

JONATHAN D. S. SCHROEDER

EMPLOYMENT

Lecturer, Literary Arts and Studies, Rhode Island School of Design	2023–
Visiting Assistant Professor of American Studies, Brandeis University	2022–23
Assistant Professor of English and History, University of Warwick	2018–21

EDUCATION

University of Chicago, PhD., English Language and Literature	2016
Brown University, M.A., English	2007
Dartmouth College, A.B., English and Classics, highest honors	2003

PUBLICATIONS

BOOKS

The United States Governed by Six Hundred Thousand Despots: A True Story of Slavery (Chicago, 2024)

Profiled in the *New York Times*, *All Things Considered*, *Boston Globe*, PBS, ABC Radio Australia, WNYC, Freedom Now with Gerald Horne, *Raleigh News & Observer*; Winner of an Anisfield-Wolf Book Award.

Ahab Unbound: Melville and the Materialist Turn, eds. Meredith Farmer and Jonathan Schroeder (Minnesota, 2022)

WORK IN PROGRESS

Lauren Berlant, A Reader, eds. Lauren Michele Jackson, Jonathan Schroeder, and Jean-Thomas Tremblay (Duke, under contract)

Prisoners of Loss: An Atlantic History of Nostalgia (Harvard, under contract)

"Bondservants of Liberty: The Cottons and the Fugitive Slave Act of 1793," *Slavery & Abolition* (revise & resubmit)

ARTICLES

"The Whiteness of the Will: Ahab and the Matter of Monomania," in *Ahab Unbound: Melville and the Materialist Turn* (Minnesota, 2022): 277–300.

"'The Wreck of Reason': Nostalgia by Land and by Sea," in *The Cultural History of the Sea in the Age of Enlightenment*, eds. Margaret Cohen and Jonathan Lamb (Bloomsbury, 2021), 135–153.

"Nostalgia," in *The Routledge Handbook of Reenactment Studies*, eds. Vanessa Agnew, Jonathan

Lamb, and Juliane Tomann (Routledge, 2020), 156–59.

“What Was Black Nostalgia?” *American Literary History* 30, no. 4 (Fall 2018): 1–24.

“The Painting of Modern Light: Local Color Before Regionalism,” *American Literature* 86, no. 3 (2014): 551–581.

TRANSLATIONS

Michel Foucault, “Linguistics and Social Sciences,” trans. Jonathan Schroeder and Chantal Wright, *Theory Culture & Society* 40, nos. 1–2 (Jan.-March 2023): 259–278.

Michel Foucault, “Structuralism and Literary Analysis,” trans. Jonathan Schroeder and Suzanne Taylor, *Critical Inquiry* 45, no. 2 (Winter 2019): 531–44.

REVIEWS

Review of Jennifer Fleissner’s *Maladies of the Will: The American Novel and the Modernity Problem*, *Critical Inquiry* (Oct. 2023)

Review of Xine Yao’s *Disaffected: The Cultural Politics of Unfeeling in Nineteenth-Century America*, *American Literary History* (Aug. 2023)

“Slavery’s Legacies, Slavery’s Futures: New Horizons in the Study of Slavery,” *Slavery & Abolition* 41, no. 4 (Fall 2020): 856–63; review of Yogita Goyal, *Runaway Genres*, Laura T. Murphy, *The New Slave Narrative*, and Janet Neary, *Fugitive Testimony*

[Review](#) of *Whispers of Cruel Wrongs: The Correspondence of Louisa Jacobs and her Circle 1879-1911*, *American Literary History Online Review*, Series XIX

FELLOWSHIPS, GRANTS & AWARDS

Anisfield-Wolf Book Award in Nonfiction	2025
Radcliffe Institute for Advanced Study	2025-26
Massachusetts Historical Society Long-Term Fellowship (defunded)	2025-26
John Carter Brown Library Long-Term Fellowship	2021-22
National Endowment for the Humanities Long-Term Fellowship	2020-21
American Antiquarian Society Long-Term Fellowship	2020-21
Institute of Advanced Studies (Warwick) Research Grant	2020
Library Company of Philadelphia Short-Term Fellowship	2019-20
The Huntington Library Short-Term Fellowship	2018-19

