Transnational Romanticism

23.-26.07.2025

Abstracts

Conference Venues

Paulinerkirche
Papendiek 14

Heyne-Haus
Papendiek 16

Conference Dinner Location

Restaurant Bullerjahn
Markt 9

37073 Göttingen

Excursion to the Harz Mountains
Pick - Up Point:

Organisers

Gregory Leadbetter (Birmingham)
Lilach Naishtat (Tel Aviv)
Barbara Schaff (Göttingen)
Maximiliaan Van Woudenberg (Ontario)

GEORG-AUGUST-UNIVERSITÄT GÖTTINGEN

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Romanticism and the Orient:
Glocal Poetic Experiences

Abstract: This paper investigates how Romantic poetry has been influenced by the Arab-Islamic East. Since European writers in general and German poets in particular proposed that the principles of Romanticism were first developed in Germany at the end of the 18th century (Rosenthal 2008:8), innovative poetry flourished in this period because poets were fascinated with Oriental cultures, which was sparked by political events and intellectual curiosity. After witnessing European corruption and losing their interest in the politics of the French Revolution, romantic poets, like Samuel Taylor Coleridge and Lord Byron, embraced the Orient as a source of inspiration and a new medium of political and intellectual force.

In sharp contrast to the industrializing West, the exoticism, mysticism, and historical
grandeur associated with the Orient allowed Coleridge and Byron to explore themes of independence, rebellion, and the sublime. Furthermore, the Romantic imagination was enhanced, and its use of language, imagery, and narrative structures was influenced by the rich literary and philosophical traditions of the East.

This study shows that transnational romanticism, as exemplified by Coleridge and Byron's work, was not merely a superficial engagement with foreign cultures but a profound exploration of the self and the world. Through exploring how these poets appropriated, interpreted, and reimagined Oriental tropes, we can gain a deeper understanding of the complex interplay between cultural exchange and literary innovation in the nineteenth century.

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"Ancestral Voices Prophesying War":

On the Cape Colony and the Afterlife of 'Kubla Khan'

The cultural politics of the transition from colonialism to our ambiguous post-colonialism has tended to schematise Romanticism as a European projection of land and people wholly conducive to the imperial adventure and the ideology of colonialism. I do not think this is adequate and have grown alarmed at the broad brushwork of the scholarship in this picture of a crucial – defining – juncture of modernity. Recent treatments, especially in historical studies, have inclined to integrate the metropolitan and peripheral (so-called) experiences in more subtle, dynamic and interpenetrative accounts, and I am persuaded by these. Consider Lyell's horror at the idea of the younger Herschel's 'establishment' in the scientific metropolis (writing to Darwin in 1836): "Fancy exchanging Herschel at the Cape for Herschel as the President of the Royal Society – which he so narrowly escaped being!" As Herschel's wife put it: "If London is the centre of civilized Europe, this seems to be the centre of the rest of the World – for we live in the midst of accounts & arrivals from India, China, Australia & America – All teem with interest." This was in May 1835 and among the interests of the observant Herschels was the recent War of Hintsa on the eastern frontier, which a correspondent in the Graham's Town Journal absurdly – but pointedly – blamed on the supposedly inflammatory verses of Thomas Pringle's poem "Makanna's Gathering". Both Pringle and Coleridge had died in the months preceding this, but their friendship (and Coleridge's work on

Pringle's poems, which I have written about) again suggest the relationship I think needs fuller treatment.

It is to this latter moment that the present paper turns, in an account of the strange debt to "Kubla Khan", and vice versa, of Pringle's poems "Makanna's Gathering" and "The Incantation." In this cross-pollination, I argue that the Pringle poems not only represent the earliest outworkings of Coleridge's great poem, but also an important marker of the reach of "Kubla Khan" and its circumstance in the colonial moment. Pringle's poems are radical for their time and dislodge a certain radicalism in the way in which we can read the Coleridge poem. Above all, the instance of Pringle – friend to Coleridge at Highgate and Secretary of the Anti-Slavery Society – allows us to generatively frustrate the metropolitan presumptions of Romanticism's "being". This paper will bring noteworthy "minor" poems to the attention of its audience, contest the uni-directional flow of Romanticism and the Enlightenment, and situate Romanticism in circumstances of colonisation and resistance to that. It will conclude by arguing that via the Pringle poems, "Kubla Khan" has had a shaping influence on the idea and image of the liberation movement in South Africa, and its most famous global face.

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Utopian Things in Two Romantic Poems

The romantic fascination with ancient ruins served in the early nineteenth century to invest monumental things with transhistorical, even transcendental significance. Out of history, such mysterious objects perform static permanence and at the same time suggest an undefined immanence. Shelley's "Ozymandias" was inspired by the British Museum's acquisition of the statue of Ramesses II in 1817. This enigmatic statue is an object that reveals in itself the dynamics

of historical change. Throughout his long reign, Ramesses transformed Egypt into an autocratic military state. Once a proud gesture, the statue in the desert, half sunk and shattered, is an object that now stands as an emblem of political failure and cultural hubris.

A crux between utopia and dystopia is sometimes a moment when an otherwise invisible object becomes apparent for the first time, as a metonymic emblem of a society gone awry. Drawing on Heidegger, Bill Brown situates the thingness of things in their capacity to disrupt convention, to evade normative functions, and transcend the original intentions of their makers: "We begin to confront the thingness of objects when they stop working for us (…). As they circulate through our lives, we look through objects (to see what they disclose about history, society, nature, or culture - above all, what they disclose about us)".

A different kind of thing appears in a poem written one year after Ozymandias, inspired by the poet's fascination with the acquisition of the Parthenon Marbles at the British Museum. In Keats's "Grecian Urn" the object is transformed through imagination into a static "still unravaged" permanence. The true meaning towards which the "quiet" urn gestures lies just beyond comprehension and in the Arcadian world to which it beckons. One thinks of Ernst Bloch's claims for the utopian possibilities of art as an aesthetic intimation of the 'Not yet', an Arcadian dream, frozen in time, always deferred and, like utopia itself, existing only as an object of desire.

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Desire in Translation:
19th-century German Poets' Engagement with Eastern Notions of Lovesickness

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This paper examines the engagement of 19th-century German poets of the late Romantic Period with Hebrew and Persian love

poetry, focusing on "lovesickness" as a vehicle for cultural translation and transformation. Specifically, it analyzes the works of Heinrich Heine (1797-1856), Friedrich Rückert (1788-1866), and August von Platen (1796-1835), exploring some of their translations and adaptations (Nachdichtungen) of works from these poetic traditions.

The concept of "lovesickness," drawn from the Hebrew Song of Songs and Classical Persian literature, serves as a hermeneutical key to understanding the transformative dimensions of subjectivity in German Romantic literature. This paper argues that these German poets' engagement with "Eastern" sources goes beyond mere appropriation, instead creating a "third space" of cultural negotiation and linguistic experimentation.

Through close readings of selected poems and translations, the study reveals how these poets adapted their language to the constraints and forms of Persian and Hebrew poetry, engaging in a form of "linguistic masochism" that mirrors the themes of desire and lovesickness in their works. This process of translation and adaptation is examined using Gilles Deleuze's theoretical framework of masochism.

The paper demonstrates how this engagement with "Eastern" love poetry contributed to the development of new models of subjectivity and desire in German Romantic literature, challenging and expanding the boundaries of German poetic expression. By focusing on the figure of the "lovesick," the study offers fresh insights into the complex cultural negotiations that shaped German Romanticism and its relationship with world literature.

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“Under Warm Southern Skies”:
The Romantics in/and Italy in Twentieth-Century British Biodrama

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The Romantic period generated a number of travelling figures and narratives that still haunt the cultural imagination, both nationally and globally. Thus, it is hardly surprising that the Romantic heritage should be the object of sustained dramatisations; instead, what is remarkable is that these re-imaginings have not yet been investigated as a cohesive phenomenon.

Addressing this scholarly deficit, this paper will explore two twentieth-century biodramas on P.B. Shelley, focusing on the representation of Italy as a contact zone, a privileged site for transnational and transcultural encounters, exchanges, and clashes. More specifically, I will examine the final part of Elma Dangerfield’s *Mad Shelley: A Dramatic Life in Five Acts* (1936), a well-researched play deemed unsuitable for staging due to its considerable length and over-abundance of details. Set in Venice, Pisa, San Terenzo, and Viareggio between the summer of 1819 and August 1822, Act Four and Act Five dramatise the last years of Shelley’s life, his stimulating meetings with the members of the Pisan circle, *The Liberal* venture, and the cremation of his drowned body.

If Dangerfield’s biodrama can be considered more philologically accurate, Ann Jellicoe’s *Shelley; or, The Idealist*, first performed at the Royal Court Theatre in 1965, is “not a work of scholarship”, as the dramatist herself admits; rather, the play originates from her interest in the Romantic poet’s biography and liberalism and is rooted in Sixties Britain’s radical culture. I will

concentrate on the third and final act, opening with the British expatriates admiring the Bay of Lerici while commenting upon Italian costumes and closing with a monologue by Trelawny, who describes the spectacular scenery of Shelley's funeral on the beach near Viareggio.

This paper thus aims to put Dangerfield's and Jellicoe's dramatic recreations of Shelley's life on the map as part of a multifaceted and resonant practice, while throwing light on the Southern question, the pan-European poetics of the Romantics, and their pivotal role as 'transculturators'.

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Footnotes and Translation as Critique:
Nordic Romanticism and the Swedish Reception of Coleridge and Byron, 1832–1835

It is little known that in the period of 1832–1835 two major English Romantic-period works appeared in Swedish translation: *Childe Harold's Pilgrimage*, translated by the arctic explorer, poet, and army general Count Anders Fredrik Skjöldebrand (1757–1834), and Henry Nelson Coleridge's *Six Months in the West Indies*, translated by the Swedish colonial vicar Carl Adolf Carlsson (1800–1858). By situating these translations in a Nordic Romantic-period context, this paper shows how the translators' *footnotes* transmitted and transformed these texts into distinctly Swedish literary forms. As such, this paper examines how footnotes offer a literary mode of critical geographical transportation. To do so, the paper engages with studies on both European and Nordic Romantic-period literary exchanges, as

notably examined by Diego Saglia, Cian Duffy, Robert Rix, and Peter Fjågesund. Examining published and unpublished, familiar and virtually unknown, sources in English and Swedish, this paper argues that Skjöldebrand's and Carlsson's footnotes offer a productive tension between the original English texts and the Swedish translations: the footnotes both refine and distort the form of the English originals. The paper concludes that Skjöldebrand's and Carlsson's footnotes constitute both a Nordic transformation of Anglophone literary culture and a self-reflexive form of what the Romantic-period critic Alexander Tytler called "the art of translation", or, the process that was "creating a free intercourse of science and literature between all modern nations" in his 1791 *Essay on the Principles of Translation*.

