

NASSR NEWSLETTER

north american society for the study of romanticism



Executive Committee:

David Collings (Bowdoin)

Angela Esterhammer
(Toronto)

Joel Fafلاك (Western Ontario)

Tilottama Rajan (Western Ontario)

James Allard (Brock)
Secretary-Treasurer

Joshua Lambier (Western Ontario)
Newsletter Editor

Ex Officio

Frederick Burwick (UCLA)

Jonathan Mulrooney (Holy Cross)

Richard Sha (American)

The NASSR Newsletter prints news items that will be of interest to the Romantic studies community, such as members' recent book publications, calls for papers, conference announcements, and website and journal information. Please send announcements to the new Newsletter Editor, Gord Barentson, care of James Allard (jallard@brocku.ca). The deadline for the next NASSR Newsletter is 15 October 2014.

2014 Advisory Board Elections

The NASSR Executive Committee is pleased to announce the results of the 2014 Advisory Board Election, as per the guidelines outlined in the revised Constitution, printed in the October 1995 Newsletter. We welcome the following members, elected to three-year terms beginning 1 January 2014.

MARY FAVRET (Indiana, Bloomington)

NICHOLAS HALMI (Oxford)

ALEXANDER REGIER (Rice)

NASSR wishes to thank departing members Kevin Hutchings (UNBC) and Laura Mandell (Miami, Ohio) for their service and hard work, as well as all those who

participated in the election process. A list of nominees from names submitted with the 2014 Ballot will be finalized by the Advisory Board and included on the 2015 Ballot, to be distributed later this year. ♦

Future NASSR Conferences

NASSR conferences are now planned through to 2017!

The 22nd Annual NASSR Conference (2014), "Romantic Organizations," was held in Washington, D.C., and was sponsored by the American University, Georgetown University, George Mason University, George Washington University, Johns Hopkins University, The Library of

<http://publish.uwo.ca/~nassr>

Congress and Music Division, and the University of Maryland at College Park. The conference website can be found at the following address:

<https://blogs.commonsgorgetown.edu/nassr2014/>

There was a Supernumerary Conference (2014), "Romantic Connections," held in Tokyo, Japan. Please visit the conference website for more information:

<http://www.romanticconnections2014.org>

The 23rd Annual NASSR Conference (2015), "Romanticism and Rights," will be co-hosted by the University of Winnipeg and the University of Manitoba, and will be held in Winnipeg, Manitoba. You can now visit their newly launched website!

<http://nassr2015.wordpress.com>

The 24th Annual NASSR Conference (2016) will be held in California at the University of California at Berkeley.

The 25th Annual NASSR Conference (2017), addressing the topic of "Romantic Life," will be co-hosted by Carleton University and the University of Ottawa. ◇

NASSR 2013 Conference Report

By Jonathan Mulrooney

One of the truths to which any NASSR conference organizer will attest is that NASSR conferences are never over. What I mean is not that the work of organizing can seem interminable (though that is true, as my writing this in early July 2014 attests), but that the weekend's collegial encounters open up futures beyond the discrete times and thematic trajectories any conference program can mark. So

each NASSR conference propels itself into the next even as it recalls the consolidated work of previous meetings. So the NASSR Listserv and *ERR* Special Issues, published papers and scholarly studies, digital editions and blogs all echo and anticipate what the annual conference gatherings more dramatically manifest: the vitality of an organization that both convenes our wide-ranging Romanticist inquiries and pushes them outward into the world.



As NASSR 2014 approaches, then, a brief reflection on last year's events: papers were delivered and roundtables held, seminars conducted, the graduate student pub-night flourished, plenary sessions by Miranda Burgess and Paul Giles were received with critical enthusiasm, discussions of teaching abounded, master classes were offered, the sun shone, and it rained. This is to say that nothing really out of the NASSR Conference ordinary took place, but also to say that "Romantic Movements," along the banks of the Charles River in a city just four months removed from the fearful events of April, did just the remarkable work of imagining and reimagining Romanticism that all NASSR gatherings take as their charge. Our focus on movements—theoretical, political, geographical, methodological, bodily, prosodic, and so on—sought to generate new ways of thinking and discussing Romanticism, some of which have already borne fruit in print and in the classroom. The co-sponsorship of Boston University and the College of the Holy Cross provided an emphasis on the relations between scholarship and pedagogy, and encouraged a variety of discursive formats,

NASSR Graduate Caucus

www.nassrgrads.com

Join your Romanticist graduate peers and become part of the caucus by emailing the organizers at: nassgrad@colorado.edu.

Please include the following information in your email: your name; institutional affiliation; the degree you are working toward and year; email address; and research interests.

Your name will be added to a master database of grad student NASSR members that is currently being collated. You will also receive emails with news updates, upcoming events, announcements, and organization activities. For more information, visit the website listed above.



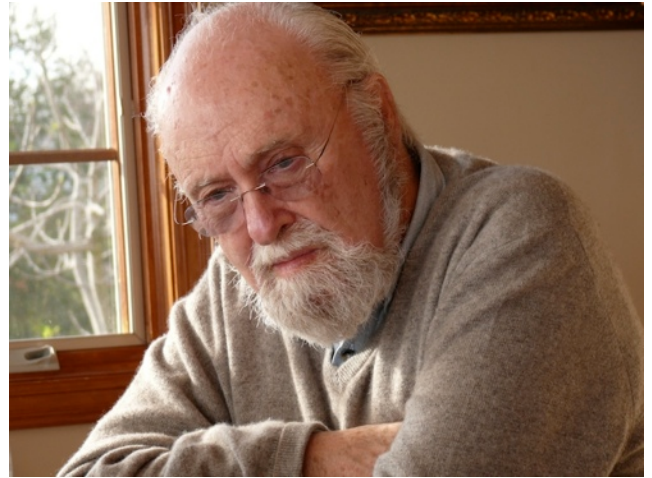
as we attempted to live out the enduring Romantic impulses of sociability, imagination, and renovation. (It may be worth looking at the conference “Round Table Reports” for one example of the different kind of work we produced last year.) These are tasks the NASSR 2014 organizers have, in their turn, taken up with gusto.

I say more in the introduction to the Summer 2014 *ERR* special issue on “Romantic Movements” about how the content and form of our deliberations at NASSR 2013 mattered and can matter, both to the study of Romanticism and to the wider academic world. Suffice it to say here that there remains something in Romanticism and its contemporary strains of thought that is indispensable now, in times when the uncertain, the mysterious, and the doubtful are suspect to many of those in power at our home institutions. How Romanticism *moves*, in other words, can show us—and them—something beyond the *quantum satis* that seems to be the binding force of academic life these days.

To that end I wish to leave off with a short claim for a moment that did stand at least slightly by the wayside of what we normally expect from our NASSRs. In the middle of Friday’s late morning session, a building fire alarm sent many of us out into the rain for a refresher course in the genial fury of New England summer weather. The culprit to this incident, incidentally, remains unclear: the most likely explanation was that burnt toast in a kitchen set off the system, though other more evocative rumors were circulating. I found myself during that interregnum holding a program over my head in a vain attempt to keep off the rain. I realized, though, as I looked around at hundreds of people standing in the cascade, that most of our NASSR types seemed altogether amiable—willing on some level, I suppose, to exchange the expected comforts of academic exchange for a few moments of unlooked for sensation out in the open air. With that genuine response to our small catastrophe, the group displayed an openness, a possibility of movement both within and without, that bodes well for who we are and how we proceed together.

Romanticism’s commitment to sociability, to alternative organization and disorganization, and to the possibility of the unknown takes on a renewed value in our historical moment. The themes of the last seven annual NASSR conferences testify to the kinds of critical insight the study of Romanticism can still afford us: experiences of diversity, modernity, mediation, of prospects, knowledge, movements, of organization. If NASSR 2013 has in some small way helped propel those considerations, then it has accomplished its goal. Like NASSR conferences before us and to come, we adhered in our own way to an enterprise in which displacement can yet become a form of housekeeping, in which what is forgotten can in time become a cornerstone of something new, and in which trees can always become far more than green things standing in the way. Let us, then, with Boston and all its proceedings in mind, look forward, and take a lesson from the rain. ♦

Remembering Ross Woodman, 1922-2014



In 1993 the Keats-Shelley Association honoured two Canadian scholars whose early books had made them unacknowledged legislators of a renewed sense, after Leavis and the New Criticism, of Shelley’s importance as a poet. Milton Wilson passed away in March 2013 (see the Spring 2013 Newsletter for a notice by Alan Bewell). It is with great sadness that we announce that Ross Woodman also passed away on March 19th, 2014. Ross Woodman was born in 1922 in Port William, King’s County, Nova Scotia, and his family moved shortly afterward to Winnipeg. During the second year of his undergraduate studies at United College (now the University of Winnipeg), Woodman enlisted in the Canadian Air Force, from which he graduated as a pilot officer, serving as a rear air gunner. Moving on to the University of British Columbia to complete his B.A., Woodman, on the recommendation of the renowned Canadian Miltonist Roy Daniells, was given a job at the University of Manitoba teaching a freshman class of veterans, for whom literature became the only way of making sense of a life shattered by WWII. This classroom experience transfigured Woodman as a teacher and scholar. He went on to complete his M.A. at Manitoba and his Ph.D. at the University of Toronto under the supervision of A. S. P. Woodhouse and Northrop Frye.

