**Atelier 22 : SERA (Société d’Études du Romantisme Anglais)**

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 **Responsables de l’atelier :**

 Caroline BERTONÈCHE (Université Grenoble Alpes)

Céline SABIRON (Université de Lorraine)

**ADNOT Camille – Université Paris Cité/UPEC –** **camille.adnot@gmail.com**

**Iconographic Exchanges: William Blake and Henry Fuseli**

William Blake and Henry Fuseli met in London through a network of radical artists, writers and publishers in the 1780s. Both sharing an admiration for the Renaissance masters—Michelangelo in particular—, and a fascination for the works of Dante, Shakespeare, and Milton, which they abundantly illustrated, the two artists frequently collaborated, and drew inspiration from one another. Blake produced many engravings after Fuseli’s drawings or paintings, whether they were ambitious projects or playful sketches. Their love of faerie imagery and dramatic scenes, as well as their distaste for landscape led their visual worlds to align. The two artists worked together on illustrations to Milton’s Paradise Lost and Erasmus Darwin’s The Botanic Garden. In their independent works too, Blake and Fuseli engaged in a process of iconographic exchange that span several decades, to the extent that this blurs the line of who took inspiration from whom. As William Gaunt states in Arrows of Desire (1956), “Blake in Fuseli’s words was “damned good to steal from”, but so evidently was Fuseli” (70). This paper examines some of the pictural transmissions between the works of Blake and Fuseli, looking at cases of obvious rivalry, or “piracy,” but also proposing a closer look at parallels between works that are not usually studied together. Deeper differences in outlook and their evolution in time will also be studied. Through these, this paper aims to propose a fresh perspective on visual connections and disconnects between the works of two major Romantic visual artists.

Camille ADNOT is a final-year PhD candidate on chaos in the work of William Blake at Université Paris Cité, and a teaching fellow at Paris-Est Créteil. She studies the tensions between order and disorder in Blake’s illuminated epics, which leads her to address questions such as material production, authority and intention, the poetics of incompleteness, but also the aesthetics of excess and blurring. Her areas of research include the poetry and visual arts of the long nineteenth century, and image-text relations.

She has contributed to collective works such as *Inconstances romantiques* (2019), *Water and Sea in Word and Image* (2023), and *Milton Across Borders and Media* (2023). She co-hosts “Romanticism Across Borders,” an online seminar which aims to bring together international

researchers with transversal approaches to the Romantic period.

**BRAIDA Antonella – Université de Lorraine –** [antonella.braida-laplace@univ-lorraine.fr](http://antonella.braida-laplace@univ-lorraine.fr)

**Cultural Transmission : Mary Margaret Busk’s, Mary Shelley’s and Sara Austin’s Contribution to Anglo-Italian Cultural Transfers in Literary Reviews**

In a letter to Leigh Hunt written on 12 August 1826, Mary Shelley asked for advice about writing a review of Constantine Henry Phipps, Lord Normanby’s The English in Italy:

I have been reading a book “The English in Italy” (pray tell me if you can, who it is by) very clever amusing & true—Lady Charlotte Bury has also written one on the same topic, & Lady Oxford too—I think of writing a criticism on these with a few anecdotes of my own as sauce piquante—. Do you think it will be for the N. M. [New Monthly]?

(The Letters of Mary Wollstonecraft Shelley, ed. by Betty Bennett, 3 vols (Baltimore: The Johns Hopkins University Press, 1980–88), 1, p. 527.

The review was eventually published anonymously in the Westminster Review (October 1826, p. 325-41) and it was followed by other reviews on topics directly or indirectly associated with Italy and Italian culture. The same year, Mary Margaret Busk wrote letters to William Blackwood, suggesting reviews about Italian contemporary tragedies for Blackwood’s Edinburgh Magazine. Moreover, in the same year, Sarah Austin agreed to translate for the Italian poet Ugo Foscolo the article ‘History of the Democratic Constitution of Venice” that was eventually published in The Edinburgh Review (46 no. 91, 1827, p. 75-106). Mary Shelley, Mary Margaret Busk and Sarah Austin became, thus cultural mediators, writing articles for some of the most prominent literary journals published in Britain in the 1820s.