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Coleridge on the Brocken

On the 11th of May 1799, Coleridge embarked from Göttingen on a week-long walking tour of the Harz Mountains, with the principal goal of reaching the top of the "Brocken," interesting to him because of its status of the highest mountain in northern Germany, but also because it is the site of various legends and superstitions involving witchcraft and ghosts. A group of young Englishmen, likewise studying at Göttingen, along with the son of the renowned professor of natural history, J.F. Blumenbach, accompanied him on this journey—a portion of which Goethe's Faust would also make with Mephistopheles.

Having descended the mountain, Coleridge wrote the blank-verse lines that became the poem "Lines Written in the Album at Elbingerode, in the Harz Forest," following the custom that guests visiting an inn would write a few lines in a Stammbuch

or guestbook. On May 17 he included the verses in a letter to Sara (his wife) and published an only slightly edited version in the Morning Post shortly after his return to England.

I view the poem as haunted both by the recent death of Coleridge's son, Berkeley, as well as by the philosophical-theological problem of pantheism. My reading will attempt to take into account certain aspects of German Naturphilosophie that Coleridge had been absorbing while in Göttingen, particularly the problem of the subject/object dichotomy, as well as what he would later describe (in Biographia Literaria) as an attempt to come to terms with Spinoza: "For a very long time, indeed, I could not reconcile personality with infinity; and my head was with Spinoza, though my whole heart remained with Paul and John." In the spirit of the Brocken and haunting, I will briefly connect these concerns from Coleridge's poem with Faust's encounter with nature and pantheism via Mephistopheles in Goethe's Faust I.

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Thomas Holcroft's *The Road to Ruin* (1792) and Transnational Revolutionary Ideas on the Romantic Stage

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In the play *The Road to Ruin* (1792), Thomas Holcroft engages with the transnational ideas of the French Revolution—particularly those of equality and egality—within the framework of sentimental comedy. As an outspoken reformer, Holcroft was strongly influenced by the transnational impact of the French revolutionary calls to equality and freedom, and this influence is evident in his portrayal of comic characters who reflect these revolutionary principles. While he was known as a revolutionary publicly – he was indicted for high

treason in 1794, due to the political climate of late 18th-century Britain, Holcroft had to strategically disguise the radical implications of his work within the popular genre of sentimental comedy.

In my paper, I will argue that Holcroft's play is a significant example of transnational Romanticism, as it absorbs and adapts revolutionary ideas from France, particularly those associated with Rousseau's radical notion of equality, and incorporates them into British theatrical forms. By embedding these radical ideas within a comic and sentimental structure, Holcroft advocates for social reform, emphasizing the moral worth of the middle and lower classes. His characters embody reformist ideals, enacting a vision of a society where humanistic ideals are more valuable than aristocratic privilege or economic status. The characters, most prominently Harry Dornton, a rakish yet lovable character, whose true goodness is only revealed at the end of the play, elicit an empathetic response in the audience and carry the notion that "virtue and merit should be the legitimate measure of man" (Longman). Despite the political restraints of his time and the severely controlled theatrical output because of licencing and censoring of theatres, Holcroft uses sentimental comedy to express a transnational revolutionary vision, subtly advancing his thoughts on egalitarianism and equality on the Romantic stage.

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Wordsworth in the Deccan
Krupabai Satthianadhan's Saguna as Romantic Autobiography

Krupabai Satthianadhan's autobiographical novel Saguna: A Story of Native Christian Life (1887-88), the first written in English by an Indian woman, presents a key discursive site where the "Woman Question" and the "India Question," as they were being

debated in Victorian Britain, were taken up by a female subject of British India. As a text that both explicitly and implicitly invokes a primarily Wordsworthian Romanticism, Saguna also presents an example of how transnational Romanticism persisted long into the nineteenth century. Yet, the novel has been largely ignored since its re-publication in 1998 and is now out of print. Perhaps some of the reluctance to study the novel comes from its embrace of Christianity and the Arnoldian educational system, which taught Romantic poetry as its primary literary curricula. At first glance, the novel seems to present a case study to be read in the terms of Gauri Viswanathan's well-known account of literary study in British India. In this account, Viswanathan outlines how missionary and government schools used Romantic literature as a covert political tool that, through seemingly secular means, operated as a proxy Christianity that aimed to inculcate British values while erasing "native" values. However, as I will argue in this paper, when viewed through the novel's invocation of Wordsworth's Prelude, the novel's transnational Romanticism can also be seen as incorporating both British Christian and Indian Hindu values while resisting aspects of both. Like Wordsworth, Satthianadhan gives agency to the natural world around her and credits it with actively forming her subjectivity. Unlike Wordsworth, in giving agency to the natural world around her, Satthianadhan recaptures aspects of the "many-sidedness" of Hinduism that her British Christian education attempted to erase.

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Walter Pater's Cosmopolitan Romanticism

If one were to associate an era with the English writer Walter Pater, it would either be the Renaissance, the subject of his famous 1873 study of the period, or ancient Greece, about which he wrote across his career, or perhaps his own age, the denouement of the nineteenth century. Romanticism was, however, of crucial importance to Pater, and the Romantic era in England, France, and Germany recurs as a ubiquitous subject in his critical works. One might think of his early essay on Coleridge (1865, revised 1880), or his 1874 one on Wordsworth, his 'Romanticism and Classicism' from the same year, or his 1878 appraisal of Charles Lamb (all of which were published in the 1889 collection, Appreciations). One might also think of 'Emerald Uthwart', an "imaginary portrait" from 1892, which is set at the end of the eighteenth and the beginning of the nineteenth century. There are numerous references to Romanticism and the Romantic temperament in his treatment of Goethe, from the early essay 'Winckelmann' (1868) to a number of manuscripts left unpublished on his death. Romanticism was a constant, and central, feature of Pater's literary and philosophical thought on modern history.

It was, more significantly for this conference in particular, a particularly transnational feature of his work. The importance of cosmopolitanism for Pater has been explored in great depth in recent work by Stefano Evangelista and Lene Ostermark-Johansen (2021 and 2022, respectively). In the early essay on Coleridge, Pater writes of his mastery in The Rime of the Ancient Mariner of the 'longing for le frisson, a shudder, to which the "romantic" school in Germany, and its derivations in England and France, directly ministered' (Pater, 1865). I argue that Pater's retrospections on Romanticism as a transnational phenomenon were central to his thought and formative for his time.

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The Book to Come: A Transnational Motif

The hypothetical, all-consuming book-to-come is a recurrent motif in European Romanticism and modern literary thought. This paper proposes a source, or stimulus, for this motif in the genre of the prospectus, an advertising device widely used in the European book trade and adapted by literary writers as a vehicle for bibliographic imagining and authorial self-assertion. In a prospectus, intellectual and material aspects of book-making come together as authors announce, explain, and justify their projected work while also describing the form it will take in print, often down to details of typeface, format, and paper quality. The paper begins with prospectus-writer extraordinaire Samuel Taylor Coleridge, who by his own admission spawned new projects 'like a herring', their ambitiousness being frequently in inverse proportion to their deliverability, as illustrated by the announced but non-existent prospectus for his magnum opus on the 'constructive philosophy' in Biographia Literaria. Comparable acts of bibliographic imagining, centred on an encyclopaedic, genre-bending 'romantic book', are found in the Schlegel brothers and Novalis, while the Danish philosopher and poet Kierkegaard provides another example of the motif in his Writing Sampler of 1844, an ironic, pseudonymous composition built around the marketing device of the specimen (his book Prefaces, published in the same year, is a related project). Similar preoccupations – as much typographic and spatial as ideational – are later manifest in Mallarmé's enigmatic proposals (developed over a thirty-year period) for Le Livre, interpreted by modern theorists such as Blanchot and Derrida as a radical speculation about the nature of the literary and the future of the book. This paper will explore the genealogy and national

transformations of this motif and its place in Romantic and post-Romantic thought

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Coleridge on European Literature:

A Vision in Fragment

Few writers can claim a greater legacy and role in transnational Romanticism than Coleridge. American Transcendentalism would not exist nor have that name, were it not for Coleridge, whose impact extends beyond Emerson to John Dewey and William James. Central in transmitting German philosophy and literature to the English-speaking world, Coleridge was significant as translator and communicator of German poetry, drama, and criticism. The extent to which this is true remains to be fully explored. His view of modern European literature—scattered across lectures incompletely documented, also in *Marginalia*, letters, *Biographia Literaria*, *Notebooks*, essays, and *Table Talk*— reveals a romantic writer, yet one whose creative and critical powers meld romantic with classic, modern with ancient. He attends to *all* genres in literature, philosophy, religion, politics, and psychology. He develops an organic philosophy of nature conceptually not unlike that of Alexander von Humbolt's. With recent completion of Coleridge's *Collected Works*, we witness his myriad-minded, cosmopolitan approach. His transnational vision remained in fragments because he never expressed it in separate, systematic studies. Yet, following the insights and clues found in his labyrinth, we discover a remarkable vision, an intellectual liberation. In professed values

(often then regarded as dangerous), he emerges as a transnational romanticist of profound importance and influence: he stresses personhood, the worth and dignity of every human; he always advocated abolishing slavery; he opposes child labor; he promotes greater religious toleration and more individual sensitivity to biblical interpretation; he supports an expansion of political franchise; he balances acceptance of the British monarchy with anti-imperial views; he abhors military aggression; he points to pernicious effects of wealth inequality; and he venerates education and universities.

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National Character, Cross-Border Storytelling, and a Scottish Traveller in Europe

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My paper considers cross-border encounters and representations of cultural otherness during the 1830s, an era in which attitudes were shaped by the expansion of the British empire, increased emigration and tourism, and the continuing popularity of travel literature. Scottish-born novelist John Galt was a key contributor to these discourses: by the 1830s, he was an internationally known novelist with first-hand experience as a colonialist in North America and a traveller in southern Europe and the Levant. These settings feature in his bestselling Life of Lord Byron (1830); his widely circulating and highly international short stories; and his strange, late novel Eben Erskine: The Traveller (1833), which forms the main focus of my paper. The fictional memoir of a young Scotsman who travels the Mediterranean, Eben Erskine brings the reader along on the

narrator's journey of self-discovery as he encounters Spaniards, Sicilians, Germans, Bohemians, Greeks, Turks, and an Indian storyteller and comes to know his own character through his impulsive – but often mistaken – responses to them and the stories they tell. Eben Erskine combines travel narrative with a distinctively Scottish Bildungsroman, revisiting Scottish Enlightenment theories of national character by way of eyewitness observation of individuals and societal institutions. Above all, the novel – which contains several inset, separately titled short stories – conveys a distinctly literary interest in the way representations of different "national characters" are formed by the stories told by and about them. With its paradoxical juxtaposition of cultural stereotypes and openness to other voices, Galt's novel provides insight into the way popular fiction shaped and reflected cross-cultural attitudes in late Romanticism.

