassing, pretentious, and mystificatory in the Lyric [...]." Romantic poetry is especially culpable, since its practitioners lack the formal beliefs that would authorise such behaviour. This paper challenges the premises and methodology of Culler's argument, and outlines "radically orthodox" theological alternatives to his exclusively secular reading of the figure. Culler's account, this paper will argue, is not only based upon obviously controversial but wholly unquestioned presuppositions about the nature of reality, and a concomitantly naive reading of history, it also draws its conclusions from a tendeniously limited and atypical sample of poetic utterances. There is some indication of the nature and cogency of that which is excluded within Culler's response itself. Far from proving the obsolescence or impossibility of belief in the sort of universe implied by the Romantics' use of apostrophe, Culler's embarrassment might be seen, rather, as testifying to the inadequacies of his own rationalisations, and as a sign of the anxieties of a secularism which is unable wholly to exclude or explain away that which it cannot accept.

CORINNA RUSSELL (LIVERPOOL)
'An Ethics of Response: Reading the Romance Revival'

'Romanticism' was a period defined to a significant degree by its relationship to the genre of romance. Out of the scholarly and antiquarian interest of the 1760s and 1770s and the development in the 1790s of a popular prose romance came a series of experiments in verse romance form, of which key texts include Coleridge's Christabel, Scott's Lay of the Last Minstrel, Tighe's Psyche, Byron's Tales, and Keats's Eve of St Agnes. Accompanying these essays in the genre there developed a critical and readiness discourse preoccupied with the ethical problems associated with romance: how could a form characterised by elements of the alvaistic, escapist, subrational and antimimetic sustain its readers, morally, in their everyday lives? This paper will examine the extent to which the ethos of romance contributed to the development in the period of an ethics of response, concerned with anticipating and monitoring the effect of romance reading on right moral sentiments and conduct. It will consider the methods available to present day scholars for reconstructing this historical discourse, and ask whether a romantic ethics of response continues to sustain 'Romanticism' as it is read today.

CHRISS JONES (BANGOR)
"Nothing That Did Not Answer": Jane Austen and Romantic Interrogation'

Questions and answers are the basic form of dialogue but from the confessional to the law court they have been formalised to such a degree that they become speech-acts in a prescribed scenario. I would suggest that "Romantic interrogation" has a sustaining and sustained relevance in reminding us of its "problematics". Romantic literature is full of direct questions and answers, the importance of which fades away as the dialogue encompasses wider dimensions of difference and possibilities of mutual answering. The novel offers many cases where questions and answers are symptoms of a deeper 'interrogation'.

In Austen's fiction tragic outcomes are (often narrowly) averted. Though the conclusions are not always fully conclusive, the use of imagination in true dialogue and rapprochement is seen in the changing of individuals and a fuller response to others. At the end of Emma we might prefer to note the hard edges of continuing differences rather than the evocation of Shakespearean romance (and tragedy!) that reconciles Emma to Frank, but there is no doubt that Emma has broadened her active sympathies in the course of her imaginative involvements. She has the capacity to improve herself even when, expecting "nothing", she is satisfied with what passes before her in Highbury, finding "nothing that did not answer". Knightley denigrates his own overtly catechetical hand in her transformation as "interference". It is her Romantic ability to answer to all suggestions that makes her question herself and combines reflexivity with sympathetic exploration.
PETER LOWE (DURHAM)  
'T.S.ELIOT AS A ROMANTIC POET'

To speak of T. S. Eliot as a Romantic poet may seem an approach at odds with his work. What my paper proposes, however, is that Eliot was a poet strongly influenced by the second-generation Romantics, and that his verse displays an attempt to suppress, and then gradually accommodate, Romantic self-consciousness. This is a two-fold self-consciousness, described by Michael O'Neill as an important aspect of Romantic verse: the Romantic poet as conscious of himself, and anxious to transcend the individual state, and the poetry as equally conscious of its own constructed nature, with the freedoms and restrictions that it entails.

In Eliot's early poetry the adoption of a persona can be seen as evidence of a desire to evade the self, a process that strongly echoes the practice of Byron. The later, Christian, viewpoint removes the need for self-evasion, locating the painful past within a transcendent framework that gives meaning to experience. At the same time this approach reconciles the poet with the potential shortcomings of his medium, thereby helping to overcome the frustration with language as a means of expression found in the earlier works. In his later poems, Eliot displays both a consciousness of himself as the subject of poetry and an awareness of the advantages and limitations of his medium that is inherently Romantic.

ALAN RAWES (STRATHCLYDE)  
'SUSTAINING A ROMANTIC BYRON: THE ROMANTIC HERMENEUTICS OF RECENT BIOGRAPHICAL ACCOUNTS OF BYRON'

A striking similarity marks the accounts of Byron's relationship with his half-sister, Augusta Leigh, in all of the most recent biographies of the poet, his half-sister and his daughter. Each bases its account of an incestuous relationship on the same small body of evidence and reads that evidence in almost exactly the same way as the others. This paper will argue that the surprisingly consistent image of Byron offered by these accounts - an image Byron himself encouraged - is the result of the continuing influence of various Byronic and more generally 'Romantic' patterns of thought that criticism has long tended to treat with scepticism. The paper will focus on Benita Eisler's biography, Byron: Child of Passion, Fool of Fame. Here we see a biographer who appears to have serious doubts about her sources and the relationship they suggest. And her self-conscious efforts to argue herself out of her doubts, and determination to cling on to incest as a fact in the face of them, produce rhetorical devices that tell us a lot about why she so determinedly holds on to that image of Byron offered both by her own text and by the other, much less self-conscious, biographies. Indeed, Eisler's self-conscious efforts to ignore her doubts and hold her Byronic image of Byron bring to the surface of her text, and allow us to isolate and bring into full view, her adherence to a wide range of Romantic ideas. Isolating this adherence allows us, in turn, to hear its echo in all of the recent accounts of Byron's relationship with Augusta Leigh. Examples from Grosskurth, Peters, the Bakewells and Woolley will pinpoint this echo in their uncritical carrying forward of features of Byron's own fictions and self-fictionalising.