Postdoctoral Fellowship in Digital Humanities, Yale University	2016-17
Writer-in-residence, Noepe Center for Literary Arts	2016
Graduate Innovation Grant	2015-16
Gray Center for Arts & Inquiry Experimental Grant	2013-14
Reva and David Logan Center for the Arts Grant	2013-14
Morris Fishbein Center for the History of Science Grant	2013-14
Ira D. Rosenthal Foundation Dissertation Fellowship	2012-13
Art Science Culture Practical Grant	2012-13
J. William Fulbright Grant for research in Singapore	2004
Jonathan Rintels prize for best thesis in the humanities	2003-04

SELECTED PRESENTATIONS

Despots Book Tour, Fall 2024–Spring 2025:

Rhode Island Historical Society || Bryant Park Reading Room || Riffraff Bookstore || National Underground Railroad Network to Freedom || New Bedford Historical Society || University of Rochester || Milton Academy || University of Rhode Island || Johns Hopkins University || Red Emma's Bookstore || Yale University || University of Chicago || The Schomburg Library || Providence College || Dartmouth College (Feb. 2025) || The Enoch Pratt Free Library || The Pequot Library || Boston Public Library || Wake Forest University || UNC Chapel Hill || Brown University || Dartmouth College (May 2025) || The African American Museum in Philadelphia

"Foreclosing Black Sentimentalism, Recovering John Jacobs," Panelist, "Forestalled/Foreclosed Ends in African American Literature and Scholarly Editing," C19, Pasadena (March 2024)

"Rising from the Humanities' Ruins: A Roundtable on Experimental Histories from Below," Organizer, C19, Pasadena (March 2024)

Berlant's America, Panelist, "Pedagogy," Northwestern University (Oct. 2023)

Roundtable participant (virtual), *The Matter of Biography*, University of Manchester (May 2023)

"Ahab, the Monomaniac," Panelist, Melville Society, Sorbonne Université, Paris (July 2022)

"A Genealogy of the Flying African," Participant, *Pain: A Symposium*, Oxford (June 2022)

"Prisoners of Loss," Speaker and Organizer, "Cruel Optimisms," C19, Coral Gables (April 2022)

"Black Nostalgias: Race, Freedom, and Death, Harriet Jacobs to Octavia Butler," Panelist (virtual), "The Labor of Pain in the Long Nineteenth-Century," American Studies Association, San Juan (Oct. 2021)

"John Jacobs: Mariner, Renegade, Castaway in Victorian London," *Race Matters: Interrogating Race and the Global Writing of History*, University of Warwick (Nov. 2019)

"The Whiteness of the Will: Race and the Matter of Monomania," *Melville's Measures*, Paris (Oct. 2019) (earlier versions presented at the Melville Society and ALA)

"African American Diasporic Radicalism in the London Emancipation Society," British Association of American Studies, University of Sussex (April 2019)

"Bondservant of Liberty: The Jacobs Family and the Fugitive Slave Act of 1793," Invited Speaker, Department of History, University of Connecticut (March 2019) (earlier version presented at *Abolitionism, Quakerism, and the Principled Life*, New Bedford Whaling Museum, April 2018)

"The Whiteness of the Whale: *Moby-Dick* and Homicidal Monomania," Invited Speaker, Rothermere American Institute, University of Oxford (Jan. 2019)

"Black Gold: John Jacobs in the Pacific, 1850-1857," Speaker, "Geographies and Genealogies of Western Print Culture," Modern Language Association, Chicago (Jan. 2019)

"Harriet and John Jacobs's Rochester," *Frederick Douglass: Across and Against Times, Places, and Disciplines*, Sorbonne, Paris (Oct. 2018)