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Coleridge Among the Modernists

This shared contribution explores how a selection of modernist writers responded to the poetry, criticism, and metaphysical thought of Samuel Taylor Coleridge. Our goal is to chart how, as "both villain and her" of modernism (M. H. Abrams), Coleridge appealed to and influenced modernist work, while also proving a site of exasperation and resistance. For T. S. Eliot, Coleridge was "perhaps the greatest of English critics", but also the author of "one of the wisest and silliest" books ever written. Yet, Eliot remains haunted by Coleridge's doctrine of the imagination, struggling to move beyond it in "Tradition and Individual Talent". W. B. Yeats, in turn, looked to Coleridge for methodical instruction to make his own wise and silly book on the

poetic imagination, “A Vision” (1925), more wise and less silly in its revised 1937 edition. Virginia Woolf famously took to Coleridge’s idea that “a great mind must be androgynous”. Lesser-known Coleridgean echoes can be traced through the oeuvre of Mina Loy, from her own fragmented literary autobiography with distinct similarities to the “Biographia Literaria” to her occupation with genius and metaphysics of transcendence. And James Joyce, last but not least, is indebted to Coleridge not only as a critic with enthusiasm for the thought of Giordano Bruno, but chiefly as an Orientalist poet. Importantly, both Loy and Joyce were also distinctly transnational figures: much like their Romantic precursor, they traversed different geographical and linguistic contexts, contributing to the mediation of ideas and aesthetics to new cultural spheres.

By opening up transhistorical lines of communication between these writers, our aim is twofold: first, to explore the diverse ways in which Coleridgean ideas and aesthetics have been translated into modernist idioms, thereby reverberating beyond their immediate context. And second, to consider—and put up for discussion—how these lines of influence challenge enduring, if often contested, assumptions about each period, such as modernism’s self-declared radical break with the past and Romanticism’s supposedly anti-modern orientation.

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Reform in Translation:
Cultural Exchange in Thomas Gaspey’s *The Lollards* (1822)

‘The Scriptures, in the hands of the vulgar’, avows Henry Chichele in *The Lollards: A Tale*, ‘might be made an engine of infinite mischief. Since copies of the translation made by the heretic Wickliffe have got among the people, behold how turbulent they have grown’. This statement, by a medieval Archbishop of Canterbury, initially appears to reflect the contemporary orthodoxy in an early fifteenth-century England shaken by John Wycliffe’s fourteenth-century translation of the Bible. Yet in this 1822 novel overtly sympathetic to political and religious reform, the remark by one of the novel’s antagonists highlights the novel’s equally serious preoccupation with the act of translation and its effect upon the dissemination of ideas, especially when coupled with the nascent technology of print.

This paper uses Thomas Gaspey’s little-known historical novel as a case study to highlight Romantic authors’ appreciation for, and utilization of, print and translation as a means of intercultural exchange. I argue that, set amidst the reign of Henry V, the novel uses the fifteenth-century persecution of the Lollards for heresy as an analogue for the persecution of radicals and reformists in nineteenth-century England. At the same time, however, the novel’s inventive placement of Jan Huss in England amidst the Lollardy persecution and dispatching of John Oldcastle’s son and daughter to Prague, where they witness the Czech reformer’s martyrdom, exemplifies the novel’s glorification of transcultural exchange, particularly as it relates to transnational notions of religious and political reform. Similarly, the anachronistic conveyance by John Oldcastle’s son of the Gutenberg press to England emphasises the role of print in the dissemination and circulation of novel ideas. Thus, the novel ‘translates’ a historical episode of reform and persecution into terms that enable it to prescribe a solution to an issue of contemporary relevance to its nineteenth-century readers.

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"Just Returned from Leipsick":
Literature, Friendship, Business, and Transnational Negotiations in Thomas Holcroft's Letters from Germany

In July 1798, Thomas Holcroft, accompanied by his family, left Britain for a two-year exile on the Continent. Ostensibly a voluntary exile, his departure was motivated by the reactionary backlash of the mid-to-late 1790s, what Holcroft called "the animosity of party spirit." The hostile political environment towards the reformers had led, for Holcroft, to a loss of public favor, reduced income from his writing and public excoriation as an "acquitted felon" following the Treason Trials of 1794 (in which he had been indicted but released without trial).

Holcroft lived in Hamburg and then in Paris before returning to London in late 1802. He continued writing whilst abroad – translating plays and seeking other texts for translation as well as starting a literary journal and trying his hand as a dealer in art; both latter endeavors were unsuccessful. He kept up a correspondence with his close friend, William Godwin, an ongoing exchange that included personal, domestic, and financial matters. Godwin assisted Holcroft with the theatre managers, sending on to him the financial remuneration for his work, while Holcroft reciprocated by attempting to procure translation work for Godwin's friend James Marshall.

The letters between Holcroft and Godwin during this time exhibit a dynamic cultural exchange. In my paper, I will examine this correspondence, focusing on a close reading of two letters, both from the late 1800s, when Holcroft was still in Germany. In them, we can view business dealings, personal, domestic histories, and also see a trans-Channel European literary reciprocity in action in a particular historical moment. The title of

my paper acknowledges Holcroft's trip to the Leipzig book fair, then, as now, a major international event. The mention of Leipzig hints at a transnational enterprise in action, while the letters exhibit it through a vibrant epistolary exchange. The letters thus may be seen as a chronotope of temporal and spatial connectedness, if not in literature, then keenly, urgently, *about* it.

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Imagining a Transnational Space in Pseudo-Letters:
The Case of Lamb's "Distant Correspondents"

Building on 18th-century exemplars and resurrecting the epistolary novel for new purposes, the Romantic period saw a flourishing of what I would like to call pseudo-letters; texts, that is, which imitate the form of a familiar letter but which function as essays or public letters. Such pseudo-letters, which often cross with the more familiar pseudo-mode in Romanticism, the pseudo-translation, function as staging grounds; as allegorical spaces where transnational contacts and the media which carry them can be given imaginative play so as to trace their workings and implications. In this paper, I will examine the mode of the pseudo-letter as a mode which may help us to understand a great deal about the Romantic transnational imaginary. Following an examination of the pseudo-letter and its characteristics, I will read a short but instructive example of the mode, Charles Lamb's "Distant Correspondents," an essay which assumes the form of a letter to a friend in New South Wales. I will tease out how this essay seeks to map a transnational space for British Romantic culture, and how it seeks to challenge its presumptions, particularly as regards the easy transferability and universality of its cultural norms. The essay concludes by taking particular note

of the oblique ways in which Lamb begins to develop a language to acknowledge and critique the imperial context of British Romanticism by arguing for the untranslatability of British Romanticism to non-British contexts as a sign of local resistance rather than backwardness.

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The Root of All Science?

A Transnational Perspective on Historicism and Romantic Literary History

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The Romantic age was the first to think and write about itself in truly historical terms, i.e. as part of a historical continuum set off against a definable past. In contrast to earlier models of history, Romantic and 19th-century historical thought was characterised by a secular outlook, the idea of progress, and an open future. This is why William Hazlitt was able to name his collection of essayistic portraits *Spirit of the Age* and Goethe could write: "Die literarische Epoche, in der ich geboren bin, entwickelte sich aus der vorhergehenden durch Widerspruch." (*Dichtung und Wahrheit*) In a truly transnational manner, modern historical thought introduced a new temporality, thus transforming the discourse on art, literature, science, theology, and philosophy. In 1830, at the end of the Romantic period, Thomas Carlyle called history "the root of all science," describing it as "the first distinct product of man's spiritual nature; his earliest expression of what can be called Thought." ("On History") A year later, in 1831, Samuel Taylor Coleridge claimed that his proposed system was thoroughly historical, claiming that he aimed to "make History

scientific, and Science historical." (*Table Talk*) The most fundamental changes, however, occurred in Germany, leading to the idealist philosophies of history by Kant, Fichte, and Hegel. Historical thinking also lies at the heart of the emerging national philologies. The first modern literary histories, especially Friedrich Schlegel's *Geschichte der alten und neuen Literatur* (1812/1841), are thoroughly national and patriarchal, shaping canon formation and the idea of thinking about literature in terms of periods or ages for nearly two centuries.

In my talk, I will explore the Anglo-German transfer of historical discourses that, I argue, led to the emergence of our notion of literary historical periods and thus also the concept of Romanticism as such. I will also discuss the question of whether this form of thinking about literature, history, and literary history is now coming to an end.

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Polyglot Texts and Transnational Networks:
Coleridge and the Philological Tradition

Coleridge's early description of himself as a "library-cormorant," in a letter to Thelwall, is well-known, as is his love of writing marginalia in books, both his own and those borrowed from others. The latter habit has been impressively documented and analysed by Heather Jackson, most especially in A Book I Value (Princeton, 2003).

One aspect of these interactions with the printed word that has not been given the attention it deserves is how Coleridge's marginalia-writing, note-taking, and lectures are related to the interdependent histories of print culture and the discipline of philology. A great many of Coleridge's fragmentary writings (and

much of the content of his lectures) are devoted to what would have been understood, at the time, as matters of philology. The term is rarely encountered today, except in specialized histories of the human sciences. But it was during Coleridge's lifetime that the discipline of philology developed from an aid or accompaniment to the study of "classical" texts (principally those in Greek, Latin, or Hebrew – which as James Engell has shown was ranked alongside Greek and Latin as a classical language) to being, for prominent scholars such as F. A. Wolf, the essential, foundational discipline for all historical and humanist scholarship (see Wolf's Einleitung in die Altertumswissenschaft, 1807).

In its very nature, the discipline was transnational in its reach. The new philology advocated by August Boeckh, combining linguistic study with Schleiermacher's principles of hermeneutics, remained influential in Germany, Scandinavia, the Netherlands, and much of the English-speaking world until the 1830s, when resistance from advocates of a purely text-based, more "classical" approach forced it into retreat.

This paper will focus on key examples of Coleridge's notes and marginalia, and on his lectures on literature and philosophy, to make the argument that it was in philology that Coleridge emerges most clearly as a transnational Romantic writer.