CHRISTINA FLORES MORENO & MARIE LUISA LAZARO (UNIVERSITY OF LA RIOJA)  
'ROMANTIC SEQUELS: THE MODERNIST SELF AND THE REPRESENTATIVE POWER OF LANGUAGE'

Despite the fact that the rejection of some Romantic tenets was a commonplace in many Modernist writers, we can find at the roots of this literary movement some aspects that arose during Romanticism. Some Modernist concerns are presented in this paper as sequels of the subjective-objective romantic paradox, as well as of the important role some romantic thinkers such as Coleridge gave to language. The scepticism about the representational power of art, the awareness of the inevitable mediating role of the artist, as well as the representation of the self through language, especially in the narration of the stream-of-consciousness, are the result, at the beginning of the 20th century, of some concerns inherited from Romanticism. The paper mainly focuses on the new questions raised by Coleridge in the field of literary theory in order to show how his "symbolic" conception of language represents a historic change in the notion of the artist that will be recovered during Modernism.
DENNIS LOW (HULL)

This paper explores how the Lake Poets sustained Romanticism in the 1820s and ’30s by taking a number of (specifically female) protegées and turning them into the Victorian proponents of Romanticism. The literary marketplace at the liminal time of the Romantic-Victorian crossover was a harsh place for Romantic writers. In a series of newly discovered private collection of letters, Letitia Elizabeth Landon articulates the sentiments of her age. Nevertheless, despite dwindling sales and the constant fear of ‘a great crash amongst the first & longest established Publishers & book sellers’, the Lake Poets continued to be ‘Authors of prime celebrity’. As such, they were constantly approached by fledgling writers. Drawing on unpublished archives, this paper focuses on three protegées: American writer, Maria Gowen Brooks, whose Zophiel was hailed by Southey as the ‘most passionate and imaginative of any poem ever written by a woman’; the Athenaeum journalist, Maria Jane Jewsbury, who publicly declared that Wordsworth was her ‘Spirit’s Father’; and Sara Coleridge, Coleridge’s daughter, who ended her literary career with an edition of her father’s works.

JANE MOORE (CARDIFF)
‘“BUT A PLACE IN HER ANNUALS, LADY, BE THINE!”: POETIC SENTIMENTALITY AND RELIGIOUS FERVOUR IN MOORE’S “FUDGE IN ENGLAND”

Focussing on Thomas Moore, my paper registers the cultural and political importance of satirical writing during the Romantic period. To this end, I discuss The Fudge in England (1835), a poem which fuses epistolary Horatian satire with combative liberal politics in its assault upon the injustices of Erin and upon the follies connected with Evangelicalism and Bluestocking literary pretensions. Published as a sequel to The Fudge Family in Paris (1818). My paper examines Moore’s satirical assessment of anthologies such as The Keepsake, which participated in the early nineteenth-century commodification of literature for middle-class women readers, and included among its contributors such luminaries as L.E.L, Hemans, Wordsworth, Coleridge, Southey and even Moore himself, though against his wishes. This paper explores Moore’s antipathetic treatment of female literary endeavour in the context of his satirical examination of Ireland and Evangelicalism.

PETER BARRY (ABERYSTWYTH)
‘FELICIA HEMANS: FIRING THE CANON AND FIRING THE CANNON’

The ‘New Romanticism’ of the past decade or so is marked by the presence of ‘newcomers’ (or revenants) like Hemans, whose inclusion is an indication of New Romanticist emphases. This paper argues that the new syllabus cannot work if it is simply read in the old ways; hence, it exemplifies newer ways of reading and discussing a poet like Hemans. It centres on her rendition of the ‘heroic sublime’, firstly in ‘Casablanca’, extending what I will call the ‘textual domain’ or ‘co-textuality’ of this work. I will suggest that we can see its strong affinities with other representations of heroic boys dying on burning (or sinking) decks, as seen in specific paintings from the National Maritime Museum, in accounts and engravings of a mid-nineteenth-century shipwreck, and in patriotic accounts of a First World War VC.

The second example builds on a suggestion of Nanora Sweek that we may need to read Hemans in ‘operatic’ terms: it co-textualises her poem ‘The Wreck’ with Ethel Smyth’s Edwardian opera ‘The Wreckers’. Again, a specific affinity, in terms of an ‘unfeminine’ and ‘unflinching’ presentation of the female heroic sublime is claimed, and this is reinforced by a ‘cinematic close reading’ of the poem. In both cases, the paper rejects the common strategy of seeking (and finding) ‘subversive ironies’ in the work of poets like Hemans.
SOELVE CURDTS (PRINCETON)
‘KANT’S AESTHETICISING FACULTY IN WORDSWORTH, SHELLEY AND KEATS’

As is the case with his theory of knowledge, in the aesthetic realm Kant also articulates many well-known positions only to perform a Copernican Revolution analogous to that already accomplished in “Kritik der reinen Vernunft”. The paper will show this through closely reading three poems, not immediately determined by, and yet able to be conceptualised through Kant: Wordsworth’s Immortality Ode, Shelley’s “Hymn to Intellectual Beauty”, and Keats’s “Ode on a Grecian Urn.” My discussion of the Immortality Ode engages questions of nature already being formalised, and aestheticised, made understandable within the Kantian “turn”. My reading of “Hymn to Intellectual Beauty” analyses the text’s increasingly conscious attitude towards language, particularly the frequent doubting of language’s capabilities as expressed in similes. Finally, my discussion of “Ode on a Grecian Urn” pursues the aesthetic, “beauty and truth”, not merely in resistance to, but above all within time and decay.

