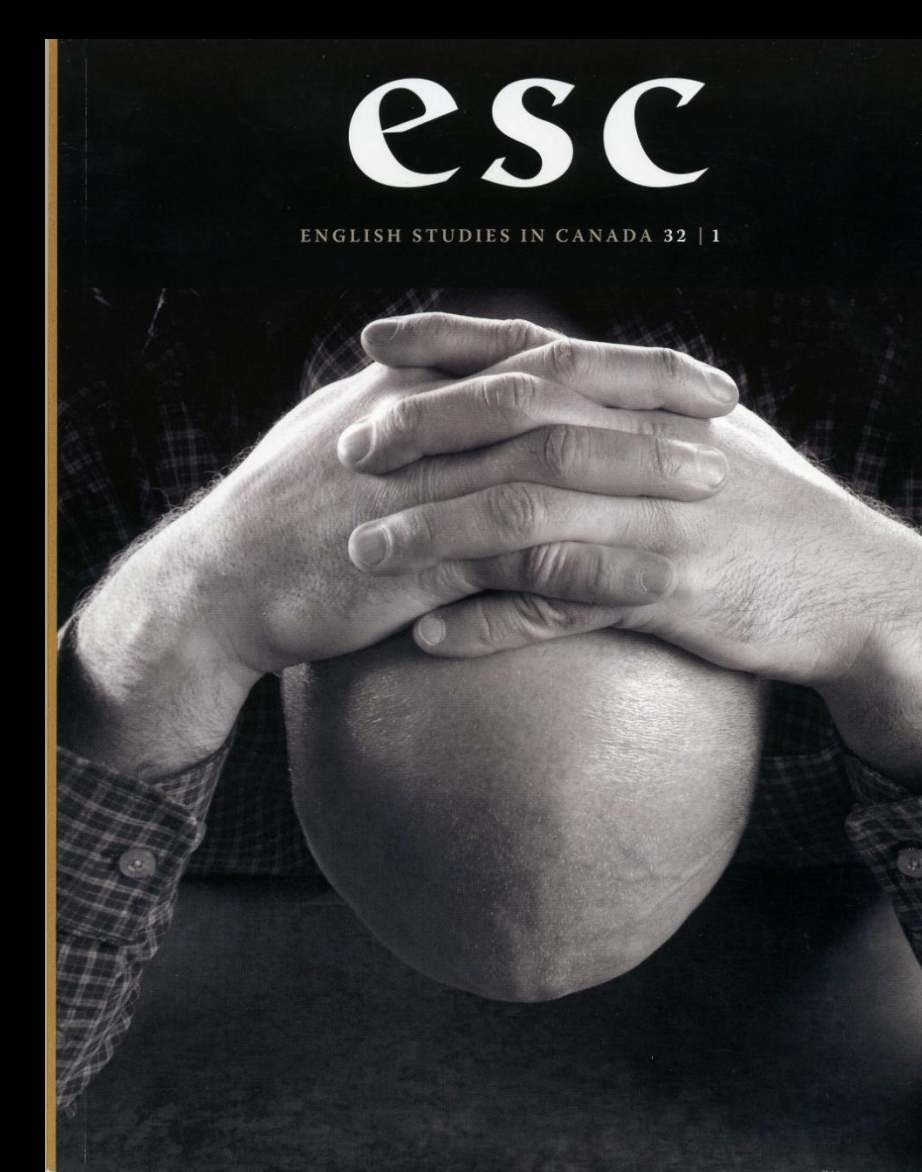