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"A poor poet in England, but a great philosopher in America":

S. T. Coleridge's American Afterlives

Shortly before his death, Coleridge told Richard Monckton Milnes and Arthur Hallam that they should go to America. "I am known there. I am a poor poet in England, but a great philosopher in

America." Even during his lifetime, Coleridge realized that his American reception would be one of his most enduring legacies. During his many years ensconced as "The Sage of Highgate," Coleridge was conducting a series of conversations with American visitors, correspondents, and readers, especially through his prose works such as *The Friend* and *Aids to Reflection*. Some visited in person, like William Ellery Channing and R. W. Emerson. Some entered into lengthy correspondence, like James Marsh, the president of the University of Vermont and the editor of Coleridge's first American editions. The vast majority, however, were reading him from afar and engaging in a different kind of conversation, answering Coleridge's call for "to master the art of reflection". There was something very amenable in Coleridge's work to this kind of conversation conducted across sometimes vast temporal or geographical distances. Coleridge's fragmentary, interdisciplinary, provocative, dynamic, and open-ended prose writings stimulated conversation—and controversy—at a particularly propitious moment in American letters. This paper will examine how Coleridge was at the hub of several important and fundamentally opposing movements, including Concord and Vermont Transcendentalism, liberal theology in Connecticut and its more conservative detractors, and the emergence of Pragmatism; these applications of Coleridge's thought would extend his influence for more than a century after his first American reception.

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Between the Republic of Letters and German Romanticism:

Winckelmann's Correspondence and Its Reception

When Goethe hailed the letters of Johann Joachim Winckelmann as modern classics of German literature in Winckelmann und sein Jahrhundert(1805), he based his claim on a set of twenty-seven letters written to H. D. Berendis between 1752 and 1767, edited and published for the first time by Goethe in the same volume. The majority of Winckelmann's letters are in German, including those addressed to intimate friends of his youth, such as Berendis, and those addressed to younger disciples such as Friedrich Reinhold von Berg. While these two sets include the letters best known to scholars for their intellectual range and affective intensity, Winckelmann also wrote many letters in other languages. These include Italian letters written after he migrated to Rome in 1755 and gained increasing fluency in writing to fellow antiquaries and to the prelates who were his patrons. He also wrote letters in French when writing as a cosmopolitan savant to French and English intellectuals and nobility, often after showing them the antiquities of Rome. This list is by no means exhaustive, but it illustrates potential faultlines in Winckelmann's influence and reception. Most of Winckelmann's scholarship, including the History of Ancient Art (1764), appeared in French very shortly after its publication in German, and English translations of his work were available from 1765. This paper argues that Winckelmann became more German in the nineteenth century with his incorporation into the canon of Romantic classicism. Although he successfully reinvented himself as a European savant during his lifetime, as reflected in many existing translations of his scholarly works, there is still no English translation of the letters. Drawing on my own translation in progress as well as recent scholarship on Winckelmann's letters by Katherine Harloe and Elizabeth Décultot, this paper offers Winckelmann's letters and their reception as a case study in the relationship between Enlightenment cosmopolitanism and Romantic nationalism.

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"Earth's Wondrous Breath":

The World Soul from Henrik Steffens to Henrik Wergeland

Norwegian poet Henrik Wergeland's cosmogonical poem *Skabelsen, Mennesket og Messias* [*Creation, The Human, and The Messiah*] (1830) tells the history of earth as the discord between two polar spirits, whose reverberations may still be felt in the work's dedication poem "To the Poet H. Steffens," which describes the landscape around lake Mjøsa in Norway. This address to German-Scandinavian nature philosopher and geologist Henrik Steffens has been a touchstone in the scholarship on Wergeland's affinities with German Romanticism. In this presentation, I seek to trace the nature of philosophical ideas in Wergeland's poem and the way that they become part of larger political visions encompassing nature and humans.

I begin by discussing the intertextuality between Wergeland's image of earth as a breathing flower and a passage in Steffens' 1802 Copenhagen lectures. There, Steffens describes earth's "wondrous breath" and compares the globe to "a flower that opens its many-colored leaves and exhales its life during the day and closes itself in the night." Steffens, in turn, seems to evoke philosopher Friedrich Schelling's organic conception of the "world soul." In Wergeland's narrative, however, this planetary view is part of a global political vision; both humans and nonhuman beings have rights to freedom and self-development that come under threat by the rising oppression from clergy and monarchies across the globe,

until Christ saves both humans and the earth itself in *The Messiah*. The dedication poem, by contrast, traces a smaller and distinctly national geography. Lake Mjøsa is the "fatherland's heart," and the surrounding landscape is portrayed as fertile and vital, making earth seem developed and perfected after having been merely a raw "lump" at the beginning of the *Creation*. Nevertheless, the dedication is part of the poem's paratext and does not have a clear relation to the main poem, which creates the effects of ambiguity and non-closure.

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Endless Beddoes

One prominent characteristic of Beddoes's career is what his entry in the 11th Encyclopaedia Britannica called his 'constitutional inability to finish anything'. In the wake of the reasonably well-received Brides' Tragedy (1822) came a parade of unfinished works: the fragmentary dramas The Last Man, Love's Arrow Poisoned, Torrismond, and The Second Brother; the abandoned verse collection Outdiana; the 'endless' Death's Jest-Book, which Beddoes thought he had finished in 1828, only for his friends to advise otherwise; the 1830's compendium The Ivory Gate, four of whose five planned chapters were completed; and a multitude of fragmentary shorter lyrics and discursive poems. This aspect of Beddoes's writings reflects his difficulties imagining an ending and his fascination with the eternal, but it is also a function of his dislocation from English literary culture as he travelled and worked across the German lands: Beddoes was seldom sufficiently engaged with the business of publication to bring his works to a resolution. A consequence of this situation is that much of Beddoes's writing possesses a texture that

answers with its own wit and pathos to the taste for the fragmentary and the gothic (in its stylistic, not thematic, sense) cultivated among the German Romantics. I will attend in this talk to a selection of fragmentary poems from the 1840s, including the broken lyric 'Threnody', 'The Last Judgement', with its misty vision of the frescoes of the Sistine Chapel, the half-sonnet 'I am bewildered', and the 'Lines Written in Switzerland', which make an unfulfilled promise to return from the continent to rescue English poetry. Setting the poems alongside writing by the Schlegels, and by Georg Büchner, who Beddoes visited on his deathbed, I will draw out the appeal and expressiveness of Beddoes's unfinished art.

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Coleridge and the 'new nonsense':
Reading Remorse in the Anthropocene

Coleridge's play *Remorse* (originally *Osorio*) is set in the years of the Spanish Inquisition when non-Catholic Christians, Jews, and Muslims were persecuted by the Catholic army. There are three different groups of characters in the play: Catholic oppression and cruelty are represented through Francesco, Osorio, and Valez; Islam is represented as the heroic religion through Alhadra, Ferdinand, and his Moorish companions (Morescos); the third group is represented by Albert, Maria, and Maurice who are Christians but throughout the play, they speak the language closer to the precepts of the Gita. They speak of the unity of all life and universal love. This irks Osorio and speaking to Ferdinand about Maria, he observes that she does not think like a Christian: "Her lover school'd her in some newer nonsense" (35, 2.1). The "newer nonsense" is the language of universal love and philosophical understanding of 'One Life' that Coleridge possibly derived from the Gita. The idea of

interconnectedness of all forms of life and matter has assumed a new significance in the Anthropocene. The realisation of interdependence of the human and the nonhuman and agentic reality of the nonhuman in the Anthropocene provides contemporary readers a new lens to interpret the vision of life that Maria and Albert see embracing in the play. Taking into account the Indian connection of Coleridge's 'post-anthropocentric' vision of life in Remorse, the present paper aims to probe the relevance of Remorse for the contemporary world.

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Mapping Odin's Migration: A Case Study of Reading Romantic Texts Through GIS

In 1796, Coleridge wrote a short text about Odin, the chief God of Norse mythology, and his journey up North for The Watchman. Odin, Coleridge believed, had been a real person who had migrated from the area around the Black Sea after Rome's conquest of the region. The idea came from thirteenth-century Icelandic scholar Snorri Sturluson's proposition that the Norse gods had mortal origin in the Black Sea region. The Odin migration theory (as this idea is sometimes called) captured the imagination of antiquaries in the last decades of the eighteenth century. It was a narrative that connected Europe's North with the ancient Biblical and Classical worlds. It remained attractive both within and outside the North for some time, illustrating ideas about the role played by migration and movement in the development of civilisations. To study this phenomenon, we have created a digital map using Geographical Information Systems (GIS), where we have plotted selected texts that investigate Odin's

purported origins. The goal of applying GIS tools to a text is to visualise spatial patterns and communicate new insights: non-geographical information can be transformed into visual-spatial forms. This can offer a more complex treatment of space than just placing locations on a digital map, but also investigate emotional and imaginative responses to places and space. In our paper, we use our map to discuss new ways of using digital technology to explore Romantic literature. By presenting selected case studies from the Romantic era, we suggest that these digital tools can give new insights into movement and places in Romantic ideas about travel. The paper also explores the collaborative nature of our project and the methodological approaches of digital humanities in literary analysis. Ultimately, our paper will showcase new methodology and propose new insights into Romantic ideas about Odin's migration, an example of this period's transnational interest.

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Linguistic Energy:
The Picturesqueness of the German Language in Klopstock and Coleridge

In the "Satyrane's Letters" appended to his Biographie Litteraria (1817), Coleridge provides a comprehensive account of his encounter with Klopstock in 1798. In contrast to the preceding 22 chapters of his seminal book on aesthetics and criticism, which are characterised by a philosophical depth, the letters have been primarily interpreted as an exemplification of the rejection of poetry based on "fancy". In a hitherto little-noticed footnote, however, which seems to go back to earlier notes, Coleridge briefly discusses an aesthetic potential of the German language that was also of decisive importance for Klopstock: the numerous

prefix-compounds of verbs and participles that characterized the poetic language in Germany throughout the 18th century. If Coleridge ultimately misinterpreted Klopstock's conceptualisation of this feature, his aesthetic interpretation of this grammatical aspect points to his emerging theory of imagination. He posits that prefix verbs make the German language more picturesque (Biographia Literaria, ed. by James Engell [Princeton UP, 1984], 2. 198), much as Klopstock used these verbs to support his thesis that a more rapid language produces more powerful cognitive effects (Sämmtliche Werke [Leipzig: Göschen, 1855], 9. 160). For both, although with varying emphases, there appears to be a certain linguistic potential, an energy conducive to the generation of mental images.