SUE CHAPLIN (HUDDERSFIELD)
‘FEMININE ROMANTICISM AND THE IRIGARAYAN SUBLIME’

This paper explores a concept that shall be termed the ‘Irigarayan sublime’ and seeks to show its relevance to contemporary feminist critiques of Romanticism. The paper begins with a consideration of Irigaray’s challenge to theoretical constructions of femininity within a tradition that includes European Romanticism. In particular, it is argued that Irigaray’s essay ‘Belief Itself’ poses an implicit challenge to Kant, whose theory of the sublime has dominated aesthetics since the eighteenth century. Irigaray’s ‘Belief Itself’ formulates a radical alternative to the Kantian sublime. Having discussed at length the exclusion of women from philosophy, Irigaray suddenly asserts, ‘but there are still flowers’, an implicit reference, I believe, to Kant’s use of the wild tulip as exemplary of ‘free beauty’ in the ‘Analytic of the Beautiful’. The image that achieves significance for Irigaray, however, is the more ambiguous rose, which ‘despite its thorns, has so often been celebrated by poets, philosophers and divines’. Irigaray’s alternative to Kant’s aesthetic – the Irigarayan sublime – will finally be related in this paper to the phenomenon that has been termed ‘feminine Romanticism’. The Irigarayan sublime is a part of a tradition of feminine – and ultimately feminist – aesthetics that has its origin in women’s writing of the Romantic era.

GABRIELLE STARR (NEW YORK)
‘“A FULL-BORN BEAUTY, NEW AND EXQUISITE?”’

This paper is on Kant’s Copernican Revolution in the realm of the aesthetic, and conscious poeticisation in Wordsworth, Shelley, and Keats. As is the case with theory of knowledge, in the aesthetic realm, too, Kant articulates many well-known positions only to perform a Copernican Revolution analogous to that already accomplished in “Kritik der reinen Vernunft”. While the first critique turns to the conditions under which knowledge is possible within the subject, Kant’s “Kritik der Urteilskraft” likewise turns away from the objects of perception: hierarchies of aesthetic vs. non-aesthetic objects are broken down in favour of our manner of perceiving things aesthetically. As everything can thus be aestheticised, the forming, aesthetic faculty gains constitutive power and pre-eminence. This can be shown by closely reading three poems not immediately determined by, and yet conceptualisable through Kant: Wordsworth’s Immortality Ode, Shelley’s Hymn to Intellectual Beauty, and Keats’ Ode on a Grecian Urn.
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ARNOLD A. MARKLEY (PENN STATE UNIVERSITY)
'SUSTAINING ROMANTICISM WITH NEW TEXTS: THE CASE OF MARY SHELLEY AND THE JEWS'

"All the ideas upon the creation of the world & upon natural phenomena formed by so illiterate a people were of course false. At a time when even the civilized conceptions of the enlightened Greeks were rude & unfomed no great proficiency in physical knowledge could be expected from a herd of Arabian robbers..."

These two sentences begin the first few pages of a rough and unfinished History of the Jews, written in Mary Shelley’s hand, found among the collection of Shelley manuscripts in the Bodleian Library, and first published by Jane Blumberg in 1992. But what are we to make of this peculiar document? Is it translation, transcription, or (Blumberg's view) original composition? In this paper I will briefly discuss the problems of interpretation that this History of the Jews poses a modern editor of Mary Shelley's writings. I will consider whether or not the text indicates anti-Semitic views specific to Mary Shelley, or whether it reflects widely held prejudices for the time of its composition, as well as consider theories of potential influences on the author. Finally, I will assess what this work has to offer our understanding of Mary Shelley’s thought and her modes of composition, and I will explore conjectures regarding the political agenda behind the piece.

LUCY J. MORRISON (PENN STATE UNIVERSITY)
'BEYOND FICTION: RE-VISIONING MARY SHELLEY AS BIOGRAPHER'

One hundred and fifty years after Mary Shelley's death, her work for Dionysius Lardner's Cabinet Cyclopaedia of Biography, a significant contribution to cultural, Romantic and literary history often dismissed as 'hack writing', has yet to be edited for an academic readership, let alone adequately investigated. In my paper, I will attempt to suggest what may be gained from such an investigation by focusing on Shelley's 'Madame Roland' in her Lives of the Most Eminent and Literary Scientific Men of France (1838, 1839). Despite the title, Shelley unabashedly includes women in her volumes. In commenting upon her continental predecessor, she seizes the opportunity to pronounce judgement upon her own struggles of authorship. She manipulates the role of biographer so as to allow her to criticise the very categories she is compelled to address. In representing Roland, Shelley induces her readers to re-evaluate judgements imposed upon literary women of the past. In expanding our consideration of Shelley beyond her fiction and beyond her role as memoirist of her father and husband, we reconfigure and sustain not only Shelley as author, but also our shifting understanding of the historical and temporal period we designate ‘Romantic’.