This paper intends to focus on the three writers’ role in selecting, translating and reviewing contemporary publications dealing with Italian culture in the 1820s. Moreover, I will focus on the literary review as a hybrid, polyphonic genre that responded both to the reviewers’ interest and to the format and cultural trend of the Review it was published in. As Mary Margaret Busk wrote in a letter to William Blackwood: “I thought of infusing a little of the spirit of Maga into it” (National Library of Scotland, MS 4032, 76r). By analyzing Busk’s and Mary Shelley’s essays published between the 1820s and 1840s and Sarah Austin’s translations, it will be shown that Italy became a subject women writers started to claim as their own, while asserting their presence in the public space as writers.

Antonella BRAIDA is a senior lecturer (Maître de conference HDR) in English at Université de Lorraine, Nancy (France), and a member of the IDEA research centre (DTT strand). She obtained her DPhil at Oxford University and has worked in both the UK (Durham University, Oxford University) and France (Université de Franche-Comté, Université de Lorraine). Her research concerns Anglo-Italian relations and women writers. In 2020 she published the edited volume *Mary Shelley and Europe* (Oxford: Legenda, MHRA) and, together with Eva Antal, she edited the book *Female Voices: Forms of Women’s Reading Self-Education and Writing in Britain* (1770-1830) (Besançon, PUFC, 2022). She has recently obtained her HDR at Université-Grenoble Alpes and she is now working on a monograph entitled *Reflections: British Women Reviewing and Illustrating Italy 1820-1840*.

**DESSET Fabien – Université de Limoges –** **fabien.desset@unilim.fr**

**William Blake and Karfagen : Transmission ou Récupération ?**

Alors que Steve Harris a procédé à une véritable réécriture et adaptation musicale de « The Rime of the Ancient Mariner » (1798, 1817) de Samuel Taylor Coleridge pour la chanson éponyme de l’album Powerslave (1984) d’Iron Maiden, Antony Kalugin du groupe de rock progressif ukrainien Karfagen a opté pour une citation complète de plusieurs Songs of Innocence (1789) de William Blake (ainsi que le fragment « Eternity »), tout au long de l’album Birds of Passage (2020), donnant d’ailleurs leur titre aux chansons « [The] Echoing Green » et « Spring (Birds Delight) ». On peut alors d’abord se demander ce qui a présidé au choix de ces poèmes fournissant les lyrics à l’album, d’autant plus que William Blake est ici associé à un autre poète, américain cette fois, Henry Wadsworth Longfellow (1807-1882), dont le recueil « Birds of Passage » (1858) donne son nom à l’album et fournit deux poèmes à l’artiste (« Birds of Passage » et « Daybreak » retitrés « Against the Southern Sky » et « Chanticleer », nouveaux titres tirés des mêmes poèmes), et dont « The Day is Done » (1844) lui inspire deux morceaux instrumentaux. Cette association et, bien sûr, la mise en musique progressive des mots de Blake, fussent-ils repris tels quels, constituent néanmoins une réécriture, qu’il s’agira dans un second temps d’analyser, afin de voir comment l’artiste retransmet un texte datant de la fin du 18ème siècle à un auditoire du 21ème, qu’il s’agisse du peuple ukrainien, à qui est dédiée cette communication, ou plus globalement des auditeurs de musiques progressives s’arrêtant sur les paroles publiées dans les livrets.

Fabien DESSET est Maître de Conférences à l’Université de Limoges et membre de l’équipe d’accueil Espaces Humains et Interactions Culturelles (EHIC) et de la Société d’Études du Romantisme Anglais (SERA). Il travaille actuellement sur l’art et l’ekphrasis dans l’œuvre de Percy Bysshe Shelley et a publié plusieurs articles sur le sujet, ainsi que sur l’hellénisme, le mythopoéisme, l’intertextualité et le voyage romantiques, notamment « Transtextual Transformations of Prometheus Bound in Percy Bysshe Shelley’s Prometheus Unbound : Prometheus’ Gifts to Humankind » (2018) et « Henry Fuseli’s Nightmare(s) in Mary Shelley’s Frankenstein (1818) » (2021). Il a également édité Transparence romantique (Limoges : PULIM, 2014). Il travaille depuis peu sur l’intertextualité romantique du rock, et après une communication il y a deux ans sur Coleridge en mode heavy metal, il sera question cette année de Blake en mode rock progressif.