This paper will examine the conceptual history of the two theories: Klopstock's concept of "brevity" and Coleridge's notion of "picturesque language." The focus will be on the interconnection between the aesthetic discourse, as articulated by Wolf and Baumgarten, and English and Scottish rhetoric, as exemplified by the works of James Harris and George Campbell, for instance, in the latter half of the century. This connection exerted a considerable influence on the German discussion. Despite the considerable differences between Klopstock and Coleridge with regard to the nature and function of poetry, which can be attributed to the generational gap and the divergent intellectual cultures of the two authors, certain parallels can be observed between the assertions of the older Messias-poet and Coleridge's approaches to poetics and aesthetics. This provides an opportunity to contribute a detail to the discussion of Coleridge's theory of imagination, which has hitherto received relatively little attention.

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Spectral Exchanges:

Aesthetic and Generic Strategies as Meta-Discourse on Poetic Communication in S.T. Coleridge's 'Christabel'

The present paper explores Samuel Taylor Coleridge's Christabel as a meta-discourse on the precarious nature of intersubjective and cultural processes of exchange, focusing on (poetic) communication along with aesthetic/generic practices of cultural/literary translation. Written in two parts in 1797 and 1800, and eventually published in 1816, Coleridge's ballad is embedded in the period's major shift from sound/orality to writing (cf. Walter J. Ong, Interfaces of the Word: Studies in the Evolution of Consciousness and Culture, 2012: 296f.), together with the proliferation of paper products and various archival practices. As Ong (2012: 238) outlines in this regard, "[w]riting and print distance the utterer of discourse from the hearer, and both from the word, which appears in writing and print as an object or thing" and manifests itself in the Romantics' anxiety that the proliferation of writing and printed mass publications entailed a widening gap between poet and audience. How this gap could be bridged or "translated" lies at the poem's thematic and structural center and is highly influenced by Coleridge's transnational engagement with German Romanticism. His exposure to German thought (e.g. the fascination with the uncanny and supernatural; genres such as the ballad and the fragment etc.) not only structures Christabel's encounter with Geraldine but also informs the larger theme of miscommunication between Sir Leoline and Lord Roland, thereby extending to a wider field of precarious cross-cultural and symbolic exchanges. This will be explored via a close reading of the text on the levels of content, aesthetics and genre (in particular, the issue of how various genres, including the literary-cultural contexts they refer to,

try to “translate” the story into a meaningful narrative), the media transition (or “translation”) from sound/orality to writing, as well as on the level of reader reception. It will be argued that these (archival) elements, while functioning as media of (cultural) translation and supplementation, ultimately expose the incompleteness/spectrality inherent in these practices of poetic and cultural communication, echoing Coleridge’s own transnational and intercultural literary influences.

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(Trans)nationalism and Russian Romanticism:
Vilgelm Kiukhelbeker’s Izhorskii and the Romantic View of Early Modern Spain

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The problem of Early Modern influence on Russian Romantic playwrights goes beyond the questions of immediate influences, addressing instead the core issues of the Romantic worldview and its literary expression. Vilgelm Kiukhelbeker (1797-1846), a Decembrist, prolific Romantic writer, and ardent Russian nationalist, presents a curious case to study the Romantic worldview in terms of its engagement with European literatures. I argue that Kiukhelbeker’s writing demonstrates how Romantic self-centredness can be entangled with genuine interest in the world’s literary, cultural, and intellectual diversity.

The Romantic epoch in Russia was also the time of a newly-found interest in Spanish literature. Vasilii Zhukovskii translated Quijote in 1806. This idealistic notion of Spanish culture was later enriched by the image of military and civil rather than literary heroism: the events of the Napoleonic wars and the 1820 revolt in Spain gave it a political dimension. Another source of information on Spain was German Romanticism. The Romantic

view of Calderón as an imaginative poet and a Catholic thinker completed the picture of an imaginary Spain. The Decembrists were the most eager admirers of the poetic heroism that the image of Spain promised. In Kiukhelbeker’s case, his fascination with Spain was reinforced by German aesthetics: Kiukhelbeker inherited their appreciation of Calderón and later gained his familiarity with the playwright.

Within Kiukhelbeker's dramatic legacy, one of the most significant plays is Izhorskii (mostly composed between 1829 and 1833). I argue that in Izhorskii, Kiukhelbeker attempted to find the appropriate form and material for his two-fold objective: to shift the literary paradigm and make his work of poetry impactful on history. The material (in this case, the Romantic construct of Calderonian theatre) had, in Kiukhelbeker’s mind, an immediate relation to the historical moment, in terms of an acute necessity of a spiritual resolution for political and social challenges.

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Role of Western European Translations in shaping the Polish Expression of Philhellenic Sympathies

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Recent research has brought more and more information about the significant participation of Poles in the Greek Revolution of 1821 (Malinowski, A Prosopography of Polish Philhellene Volunteers in the Greek War of Independence: The State of Research, 2023). In addition to those who were soldiers, the knowledge is extended about those who supported the war of independence with their literary works, paintings, charitable actions as well as the general

public, who eagerly followed the news from the fighting (Kalinowska & Kowalska, List of Polish Philhellenes who were not combatants in Greece, 2023). We may observe a great variety of genres of materials related to the Greek uprising in Polish works: these were press reports, travel accounts, Modern Greek songs, novels - many of them were translations, in most cases from French texts. The exceptional cases are through Polish orientalists of this epoch who translated directly from Greek or tried to write in Greek themselves. My paper presents the details concerning translations published in Polish in the 1820s, such as the basis for them (the language, genre, and form), their authors, and the awareness of their presence in the general public. The reflection will also concern the languages of Western Europe, which were mediatory for Polish images of Modern Greek culture and fighting Greeks. As shaping Polish Philhellenism to the greatest extent, I should list translations of Byron's poetic tales, Fauriel's collection of Modern Greek songs, but also other works by Italian and German authors. The conclusions concern whether the fact of mainly mediatory reception of Greek Uprising - through translations from Western European languages that consider both press reports and literary works - is significant and to what extent Polish Philhellenism managed to gain its own originality, being so rooted in messages coming from Western Europe.

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Romantic Appropriations of India and the Emergence of Anglo-Indian Discourses:
The Poetry of Sir William Jones

Sir William Jones (1746-1794), judge at the Supreme Court of Calcutta, founder of the “Asiatic Society of Bengal” and best-known today for his discovery of the family relationship of Indian

and European languages, was also a prolific poet and translator. His poetical works include nine hymns to Hindu gods and goddesses, which are based on mythological sources available to Jones in Sanskrit and Persian. These hymns reflect a deep engagement with Hindu mythology while they also testify to Jones’s wish to discover commonalities with Western myths and serve as a means to express Jones’s deistic/romantic world view.

While Jones’s influence on Blake, Shelley, Goethe, and other Romantic poets is well known, my interest lies in his contribution to a Romantic-Orientalist discourse which focuses on an immersion into the literary and cultural legacies of the peoples subdued and colonized by the British. This discourse would inform Sanskrit scholars like Horace Hayman Wilson and Friedrich Max Müller as well as Indian religious reformers like Rammohun Roy and Keshub Chunder Sen. It was opposed to other discourses which tried to make sense of the British presence in India: a rationalist discourse which considered Britain to be more advanced than India, and the missionary discourse, which considered it a Christian duty to convert pagans to the true faith. While the history of British-India was on the one hand marked by condescension and exploitation, there was also a parallel discursive tradition of curiosity and respect, which may have been rooted in William Jones’s romantic appropriations.

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Exceeding Boundaries:
Shelley and Translation

In my paper, I seek to conceptualize Shelley’s transnationalism through his thoughts on translation and his activity as a translator. A

late essay by Mikail Bakhtin, "Notes toward a Methodology of the Human Sciences" offers a method of approaching Shelley's transnationalism: "Thought about the world and thought in the world. Thought striving to embrace the world and thought experiencing itself in the world (as part of it). An event in the world and participation in it. The world as an event (and not as existence in ready-made form)" (162). I argue that in Shelley, thought both strives "to embrace the world" and experiences "itself in the world (as part of it)" and that he conceives of the world as a process of interpenetration of languages and cultures, in other words "as an event" rather than as "existence in ready-made form". His thoughts on translation and his work in translation explore what Bakhtin calls "The problem of the boundaries between text and context. Each word (each sign) of the text exceeds its boundaries. Any understanding is a correlation of a given text with other texts" (161), specifically in his translations of Goethe's Faust 1, "Prolog im Himmel" and "Walpurgisnacht". In 1815, Shelley translated 1000 lines of Goethe's Faust, ostensibly as a way to learn German, and by 1821, his command of German was good enough for him to attempt poetic reworkings of the scenes of Faust I, which Coleridge had failed to translate. Working from Mathelinda Nabugodi's premise that Shelley translated partly to get better at English (37), I explore the idea that Goethe and the German language influenced the poet, which Shelley became in profound ways, both formally and conceptually, one whose theory of translation implies a radically dialogical mode of cognition.

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Elizabeth Barrett Browning, Translation, and Hebrew "worthy of the reeds of Jordan!"

Hebrew, a language that Elizabeth Barrett Browning (EBB) studied, translated, and incorporated into her work, has been largely overlooked by critics. More than two decades have elapsed since the publication of Scheinberg's unique exploration of EBB's "Hebraic roots", yet EBB's references to Hebrew have yet to be further studied. This paper will attempt to show that the Hebrew language is a meaningful trope in EBB's poetics and a key issue revealing her stances on translation, language, religion, and poetic identity.

EBB's conflicting attitudes towards Hebrew begin with her childhood fascination with the language, continue with the incorporation of Hebrew into her early poems such as "The Measure", and develop into her eventual resentment of these Hebraic associations following Horne's critical comment in *A New Spirit of the Age* (1844). Indeed, EBB stops using the Hebrew language in her poetry from 1844 onwards, although she does continue to use multiple biblical references. In 1853, her attraction to the Hebrew language reemerges in relation to her growing interest in Spiritualism. EBB's correspondence in 1853 and 1854 brings up the notion of mediums speaking in "tongues" with an emphasis on Hebrew, seemingly returning to the idea of Hebrew as a sacred language, mediating between God and humanity.

Finally, it seems that EBB's poetry and letters reflect the dualistic status of Hebrew in the 19th century: a sacred language, the Adamic language of God and the Bible on the one hand, and the "primitive", rejected language of the undervalued contemporary Jew on the other.

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Romantic Translations:
Spanish Literature in British Literary Annuals

Imported from Germany by Rudolph Ackermann in the early 1820s, the British literary annual can be regarded as a transnational literary product of the late Romantic period. These small-sized illustrated anthologies that were sold annually, usually at the Christmas season, compiled diverse prose and verse writings composed by a wide variety of male and female contributors, who included renowned figures, such as William Wordsworth and Felicia Hemans, as well as second-rate amateur writers. Although most of the compositions contained in them were original, especially in the literary annuals published before 1830, we can also find a significant number of translations from European and, occasionally, non-European languages. This is most evident in the early volumes of Ackermann's Forget Me Not, but translated texts were also included in other annuals like *The Keepsake, The Literary Souvenir, Friendship's Offering,* and *The Amulet*.