NORA CROOK (ANGLIA POLYTECHNIC UNIVERSITY)
'"ALL, ALL ARE MEN... WOMEN AND ALL!": GENDER AND EQUIVOCATION IN THE SHELLEYS'

This paper is part of an ongoing scrutiny of the leading account of the Shelleys' literary interaction, which tends to represent Percy Shelley as overpowering and Mary Shelley as subordinated, subservive and obscurely vengeful. It takes a little-regarded area of their work: their propensity to use double-meanings at crucial points, of which Mary Shelley's 'I will be with you on your wedding night' is a familiar example. This propensity – which is related to the Shelleys' interest in the prophetic and hierophantic and to the traditional duplicity of oracles – is examined with particular reference to the Shelleys' exploitation of the double meaning of Man–both 'human being' and 'male'. Literary relations between male and female Romantics tend to be constructed as debilitating to female talent while male Romantic groupings are characteristically perceived as able to encompass disputation and falling-out while remaining mutually productive. The paper concludes with a suggestion that Romanticism may be better sustained in the future by foregrounding these narratives less and paying greater attention to examples of attempts made during this cultural movement – at random, and imperfectly indeed – to redefine men and women as friends to one other.
CHRISTIAN BECKER (UNIVERSITY OF HEIDELBERG)

'NOVALIS' THOUGHT ON ECONOMY AND NATURE: A FRUITFUL PERSPECTIVE FOR DISCUSSING MODERN ENVIRONMENTAL PROBLEMS?'

In our paper we will discuss the relevance of Novalis' thought for the modern question, if and how one could reach an harmony of economy and nature in the long run. First, we will analyse Novalis' economic thinking based on his general philosophical ideas. Some philosophical concepts are of importance here: Imagination (Einstellungskraft) and poetry as well as the concept of love. These concepts are also important for Novalis' view of the relationship between humankind and nature. The human mind can recognise and define itself only through nature as a counterpart. Ideally, it is the power of love, which rules the relation between humankind and nature. And it is the ability of creative imagination that enables humans to generate harmonious relationships with nature. Even economic action appears as poetic expression of human creativity and imagination. Hence, it has to play an active role in the process of reconciliation of humankind and nature. In this line, Novalis develops the idea of harmony between economy and ecology. This idea leads Novalis to criticise some concepts of both classical and modern economics. The concentration on self-interest in economic and social actions, the liberal concept of private property, and avarice. All of these are, according to Novalis, not suitable for generating harmony between humankind and nature. Finally, we will relate our analysis of Novalis' thoughts to some current environmental questions. In particular, we will discuss the relevance of Novalis' ideas for the development of a new paradigm for ecological economies.

CHRISTINE KENYON-JONES (KING'S COLLEGE LONDON)

'ANIMALS AND ROMANTICISM'

This paper widens the view of 'Nature' commonly associated with Romantic writers, from the literally and metaphorically 'green' to include their approaches to non-human species. It traces in Romanticism the roots of many of our contemporary attitudes towards animals, but also demonstrates aspects in which Romantic-period culture differs sharply from our own in this area. By comparing and contrasting Romantic and contemporary approaches it seeks to clarify early twenty-first-century 'operative fictions' about animals.

The paper will demonstrate how animals came to be seen as different, in that they exist as independent entities from humankind, rather than as mere tools or adjuncts; but how they were also perceived as similar, in so far as they have the ability to behave, to feel and perhaps to think like human beings.

It shows how the earlier generation of Romantic poets privileged the first part of that equation, deploiting the exploitation of animals and stating the need for a 'kindness' which emphasised the distinctions between 'man' and 'brute'. In the second Romantic generation, by contrast, it claims that Byron, Shelley and Keats in their different ways emphasised the consubstantiality, confraternity or kinship of humankind with animals, thus emphasising the latter part of the equation, and using it as a way of expressing political radicalism and defying social convention.

The paper concludes with a defence of imaginative writing about animals.

RURIKO SUZUKI (TOHOKU-GAKUIN UNIVERSITY)

'A SUSTAINED NOTION OF THE ONE LIFE IN KENJI MIYAZAWA THE ROMANTIC POET'

. From the Romantic canons restricted by time and cultural background, it may sound absurd to claim a Japanese poet of the 1920s, Kenji Miyazawa (1896-1933), as a genuine embodiment of Romanticism. Because of his sense of the sublime, and his enormous aspiration toward the exotic, his life is accentuated by a revolt against the despotism, which is underlined by his empathy toward the poor and oppressed. The paper begins with the interpretation of the problematical poem 'Night'. This weird and uncanny poem composed in the 1920s, is set in a dismal gothic framework of terror and deprivation, but it does possess at the same time an insertion of the lines from Sir Walter Scott's poem, 'Donald Caired's Come Again'. I will argue that, although its hilarious tone is incompatible with the dark tragic theme of the death found on the dark riverbank in the night, this borrowing from Sir Walter Scott shows evidently Kenji's congenial nearness toward English Romanticism. An Asura in Spring (Book 1), the only book of poetry published in his life time, is an elegy dedicated to his sister, Toshiko. It is meant to foreground a similar relationship to that of Dorothy and William Wordsworth, who sang 'She gave me eyes, she gave me ears' ('The Sparrow's Nest'). The paper concludes that, through the medium of Toshiko's sensibility, Kenji could approach Nature perceiving an ecological solidarity of the One Life.
SAT. 28th JULY, Panel C: 9.00-10.30
CHAIR: CORINNA RUSSELL

TRACY MITCHELL (KENT)
‘THE EVE OF ST. AGNES AND PLATH’S CEREMONIES’

Keats’s ‘The Eve of St. Agnes’ makes an interesting contrast to Plath’s poems of ritual, festival or rite-of-passage. Seven poems by Plath will be linked to Keats’ poem: ‘A Winter’s Tale’, ‘Widow’, ‘The Snow-Man On The Moor’, ‘Vanity Fair’, ‘Faun’, ‘Wreath for a Bridal’ and ‘Spinning’. Their motifs include woman as witch in ‘Vanity Fair’; the hybrid of man and beast in ‘Faun’; love and marriage in ‘Wreath for a Bridal’. The theme of failed love and virginity in ‘Spinning’ connects this poem to ‘The Eve of St. Agnes’. Agnes came from ‘immaculate’ parents, as her mother was a virgin and her father renounced sexual love, and Agnes was a virgin-martyr. Similarly, ‘The Snow-Man On The Moor’ has the sense of courts and balefuls which is found in ‘The Eve of St. Agnes’. The paper will make a meaningful comparison between these poems by Keats and Plath through examining themes, and making connections, between the poetry. Above all, the paper offers a chance to view Plath alongside English Romanticism, providing both continuity with the past and a contemporary context.