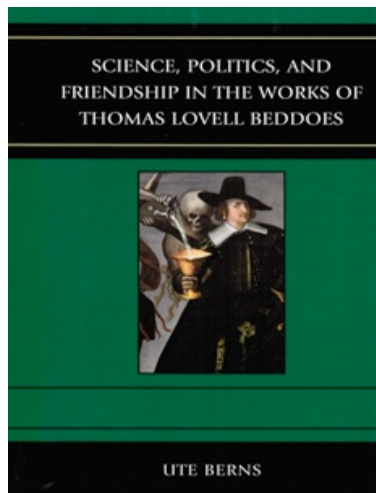
Woodman retired from Western’s Department of English in 1989, after a nearly forty-year teaching career, continuing to publish and lecture in his fields of British Romanticism and psychoanalysis. But the subterranean effects of his teaching and example laid the groundwork for many Romanticists at Western who came after him and were supervised by others, making it hard to overestimate his impact on the field of Romanticism in Canada. For an analysis of Woodman’s earlier work on Romanticism, see the citation by Tilottama Rajan in *The Keats-Shelley Journal* (1994), on the occasion of his receiving the Distinguished Lifetime Award. His list of publications includes *The Apocalyptic Vision in the Poetry of Shelley* (1964), *James Reaney* (1971), and *Sanity, Madness, Transformation: The Psyche of Romanticism* (2005). In 2011, the University of Toronto Press published his final book, *Revelation and Knowledge: Romanticism and Religious Faith*, which he co-wrote with his longtime collaborator and former student, Joel Faflak, who is a Professor of English at Western.

Woodman's contribution to Canada's cultural and intellectual life is inestimable. In addition to Romanticism, which was the hidden current that sustained everything else, he also lectured and wrote on psychology, psychoanalysis, contemporary art and artists, religion and imagination, as well as cinema for over fifty years, and for an equal time was an avid and tireless promoter of Canadian and international art and artists as collector, mentor, and administrator. Like great Canadian scholars of generations then and now, Woodman's brilliant academic achievement and cultural conscience, and in particular his dedication to knowledge rather than information, and to the rhizomatic interconnectedness of all knowledge, epitomizes what the public intellectual as citizen within an increasingly complex global culture should be.

Ross Woodman is survived by his wife Marion Woodman, a well-known Jungian analyst and theoretician.

By Joel Faflak and Tilottama Rajan ♦

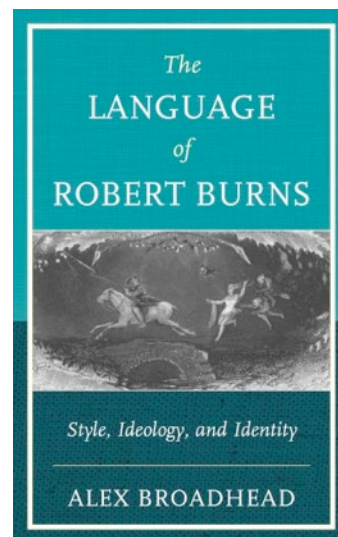
Members' News



UTE BERNs (Hamburg) is pleased to announce the publication of *Science, Politics, and Friendship in the Works of Thomas Lovell Beddoes* (Delaware 2012). This study reevaluates the work of the scientist and radical, poet and dramatist and English exile in Germany Thomas Lovell Beddoes. While his writing has elicited high praise from poets ranging from Robert Browning

through Ezra Pound to John Ashbery, scholars have frequently neglected it on grounds of its purportedly morbid and opaque eccentricity. Countering this scholarly perception, this book deftly relocates Beddoes' poetry, drama and prose at the centre of Anglo-German debates on aesthetics and life science, politics and theatre in an early nineteenth-century European context. Aided by his letters from Germany, the book re-creates the intercultural discursive universe in which Beddoes easily moves from Shakespeare's plays or the aesthetic experiments of Shelley and his circle to Goethe and to topics debated among Heinrich Heine and the *Jungdeutschen*, from the most advanced contemporary scientific research to the post-Napoleonic politics of the German radical students' organizations, and from Byron, Baillie and London's illegitimate theatre to Schiller's and Tieck's highly charged

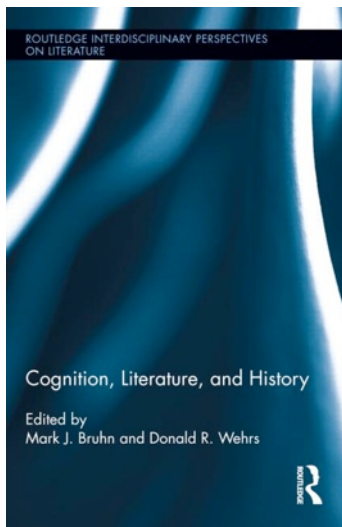
reflections on male-male friendship. The study combines historicist strategies with theories of performance, performativity, and visibility as it focuses, in particular, on Beddoes's major and defining work, *Death's Jest-Book*, first completed in 1829 and published posthumously after much revision in 1850. This study shows how *Death's Jest Book*, as both drama and poetry, devises complex perspectives on scientifically inspired notions of 'life' and history, how it forges a radical vision for post-Napoleonic Europe and how it links this vision to a daring conception of desiring, gendered selves. The book pays close attention to the dialogue Beddoes's writing maintains with Early Modern literature, and it highlights the proto-modernist features that link his work to that of Büchner, Grabbe and a European theatre avant-garde. This innovative study of Beddoes's work, cutting across current investigations into politics, gender, and science in intercultural Romantic Studies should be of interest to scholars and students of British Romantic and Victorian studies as well as of German *Vormärz* studies, and to students and scholars of drama and theatre as well as Queer studies. <http://www2.lib.udel.edu/udpress>



ALEX BROADHEAD (Liverpool) is pleased to announce his new book, *The Language of Robert Burns Style, Ideology, and Identity* (Bucknell 2013). This monograph offers a radical reconceptualisation of the relationship between the poetics and practice of Robert Burns and reevaluates the nature of his role in the history of Scots. By drawing on ideas from twenty-first century sociolinguistic theory, it seeks to transform the debate surrounding Burns's language. Through

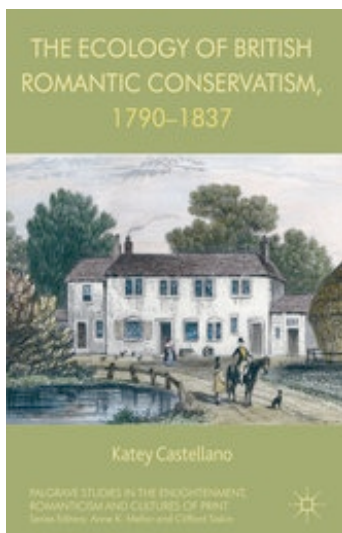
a series of readings that explore the way in which Burns used and commented on the styles associated with different places, groups and genres, it demonstrates how languages, places and the identities associated with both are, in Burns's writing, subject to continual reinvention. In this respect, the study breaks with existing accounts of the subject, insofar as it presents Scots, English and the other languages used by Burns not as fixed, empirically-observable entities, but as ideas that were revised and remade through the poet's work. Focusing on Burns' poems, songs, letters, prefaces and glossaries, the book pays special attention to the complex ways in which the author engaged with such issues as phonology, grammar, and the naming of languages. The Burns who emerges from this book is not the marginal figure of traditional accounts—an under-educated poet alienated from the philological mainstream—but rather a well-informed thinker

who, more than any other contemporary writer, embodies the creative linguistic spirit of the eighteenth century. <https://rowman.com>



MARK J. BRUHN (Regis) and DONALD R. WEHRS (Auburn) are pleased to release their new volume, *Cognition, Literature, and History* (Routledge 2013). This book models the ways in which cognitive and literary studies may collaborate and thereby mutually advance. It shows how understanding of underlying structures of mind can productively inform literary analysis and historical inquiry, and how formal and historical analysis of distinctive literary works can

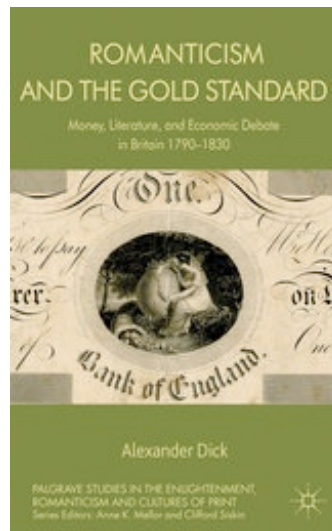
reciprocally enrich our understanding of those underlying structures. Applying the cognitive neuroscience of categorization, emotion, figurative thinking, narrativity, self-awareness, theory of mind, and wayfinding to the study of literary works and genres from diverse historical periods and cultures, the authors argue that literary experience proceeds from, qualitatively heightens, and selectively informs and even reforms our evolved and embodied capacities for thought and feeling. This volume investigates and locates the complex intersections of cognition, literature, and history in order to advance interdisciplinary discussion and research in poetics, literary history, and cognitive science. <http://www.taylorandfrancis.com>