Speaker and Roundtable Organizer, "Black Utopias," ASAP/10 New Orleans (Oct. 2018)

"What Was Black Nostalgia? Two Ways to Study the Affective History of Slavery," Stanford Humanities Center (April 2018)

"The Wreck of Reason," Invited Speaker, *Empire of Nostalgia*: Vanderbilt University English Department (April 2018)

Interview with Tom Thurston for *Slavery and Its Legacies*, a podcast of the Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition, Yale University (Nov. 2017)

"What Was Black Nostalgia?," Invited Talk, Department of English and Comparative Literary Studies, University of Warwick (Sept. 2017)

"Passages to Freedom: Worlding the North American Slave Narrative," Digital Humanities Lab, Yale University (Aug. 2017)

"Race and Genre in *Israel Potter*," Seminar Presenter, "Melville and the Non-Human," Melville Society, Kings College, London (July 2017)

"Harriet and John Jacobs and the Science of Feeling: Medicine, Humanitarianism, and Black

Fugitive Narration,” Invited Panelist, American Literature Association, Boston (May 2017)

TEACHING

Rhode Island School of Design

- Lecturer, “**Nostalgia at the End of the World**” (Spring 2024, Fall 2024). Nostalgia has become a global phenomenon. Today, the longing for lost times and places drives fashion, politics, art, architecture, literature, and much else. You are likely to encounter nostalgia in a Marvel film as you are in the experimental art world. For some, it is a shameful form of self-indulgence. For others, it is an anchoring historical emotion—a mode of survival. How did the desire to be *at home in the world* become so critical to subjectivity? Are we ever at home? What is the relationship between nostalgia and today’s accelerating crises, which are producing new terms such as *solastalgia*—the emotional distress of environmental change. Enrollment: 25.
- Lecturer, “**The Future as History**” (Fall 2024). What does art have to say about the future? What means does it use to predict the future—and disrupt the present? How do literary and visual texts teach us to conceive of, and care for, the future? When does the present seem futureless? Why do we seem so obsessed with the future today? From the most daring visions of better worlds to the most apocalyptic depictions of dystopia, this course examines the art of the future of the past two centuries. You will read brilliant sci-fi & fantasy authors and consider how art constructs futures in response to the demands of the present. By reading important scholarship alongside this work, you will develop a new understanding of the history of time and the time of history. By attending to dominant and alternative temporalities—queer, feminist, spectral, cyborg, planetary, et al.—we will consider questions of major ethical, philosophical, and political importance. Enrollment: 25.

Brandeis University

- Instructor, “**The Future as History**” (Spring 2023). See above.
- Instructor, “**The American Renaissance**” (Fall 2022): The white whale. A cabin in the woods. A transparent eyeball. A barbaric yawp. A certain slant of light. The scarlet letter. “Nevermore.” No literary texts are so woven into American culture as those written during a short period in the 1850s known as the American Renaissance. From 1850 to 1855, five authors—Emerson, Thoreau, Hawthorne, Melville, and Whitman—wrote works that have come to represent American literature and democracy writ large. Like the British Romantics, they turned to nature, common people, and the past. They did so to reveal the democratic underpinnings of the universe and the radical potential for America to become more than a nation founded on two competing experiments—one in democracy, the other in tyranny. In this course, we will consider many American Renaissances. You will read cornerstones of the American Renaissance like *Moby-Dick* alongside works by non-white and non-male authors like Frederick Douglass, Martin Delany, John Rollin Ridge, and Fanny Fern. How do these works define what America is and who it is for? How do they

contribute to urgent conversations on environmental and social justice? What does democracy look like when it is based on the natural world rather than the human? What does a democratic art look like?

- Instructor, “**Race, Ethnicity, and Migration**” (Spring 2022): This advanced class addresses the material and epistemological histories of race, ethnicity, and migration in the Americas. Topics include enlightenment humanism, biopower, humanitarianism, critical race studies (including whiteness studies), citizenship and migration, intersectional feminism, and Afrofuturism.