PETER G. CHRISTENSEN (CARDINAL STRITCH UNIVERSITY, MILWAUKEE)
‘THE CRITIQUE OF EXCESS AS EXCESS: ROMANTICISM IN KEN RUSSELL’S FILMS’

The rise and fall of Ken Russell with film critics presents a classic case of a filmmaker’s critique of romantic excess which has been seen as excess itself. In particular, the films of the composers (Tschaikovsky in ‘The Music Lovers’, Mahler in ‘Mahler’ and Liszt in ‘Lisztomania’) along with those of other creative artists (Shelley and Byron in ‘Gothic’, Valentino in ‘Valentino’ and Wilde in ‘The Dance of the Seven Veils’) have led to Russell’s redirection of his career towards opera directing and novel writing. Critics today, such as Jos De Mol have investigated ‘Romantic Desire in (Post) Modern Art and Philosophy’. Robert Nevedine has explored ‘Bodies at Risk: Unsafe Limits in Romanticism and Postmodernism’ In Livingston has given us ‘Arrow of Chaos: Romanticism and Postmodernity’. These books provide the immediate context for my argument, that in the post-modern world there is a tendency for Russell’s films to incorporate the opposite of their own intentionalism. Yet, I would also like to argue, that the intentionalism of the director can be examined with help from Marion Montgomery’s ‘Romantic Confusion of the Good: Beauty As Truth, Truth Beauty’. We can then read the protagonists of Russell’s films as representative of the Keatsian temptation of reading all beauty as truth.

MATTHEW SCHNEIDER (CHAPMAN UNIVERSITY, CALIFORNIA)
‘WORDSWORTH, THE BEATLES, AND THE POETICISATION OF POP MUSIC’

The paper argues that a direct line runs from William Wordsworth’s call for a new, vernacular poetry that would express the “essential passions of the heart” to the singer-songwriter tradition that has dominated Anglo-American pop for the last two generations. The Wordsworthian poetic mode, especially its presumption of the universality of an ordinary individual’s perceptions, leaps from literature to music in the hugely influential work of Lennon and McCartney, who, I will suggest, manifest several elements of Wordsworth’s revolutionary redefinition of the poet’s ontological and social significance.

Sustained and transmitted through the nineteenth and twentieth centuries by both poetic and musical traditions, Wordsworthian Romanticism blended with pop culture in the American and British folk music revivals of the 1950s. Here Lennon and McCartney encountered the long literary shadows of Coleridge and Wordsworth, and fashioned themselves into modern-day Romantics. Like those of their poetic ancestors, Lennon’s and McCartney’s works are distinguished by their preference for untutored fiction, formal experimentalism, manifestation of a rebellious ethos, and persistent return to the personal themes of love, childhood, and memory. By adapting the new direction mapped out for poetry by Wordsworth to music, Lennon and McCartney not only contributed to a Romantic revival in the 1960s, but also transformed pop music from polite entertainment into the contemporary world’s dominant medium for the establishment of a literary individuality.
ALEX DICK (TORONTO)
‘COLERIDGE AND THE IDEA OF PAPER MONEY’

Scholars have recently begun to realise the extent of Romanticism’s conversation with political economy. Sustaining Romanticism as a body of texts, as a cultural movement, and as a set of values, means recognising that writing, culture, and value are as much economic as literary phenomena. Much of the conversation between political economy and Romanticism involves paper money. Between 1797 and 1821, as part of the general war effort, the Bank of England suspended all payments in gold and silver and instead circulated, for the first time, a one-pound note. This paper presents a synopsis of Coleridge’s monetary views as found in his published writing, notably the Second Lay Sermon (1817), but more particularly as they appear in his journalism and marginalia. I will argue that these views are influenced by the uneasy political conservatism of Coleridge’s later years. In line with ministerial policy, Coleridge believed in the good of paper money over what he regarded as the simple-minded faith in the value of precious metals. More crucially, however, I will show that Coleridge’s writings on money demonstrate his awareness that financial value rests to a large extent on the success of the circulating media, which explains and thus sustains it.

SHARON RUSTON (UNIVERSITY OF WALES, BANGOR)
‘SUSTAINING LIFE AND TEXTS: ADONIS AND SCIENTIFIC METAPHOR’

Humphry Davy made a distinction between men who are ‘insignificant in their powers’ and those who ‘are full of energy in life and capable of perpetuating their existence’. This is a metaphorical extension of the medical phenomena Davy believed had been proved; that after death vitality continued to exist in the body for some time. Throughout the Romantic period discussion about the nature of vitality raged; the public debate between surgeons John Abernethy and William Lawrence represented the two main positions taken on the issue and aligned these positions with certain religious and political views. This paper will look at the use of contemporary medical ideas of vitality in Shelley’s Adonais. On the one hand I will trace these references back to the debate between Abernethy and Lawrence, on the other I will consider how Shelley uses vitalism to realise a textual afterlife for his own and Keats’s poetry.