**DUPERRIER Félix – Université Paris Cité –** **duperrier.felix@gmail.com**

**William Wordsworth and Cultural Afterlife**

The Lake District features prominently throughout William Wordsworth’s career, so much so that it is inextricably bound to his poetic identity. The Lake District he celebrates is associated not only with its unique landscapes, but also with the traditions that have united the local communities over many centuries. His attachment to the Lake District is not limited to its nature alone, as the landscapes he describes are vested with a long-established cultural significance. In his Guide to the Lakes (1820-1835), Wordsworth approaches this peculiar relationship in terms of cultural heritage, that is to say the simultaneously material and immaterial legacy of inherited artefacts, values, and customs. The legacy that the Lake District harbours has been transmitted from past generations and, Wordsworth claims, must be kept intact in the present for the benefit of future generations. According to the Guide, this process of transmission has been all but compromised. Not only have enclosure, expropriation, and the spread of untraditional buildings undermined the social fabric, they also threaten to erase the local cultural identity. The Guide contends that the Lake District should instead be treated as “a sort of national property” that needs to be conserved in perpetuity. The aim of this paper is to explore the notion of cultural heritage that Wordsworth develops throughout the Guide. It will pay particular attention to the role of taste, which Wordsworth defines as a both aesthetic and political battleground. Insofar as taste informs attitudes towards nature and society, protecting the heritage of the Lake District requires a reworking of taste. The originality of his thinking is threefold, and will provide the basis of the paper. It resides, first of all, in the idea that writers and thinkers have the ability to reform contemporary taste and thus are the fulcrum of heritage preservation. Wordsworth’s faith in their power to bring about positive social change assigns them considerable agency, but also accountability. This, in turn, reveals the complexity of Wordsworth’s cultural politics in the Guide, which are not reducible to his hardening conservatism. Indeed, in defending public interests against private ones, or in seeking to reconcile traditions to historical evolution, Wordsworth argues that popular demands have political legitimacy and that they should influence decision-making. Ultimately, Wordsworth emphasises that preserving a heritage effectively can only be achieved on the level of institutions – a fact illustrated by the history of institutional change that the Guide is known to have inspired.

Felix DUPERRIER est doctorant à Université Paris Cité. Sa thèse, qu’il prépare sous la direction de M. Jean-Marie Fournier, porte sur la place du langage dans l’œuvre de William Wordsworth. Ses recherches se concentrent notamment sur les écrits des années 1810 et 1820. Il est également l’un des co-animateurs du séminaire en ligne « Romanticism Across Borders ».

**HORTOLLAND Pauline – Université Paris Cité –** **hortollandpauline@orange.fr**

**‘Unorthodox Methods’: Shelley’s (In)direct Activism in Two Sonnets Written in August 1812**

This paper is devoted to the study of the relation between Shelley’s radical activism and his poetics. My aim is to demonstrate that Shelley’s poems can be seen as tools to spread the social alternatives they imagine and as a means to transmit and circulate social and moral reform. According to the OED, “transmission” is the conveyance or passage through a medium, as of light, heat, or sound. Exploring the concept of “transmission” in Shelley’s early poetry, I will examine how the poet theorizes the disseminative force of his poetry as a form of activism, but also the tension between mediation and immediacy, which problematizes the use of poetry as a medium or apt vehicle to inspire hope and to promote political action. Focusing on two sonnets written in 1812, “On launching some bottles filled with Knowledge into the Bristol Channel” and “To a balloon, laden with Knowledge”, this paper will underscore Shelley’s challenging of neoclassical didacticism in his poems. While creating a new grammar of poetic activism, which borrows from other media such as satiric print, caricature, pantomime, posters, and pamphlets, Shelley also calls into question their transience and their status as perishable information (as opposed to knowledge or art). In these poems, Shelley endeavours to find a language (for instance the metaphor of the spark) which can conceptualize his own contemporary political predicament but also withstand the test of time so as to build knowledge for future generations of activists and future readers. In this paper I am thus concerned with the process of printing itself, and with the materiality of the page, so as to unveil similarities and differences between the visual dimension of traditional means of radical activism and the form of Shelley’s poems.