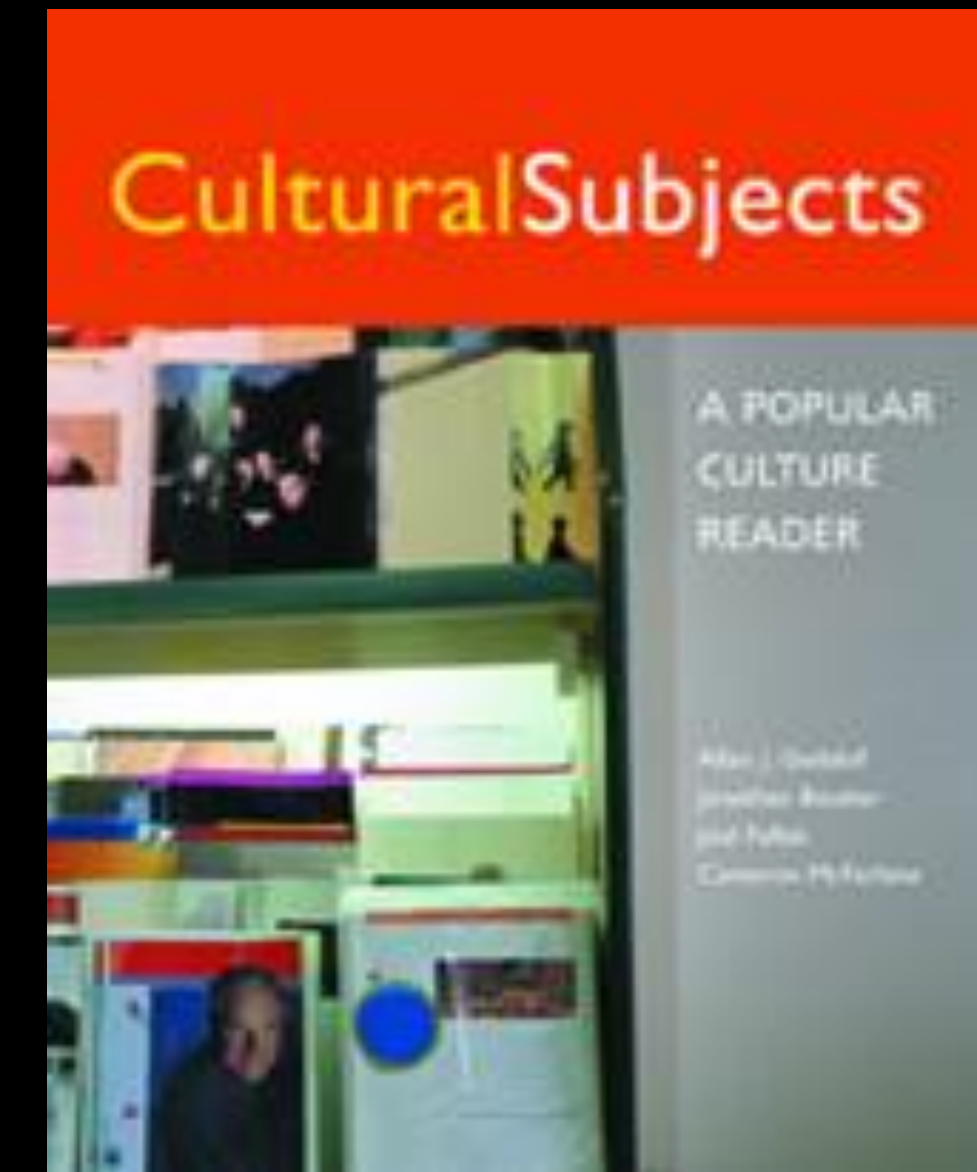
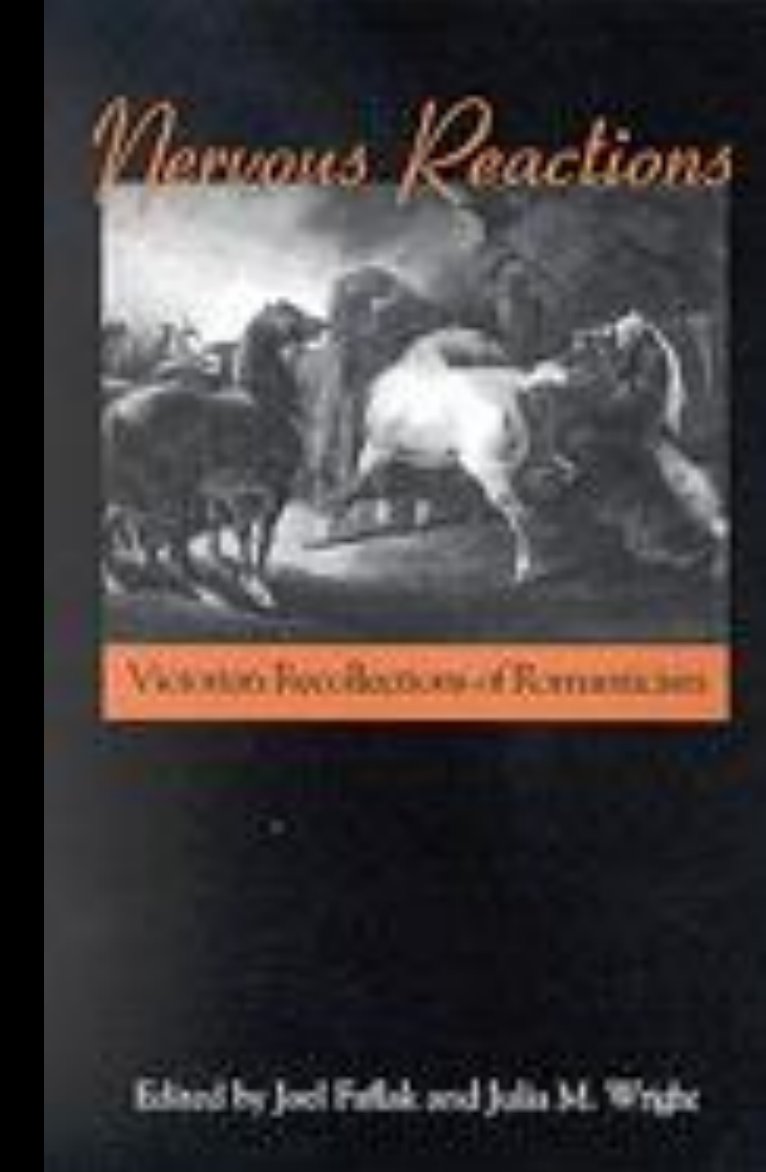