REBECCA NESVET (ABERYSWYTH)

In the 1831 Preface to Frankenstein, Mary Shelley wrote: “Every thing must have a beginning... and that beginning must be linked to something that went before... Invention... does not consist of creating out of the void.” She hints that her novel, like “every thing” was assembled from pre-existing sources. One source or “beginning” from which Shelley composed Frankenstein was Antoine Galland’s French translation of the Arabian Nights, which she read by 1815 and which captivated many Romantic writers. My paper examines the influence of the Nights upon Frankenstein and its 1831 Preface. At the beginning of the Nights, women are an endangered species. The Sultan murders a bride and remarries daily until his last wife, Scheherazade, indefinitely postpones her murder and replacement by telling him stories, and finally convinces him to renounce genocide. In Frankenstein’s Preface, Shelley re-enacts Scheherazade’s battle in her own struggle to “think of a story” to answer Byron’s now-legendary challenge. Failure, she claims, would prove “martyrizing”—a word suggesting death as well as humiliation. In considering how Shelley scripts herself and her character Safie as Scheherazade’s literary descendants, my paper addresses sustainment and time-placement in Romanticism as well as reconsidering the role of oral tradition and female authorship and “authority development of Shelley’s story.”
SHIRLEY DENT & JASON WHITTAKER
‘SUSTAINING BLAKE: PROPHET OR PROFIT?’

11th February 2001, The Tate Britain, Millbank, London

Inside: The Songs of Innocence can barely be seen through the heads pressed together – grey, brown and blonde – hardly moving, focusing intently on Lambeth Bard’s visionary works. The last day of the Blake exhibition is a sell out. Exhausted/inspired spectators gape at Cerith Wyn Evans glitterball homage to William Blake.

Outside: The crowds flow up and down the stairs; the ubiquitous ice-cream vans provide Flake 99s; the grey railings have been turned into a spontaneous radical billboard. An A3 photocopy – black on pink – of Blake’s illustration to John Stedman’s “A History of the Five Year Expedition Against the Revoluted Negroes of the Surinam” has been sellotaped to the fence for the attention of exhibition goers. The picture is a brutal depiction of a slave being hung by a meat hook through the ribs. The picture is prefaced by Blake’s line “Cruelty has a human heart”. Beneath the picture is this explanation:

“18th Century: Blake campaigned for the abolition of slavery

“21st Century: Glaxo-Wellcome prevent Africans from receiving the drugs that, would keep them alive”

(Glaxo-Wellcome were sponsors of the Blake exhibition).

What do these two twenty-first century experiences of Blake tell us? This paper will take two Blake lovers’ interpretation of the last day of the Blake exhibition and explore the reception history of Blake’s work as both inside the market of culture and money – the “pet of the supercultivated” (T.S. Eliot), to the back drop to company views where city movers cheerfully discuss 6 figure bonuses – and outside – the radical voice of social protest echoed in political pamphleteering from the 19th to 21st century.

DEWEY W. HALL (UNIVERSITY OF RIVERSIDE, CALIFORNIA)
‘ROMANTICISM, POSTMODERNISM, AND THE RETURN OF THE AESTHETIC’

If post-modern literary theory is a late form of nineteenth century Romanticism, and Romanticism grows out of eighteenth century aesthetics, then my argument can be advanced that late twentieth century post-modern literary theory is a neo-aesthetics—a return to aesthetics. I contend that the theorising about theory is literary and not only a late genre of Romanticism, but also post-modern theorising marks an unacknowledged return to inquiries regarding the nature of eighteenth-century aesthetics. This becomes evident in Derrida’s post-modern reading of Kierkegaard’s Fear and Trembling and Derrida’s critique of Levi-Strauss’ “The Violence of the Letter: From Levi-Strauss to Rousseau” in Tristes Tropiques. Through the post-modern lens of Derrida’s interpretation, these non-literary texts, seemingly, become literary and aesthetically valued texts concerning the ethical.

BAHRAM BEHIN (UNIVERSITY OF TABRIZ)
‘WILLIAM BLAKE’S “A POISON TREE” AND THE QUESTION OF “LISTENING”’

Different realisations of Modernism all have in one way or another attributed significance to “making it new” by inventing new forms of representation in art and literature. Modernism’s formalistic enterprise has, to a remarkable extent, been aimed at a criticism of the romantic concepts of “individualism” and, what I will call, “primitivism.” In Romanticism the way to “truth” is neither single nor specialised. Anybody with their feelings rooted in the fertile soil of Nature, innocence and simplicity of rural contexts would be on the path to “truth,” which is otherwise lost and concealed in the context of “civilised” life and experience. Modernism, however, converted the question of reaching “truth” into a highly institutionalised phenomenon. Instancing Blake’s ‘the Poison-Tree’, this paper will argue that Postmodernism is a vigorous revitalisation and enrichment of Romanticism, especially with regard to contemporary environmentalism and ethical questions.
SAT. 28th JULY, Panel C: 11.00-12.30
CHAIR: ESTHER SCHOR

ERIC K. W. YU (NATIONAL DONG HWA UNIVERSITY, TAIWAN)
‘THE LOCAL AND THE GLOBAL IN “TINTERN ABBEY”: (IR)RELEVANCE OF HISTORICISING AND GREENING ROMANTIC POETRY TO THE “THIRD WORLD”’