Doctorante en troisième année à l’Université Paris Cité, Pauline HORTOLLAND rédige une thèse, intitulée « Percy Shelley and the Event of Poetry : Mediation, Virtuality and Poetic Efficacy », sous la direction de M. Jean-Marie Fournier et de Mme Laniel-Musitelli (HDR, Université de Lille). Ses travaux de recherche mêlent histoire littéraire, linguistique, cognitive poetics et media studies. Elle a publié des articles de recherches dans des revues internationales telles que *Postgraduate English*, *Romanticism on the Net* et *Keats-Shelley Review*. Elle édite actuellement le prochain numéro thématique de la *Revue de Littérature Comparée* avec Florence Schnebelen, à paraître en octobre 2023, sur la problématique du « Cliché romantique ».

**SABIRON Céline – Université de Lorraine –** **celine.sabiron@univ-lorraine.fr**

**Franco-Scottish Cultural Mediations (1820-1848): The fortune of John Galt’s Glenfell in France**

In this paper, I would like to use the example of the fortune of John Galt’s Glenfell in France to reflect on the circulation of Scottish texts in France and vice-versa between 1820 and 1848, i.e in the wake of Walter Scott’s huge popularity following Auguste Jean-Baptiste Defauconpret’s translations of his Waverley novels. Glenfell; or, Macdonalds and Campbells. An Edinburgh Tale of the Nineteenth Century (1820) was John Galt’s first attempt as a novelist. It was anonymously published in Richard Phillips’s short-lived Periodical Novelist or Circulating Library series. It was written from an old short play of his (Auld Reekie; or a Mistake in Edinburgh) and its “plot resemble[d] French comédie d’intrigue in the use of mistaken identities, the predominance of dialogue, and an approximate unity of time”, according to Angela Esterhammer (Angela Esterhammer, Three Short Novels, Edinburgh Edition of the Works of John Galt, Edinburgh: EUP, p. xix). Yet, for a very long time until the second half of the twentieth century, the latter was only known and available in its French translation entitled Glenfell, ou les MacDonalds et les Campbells: Histoire écossaise du 19e siècle that had appeared in Paris in 1823, and was published together with a French translation of Maria Edgeworth’s 1804 tale Murad the Unlucky (translated as Murad le Malheureux). Building on Angela Esterhammer’s 2020 Edinburgh edition of Glenfell (published together with two other short novels Andrew of Padua, the Improvisatore and The Omen), I aim at tracing down the fortune of this text from its origin to its translation (by unknown translator L.H. \*\*\*\*) in order to understand the main channels of circulation of Scottish texts on the continent and the cultural mediations involved in this transcultural exchange.

Céline SABIRON est maître de conférences en littérature britannique, spécialiste d'études écossaises et de traduction à l'Université de Lorraine (Nancy) où elle est responsable du Master Bilangue-Biculture . Elle co-dirige aussi la résidence d'auteur internationale ARIEL et la collection ARIEL publiée aux presses universitaires EDUL.

Après une thèse consacrée aux romans écossais de Walter Scott publiée sous le titre Écrire la frontière : Walter Scott ou les chemins de l’errance (2016), elle se place à présent dans une perspective transnationale et est co-responsable, à ce titre, de l'équipe de recherche « Dynamiques Transnationales et Transculturelles », qu'elle dirige avec Antonella Braida-Laplace, Claire McKeown et Jeremy Tranmer. Elle cherche à identifier les flux de circulation de personnes, de textes et d’idées entre la France et l’Écosse de la fin du 18e siècle au milieu du 19e siècle dans le but de comprendre le rôle joué par les intermédiaires du métier de l’édition et plus globalement du livre (scribes, traducteurs, imprimeurs, éditeurs) dans la circulation et la réception des œuvres étrangères en France et en Écosse. Elle a co-édité plusieurs livres (dont *Romanticism and Time* avec Sophie Laniel-Musitelli en 2021) et articles en lien avec l'Écosse et la traduction selon une approche transnationale.