University of Warwick

- Co-Director, **English and History B.A. Program** (2018–21). I designed, developed, and ran the English and History joint degree program, co-teaching its two core classes, which consist of a weekly lecture and seminar.
- Lecturer, “**History and Textuality**” (2018–20). This yearlong first-year core class introduces English and History students to the key concepts and questions that drive research in History and Literary Studies today; weeks include “Critique,” “Mediation,” “World History,” and “The Non-Human Turn.” Foregrounded are disciplinary challenges by queer, feminist, and BIPOC scholars.
- Lecturer, “**Writing History**” (2019–20). This yearlong second-year core class asks English and History students to handle varied evidence and create their own inquiries into four in-depth case studies—the age of the Haitian Revolution, India in 1857, the Harlem Renaissance, and Global 9/11.”
- Lecturer, “**Race, Ethnicity, and Migration in the Americas**” (2018–2020). This is a yearlong advanced version of REMA. See description above.

The University of Chicago

- Lecturer, University of Chicago, “**Database Archaeologies: Foundations of the Digital Humanities**” (2016). This seminar introduces the core concepts and methods of digital history.
- Preceptor, University of Chicago (2014–16). In this yearlong tutorial, I co-advised senior English majors and taught them the research methods and critical skills needed to write a successful honors thesis of 30–35 pages.
- Lecturer, University of Chicago, “**The Lost History of Nostalgia: Love and Exile in American Literature and Film**” (2011). This seminar introduces students to the history of emotions through the case study of nostalgia.
- Teaching Assistant, University of Chicago: Prof. William Veeder, “Introduction to Fiction”

(2011) || Prof. Richard Strier, “Shakespeare: Tragedies and Romances” (2011) || Prof. Eric Slauter, “The American Classics” (2011)

SERVICE

- Co-Founder and Co-Director, Congress of the Birds (2018–). Congress of the Birds is the largest avian rehabilitation center in southern New England. With the support of 40+ volunteers, our nonprofit rescues, rehabilitates, and releases over 2000+ avian patients a year.
- Equality, Diversity, and Inclusivity Officer (2020–21), English Department, University of Warwick
- Director (2018–19), Research Seminar Series, English Department, University of Warwick
- Fellow (2018–), Global History and Culture Centre, University of Warwick
- Departmental Representative (2018–), Digital Humanities Steering Committee
- Committee Member (2018), Institutional Teaching and Learning Review
- Committee Member (2018), Teaching and Learning Committee

LANGUAGES

French (advanced) | Latin (intermediate) | Portuguese & Spanish (beginner) | Python (beginner)

MEMBERSHIP

American Studies Association | C19: The Society of Nineteenth-Century Americanists | The Melville Society | Modern Language Association | The International Wildlife Rehabilitation Council

REFERENCES

Bill Brown, Karla Scherer Distinguished Service Professor in American Culture, Department of English, University of Chicago, wlbrown@uchicago.edu

Jennifer Fleissner, Professor, Department of English, University of Chicago, jfleissner@uchicago.edu

Kevis Goodman, Professor, Department of English, University of California, Berkeley, kgoodman@berkeley.edu

Ezra Greenspan, Edmund and Louis W. Kahn Chair Emeritus in Humanities, Southern Methodist University, egreensp@smu.edu

Jonathan Lamb, Andrew W. Mellon Professor Emeritus of the Humanities, Department of English, Vanderbilt University, jonathan.lamb@vanderbilt.edu

Donald Pease, Ted and Helen Geisel Third Century Professor in the Humanities, Dartmouth College, donald.e.pease@dartmouth.edu

Marcus Rediker, Distinguished Professor, University of Pittsburgh, red1@pitt.edu

Manisha Sinha, James L. and Shirley A. Draper Chair in American History, University of Connecticut, manisha.sinha@uconn.edu

Caleb Smith, Professor of English and American Studies, Yale University, caleb.smith@yale.edu