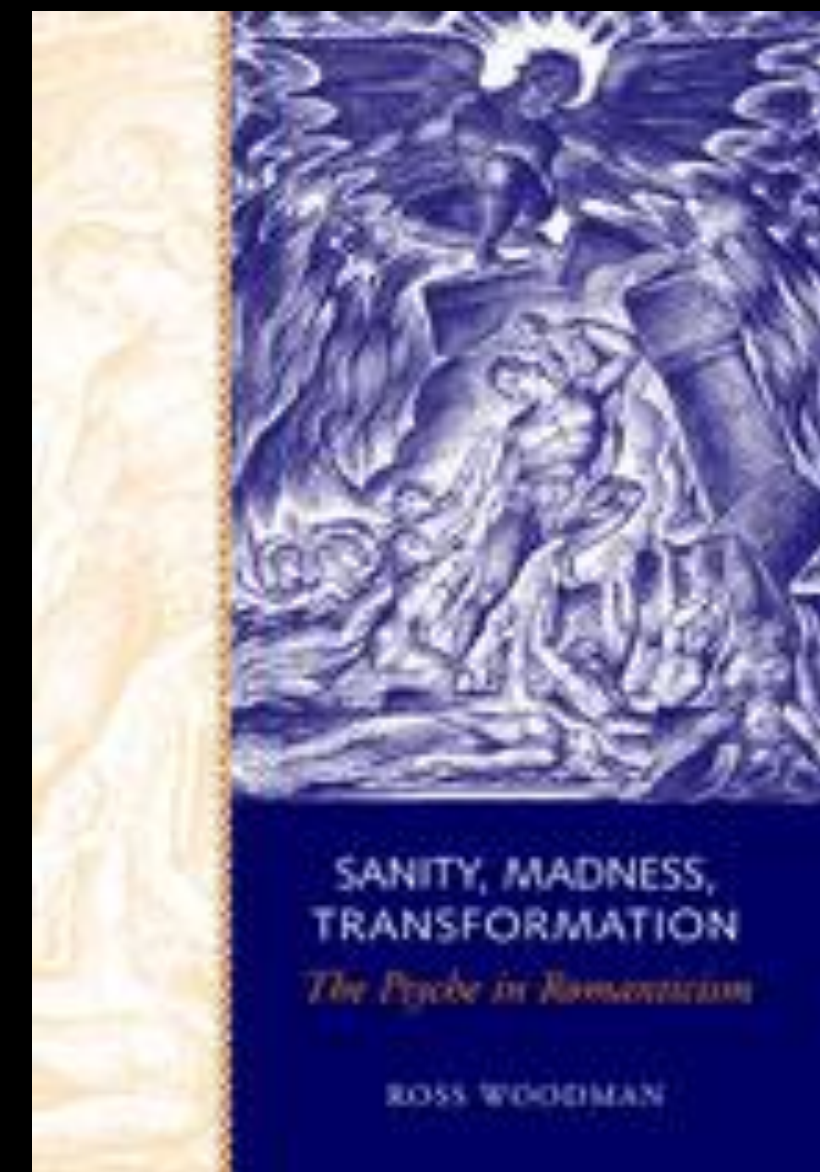