KATEY CASTELLANO (James Madison) is pleased to announce the publication of her new book, *The Ecology of British Romantic Conservatism, 1790-1837* (Palgrave Macmillan 2013). Analyzing Romantic conservative critiques of modernity found in literature, philosophy, natural history, and agricultural periodicals, this book finds a common theme in the "intergenerational imagination." The conservative intergenerational

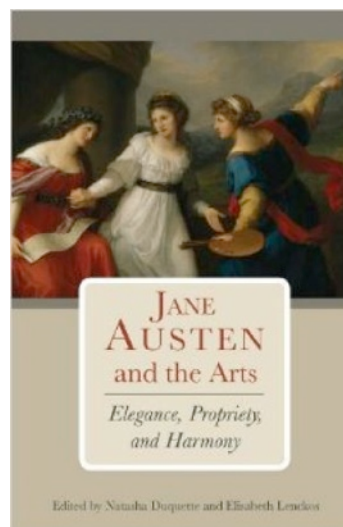
imagination cultivates a counter-narrative to the optimistic telos of progress and the punctual, liberal individual by contending that current generations receive land and culture as a gift from previous generations, and that the current generation bears the responsibility to preserve that gift for future generations. First locating the intergenerational imagination in Burke's *Reflections* and Wordsworth's epitaphic poetry, which chronicle the

consequences of modernity and plead for intergenerational continuity in land use, the book then explores regionalist texts of the Romantic period, including Thomas Bewick's natural histories, Maria Edgeworth's Irish tales, William Cobbett's agricultural periodicals, and John Clare's poetry. <http://us.macmillan.com>



ALEXANDER DICK (UBC) has recently published, *Romanticism and the Gold Standard: Money, Literature, and Economic Debate in Britain 1790-1830* (Palgrave Macmillan 2013). In 1816, the British government did something no one had ever done before: it introduced the first official gold standard in history. Through a close analysis of the pamphlets, reviews, lectures, journalism, editorials, poems, and novels surrounding the gold standard, this book

examines its significance to the culture and literature of Romantic-era Britain. The gold standard was not a material object or universal concept, but a self-reflexive discourse that raised fundamental questions about knowledge, value, and social life. While politicians and financial experts believed that gold was the key to the nation's economic confidence, writers such as Ricardo, Malthus, Coleridge, Shelley, Austen, and Scott transformed the debates on the standard into a new disposition reflecting the difficulties and ambivalence of modern commerce: embarrassment. In this comprehensive and authoritative study, the author demonstrates the importance of monetary controversies to the story of Romanticism and of literary analysis to our understanding of money. <http://us.macmillan.com>

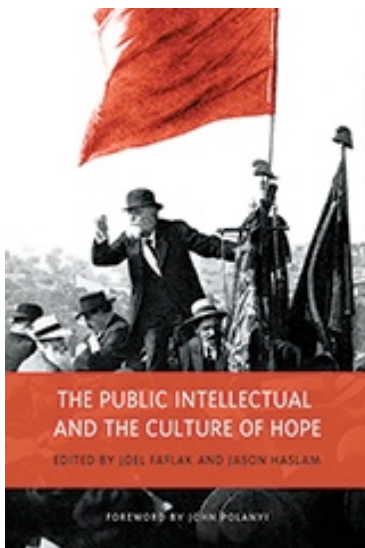


NATASHA DUQUETTE (Biola) and ELISABETH LENCKOS (Chicago, Graham School) have recently published their new edited volume, *Jane Austen and the Arts: Elegance, Propriety, and Harmony* (Lehigh 2013). The essays collected in this volume examine Austen's understanding of the arts, her aesthetic philosophy, and her role as artist. Together, they explore Austen's connections with Edmund Burke, Adam Smith, Johann Wolfgang von Goethe, Madame de Staël, Joanna Baillie, Jean

Jacques Rousseau, Mary Anne Schimmelpenninck, and other writers engaged in debates on the sensuous experience and the intellectual judgment of art. Our contributors look at Austen's engagement with diverse art

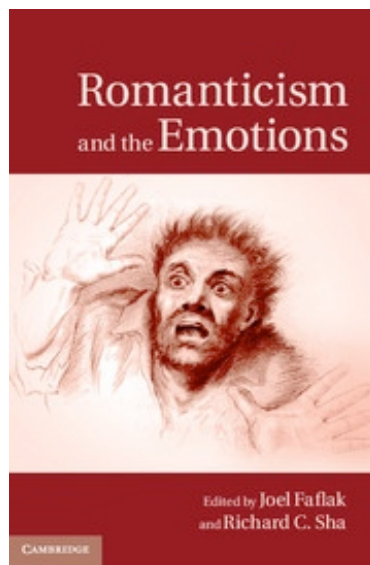
forms, painting, ballet, drama, poetry, and music, investigating our topic within historically grounded and theoretically nuanced essays. They represent Austen as a writer-thinker reflecting on the nature and practice of artistic creation and considering the social, moral, psychological, and theological functions of art in her fiction. We suggest that Austen knew, modified, and transformed the dominant aesthetic discourses of her era, at times ironically, to her own artistic ends. As a result, a new, and compelling image of Austen emerges, a "portrait of a lady artist" confidently promoting her own distinctly post-enlightenment aesthetic system. <https://lupress.cas2.lehigh.edu>

influence of intellectual life on the public sphere by reflecting on, analyzing, and re-imagining social and cultural identity. *The Public Intellectual and the Culture of Hope* reflects on the challenging and often vexed work of intellectualism within the public sphere by exploring how cultural materials – from foundational Enlightenment writings to contemporary, populist media spectacles – frame intellectual debates within the clear and ever-present gaze of the public writ large. These serve to illuminate how past cultures can shed light on present and future issues, as well as how current debates can reframe our approaches to older subjects. www.utppublishing.com



JOEL FAFLAK (Western) and JASON HASLAM (Dalhousie) are very pleased to announce the release of their new book, *The Public Intellectual and the Culture of Hope* (Toronto 2013). This book brings together a number of winners of the Polanyi Prize in Literature – a group whose research constitutes a diversity of methodological approaches to the study of culture – to examine the rich but often troubled association between the concepts of

the public, the intellectual (both the person and the condition), culture, and hope. The contributors probe the



JOEL FAFLAK (Western) and RICHARD C. SHA (American) have released their new edited volume, *Romanticism and the Emotions* (Cambridge 2014). There has recently been a resurgence of interest in the importance of the emotions in Romantic literature and thought. This collection, the first to stress the centrality of the emotions to Romanticism, addresses a complex range of issues including the relation of affect to figuration and knowing,

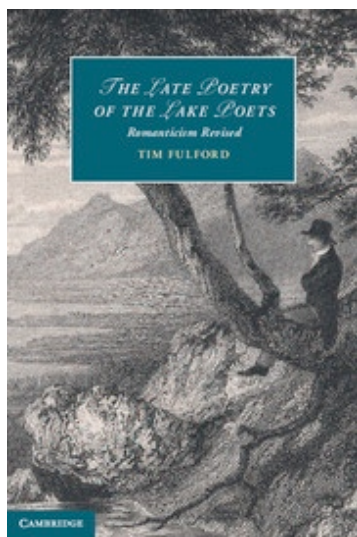
emotions and the discipline of knowledge, the motivational powers of emotion, and emotions as a shared ground of

2014 Online Memberships

There are two options for existing NASSR members to renew their membership fees. Members can renew online at: publish.uwo.ca/~nassr. Simply go to the NASSR site, and select the heading for "How to Join NASSR." On the same page, there are also instructions for members who wish to renew by mailing fees directly to James Allard at Brock University.



meaning. Contributors offer significant new insights on the ways in which a wide range of Romantic writers, including Jane Austen, William Wordsworth, Immanuel Kant, Lord Byron, Mary and Percy Bysshe Shelley, Thomas De Quincey and Adam Smith, worried about the emotions as a register of human experience. Though varied in scope, the essays are united by the argument that the current affective and emotional turn in the humanities benefits from a Romantic scepticism about the relations between language, emotion and agency. <http://www.cambridge.org>



TIM FULFORD (De Montfort) is pleased to announce the publication of his new book, *The Late Poetry of the Lake Poets: Romanticism Revised* (Cambridge 2014). The long-established association of Romanticism with youth has resulted in the early poems of the Lake Poets being considered the most significant. Fulford challenges the tendency to overlook the later poetry of no longer youthful poets, which