The annuals were certainly imbued with a cosmopolitan spirit. They featured fiction, travelogues, and illustrations representing regions and peoples from virtually the entire globe, which illustrates the increasing interest of British authors and readers in foreign lands and affairs. This interest also extended to foreign cultures and literatures, as reflected in the translations contained in the annuals, which contributed to the dissemination of foreign literary traditions in Britain at a time when foreign works and authors were receiving more critical attention. In order to

explore the transnational character of the Romantic literary annuals, this paper centres on the identification and examination of the translations from Spanish that appeared in the above-listed annuals until 1835. By paying special attention to the selected source texts and the role of the translators as agents of cultural transfers, this analysis aims to complement the study of the reception of Spanish literature in Britain in the Romantic era undertaken by the research project LHIBRO.

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Coleridge Transplanted:
Between English, German, and Hebrew

This paper explores three formative episodes in Samuel Taylor Coleridge's transnational journey between English, German, and Hebrew literary traditions, revealing how his recurring botanical metaphor of "transplantation" offers a rich model for understanding Romanticism's cross-cultural dynamics.

The first moment occurs in September 1798, when Coleridge embarked for Germany with William and Dorothy Wordsworth. On the voyage, he translated the opening of the *Song of Deborah*, his earliest foray into biblical Hebrew. This moment signals Coleridge's conviction that German scholarship—especially the emerging school of Higher Criticism—could serve as a bridge to Hebrew Bible.

The second moment centers on *The Blossoming of the Solitary Date-Tree* (written in 1806, published in 1828). In its introduction, Coleridge invokes a tale of a barren palm tree that bears fruit only after being grafted with a branch from afar. I identify the likely source of this parable in a Midrashic tale of a longing palm in Hamat gazing toward Jericho—a narrative also echoed in Heine's famous 1822 poem. The Romantic version,

however, dwells not on fulfillment, but on yearning and the tension of cultural distance.

Finally, in his 1817 translation of Hurwitz's *Israel's Lament*, Coleridge reimagines the loss of Princess Charlotte through the image of a tree transplanted to Paradise, where it finally bears fruit. These moments suggest that Romantic transnationalism, for Coleridge, was not simply about movement, but about deep-rooted transformation through acts of poetic and cultural grafting.

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"Paper promises" and the "smooth market-coin of intercourse":
Monetary exchange as a metaphor for linguistic distortion in the writings of
S. T. Coleridge

The potential for distortion when 'living' thought is translated into language is a recurring theme in Coleridge's writing, and strikingly often this problem is conveyed through the metaphor of monetary exchange. While Coleridge's engagement with the monetary debate has previously been explored in studies like Alexander Dick's Romanticism and the Gold Standard (2013), in which Dick concludes that Coleridge's engagement with the "Bullion Controversy" of 1810- 1812 and other economic issues reflected a half-metaphysical commitment to an "ethics for a world without standards" (102), the relationship between money metaphors and the "depreciative" character of language (whether language itself, or a specific language, or a specific use of language) has not received the same amount of attention. Throughout Coleridge's works, money metaphors are used to call attention to a number

of potential linguistic distortions: the depreciation of private into "communicable" notions, the perceived inferiority of "derivative" to "homogeneous" languages, the corruptive effect of the conventional uses of language, the harmful acquisitive-mindedness of the linguistic habits of the intellectual elite, among other examples. In my paper, I present an analysis of language-money metaphors in Coleridge's writings, showing how these metaphors restate a variety of tensions between thought and language or between different languages. The paper concludes with the argument that several of these problems became superseded by a new theory of language in Aids to Reflection (1825), where Coleridge appears to detach language from its basis in thought and posit words as self-grounded, rendering them intrinsically meaningful by virtue of being 'alive.'

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Thomas Manning, A Daoist in Romantic England

In 1817, Crabb Robinson described a conversation between Coleridge and Manning:

Coleridge was philosophising in his rambling way to Monkhouse, who listened attentively; to Manning, who sometimes smiled as if he thought Coleridge had no right to metaphysicise on chemistry without any knowledge on the subject.

Who is Manning? Thomas Manning (1772 – 1840), the close friend of Charles Lamb and one of the members of Coleridge's circle, arrived at Canton in 1807 and became the first Briton to meet the Dalai Lama. He was the only person in the world who met both the Dalai Lama and Napoleon. He stayed in China for nearly ten years, not as a missionary nor businessman, but as an independent scholar

to compile an empirical survey of Chinese society. He attempted to forge an unbiased image of China with extraordinary open-mindedness and cultural sympathy, rather than depicting an 'oriental other'. For example, he created the identity of a sympathetic observer in his Narrative of the Journey to Lhasa, instead of marking his writing as the first Romantic response to the Himalayas.

Manning's life reveals a forgotten and marginalized story of the broader complexity of cultural exchange between Britain and China at the dawn of the Opium War. Based on arresting new sources in Manning's rediscovered archive at Royal Asiatic Society's Archive (RAS) & the Special Collection at University of Leeds, this paper will provide new information about Manning's Chinese book collection, which includes not only various Chinese literary classics, but also a canonical Daoist masterpiece Zhuangzi (5th–3rd century BC). A close examination of Manning's annotations shows that he could understand Chinese philosophical & linguistic contents comprehensively with outstanding language skills. Therefore, I suggest that when Manning returned to England, he had the potential to pass on Chinese philosophy, particularly Daoism, to the Romantic Circle, as the above dialogue with Coleridge about 'metaphysicise on chemistry' was enormously related to Daoist central thoughts. According to archival evidence, I further argue that Manning even became a Daoist in his later life.

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George Moir on Spanish Literature in *The Edinburgh Review* (1824):

Spanish Illusions and British Practicalities

The literary articles in the *Edinburgh Review* were determined by the ideological agenda of the magazine and usually related to the controversies that arose in Britain on account of the changing and unstable European geopolitics of the time. In the first half of the nineteenth century, the magazine reacted not only to the Peninsular War debate but also to other Spanish crises in which Great Britain was more or less directly involved. One of them was the Spanish 1820-1823 failed revolution, when the British held a rather ambiguous neutrality. In 1824, *The Edinburgh* showed an unusual interest in Spanish literature, publishing two articles by George Moir, one of them a review of Jacob Grimm's *Silva de romances* viejos (1815), Charles B. Depping's *Sammlung der besten alten Spanischen Historischen, Ritter und Maurischen Romanzen* (1817), and Nikolaus Böhl von Faber's *Floresta de rimas antiguas castellanas* (1821). The Romantics had used Spanish ballads to build a political and cultural Golden Age in Spain, devoid of the Black Legend clichés and always safe in the values they were supposed to enact. Moir's romantic nationalist and primitivist discourse on Spanish ballads leaves no space for Spanish later cultural developments, viewed as mere imitations of foreign models, and thus lacking patriotic sentiments and ideals as a consequence of imperialistic ambition and avarice. This idea is further developed in his second article, a review of *The Works of Garcilasso de la Vega* (1823). In the context of other reviews related to the Spanish 1823 crisis in the *Edinburgh,* Moir's discourse on the decline of Spain can be clearly read as a warning to the British against the threats of reactionary politics abroad and at home. At the same time, it offers an interesting instance of the power of the corporate voice of the magazine.

Another one was the First Carlist War (1833-1840), an event that compromised the stability and progress of Spain for decades. The *Edinburgh* offered its readers an unusual interest in Spanish literature in the aftermath of these crises through the publication of

two reviews of Spanish ballads, respectively authored by George Moir (1824) and Richard Ford (1841). The Romantics had used Spanish ballads to build a political and cultural Golden Age in Spain devoid of the Black Legend clichés and always safe in the values they were supposed to enact. In his review, Moir notes the causes that destroyed this Golden Age and, in consonance with other more overtly political articles, warns the British against the threats of reactionary politics and greedy, uncontrolled commercial expansion. By the time of Ford's review, however, the British had consolidated their 'informal empire' in Latin America, and although the article harshly notes the decline of Spain, it also establishes parallels between Great Britain and Spain on account of its former cultural and literary greatness that implicitly sanction the new geopolitical order. The corporate voice of the *Edinburgh* incorporated thus this simple Manichean discourse about Spain, that became a useful practical mirror to send messages regarding contemporary home politics.

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John Clare's Reception in Germany in the Nineteenth Century

For a long time, John Clare has been one of the more disregarded Romantic poets. This has changed in the English-speaking world, but still holds true for his reception in Germany. Nonetheless, his work has been discussed and even translated during his lifetime in literary magazines *like Das Morgenblatt* für gebildete Stände or *Magazin für die Literatur des Auslands* or in anthologies of English poetry such as *Hausschatz Englischer Poesie*. This paper is going to

trace the development of Clare's portrayal in these articles and elucidate the complex interaction between the reception of his poetry and the increasingly moralising judgement of him as a person. It will conclude with a brief survey of John Clare's reception in Germany in the 20th and 21st century.

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Translation, Adaptation, Trips to the Continent:
Intercultural uses of the Sonnet from Charlotte Smith and William Lisle Bowles to William Wordsworth

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From its very introduction to English literature in the 16th century, the sonnet has been the site of intercultural exchange, and while the importance of translations had quickly diminished, the form became an important element of travel writing in the late 18th century. William Wordsworth did not immediately take to the sonnet (although he was to write well over 500 during his lifetime), but he owned a copy of Charlotte Smith's Elegiac Sonnets (51789) and even visited her at her home in Brighton in 1791, and he bought a copy of William Lisle Bowles's Sonnets, Written Chiefly on Picturesque Spots, During a Tour (1789). Both authors gave him examples of different forms of intercultural exchange: Smith's collection included translations and adaptations from the Italian, as well as five sonnets "Supposed to be written by Werter" (which had appeared in English translation in 1779); Bowles's sonnets were inspired by a number of journeys to Scotland, Belgium, the Rhine and Switzerland.

Wordsworth finally did turn to the sonnet early in the 19th century, and his Poems, in Two Volumes (1807) includes almost fifty. Amongst them are three translations from Michelangelo, but in my paper I want to focus on the section of twenty-six "Sonnets

dedicated to Liberty". Inspired by a trip to France undertaken in 1802 (together with his sister Dorothy), the poems also look back to the early 1790s, when Wordsworth had visited France as a student and had spent almost a year in the country after his graduation. I want to examine the interplay between physical travel, personal reminiscence, inspiration taken from specific localities and incidents, and astute political analysis of the situation on the continent – and its application to England.