**Table ronde : Circulations et Réceptions du Radicalisme Politique à la Période Romantique
Circulations and Receptions of Political Radicalism in the Romantic Period**

**John-Erik Hansson – Université Paris Cité –** john-erik.hansson@u-paris.fr

**Radical histories for children? William Godwin, children’s books, and the forms of history.**

While William Godwin’s name has been famously linked to the radical cause thanks to the anarchist-leaning philosophical treatise, *An* *Enquiry Concerning Political Justice* (1793), and the novel *Things as They Are; or the Adventures of Caleb Williams* (1794), the politics of his career as a children’s author are less clear. To investigate them, I will analyse Godwin’s generically diverse historiographical writings for children. These include a version of what we might call sacred history, with his *Bible Stories* (1802); historical biography, with the *Life of Lady Jane Grey* (1806); or the what we would today call the history textbook, with his histories of England, Rome and Greece (1805, 1809, and 1821 respectively).

I argue that, in the early 1800s, Godwin wrestled with a renewed version of his radicalism through both the form and the contents of the books he wrote for children. Though the textbook histories may not appear as particularly political, all three can be seen as having a radical edge – in their contents, chronologies, or indeed, layout. Meanwhile, the different strategies Godwin deploys to historicise and recontextualise the Bible betray an idiosyncratic and critical approach to religion to which he had arrived in the early 1800s, not least because of his conversations with Coleridge. Lastly, his practice as a biographer for (and of) children shows his approach to exemplarity and the ways in which it can be subverted.

John-Erik HANSSON est Maître de Conférences en histoire britannique à Université Paris Cité. Ses travaux se situent à l’intersection de l’histoire intellectuelle, culturelle et littéraire, notamment à la période romantique. Il est spécialiste de William Godwin et son cercle et plus particulièrement des livres pour enfants que Godwin écrivit au début du XIXe siècle. Ses travaux sont parus dans des ouvrages collectifs ainsi que dans les revues *History of European Ideas*et *Philosophical Enquiries*. Il est également spécialiste d’histoire du radicalisme politique des XVIIIe aux XXe siècles et s’intéresse plus spécifiquement à l’histoire de l’anarchisme. Il fait partie des équipes de rédaction du blog *Ideology, Theory, Practice* et de la revue *Anarchist Studies*.

**Marion Leclair – Université d’Artois –** **marion.leclair@univ-artois.fr**

**Keeping the Puritan fires burning: Godwin’s *History of the Commonwealth* as Dissenter history**

In the 1790s, English “Jacobins” looked bact to the seventeenth-century revolution: Thomas Paine built his republicanism on the “Norman Yoke” conceit, developed by Edward Coke in the 1620s to defend Parliament’s rights against the Crown, while John Thelwall, star orator of the *London Corresponding Society*, named his sons after seventeenth-century champions of the Parliamentarian cause, John Hampden and Algernon Sidney. William Godwin, celebrated and decried as one of the leading Jacobin thinkers of the time, produced between 1824 and 1828 a four-volume *History of the Commonwealth of England*, often described by scholars – notably John Morrow and Mark Philp – as an interesting continuation of Godwin’s political philosophy, especially in its discussion of republicanism. This paper will argue, however, that the *History* should also be regarded as an attempt at transmitting and vindicating the memory of the Puritan Revolutionaries against their persistent dismissal, by Tories and Whigs alike, as fanatics. As Walter Scott observed in an 1824 letter to Robert Southey, “how easy it would be for a good historian to run a parallel betwixt the great Rebellion and the French Revolution, just substituting the spirit of fanaticism for that of soi-disant philosophy”. To this extent, Godwin’s *History of the Commonwealth* can be seen, in a context of increasing Dissenter militancy as the protracted campaign for the repeal of the Test and Corporation Acts was nearing its goal, as a Dissenter’s history of the Puritan Revolution – one in a long line, that runs through Thomas Carlyle to E.P. Thompson’s examination of Muggletonians in his study on William Blake, and to Christopher Hill’s career-spanning work on the English Revolution.