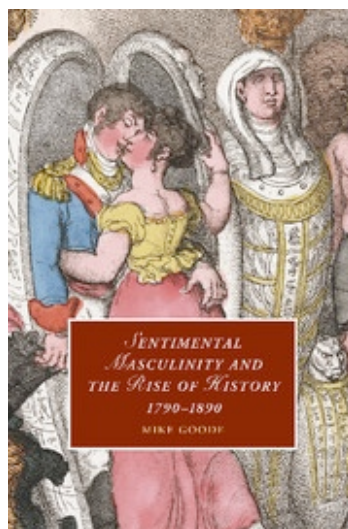
has had the result of neglecting the Wordsworth, Coleridge and Southey of the 1820s and leaving unexamined the three poets' rise to popularity in the 1830s and 1840s. He offers a fresh perspective on the Lake Poets as professional writers shaping long careers through new work as well as the republication of their early successes. The theme of lateness, incorporating revision, recollection, age and loss, is examined within contexts including gender, visual art, the commercial book market. Fulford investigates the Lake Poets' later poems for their impact now, while also exploring their historical effects in their own time and counting the costs of their omission from Romanticism. www.cambridge.org



TIM FULFORD (De Montfort) and BRIDGET KEEGAN (Creighton) have assisted KERRI ANDREWS (Strathclyde) in the production of *The Collected Works of Ann Yearsley* (Pickering & Chatto 2014). Ann Yearsley (1753–1806) was a labouring-class poet and early Romantic figure

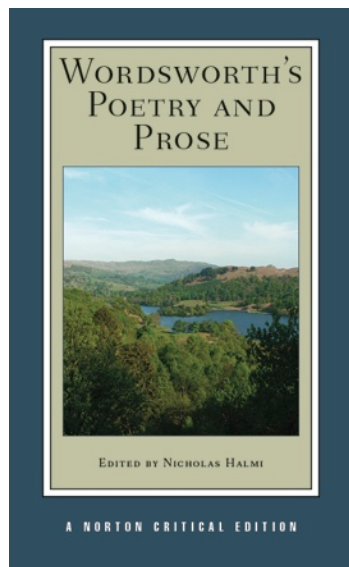
and is perhaps best known for the dispute she had with her patron, Hannah More. This is the first collected edition

of Yearsley's works. Previously unpublished poems are included alongside more familiar verses, whilst her play, *Earl Goodwin*, and novel, *The Royal Captives*, are made available for the first time since the eighteenth century. All known copies of Yearsley's letters are also published here for the first time. Recent years have seen a significant growth of interest in Yearsley's writing. Outspoken on the subject of the slave trade, she is often quoted in the context of the early abolitionist movement. As a labouring-class poet her writing also forms part of an under-represented area of Romanticism now growing in academic interest. The material in these volumes brings Yearsley to life as both a public and a private figure. Her literary career is examined along with her roles as businesswoman, mother and friend, with particular emphasis on her relationships with her several patrons and supporters. www.pickeringchatto.com



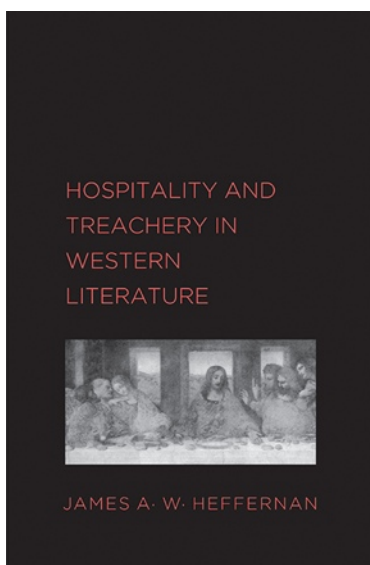
MIKE GOODE (Syracuse) is pleased to announce the publication of his recent book, *Sentimental Masculinity and the Rise of History, 1790–1890* (Cambridge 2014). Mike Goode challenges received accounts of the development of modern historical thought, arguing that, in Romantic and Victorian Britain, struggles over historical authority were as much disputes over the nature of proper masculinity as they were contests over ideas and

interpretations. Drawing on primary materials from such diverse fields as political economy, moral philosophy, medicine, antiquarian study, and visual satire, Goode uncovers a Romantic historical tradition - one most influentially realized by historical novels - which held that historians must be manly and sentimental in order to understand history properly. Goode further shows how and why, by later in the nineteenth century, the bodies and feelings - but not the gender - of historians came to be regarded as irrelevant to their scholarly projects. The result is an unconventional account of the rise of history, one that focuses more on novelists, political philosophers, and caricaturists than on historians. www.cambridge.org



NICHOLAS HALMI (Oxford) is very pleased to announce the publication of his new edited volume, *Wordsworth's Poetry and Prose* (Norton 2013). The most accessible edition of Wordsworth's poetry and prose, prepared to meet the needs of both students and scholars. This Norton Critical Edition presents a generous selection of William Wordsworth's poetry (including the thirteen-book *Prelude* of 1805) and prose works along with supporting materials for in-depth study.

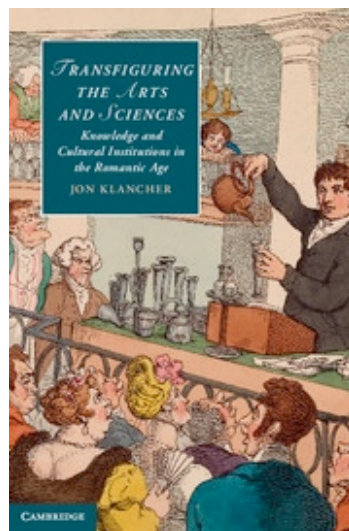
Together, the Norton Critical Editions of *Wordsworth's Poetry and Prose* and *The Prelude: 1799, 1805, 1850* are the essential texts for studying this author. *Wordsworth's Poetry and Prose* includes a large selection of texts chronologically arranged, thereby allowing readers to trace the author's evolving interests and ideas. An insightful general introduction and textual introduction precede the texts, each of which is fully annotated. Illustrative materials include maps, manuscript pages, and title pages. Criticism collects thirty responses to Wordsworth's poetry and prose spanning three centuries by British and American authors. Contributors include Samuel Taylor Coleridge, Percy Bysshe Shelley, Felicia Hemans, Ralph Waldo Emerson, Lucy Newlyn, Stephen Gill, Neil Fraistat, Mary Jacobus, Nicholas Roe, M. H. Abrams, Karen Swann, Michael O'Neill, and Geoffrey Hartman, among others. The volume also includes a Chronology, a Biographical Register, a Selected Bibliography, and an Index of Titles and First Lines of Poems. <http://books.wwnorton.com>



JAMES A. W. HEFFERNAN (Dartmouth) is pleased to announce the publication of his new book, *Hospitality and Treachery in Western Literature* (Yale 2014). In works of Western literature ranging from Homer's *Odyssey* to Albee's *Who's Afraid of Virginia Woolf?* the giving and taking of hospitality is sometimes pleasurable, but more often perilous. Heffernan traces this leitmotiv through the history of our greatest

writings, including Christ's Last Supper, Macbeth's murder of his royal guest, and Camus' short story on French colonialism in Arab Algeria. By means of such examples and many more, this book considers what literary hosts,

hostesses, and guests do to as well as for each other. In doing so, it shows how often treachery rends the fabric of trust that hospitality weaves. <http://yalepress.yale.edu>



JON KLANCHER (Carnegie Mellon) has published his new book, *Transfiguring the Arts and Sciences: Knowledge and Cultural Institutions in the Romantic Age* (Cambridge 2013). In this important and innovative study Klancher shows how the Romantic age produced a new discourse of the "Arts and Sciences" by reconfiguring the Enlightenment's idea of knowledge and by creating new kinds of cultural institutions with unprecedented public

impact. He investigates the work of poets, lecturers, moral philosophers, scientists and literary critics – including Coleridge, Godwin, Bentham, Davy, Wordsworth, Robinson, Shelley and Hunt – and traces their response to book collectors and bibliographers, art-and-science administrators, painters, engravers, natural philosophers, radical journalists, editors and reviewers. Taking a historical and cross-disciplinary approach, he opens up Romantic literary and critical writing to transformations in the history of science, history of the book, art history, and the little-known history of arts-and-sciences administration that linked early-modern projects to nineteenth- and twentieth-century modes of organizing "knowledges." His conclusions transform the ways we think about knowledge, both in the Romantic period and in our own.