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Striations of Language:
William Jones's Riparian Poetics

In this paper, I examine the many intersecting careers of Sir William Jones. An Anglo-Indian linguist and administrator, Jones was also a poet who composed an array of culturally and linguistically experimental poetry that situated Indian aesthetics, historiography, and, as I argue, ecologies, within Britain's colonial project. In "Hymn to Ganga," the poem that is my immediate focus, Jones narrates the river's flow as it descends from the Himalayan foothills into the Gangetic plain, before finally ending in the Bay of Bengal. As a topographical poem, or a poem that describes a landscape, "Hymn to Ganga" mimics the many riverine corographies (regional surveys) undertaken under the auspices of the East India Company in the mid-18th century, albeit with a focus on layers of civilizational and linguistic history, which the poem tracks along the river's banks. In the essay, I argue that we should read "Hymn to Ganga" as a culturally riparian poem, using the riparian, or the area where river and land, meet as a model through which to interrogate Jones's investment in the intersection of philological, natural, pre-colonial, and

colonial histories. Tracking the changing names of riverbank cities, I argue that Jones places India within a continuum of world history via toponymy, while the river's inexorable march from the Himalayas to the Bay of Bengal is reflected in the poem's move from epic to history. The poem offers a duplex panoramic perspective: a cartographic survey of the river and its many tributaries, and a stratified survey of mythological and modern history. "Hymn to Ganga" reflects Jones's belief that translation and the study of language would be the key to successfully grafting an invasive British presence onto Indian soil, creating a new and delicate commercial, legal, and literary ecology.

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Coleridge's Autobiographical Implications in "The Friend"

As Samuel Taylor Coleridge prepares to publicize his efforts to create a dynamic news source in "The Friend" in 1809, he explains, "It is not unknown to you, that I have employed almost the whole of my Life in acquiring, or endeavouring to acquire, useful Knowledge by Study, Reflection, Observation, and by cultivating the Society of my Superiors, in Intellect, both at Home and in foreign Countries. You know too, that at different Periods of my Life I have not only planned, but collected the Materials for, many Works on various and important Subjects (…)" In his "Prospectus to The Friend", Coleridge outlines how this publication of his essays will illuminate his readers on his life experiences gained through study, reflection, observation, and knowledge (intellect). From his exposition on the variety of his life experiences, readers will most certainly gain insights into Coleridge's autobiographical discoveries. Coleridge not only implies that his readers will get to know him as a philosopher but also as a friend, suggesting the intimate nature of his willingness to share personal self-reflections.

In his book "Coleridge and German Philosophy: The Poet in the Land of Logic", Paul Hamilton confirms Coleridge's intentions to bond his philosophical knowledge with the intimacy of his own life experiences. Hamilton notes, "But it is as a pioneer of the philosophical use of affect that Biographia Literaria fits into the pattern we suggested for understanding The Friend, in its reconstructed form, a near contemporary of Biographia Literaria. And that success comes from a critique of the 'personal' that endows autobiography with Coleridge's characteristic and fascinating philosophical intensity" (88). Through a close examination of the two works, Coleridge's "Biographia Literaria" and "The Friend", I will argue that these works provide insightful investigations of fundamental German influences on Coleridge's intellectual thought, integrated with his personal life choices.

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Crossing Frontiers:
English Romantic Parallels with Persian Mystical Poetry

The 18th and 19th centuries witnessed a burgeoning fascination with Eastern cultures, which led to a surge in translations of Oriental texts, especially Persian mystical literature. These translations initiated the dissemination of Persian literature in England and established intercultural dialogue with Persian poetry. A pivotal figure in introducing Persian literature to the Western world, Sir William Jones (1746-94), translated many Persian poems into English. Drawing parallels between Persian and European poetic traditions, his translations contributed to the development of comparative literature and assisted English Romantic poets to engage with Persian mystical poetry.

By focusing on William Blake's poem "Auguries of Innocence" (1803), this paper explores how Jones's translations created a hybrid space of reception, in which Blake encountered Persian poetry that inspired him to incorporate mystical themes – including the divine in nature, the unity of all things, and the mystic as a seer – into his poem. These themes allow for points of comparison between Blake's poem and poems 243, 357, 407, and 486 by Moḥammad Hafiz-e Shīrāzī (1325–1390), one of the most famous Persian mystical poets. As a theoretical foundation, I employ Julia Kristeva's theory of intertextuality and cross-cultural analysis to investigate intertextual references, influences, and commonalities in the selected poems. Drawing on Jones's arguments put forth in his "On the Mystical Poetry of the Persians and Hindus" (1794), this paper also shows how translations of Hafiz's poems into English helped to foster intercultural exchange between East and West.

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Traveling Books, Traveling Texts:
Mary Shelley, The Keepsake and Continental Magazine Culture

As an annual, The Keepsake (published from 1827 on) was a type of publication that liked to claim French and German ancestry for its concept, as well as presenting its readers with engraved and verbal images of far-away places. The British annuals themselves travelled as well, for instance to the European continent, where they were stocked by booksellers, imitated, as well as feeding into local magazine culture. Annuals were reviewed in continental periodical publications, and texts from the annuals reappeared in translation in magazines. Thus, the texts travelled to a different

type of print medium when being translated and reviewed on the continent.

Mary Shelley's Keepsake contributions are a case in point. Shelley wrote most of her shorter fiction for the annuals, the majority of it for the Keepsake. Several of these stories reappear in German translations in different German-speaking territories and contexts during the first half of the nineteenth century – well before most of her novels. These early magazine translations of Shelley's short fiction have several things in common. The specific material conditions of an annual are not reproduced; instead, the magazines add features of their own, such as serialisation. The author's identity is often obscured. And the line between translation and adaptation can be thin, with texts frequently altered in translation.

In this paper, I will look at the early German translations of Shelley's contributions to The Keepsake for 1829, two stories that are set in Italy during the Napoleonic Wars. Both stories were published in German translations shortly after first appearing in The Keepsake, and the meanings of both are altered by the new contexts in which they appear and/or by significant changes to the texts themselves. Shelley's English stories about Italians acting in unstable social and political contexts travelled, along with The Keepsake itself, to nineteenth-century Germany and Austria, and thus to new socio-political and literary contexts, and were transformed in the process.

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"That Paris which you made me anxious to see": Theatre and the Post-Waterloo Trans-Channel Imagination

As travels to continental Europe resumed in the aftermath of Waterloo, Britons started to cross the Channel in increasing numbers. Among those whom Lord Byron dubbed 'the 100000 visitors who broke loose from Great Britain in all directions', many went to Paris and often no further than that. The French soon felt overwhelmed by this invasion of foreigners whom they nicknamed *godamms*, and who, instead, saw the journey to the French capital as an exciting adventure in search of novelties of all kinds. In the epistolary *London and Paris, or Comparative Sketches* (1823), the English protagonist writes to his French correspondent about experiencing 'such a change of scene in all around me, that I seemed much more in a new world than when, traversing the Atlantic, I set foot in America.' This experience and the attitudes it fostered emerge repeatedly in travel writing, prose fiction, verse, and the dramatic and theatrical productions on which this talk specifically concentrates. Recovering the variety of cross-Channel theatrical phenomena between 1815 and the 1820s opens up a whole range of new insights into the formation of a specific post-Waterloo, trans-Channel imagination that, in turn, constitutes one of the main areas of transnational culture in Romantic-period Britain.

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British Women Travellers in Continental Art Galleries and Collections

Numerous late eighteenth- and early-nineteenth-century travelogues record visits to art collections, museums, and libraries as well as the viewing of paintings (portraits, landscapes, religious and mythological compositions). Travelogues about Italy and Germany delve into encounters with visual art and the spaces hosting it: aristocratic manors, libraries, even small closets, but also new exhibition spaces (e.g. the 'New Museum' in Berlin with art by Rembrandt and Raphael). My talk focuses on three women travellers visiting art collections abroad and recording their aesthetic experiences. In the wake of the Grand Tour, art in public spaces was associated with the male search for connoisseurship. Although often barred from the classical education enjoyed by men, women carved out their own spaces as cultural commentators when decoding the symbolism of visual art. Up to 1800, few female tourists published travelogues, yet later years saw an increase in texts documenting female participation in and occasional departures from established discourses about art.

Anna Miller's three-volume *Letters from Italy* (1776), published after her Italian journey (1770/1) and brimming with detailed descriptions of paintings, intended to help British tourists acquire artwork. Her aesthetic judgement often but not always follows established norms, which she wished to popularize in English circles. Anna Jameson's *Visits and Sketches at Home and Abroad* (4 vols, 1834) records trips to Frankfurt's new Städel Museum and established collections in Florence and Rome. She measured German art (which she found wanting) against Dutch and Italian masterpieces. In *Rambles in Germany and Italy* (1844), Mary Shelley documented her fascination with and erudition about the then fashionable Raphael and other Italian masters when writing about Berlin's and Dreden's collections.

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Goethe's Baroque Bequest: Beddoes, Browning, Beckett

This paper will address two separate entanglements. The first of these is the legacy of Goethe in later British writers during the Romantic and post-Romantic period. The second is the ongoing presence of the art of the Baroque in the writing lives of the same writers. At the heart of the paper lies the little-loved but fascinating poet, Thomas Lovell Beddoes, who spent formative (if difficult) years in the city of Würzburg, where he was exposed to the fractious politics of the time, and when his immersion in German literary culture coincided with one of his most productive intellectual periods. The paper will reconstruct this from imperfect records and will also suggest some of the ways in which the key cultural phenomena he was exposed to then impacted his writing in weird and unexpected ways. It will then move onto some suggestions about how we might view this episode more generally as an example of the ways in which the visual memory of art persists within literary texts in unique ways that inform how we might think, more generally, about cultural inheritance. The place of Würzburg, as a specific site of aesthetic instruction, will be a crucial topic in this paper as it seeks to uncover connections between Catholic Italy and the north, and also as it discusses Germany as a place of unique education for British Romantics.