This paper attempts to tackle the following questions, which are likely to trouble many a ‘third world’ romanticist with respect to the changing interpretative paradigms of Anglo-American Romantic scholarship in the past four decades: What values do New Historicism readings of romantic poetry have over earlier readings? If the value of the Historicism turn initiated by McGann and Levinson is suspect, will it make more sense to return to the more “global” interpretations which either valorise Imagination or Nature, both supposed to transcend historical and cultural specifics. Finally, would the more recent and sophisticated “greening” of romanticism, arguably tainted with some sort of “white guilt,” be a viable alternative? I shall try to demonstrate that when English Romanticism “travels” to an alien cultural space, hybridity is not only unavoidable but also desirable. Rather than resist the Western canon, the “third world” romanticist might strive for new interpretative possibilities, which will fruitfully bridge the local and the global. The hedgerows and other “beauteous forms” along with the “invisible” beggars and vagrants in “Tintern Abbey”, for example, could in fact be made sense of, if surprisingly, with reference to seemingly irrelevant worldly concerns in the ‘third world’.

PETER KITSON (DUNDEE)
‘SUSTAINING THE ROMANTIC SELF: SUSTENANCE AND APPETITE IN ROMANTIC PERIOD WRITING ON THE SOUTH SEAS’

The paper will explore the notion that the Romantic Self is also an imperial Self, buttressed by boundaries marked by dietary practices. One of the chief dietary taboos applied to the region in the period was that of cannibalism, or the ‘practice of the ferocious eating of human flesh’. This paper will examine the ambiguities and boundaries of this practice against the exotic setting of Romantic period writing about the South Pacific. Informed by recent post colonial criticism of the practice of cannibalism discussions of Romantic taste and travel writing this paper will explore the ways in which the racial boundaries between European, Polynesians and Melanesians were constructed, in part, by theories of diet. I will begin with J. R. Forster’s attempt to apply the racial typologies of J. F. Blumenbach to the South Seas. The staple food of the Tahitians was the breadfruit and that of the Melanesians was human flesh. This paper will look at the representation of the South Seas cannibal and the breadfruit-eating Tahitians in a number of Romantic period texts, including the travel and exploration accounts of Cook, George Forster, J. R. Forster, William Thigh, George Keate, John Martin, George Vason and others. It will also explore the writings of Robert Southey, Coleridge and Byron on the South Seas, chiefly Southey’s reviews of missionary texts for the Quarterly and Byron’s late poem The Island (1823).

CAROL BOLTON (NOTTINGHAM TRENT)
‘THE MAID OF THE SOUTH SEAS: SOUTH PACIFIC GENDER PERSPECTIVES’

This paper considers to what extent Romantic ideology is a product of exploration and colonial processes during the late eighteenth and early nineteenth-century. It also asks whether writers of the period promulgated an understanding of other cultures which is still prevalent in the twenty-first century. The paper will focus on texts which depict life on South Pacific islands, with particular reference to Mary Russell Mitford’s poem Christina, Maid of the South Seas (1811) and Byron’s poem The Island (1823). Both writers drew on published accounts of voyages made by Captain James Cook, William Mariner and William Thigh. These travellers commented on the society and culture of the islands, and Cook particularly in his description of Tahiti (Otaheite), fuelled British beliefs in a Rousseausian, innocent, rational existence. In their portrayal of an Edenic existence, both writers place a British male and native female couple at the centre of their texts, in order to re-create an ideal society, based upon the ‘best’ aspects of both cultures. The paper analyses the representation of this central relationship in both texts to identify whether they offer gendered perspectives of an idealised Pacific existence.
ANDREA HENDERSON (UNIVERSITY OF MICHIGAN)
"DEMOCRACY AND MASOCHISM IN LADY CAROLINE LAMB'S GLENARVON"

The paper focuses on Lady Caroline Lamb's Glenarvon. I will argue that Romantic eroticism and Romantic politics were often understood, even by ostensibly apolitical writers like Lamb, as mutually sustaining. I argue that the undermining of traditional notions of legitimacy had the effect of denaturalising power relations, with two important results. First, unequal power relations took on an unprecedented fascination, so that even as hierarchy was challenged in the public domain, it was often explored in the domain of private life and even sexuality. Second, political power, in need of new support, found in erotic desire an ideal motivator. I will suggest that despite their talk of democratic ideals, Lamb’s revolutionaries are driven by a perverse desire to abase themselves before charismatic leaders. A form of desire that could be described as masochistic thus became central to both private and public life. Lamb’s novel explores the many paradoxes of this situation.

HELENA BERGMAN (UNIVERSITY OF BORAS)
"CREATING HERSELF A "VICTIM TO ENTHUSIASM OF FEELING": MARY HAYS’S SIMULATED SUPPRESSION OF ROMANTICISM IN MEMOIRS OF EMMA COURTNEY"

The paper will argue that Memoirs of Emma Courtney (1796) by Mary Hays contains evidence of gender-bound impasses of communication. Relying on the epistolary form, which is based on mutual correspondence, Memoirs of Emma Courtney breed its own paradox by presenting as monological the heroine’s urgings for a response from a taciturn male. In her appeals, Emma not only rallies against female dependence, but also exposes the gaps and subtle propensities of male and female behaviour that have remained mysteriously separate to this day. This paper focuses on the ideological contention between "sentiment" and "reason" as Emma struggles to maintain her position as "subject" in an entourage of menacing forces of objectification. The aim is to show the present-day validity of her predicament giving due credit to the insights of her pre-Romantic creator.