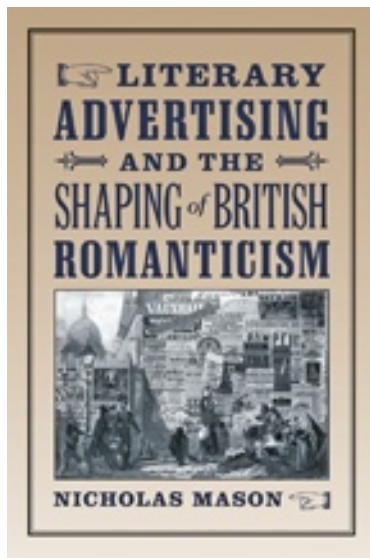
www.cambridge.org



KIR KUIKEN (SUNY, Albany) is pleased to announce the publication of *Imagined Sovereignities: Toward a New Political Romanticism* (Fordham 2014). This book argues that the Romantics reconceived not just the nature of aesthetic imagination, but also the conditions in which a specific form of political sovereignty could be realized through it. Articulating the link between the poetic imagination and secularized sovereignty

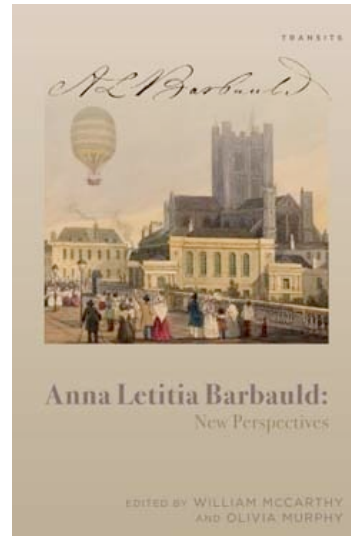
requires more than simply replacing God with the subjective imagination and thereby ratifying the bourgeois liberal subject. Through close readings of Blake, Coleridge, Wordsworth, and Shelley, the author elucidates how

Romanticism's reassertion of poetic power in place of the divine sovereign articulates an alternative understanding of secularization in forms of sovereignty that are no longer modeled on transcendence, divine or human. These readings ask us to reexamine not only the political significance of Romanticism but also its place within the development of modern politics. Certain aspects of Romanticism still provide an important resource for rethinking the limits of the political in our own time. This book will be a crucial source for those interested in the political legacy of Romanticism, as well as for anyone concerned with critical theoretical approaches to politics in the present. <http://fordhampress.com>

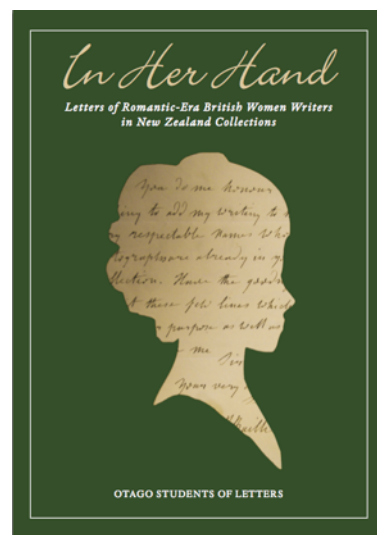


NICHOLAS MASON (BYU) is pleased to announce the publication of *Literary Advertising and the Shaping of British Romanticism* (Johns Hopkins 2013). This book investigates the entwined histories of the advertising industry and the gradual commodification of literature over the course of the Romantic Century (1750–1850). In this engaging and detailed study, Mason argues

that the seemingly antagonistic arenas of marketing and literature share a common genealogy and, in many instances, even a symbiotic relationship. Drawing from archival materials such as publishers' account books, merchants' trade cards, and authors' letters, Mason traces the beginnings of many familiar modern advertising methods—including product placement, limited-time offers, and journalistic puffery—to the British book trade during the eighteenth and nineteenth centuries. Until now, Romantic scholars have not fully recognized advertising's cultural significance or the importance of this period in the origins of modern advertising. Mason explores Lord Byron's appropriation of branding, Letitia Elizabeth Landon's experiments in visual marketing, and late-Romantic debates over advertising's claim to be a new branch of the literary arts. Mason uses the antics of Romantic-era advertising to illustrate the profound implications of commercial modernity, both in economic practices governing the book trade and, more broadly, in the development of the modern idea of literature. <https://jhupbooks.press.jhu.edu>



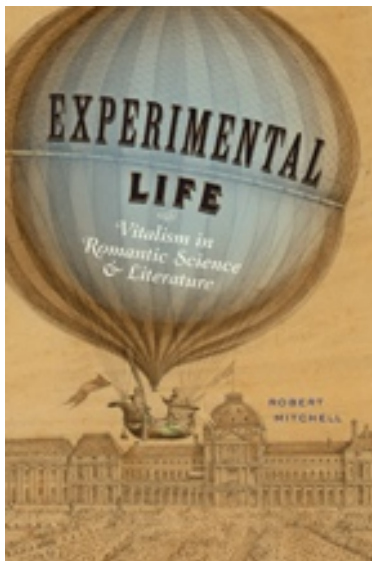
versatility as a stylist, her poetry, her books for children, her political writing, her performance as editor and reviewer. They explore themes of sociability, materiality, and affect in Barbauld's writing, and trace her reception and influence. Rooted in enlightenment philosophy and ethics and dissenting religion, Barbauld's work exerted a huge impact on the generation of Wordsworth and Coleridge, and on education and ideas about childhood far into the nineteenth century. William McCarthy's introduction explores the importance of Barbauld's work today, and co-editor Olivia Murphy assesses the commentary on Barbauld that followed her rediscovery in the early 1990s. *Anna Letitia Barbauld: New Perspectives* is the indispensable introduction to Barbauld's work and current thinking about it. <http://www.bucknell.edu/script/upress/>



TOM MCLEAN (Otago) and his students have recently published their new book, *In Her Hand: Letters of Romantic-Era British Women Writers in New Zealand Collections* (Otago, 2013). In the late eighteenth and early nineteenth centuries, many female authors challenged societal expectations. Everyone knows about Jane Austen and Mary Shelley, but

Austen and Shelley's contemporaries included leading women novelists, poets, playwrights, essayists, historians and philanthropists. *In Her Hand* presents more than fifty

previously unpublished letters written by eleven of these women: Anna Barbauld, Hannah More, Joanna Baillie, Jane Porter, Lady Morgan, Lucy Aikin, Amelia Opie, Lady Byron, Felicia Hemans, Anna Jameson and Maria Jane Jewsbury. Little known today, most of these women were household names to British readers two hundred years ago. But what also makes *In Her Hand* distinctive is the fact that these letters have been hidden away in public library collections in New Zealand—in Auckland, Wellington, Invercargill, and especially Dunedin. Had they been in US or UK collections, many of these letters would have been published long ago. Furthermore, the authors of this book are not professional academics but rather eleven University of Otago English honours students who enrolled in the class ENGL404: Writing For Publication. The course was coordinated by Tom McLean, who has published on many of the writers featured in the collection and thus could check the accuracy of students' work; and Shef Rogers, who edits the journal *Script & Print* and the New Zealand Colonial Texts series and oversaw the technical and editorial sides of the book's production. www.otago.ac.nz



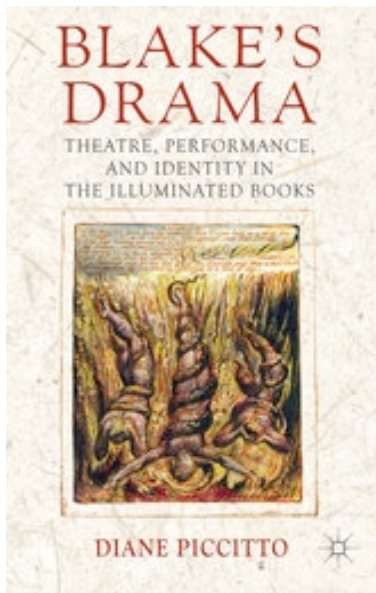
ROBERT MITCHELL (Duke) has recently published his newest work, *Experimental Life: Vitalism in Romantic Science and Literature* (Johns Hopkins 2013). If the objective of the Romantic movement was nothing less than to redefine the meaning of life itself, what role did experiments play in this movement? While earlier scholarship has established both the importance of science generally and vitalism specifically, with regard to Romanticism no

study has investigated what it meant for artists to experiment and how those experiments related to their interest in the concept of life. *Experimental Life* draws on approaches and ideas from contemporary science studies, proposing the concept of experimental vitalism to show both how Romantic authors appropriated the concept of experimentation from the sciences and the impact of their appropriation on post-Romantic concepts of literature and art. Mitchell navigates complex conceptual arenas such as network theory, gift exchange, paranoia, and biomedicine and introduces new concepts, such as cryptogamia, chylopoietic discourse, trance-plantation, and the poetics of suspension. As a result, *Experimental Life* is a wide-ranging summation and extension of the current state of literary studies, the history of science, cultural critique, and theory. <https://jhupbooks.press.jhu.edu>