Marion Leclair est Maîtresse de conférences en civilisation britannique à l’Université d’Artois (Arras) depuis 2019. Spécialiste du radicalisme en Angleterre aux XVIIIe et XIXe siècles, elle travaille plus précisément sur les rapports entre littérature et politique, en particulier dans l’oeuvre de William Godwin, Mary Wollstonecraft et John Thelwall, auxquels elle a consacré plusieurs articles. Elle est également traductrice, notamment d’un court roman de William Morris (*Un rêve de John Ball*, 2010) et, plus récemment, du premier volume des *Articles du New-York Daily Tribune* (2022) publiés en anglais par K. Marx et F. Engels, ainsi que d’un recueil d’essais posthume de l’historien E.P. Thompson, *Les Romantiques : l’Angleterre à l’âge des révolutions* (2023).

**Ophélie Siméon – Université Sorbonne Nouvelle –** **ophelie.simeon@sorbonne-nouvelle.fr**

**The First British Socialists: the Transmission of Owenism in British Radical Circles (1820-1825)**

While Robert Owen’s socialist thought emerged from 1815 onwards through his efforts to reform both the Poor Law System and modern capitalism along communitarian lines, it was not until the years 1820-25 that his theories started to find favour among British radicals. Until then, Owen’s schemes had been focusing on top-down, philanthropic, subscription-based attempts to establish “Villages of Co-operation”, i.e. intentional communities on the land that would provide useful work to the labouring poor. This talk will address how and why Owen’s ideas were gradually taken up by British Radicals in the years 1820-1825, thus examining the significance of this intellectual transmission in the formation of the first British socialist movement, or Owenism (1825-1845).

Owen’s gradual rejection of traditional philanthropy and organised religion in favour of a deist, anticapitalistic and communitarian social ideal all help explain why radicals such as George Mudie, William Lovett and Henry Hetherington increasingly claimed him as their political leader. In doing so, they also tied Owen’s communitarian schemes to older, working-class ideals of cooperation and mutualism - as exemplified by Mudie and Hetherington’s involvement in the Spa Fields Community in 1821 - thus establishing one of the main tenets of socialism in Britain. This transmission process also sheds light on a variety of fault lines that would eventually underpin the collapse of Owenism in the mid-1840s. While Owen relished his newfound popularity among radical, mainly working-class circles, he looked down upon grassroots community experiments such as Spa Fields or Orbiston (1825-28). These class divides came to the fore in the context of the Great Reform Act 1833 and played no small part in the founding of the Chartist movement as two of its co-founders, Lovett and Hetherington, were breakaway Owenites.

Ophélie SIMÉON est maîtresse de conférences en histoire britannique à l’Université Sorbonne Nouvelle. Ses travaux portent sur l’histoire de la première Révolution industrielle (1770-1835), du monde ouvrier, du radicalisme et du socialisme au Royaume-Uni, notamment au prisme de l’alimentation et du genre. Parmi ses publications: «Goddess of Reason : Anna Doyle Wheeler, Owenism and the Rights of Women », *History of European Ideas* (2021), et *Robert Owen’s Experiment at New Lanark. From Paternalism to Socialism* (Palgrave Macmillan, 2017).

**Alexandra Sippel – Université Toulouse Jean Jaurès –** **alexandra.sippel@univ-tlse2.fr**

**Diffusion of cooperative principles in John Minter Morgan’s The Revolt of the Bees, 1826.**

John Minter Morgan was an Anglican Owenite whose writings aimed at vindicating and disseminating the cooperative principles that underpinned Robert Owen’s own writings and achievements. In an era when the political economists had banded together in order to defend their own theories based on competition and strict demographic control of the lower orders, Morgan, like Ricardian socialists, claimed that the commercial stage was not the ultimate stage of development for mankind, as Smith and some luminaries of the Scottish Enlightenment claimed, but that the real, final stage of human history would be benevolent cooperation. Sharing the earth’s resources, they claimed, was congruent with human nature, and any wealth created thanks to the spectacular progress of machinery was to be fairly redistributed between those who actually performed the work, or it would, in different ways, dehumanise workers and mill owners alike.

Political economists were keen to ground their ideas of competition in natural sciences, thus making them incontrovertible and respectable, and this was the way in which they diffused them. Morgan resorted to essays as well as popular literary genres to reach out to the workers and prove the economists wrong. Diffusion and transmission is central to his fable The Revolt of the Bees published in 1826. This paper aims at exploring the ways in which cooperation is extolled and the political economists lambasted in this work.