MAGNUS ANKARSSJO (GOTHENBURG)
"SUSTAINED (ROMANTIC) RADICALISM IN THE WRITINGS OF BLAKE, HAYS AND WOLLSTONECRAFT"

William Blake, Mary Hays and Mary Wollstonecraft belonged to the radical literary circle of publisher Joseph Johnson, which consisted of English Jacobins and devoted supporters of the early phases of the French Revolution. The paper will argue that, as an important part of their (Romantic) radicalism, these three writers in different ways wanted to change and recast the distribution of the traditional gender roles of society, and that they attempted to articulate issues of sexuality in an unusually open way. In what might be called a "revolutionary discourse" or a "discourse of radical politics", Wollstonecraft, Hays and Blake argued for improved gender equality. Blake’s and Wollstonecraft’s "Romanticism" has been well sustained from the early nineteenth century onwards, whereas Hays has been comparatively neglected. Paradoxically though, while Wollstonecraft was a radical early proponent of the social construction of gender advocated by many modern feminists, she also promulgated a number of conservative values.
STEVE CLARK (STRAWBERRY HILL)
‘BLAKE’S PROPHECIES AS LUCRETIAN EPIC’

Attempts have been made by Mark Lussier (‘Blake’s Deep Ecology’) to reclaim Blake’s apparently rancorous anti-naturalism. This paper wishes to situate Blake’s prophecies in the generic context of the classical didactic poem, specifically Lucretius’s De Rerum Natura. It will then focus on the phenomenon of anti-lucerece chez lucerece, of arguments turning against themselves (in Lucretius, for example, the denunciation of mythology with the vitalistic invocation of Venus, the acceptance of death with the terrifying evocations of the dying body), and argue that similar self-underminings are evident in Blake’s polemic against the natural world. It will conclude by drawing on classicist reader-response (specifically ‘Instructions for a Sublime Reader’ in G.B. Conte’s Genres and Readers) in an attempt to produce an alternative genealogy to biblical and other prophetic models for the form of Blake’s late poetry via the didactic epic.

JOHN STRACHAN (SUNDERLAND)
‘BRANDS AND FIREBRANDS: ORATOR HUNT AND RADICAL ENTREPRENEURSHIP 1830-1835’

This paper argues that advertising has real cultural force and resonance during the late Georgian period. It addresses the remarkable advertising strategies of Henry ‘Orator’ Hunt. The paper begins by contextualising Hunt’s puffery against the class-based advertising of consumer goods in radical unstamped newspapers. In the early 1830s, for example, E. Stour and Co. promote their Souchong Tea in The Poor Man’s Guardian as ‘Important to the Working Classes’. Such appeals to brotherly solidarity are also evident in Hunt’s promotional strategies, from the sloganising labels which adorned his blacking pots (‘HUNT’S MATCHLESS BLACKING: Equal Laws, Equal Rights, Annual Parliaments, Universal Suffrage and the Ballot’) to his habit of interrupting public addresses with extended salutes to his products. I will pay particular attention to Hunt’s triumphant entry to London in January 1831, where the ‘people’s procession’ featured an advertising cart for his blacking as well as banners saluting ‘Hunt and Reform’. The paper considers the implications of this fusion of entrepreneurial capitalism and radical extra-parliamentary agitation. It also attends to the satirical responses to Hunt’s commercial activities in broadsheet newspapers and graphic satire. Radical satirists provoked by Hunt’s eventual willingness to deal with the Tories over the Reform Act consistently targeted his commercial activities.
DIEGO SAGLIA (PARMA)
'CODES OF SUBVERSION: BYRON'S ITALY AND SUSTAINING THE RISORGIMENTO'

This paper examines Byron's liberal cultural geography of Italy in the context of its adoption and transformation by the Italian liberal intellectuals of the early Risorgimento. Its aim is therefore to illustrate how Byron's writings, Italy as figure and concern, and Risorgimento writers such as Giuseppe Mazzini constitute a network of mutual discursive support. This paper will centre on Byron’s works on Italy composed in the crucial period between 1819 and 1821, when political activism and imaginative transfiguration converge into the shared codes of Byron’s Dantesque texts *The Prophecy of Dante* and "Francesca da Rimini", Byron's translation from the fifth canto of the *Inferno*.

It is a matter of record that Italy is one of Byron’s crucial Mediterranean geographies, through which he elaborated his visions of empire and the nation. It is also well-known that his poetical views on Italian independence had a deep and lasting influence on Italian writing of the early phases of the Risorgimento. Yet, for Italian liberal (and often anonymous) writers, it was Byron's poetry on (and action in) Greece that provided them with a cultural geography through which they could encode their visions of an insurgent Italy. I will argue that their texts are a direct continuation of Byron's Italian images and themes even as they convert these codes into the figures and myths of Byron’s Greece. Considering the Italian appropriation and reinvention of Byron’s discourse on Italy, this paper seeks to describe how the British Romantic legacy evolved in order to sustain literary and political interventions across cultural and linguistic boundaries.

MARIA EUGENIA FERROJO ARRONTE AND SANTIAGO RODRIGUEZ GUERRERO-STRACHAN (UNIVERSITY OF VALLADOLID)
'BRITISH ROMANTICISM IN THE SPANISH ACADEMIA IN THE 1980s'

In the 1980s a renewed interest arises in the Spanish Academia. As a result of the political changes that had taken place in the late 70s, a new group of writers directed their attention towards Romanticism. This paper will be focus on Rafael Argullol's and Gabriel Albiac's writings. Both are Professors of Philosophy, and both study the literary figures of Romanticism. Their outcome is, however, quite different. While Argullol centres on the aesthetic aspect of the movement and on the criticism of it, Albiac is concerned with a more overtly political approach, addressing issues such as myths of Reason or the figure of the woman. This twofold orientation has a clear counterpart in the sources handled by these two authors.

Programme compiled and edited by
David Leyland, Jonathon Shears, and Sally West