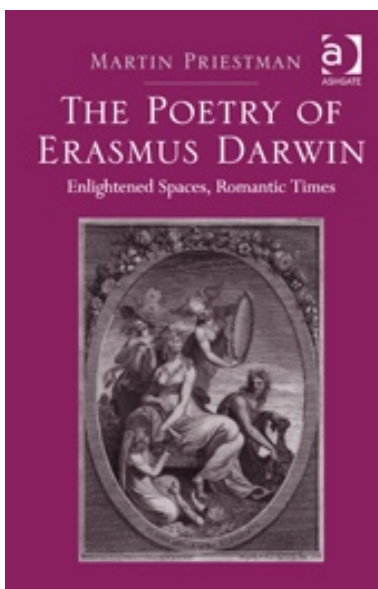
THOMAS PFAU (Duke) is pleased to announce the release of his new book, *Minding the Modern: Human Agency, Intellectual Traditions, and Responsible Knowledge* (Notre Dame 2013). In this brilliant study, Pfau argues that the loss of foundational concepts in classical and medieval Aristotelian philosophy caused a fateful separation between reason and will in European

thought. Pfau traces the evolution and eventual deterioration of key concepts of human agency—will, person, judgment, action—from antiquity through Scholasticism and on to eighteenth-century moral theory and its critical revision in the works of Samuel Taylor Coleridge. Featuring extended critical discussions of Aristotle, Gnosticism, Augustine, Aquinas, Ockham, Hobbes, Shaftesbury, Mandeville, Hutcheson, Hume, Adam Smith, and Coleridge, this study contends that humanistic concepts these writers seek to elucidate acquire meaning and significance only inasmuch as we are prepared positively to engage (rather than historicize) their previous usages. Beginning with the rise of theological (and, eventually, secular) voluntarism, modern thought appears increasingly reluctant and, in time, unable to engage the deep history of its own underlying conceptions, thus leaving our understanding of the nature and function of humanistic inquiry increasingly frayed and incoherent. One consequence of this shift is to leave the moral self-expression of intellectual elites and ordinary citizens alike stunted, which in turn has fueled the widespread notion that moral and ethical concerns are but a special branch of inquiry largely determined by opinion rather than dialogical reasoning, judgment, and practice. A clear sign of this regression is the present crisis in the study of the humanities, whose role is overwhelmingly conceived (and negatively appraised) in terms of scientific theories, methods, and objectives. The ultimate casualty of this reductionism has been the very idea of personhood and the disappearance of an adequate ethical language. *Minding the Modern* is not merely a chapter in the history of ideas; it is a thorough phenomenological and metaphysical study of the roots of today's predicaments. <http://undpress.nd.edu/>



DIANE PICCITTO (Zurich) has published her new book, *Blake's Drama: Theatre, Performance and Identity in the Illuminated Books* (Palgrave Macmillan 2014). This new book explores the implications of taking the "Visionary forms dramatic" of William Blake literally, providing an alternative perspective on the long-standing critical debate on the text-image dynamic in his works. It reinterprets

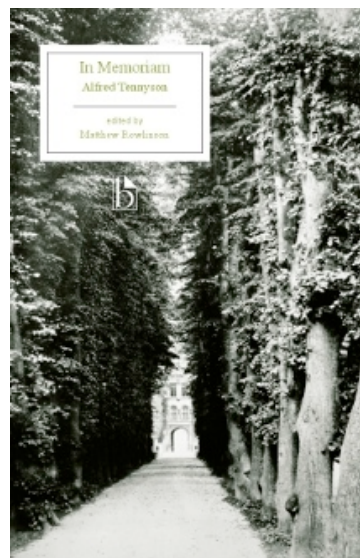
his multimedia productions – poetry, painting and engraving – as dramas which provoke a spectatorship called on to act, and argues that the resulting depiction of identity is paradoxically both essential and constructed. By employing an interdisciplinary approach that brings medieval, eighteenth- and nineteenth-century, as well as modern discourses on theatre into dialogue with contemporary theory, this book situates these works in the performance and visual culture of their time. Doing so reveals the theatrical as well as linguistic performativity of Blake's verbal-visual art form, offering an unconventional picture of Blake as invested in drama, action, exteriority, and the body. <http://us.macmillan.com>



MARTIN PRIESTMAN (Roehampton) has recently published *The Poetry of Erasmus Darwin: Enlightened Spaces, Romantic Times* (Ashgate 2013). While historians of science have focused significant attention on Erasmus Darwin's scientific ideas and milieu, relatively little attention has been paid to Darwin as a literary writer. In *The Poetry of Erasmus Darwin: Enlightened Spaces, Romantic Times*, Priestman

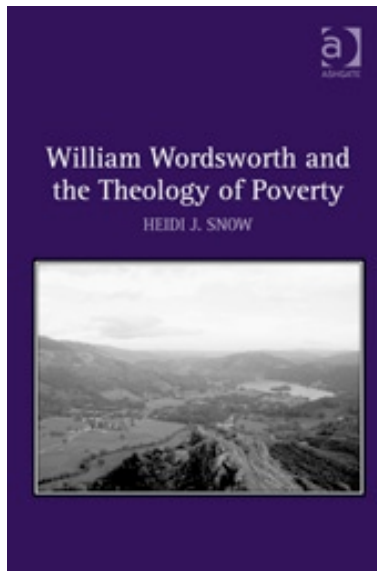
situates Darwin's three major poems – *The Loves of the Plants* (1789), *The Economy of Vegetation* (1791) and *The Temple of Nature* (1803) – and Darwin himself within a large, polymathic late-Enlightenment network of other

scientists, writers, thinkers and social movers and shakers. Interpreting Darwin's poetry in terms of Darwin's broader sense of the poetic text as a material space, he posits a significant shift from the Enlightenment's emphases on conceptual spaces to the Romantic period's emphases on historical time. He shows how Darwin's poetry illuminates his stance toward all the major physical sciences and his well-formulated theories of evolution and materially based psychology. Priestman's study also offers the first substantial accounts of Darwin's mythological theories and their links to Enlightenment Rosicrucianism and Freemasonry, and of the reading of history that emerges from the fragment-poem *The Progress of Society*, a first-ever printed edition of which is included in an appendix. Ultimately, Priestman's book offers readers a sustained account of Darwin's polymathic Enlightenment worldview and cognate poetics in a period when texts are too often judged by their adherence to a retrospectively constructed "Romanticism." www.ashgate.com



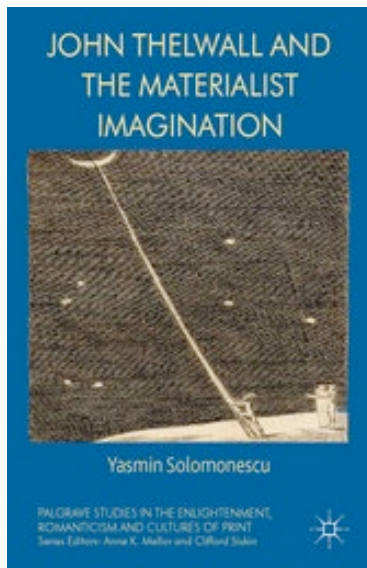
MATTHEW ROWLINSON (Western) has edited a new edition of Alfred Tennyson's *In Memoriam* (Broadview 2014). Published in 1850, *In Memoriam* won its author the Poet Laureateship of Britain and received widespread attention from critics and reviewers, as well as from ordinary readers. The poem was written in memory of Tennyson's close friend Arthur Henry Hallam, who died suddenly in 1833; it became an

unofficial devotional manual for mourners, including Queen Victoria after the death of Prince Albert. The poem's scope goes beyond individual grief, however, to the development and extinction of species, audaciously exploring history, evolution, and God's relationship with humanity. Its formal beauty and emotional resonance make *In Memoriam* as compelling today as it was for nineteenth-century readers. Rowlinson's introduction traces the poem's composition history and places it in the context of Tennyson's personal and intellectual development. Historical appendices include writings by Arthur Hallam, Victorian fiction on courtship and marriage, and materials on natural history and evolution. www.broadviewpress.com



HEIDI J. SNOW (Principia College) has recently published, *William Wordsworth and the Theology of Poverty* (Ashgate 2013). Exploring the relationship between poverty and religion in William Wordsworth's poetry, Snow challenges the traditional view that the poet's early years were primarily irreligious. She argues that this idea, based on the equation of Christianity with Anglicanism, discounts the richly varied

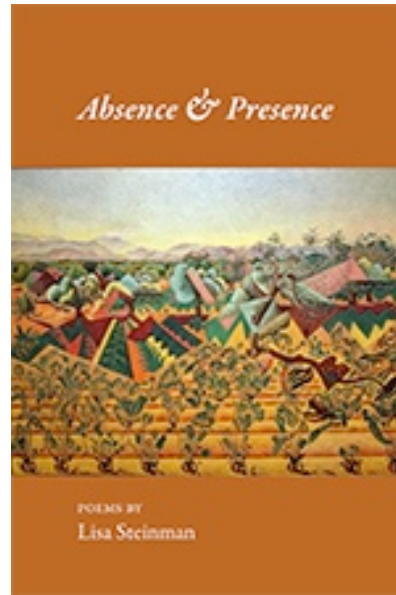
theological landscape of Wordsworth's youth. Reading Wordsworth's poetry in the context of the diversity of theological views represented in his milieu, Snow shows that poems like *The Excursion* reject Anglican orthodoxy in favor of a meld of Quaker, Methodist, and deist theologies. Rather than support a narrative of Wordsworth's life as a journey from atheism to orthodoxy or even from radicalism to conservatism, therefore, Wordsworth's body of work consistently makes a case for a sensitive approach to the problem of the poor that relies on a multifaceted theological perspective. To reconstruct the religious context in which Wordsworth wrote in its complexity, Snow makes extensive use of the materials in the record offices of the Lake District and the religious sermons and congregational records for the orthodox Anglican, evangelical Anglican, Methodist, and Quaker congregations. Snow's depiction of the multiple religious traditions in the Lake District complicates our understanding of Wordsworth's theological influences and his views on the poor. www.ashgate.com



YASMIN SOLOMONESCU (Notre Dame) has recently published her new book, *John Thelwall and the Materialist Imagination* (Palgrave Macmillan 2014). Drawing on a range of new archival materials, this book reassesses Thelwall's diverse body of work – literary, political, and elocutionary – from the vantage of his heterodox contributions to Romantic-era science. This book argues that Thelwall's scientific materialism merged with his reformist politics and literary

imagination in previously unexplored ways to anchor his career over four decades, as he attempted in speech and writing to catalyze democratic reform in the body politic.