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Black Writing, Romantic Translation, Transnational Circulation:
Olaudah Equiano between London, Rotterdam, Göttingen, and Moscow

Olaudah Equiano's autobiography The Interesting Narrative of the Life of Olaudah Equiano, Or Gustavus Vassa, The African, first published in London in 1789, was a late-eighteenth-century bestseller. It went through ten editions in England, Scotland, Ireland, and the United States before Equiano's death in 1797 and had been translated into Dutch, German, and Russian within five years of its original publication. In its opposition to transatlantic slavery, its embrace of personal liberty, and its emphasis on the value of individual experience, the book resonated with the concerns of the nascent Romantic movement in different parts of Europe. Comparing the three early translations of Equiano's text, this paper examines transnational networks of exchange between authors, translators, reviewers, and publishers to retrace the cultural and material circulation of early Black writing. It focuses in particular on the German translation of the Interesting Narrative, which was published by the Göttingen bookseller Johann Christian Dieterich in early 1792 and had been prepared by Georg Friedrich Benecke, a scholar of medieval literature who would go on to become the University's head librarian. Looking at Göttingen as a hotspot of Anglo-German cultural exchange in the 1790s, the paper reconstructs the intellectual contexts of the translation and draws attention to the interactions between a set of actors which, in addition to the author Equiano, the translator Benecke, and the publisher Dieterich, included the Scottish physician Alexander Crichton and the Göttingen anthropologist and racial theorist Johann Friedrich Blumenbach. The second part of the paper provides an analysis of the translation, its paratextual framing, and its reception in German periodicals and reveals how a marginalised Black writer like Equiano was adapted and adopted in (early) Romantic debates about literary authorship, transcultural contact, and racial

equality. The European impact of the Interesting Narrative demonstrates the extent to which transnational Romanticism as an intellectual phenomenon was rooted in the linguistic translation and material circulation of texts.

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Henry Crabb Robinson's Epistolary Reports on Daily Life in Early-Nineteenth Century Germany

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Henry Crabb Robinson spent the opening years of the nineteenth century (1800-1805) in Germany, including several semesters as a student at the University of Jena, where he immersed himself in Kantian and post-Kantian philosophy and also met the leading literary figures in Weimar, including Goethe, Schiller, Herder, and Wieland. During his protracted stay in Germany, the young English Dissenter not only immersed himself in its intellectual culture, but he also crisscrossed much of the country (consisting of "more than 300 Sovereign States") on foot, observing the variety of German life and manners up close. With his open, mobile mind as well as his eager curiosity and observant yet critical eye, Robinson was just as interested in Germany's material base as in its ideological superstructure. He reported back on what he saw in long letters sent at six-week intervals to his brother Thomas, a tanner in Bury St. Edmund's. These letters give us a lively and vivid account by a young and aspiring "literator" of his engagement with the nitty-gritty of daily life in the Germany that he moved through on foot in the first decade of the nineteenth century. His ad hoc comments range from food, architecture, inns, and dancing (the waltz craze) to student drinking and dueling, the wretched poverty of the Bohemian peasants, the inmates of an insane asylum, and the pride of

Nuremberg patricians. Robinson's keen eye as a cultural tourist justifies Rene Wellek's judgment nearly a century ago (1931) that his reports and recollections are an important resource for an understanding of his time.

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"Coleridge's `Complete Defence of the Spanish Contest'"

British engagement in the Iberian Peninsula in 1808-14 stirred the passions of many Romantic era writers. While Napoleon's brutal troops and puppet rulers blockaded mainland Europe, Portugal and Spain continued to resist French invasions, giving hope to Romantic lovers of liberty and dread to families of military men. Carnage for all four combatant nations was huge. A million Spaniards, half a million French, 150,000 Portuguese, and 34,690 British lost their lives. Diego Saglia has explored the range of British writers invested in the success of the resistance, from Southey to Hemans, whose two elder brothers served in battle, to Wordsworth in his sonnets on the Spaniards. Simon Bainbridge brings the tradition of Roland, the Cid, Quixote to inspire numerous lesser-known British poets. Byron's hero Childe Harold, escaping from satiety, rouses his spirits in Cadiz, Talavera, and Almeida—sites of savage fighting. (CH 1). Southey attends to details of individual battles to prepare his vast and harrowing History of the Peninsular War, published in 1823. Coleridge's stay in Malta learning from the wisdom of Sir Alexander Ball, undergirds his knowledge of western mediterranean geopolitics and informs his commentary on strategies for the Peninsular War in his Letters on the Spaniards, a sustained argument for continued British aid to the battered country. Aiming to free the peninsula and finally stop Napoleon's dominance, Coleridge does not flinch from describing brutality. His details are corroborated from the other side

in diaries of a remorseful Napoleonic cavalry officer, Maurice de Tascher. This paper will examine Coleridge's arguments against Whig appeasers in The Courier 1809-11, accentuating the Spanish love of liberty, Spanish courage, and Spanish guerrilla cunning, essential to the Spanish character. His arguments anticipate similar arguments used today for continued support for Ukraine against a parallel invasion.

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The Transnationality of Percy Shelley's Translation of the Walpurgisnacht Scene from Goethe's "Faust"

As is well known, during his stay in Italy, Percy Shelley translated two passages from Goethe's
"Faust" (1808): the "Prolog im Himmel" and the "Walpurgisnacht" scene. This paper will critically investigate Shelley's May-Day Night (1822), described by the editors of the transnational Anglo- Italian periodical *The Liberal: Verse and Prose from the South* (1822-1823), in which it was published, as "a poetical English translation of that extraordinary production, to which no man was better able to do justice than our lamented friend". Shelley's objective was not simply to translate a lyrical piece from German, but to create a new composition in the English language, in line with Shelley's belief that a successful poetic translation must be a poem in its own right. It is also interesting to note that Shelley believed in what Goethe defined as "Weltliteratur", or, in Percy's words, the way in which all poetry forms one 'great poem, which all poets, like the co-operating thoughts of one great mind, have built up since the beginning of the world'. This concept of connection and transnationality of all poetry is heavily present in Shelley's translation of *May-Day Night*, which can described as a comparative critical interpretation of Goethe and Calderón, but also as a lyrical piece filled with allusions to works of

Coleridge, Scott and Shakespeare. These interconnections led, at times, to the neglect of semantic correctness, in favour of lyrical accuracy and poetic transnationality. Shelley further modified the original poem by adding, omitting or rearranging lines, as well as translating German terms with Archaic Middle English words, but also Latin or Italian idioms; this paper will prove how these translation choices were implemented in order to successfully strengthen the overall rhythm and rhyme scheme of the poem. Finally, I will discuss how the close inspection of the workings of Goethe's German actively improved and sharpened a British poet's poetical artistry.

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Hume and Herder on Ossian:
Literature and Nationhood

This paper will endeavour to reconstruct a transnational debate on literature and nationhood that never took place. David Hume must have written "Of the Authenticity of Ossian's Poems" during the 1760s, while the debate over Macpherson's alleged translations of ancient Gaelic epics and ballads was raging in Britain. However, he did not publish the essay during his lifetime, most likely out of consideration for his friend Hugh Blair, whose reputation largely rested on his Critical Dissertation on the Poems of Ossian (1763). Hence, Johann Gottfried Herder could not have read it before composing his famous letters on Ossian und die Lieder alter Völker (1772). I will offer a comparative reading of the critical arguments put forward by Herder and Hume concerning the aesthetic value and historical authenticity of Ossian's poems. In so doing, I will pay special attention to the various ways in which these arguments relate to issues of statehood and nationalism in their respective social and political contexts. With

the Battle of Culloden, the newly formed British state asserted control over the northernmost corners of the kingdom, while its population remained culturally and linguistically diverse, even within Scotland itself. Besides rejecting Ossian's poems as "insipid" and "absurd" according to a neoclassical standard, Hume denounced and derided the "zeal and enthusiasm" they stirred among his "countrymen." In his view, nationalism worked as yet another "passion" or "prejudice" that thwarted the human understanding and, in this case, also judgements of taste. On the other hand, Herder celebrated Ossian's poems amid the romantic revival of the folk song, since they enabled him to imagine a German nation united by its language and literature across centuries, despite its political fragmentation into multiple statelets and empires. For both thinkers, the Ossian controversy revealed something profound about the connection between literature and nationhood. But while it made Herder wish that someone would follow Macpherson's steps in "Alsace, Switzerland, Tyrol, Franconia, or Swabia," it made evident to Hume that nationalism could simply add to the long procession of follies in human history.

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Cultural Circulation and the Need for a Port in a Sturm:

Interpreting a Post-War German Parody of S.T. Coleridge's 'Rime of the Ancient Mariner' as an Artist Book

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This paper examines how the material interpretation of a German parody of S.T. Coleridge's 'Rime of the Ancient Mariner' may facilitate transformative access to poetry, social connection and affective literacy. The work emerged from an initial investigative translation of a previously unexamined connection between English

poet and German translator Coleridge and the German poet, English professor, University Rektor and Quaker Helmut Schrey, and its ongoing relevance. An ardent admirer and a German translator of Coleridge's 'Rime of the Ancient Mariner', Schrey was driven in 1976 to engage its form in parody, 'Die Ballade vom armen Rector Magnificus', in response to an urgent and critical intersection of national, professional, personal and creative concerns and experiences in post-war reformist Germany. Demonstrating the depth and reach of Bakhtin's 'double-voicing' parody, Schrey innovatively and subversively mobilised his role in education to inform and create a reflective invitation to access, look into and carry forward events and emotions for personal, professional and social transformation. This project then asked how might it reach a non(-poetry) reader, what does literacy mean, and where might it take us in today's challenging academic environment and socially exclusionary, anxious and aggressive state? Drawing philosophically on Heidegger and artistically on Barbara Bolt this paper argues that a contemporary context to explore access to transformational literacy can be critically facilitated by interpreting word and image into a transportable, multi-sensory form. The resulting contribution, *Port in a Sturm*, is therefore located in the long-established inter-disciplinary field of artist's books, their overlap with the material potentiality of words, sensory literacy and affective reach. In two clear sections, this paper presents how the process of both translating Schrey's parody and re-imagining it into an artist's book revealed a previously invisible, yet radical, intimate and social force termed here as 'intertextu(r)ality.' In accessing that force the project aimed to unfurl and contribute an additional creative sail to Coleridge and Schrey to reach an understanding of self, community and learning's reason and rime across borders and centuries - a *Port in a Sturm* and recommendations for further research.

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Paratextual Mediation and Narrative Reconstruction:

An Analysis of Footnotes in Sydney Owenson's *The Wild Irish Girl*

The 1801 Act of Union united Ireland with Britain, significantly altering Ireland's political and cultural identity. While some Irish supported the Union, Anglo-Irish writer Sydney Owenson viewed it as a threat to Ireland's autonomy and national identity. In *The Wild Irish Girl*, Owenson critiques colonial portrayals of Ireland in travel literature and redefines the national narrative through the strategic use of footnotes. These footnotes function as a subversive tool, challenging Anglocentric discourse and dismantling the binary of center versus periphery. By confronting reductive depictions of Ireland as a subjugated colony, Owenson promotes a more complex and nuanced understanding of Irishness. This paratextual strategy invites readers to reconsider the relational dynamics between self and other, emphasizing the interdependence of cultural identities. Ultimately, *The Wild Irish Girl* offers a critical examination of Ireland's evolving identity within the context of British imperialism.