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My fields of interest are Romantic & nineteenth-century literature & culture; psychoanalysis, psychoanalytic theory, & histories of psychoanalysis & psychiatry; theory & criticism; 18th- & 19th-century philosophy; cultural studies & popular culture; American film musicals.

Awards and Honours

- SSHRC Standard Research Grant (2010-2013)
- Arts and Humanities Teaching Excellence Award (2008)
- SSHRC Standard Research Grant (2007-2010)
- SSHRC Standard Research Grant (2003-2006)
- John Charles Polanyi Prize (2001)
- SSHRC Postdoctoral Fellowship (1999-2001)
- Governor General of Canada Gold Medal (1999)

North American Editor: *Literature Compass* (Romanticism section)
 Executive Member: North American Society for the Study of Romanticism

Books & Journal Issues

- (author) *Romantic Psychoanalysis: The Burden of the Mystery* (SUNY 2007)
- (co-author) *Revelation and Knowledge* (Toronto 2011)
- (co-editor) *The Romanticism Handbook* (Continuum 2011)
- (co-editor) *Nervous Reactions: Victorian Recollections of Romanticism* (SUNY 2004)
- (editor) *Sanity, Madness, Transformation: The Psyche of Romanticism*, by Ross Woodman (Toronto 2005; softcover 2009)
- (editor) *Confessions of an English Opium-Eater*, by Thomas De Quincey (Broadview 2009)
- (co-editor) *Cultural Subjects: A Popular Culture Reader* (Thomson/Nelson 2005)
- (editor) *Romantic Psyche and Psychoanalysis*. Praxis Series. *Romantic Circles* (December 2008)
- (editor) *Guilt*. Special Issue of *English Studies in Canada* (2007)
- (editor) Two special issues of *European Romantic Review*: "Romanticism and History" (2003), "Deviance and Defiance" (2006)

Current Projects

"Romantic Psychiatry : The Trauma of Sensibility, 1789-1862": a SSHRC-funded project that explores how psychiatry and literature intersect in the diagnosis of psychopathology. The medical doctor Johann Christian Riel invented the term "*Psychiaterie*" in 1808, only three years after the poet-philosopher Samuel Taylor Coleridge named the term "psycho-analytical." These coinages suggest in the period a desire both to explore and to manage, to communicate and classify, the psychosomatic body. Psychiatry from the eighteenth century forward tried to rationalize and thus normalize this body's refusal to make sense. Romantic and post-Romantic literature's concern with psychology, mixing sensibility and sensation, the gothic and forensics, lyric and narrative, conveys a deep ambivalence toward the psychiatric expression of this body. Yet this literature's discursive force also conveys a psychiatric consciousness both self-fashioning *and* coercive.

"Get Happy! The Political Technology of Film Musical Utopianism": a book-length study examining American film musical utopianism as visual surveillance, a spectacle of and for a happy American society. Utopianism constitutes the genre's political technology, traceable to a post-Enlightenment emergence of the visual's hegemony and of a psychiatric management of good feelings that together produce Debord's 'society of the spectacle.' Film musical utopianism offers an endlessly deferred satisfaction that reproduces the effects of capitalism itself--an ideological production that the genre attempts to transform, naturalize, and thus wish away entirely.

UNDER CONTRACT:

- **The Romanticism Studies Handbook** (co-editor with Julia M. Wright, Blackwell)
- **The Public Intellectual and the Culture of Hope** (co-editor with Jason Haslam, University of Toronto Press)
- **Marking Time: Romanticism and Evolution** (co-editor with Naqaa Abbas, Chris Bundock, and Josh Lambier)

UNDER REVIEW:

Romanticism and the Emotions (co-editor with Richard C. Sha, Johns Hopkins University Press)