Through the prism of Thelwall's works, the book demonstrates that materialism was not merely a relic of Enlightenment empiricism and the utopian optimism of the 1790s, but a formative element of British culture well into the nineteenth century – one that was intertwined with idealist modes of thought to make up the double-helix DNA of Romanticism. <http://us.macmillan.com>



LISA STEINMAN (Reed College) is pleased to announce the publication of her new book of poetry, *Absence & Presence* (Tampa 2013). In her ninth book, and her second poetry collection with the University of Tampa Press, Lisa Steinman considers both the seen and the unseen as she "meditatively engages the ironies of being," as poet Maxine Scates has beautifully phrased it. Writer Alice Fulton observes that "In *Absence &*

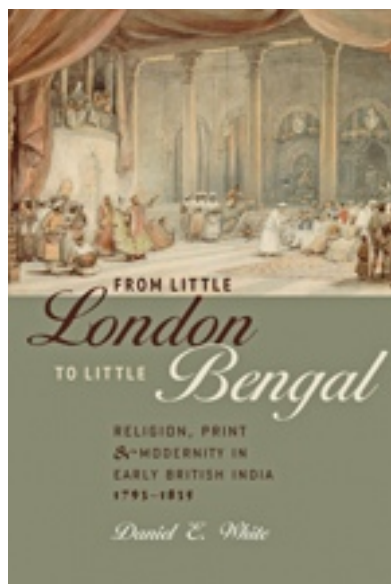
Presence, Lisa M. Steinman confronts the most unsparing aspects of existence with an intelligence that is nothing short of revelatory." <http://www.ut.edu>



STEPHANIE KUDUK WEINER (Wesleyan) has recently released her new book, *Clare's Lyric: John Clare and Three Modern Poets* (Oxford 2014). This book considers the lyric poems written by John Clare and three twentieth-century poets – Arthur Symonds, Edmund Blunden, and John Ashbery—who turned to him at pivotal moments in their own development. These writers crafted a distinctive mode of lyric, "Clare's lyric," that emphatically grounds its truth claims in

mimetic accuracy. For these writers, accurate representation involves not only words that name objects, describe scenes, and create images pointing to a shared reality but also patterns of sound, the syntactic organization of lines, and the shapes of whole poems and collections of poems. Their works masterfully investigate how poetic language and form can refer to the world, word by word, line by line, and poem by poem. Written in a lively and accessible style, *Clare's*

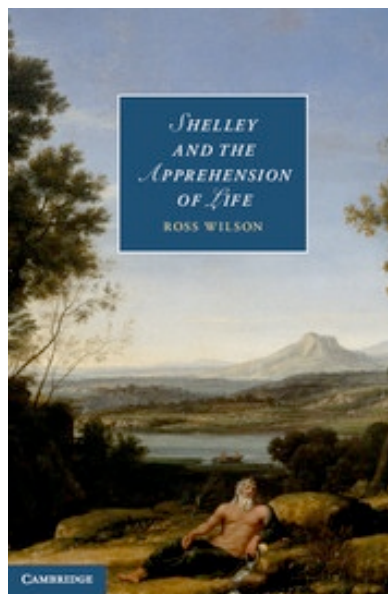
Lyric sheds light on a richly diverse body of poems and on enduring questions about how literature represents reality. Weiner's attentive close readings bring the writings of Clare, Symons, Blunden, and Ashbery to life by revealing precisely how they captured a vital, arresting, and complex world in their poems. Their unique approach to lyric is traced from Clare's poems about birdsong, his sonnets, and his later poems of loss and absence to Symons's efforts to make 'amends to nature' Blunden's vivid depictions of a European and English countryside scarred by the First World War, and Ashbery's unbounded and bountiful landscapes. This inventive study refines our understanding of the aesthetic of Romanticism, the genre of lyric, and the practice of literary representation, and it makes a compelling case for the ongoing importance of poems about nature and social life. www.oup.com



DANIEL E. WHITE (Toronto) has recently published, *From Little London to Little Bengal: Religion, Print, and Modernity in Early British India, 1793-1835* (Johns Hopkins 2013). This book traces the traffic in culture between Britain and India during the Romantic period. To some, Calcutta appeared to be a "Little London," while in London itself an Indianized community of returned expatriates was emerging as "Little Bengal." Circling

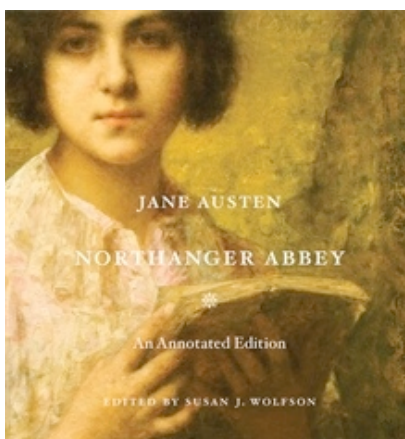
between the two, this study reads British and Indian literary, religious, and historical sources alongside newspapers, panoramas, religious festivals, idols, and museum exhibitions. Together and apart, Britons and Bengalis waged a transcultural agon under the dynamic conditions of early nineteenth-century imperialism, struggling to claim cosmopolitan perspectives and, in the process, to define modernity. White shows how an ambivalent Protestant contact with Hindu devotion shaped understandings of the imperial mission for Britons and Indians during the period. Investigating global metaphors of circulation and mobility, communication and exchange, commerce and conquest, he follows the movements of people, ideas, books, art, and artifacts initiated by writers, publishers, educators, missionaries, travelers, and reformers. Along the way, he places luminaries like Romantic poet Robert Southey and Hindu reformer Rammohun Roy in dialogue with a fascinating array of lesser-known figures, from the Baptist missionaries of Serampore and the radical English journalist James Silk Buckingham to the mixed-race prodigy Henry Louis Vivian Derozio. In concert and in conflict, these cultural emissaries and activists articulated national and cosmopolitan perspectives that were more than reactions on the part of marginal groups to the metropolitan center of power and culture. The British Empire in India involved

recursive transactions between the global East and West, channeling cultural, political, and religious formations that were simultaneously distinct and shared, local, national, and transnational. <https://jhupbooks.press.jhu.edu>



ROSS WILSON (East Anglia) is pleased to announce the release of his new work, *Shelley and the Apprehension of Life* (Cambridge 2013). Percy Bysshe Shelley, in the essay "On Life" (1819), stated "We live on, and in living we lose the apprehension of life." Wilson uses this statement as a starting point to explore Shelley's fundamental beliefs about life and the significance of poetry. Drawing on a wide

range of Shelley's own writing and on philosophical thinking from Plato to the present, this book offers a timely intervention in the debate about what Romantic poets understood by "life." For Shelley, it demonstrates poetry is emphatically "living melody," which stands in resolute contrast to a world in which life does not live. Wilson argues that Shelley's concern with the opposition between "living" and "the apprehension of life" is fundamental to his work and lies at the heart of Romantic-era thought. www.cambridge.org



SUSAN J. WOLFSON (Princeton) has recently edited a new annotated version of Jane Austen's *Northanger Abbey* (Harvard 2014). The star of *Northanger Abbey* is seventeen-year-old Catherine Morland, Jane Austen's youngest and most impressionable heroine. Away from home for the first

time, on a visit to Bath with family friends, Catherine, a passionate consumer of novels (especially of the gothic variety), encounters a world in which everything beckons as a readable text: not only books, but also conversations and behaviors, clothes, carriages, estates, and vistas. In her lively introduction to this newest volume in Harvard's celebrated annotated Austen series, Susan Wolfson proposes that Austen's most underappreciated, most playful novel is about fiction itself and how it can take

possession of everyday understandings. The first of Austen's major works to be completed (it was revised in 1803 and again in 1816–17), *Northanger Abbey* was published months after Austen's death in July 1817, together with *Persuasion*. The 1818 text, whose singularly frustrating course to publication Wolfson recounts, is the basis for this freshly edited and annotated edition. Wolfson's running commentary will engage new readers while offering delights for scholars and devoted Janeites. A wealth of color images bring to life Bath society in Austen's era—the parade of female fashions, the carriages running over open roads and through the city's streets, circulating libraries, and nouveau-riche country estates—as well as the larger cultural milieu of *Northanger Abbey*. This unique edition holds appeal not just for "Friends of Jane" but for all readers looking for a fuller engagement with Austen's extraordinary first novel. <http://www.hup.harvard.edu> ◇

European Romantic Review

www.informaworld.com/ERR



The *European Romantic Review* is pleased to announce its latest issue (25.3), edited by Jonathan Mulrooney.

Societies & Journals

European Romantic Review Essay Prize

Every year, NASSR and the *European Romantic Review* award an annual prize for the best essay published in *ERR*. Each competition considers all of the essays published in that year's volume of *ERR*.

The editors of the *European Romantic Review* are pleased to announce the winner of the prize for the best article published in the journal in 2013. This year's winner is Kate Flint (USC) for her paper, "More rapid than lightning's flash': Photography, Suddenness, and the Afterlife of Romantic Illumination." This outstanding essay appeared in *ERR* 24.3 (2013). The award will be presented at the 2014 NASSR Conference in Washington. The article prize is co-sponsored by *ERR* and NASSR. ◇

JONATHAN MULROONEY (Holy Cross), "Introduction: Romantic Movements"

CONTENTS:

MIRANDA BURGESS (UBC), "Transporting *Frankenstein*: Mary Shelley's Mobile Figures"

BRECHT DE GROOTE (KU Leuven), "The Glory of Motion: Re-Reading Movement in Thomas De Quincey and Adam Smith"

EMILY ROHRBACH (Northwestern), "Reading the Heart, Reading the World: Keats's Historiographical Aesthetic"

SCOTT J. JUENGEL (Vanderbilt), "Late Hospitality: Kant, Radcliffe, and the Assassin at the Gate"

PETER OTTO (Melbourne), "'Where am I, and what?' – Architecture, Environment, and the Transformation of Experience in Radcliffe's *The Mysteries of Udolpho*"

NASSR-L

By posting e-mail messages to NASSR-L, NASSR members can initiate discussion, ask questions, or share information with other Romantic scholars. To subscribe, send the command "subscribe nassr-l (your name)" in the body of the message to Listserv@listserv.wvu.edu. Leave the subject line of the email blank. You will then receive instructions on how to post messages to the list. If you encounter problems, please contact ADAM KOMISARUK: akomisar@wvu.edu.

You will also find instructions about joining NASSR-L at the NASSR website, <http://publish.uwo.ca/~nassr>

NASSR Advisory Board

Mary Favret (Indiana, Bloomington) To Dec '16
 Nicholas Halmi (Oxford) To Dec '16
 Devoney Looser (Arizona State) To Dec '14
 Peter Otto (Melbourne) To Dec. '15
 Andrew Piper (McGill) To Dec. '15
 Alexander Regier (Rice) To Dec '16
 Jonathan Sachs (Concordia) To Dec '14
 Joan Steigerwald (York) To Dec '14
 Nancy Yousef (Baruch College, CUNY) To Dec. '15



- CARMEN FAYE MATHES (UBC), "'Let us not therefore go hurrying about': Towards an Aesthetics of Passivity in Keats's Poetics"
- FOREST PYLE (Oregon), "Skylark-Image: or, the Vitality of Disappearance"
- CATHY COLLETT (McMaster), "Every Child Left Behind: St. Leon and William Godwin's Immortal Future"
- ASHLEY CROSS (Manhattan College), "To 'buzz lamenting doings in the air': Romantic Flies, Insect Poets, and Authorial Sensibility"
- SEAN FRANZEL (Missouri), "Romantic Encyclopedics and the Lecture Form: Schelling, A.W. Schlegel, A. von Humboldt"
- JACOB RISINGER (Harvard), "Transatlantic Fate: Emerson, Cavell, and Beautiful Necessity"
- PAUL GILES (Sydney), "Romanticism's Antipodean Spectres: *Don Juan* and the Transgression of Space and Time"
- PETER J. MANNING (Stony Brook), "Wordsworth in Youth and Age"
- KAREN SWANN (Williams College), "Teaching *Jerusalem*" ♦

Keats-Shelley Association of America Grants 2014

<http://k-saa.org/awards/>



KEATS-SHELLEY
ASSOCIATION
OF AMERICA

The Keats-Shelley Association of America, Inc. awards two \$2,500 grants annually to support research in the field of British Romanticism. Named in honor of the Association's most generous benefactor, the Carl H. Pforzheimer, Jr., Research Grants support the work of advanced graduate students, independent scholars, and untenured faculty. The awards honor the late Carl H. Pforzheimer, Jr., a past President of the Association and among its most vigorous advocates. He also headed The Carl and Lily Pforzheimer Foundation, Inc., long distinguished for funding scholarship centered on early nineteenth-century English literature. Applications are solicited for this year's Research Grants, which will be announced in December 2014. Advanced graduate students, independent scholars, and untenured faculty pursuing research in the field of British Romanticism and literary culture between 1789 and 1832 are eligible to apply, especially for projects involving authors featured in the *Keats-Shelley Journal* bibliography. The application deadline is **1 NOVEMBER 2014**. Winners will be guests of the Keats-Shelley Association at its Annual Awards Dinner, held during the MLA annual convention.

A complete application must include:

1. Application form
 2. Curriculum vitae
 3. Description of the project, not to exceed three pages.
- This brief narrative should clearly describe your project, its contribution to the field, and your plan for use of the money.

4. A one-page bibliography of publications that treat the topic.
5. Two letters of reference from people who know your work well and can judge its value. These letters should be sent directly by your referees to the Chair of the Grants Committee and be postmarked before the application deadline.

Please include four copies of your application form, CV, project description, and bibliography and return them to: Chair, Grants Committee, Keats-Shelley Association of America, Inc., Room 226, The New York Public Library, 476 Fifth Avenue, New York, NY 10018- 2788. Applicants may also write to the Administrator of the Grants, Doucet Fischer, at the address listed above (phone: 212-764-0655) or send an e-mail to: dfischer@nypl.org. ♦

KSAA Mentoring Project

<http://k-saa.org/outreach/mentoring-project/>

The KSAA Mentoring Program is designed to aid junior scholars in the crucial early stages of their academic careers. The Mentoring Program aims to formalize one of the Association's most important features—the exchange of expertise and practical professional information between junior and senior scholars. Through this program, senior scholars can offer to be mentors for a protégé on the specific scholarly or professional topic(s) of their choosing (e.g., Mary Shelley, teaching generalist courses in a small institution, etc.). Junior scholars can request a mentor by describing their own scholarly interests and professional concerns. Mentors and protégés commit to one year of conversation (vocal, written, and/or electronic). By volunteering, mentors commit themselves to being interlocutors only. It is not a condition of participating in this program that mentors act as professional advocates for their protégés (for example, by writing letters of recommendation for cases of tenure or promotion or for grant proposals), though of course they may do so if they wish.

Prospective Mentors. They welcome offers to serve as mentors from Romanticists at the Associate Professor level or higher. Although volunteers need not be members of KSAA, they welcome them to join the Association. You can volunteer by sending us a short email providing your contact information and affiliation, as well as the authors or topics of interest to you. The KSAA hopes that the Mentoring Project will appeal particularly to those who are retired faculty or who are teaching at non-PhD-granting institutions and who might enjoy an opportunity to pass on advice, expertise, and street-wisdom to younger members of the profession.

Prospective Protégés. Any junior Romanticist working on authors and topics that fall under the umbrella of the KSAA, and who has completed the PhD but has not yet earned tenure, is invited to request a mentor. Membership in KSAA is not a requirement for applicants, but anyone accepting a mentor must join the Association. Your request should consist of a C.V. and a one- or two-

sentence description of what you are looking for in a mentor. They particularly encourage junior scholars to apply who find themselves at smaller institutions where they may not have access to other scholars in their field or discipline.

Timetable. Mentoring matches are made in the early fall of each year, so please submit your offers and requests by **30 September 2014**. (If you find you do have outstanding needs during the academic year, however, feel free to write and we will attempt to find someone to work with you at that time). If they do not have a sufficient number of mentors for the applicants, preference will be granted to protégés with the longest memberships in the KSAA.

Organizers are committed to bringing more junior and senior scholars into mutual conversation and to offering concrete support to the rising generation of scholars.

Please contact Lucy Morrison (lxmorrison@salisbury.edu) to apply to be a protégé, to volunteer to be a Mentor, or to ask questions about this program. ♦

The Keats-Shelley Journal

<http://k-saa.org/keats-shelley-journal/>



The *Keats-Shelley Journal* has recently released the latest volume (62).

NEWS AND NOTES

PAMELA CLEMIT, "A Holograph Letter to Mary Shelley"

ELLEN OLIENSIS, "Keats's 'Ode to a Nightingale' and Horace's Epodes"

ARTICLES

NORA CROOK, "Fourteen New Letters by Mary Shelley"

RICHARD ADELMAN, "Idleness and Vacancy in Shelley's 'Mont Blanc'"

SETH T. RENO, "The Violence of Form in Shelley's 'Mask of Anarchy'"

MARY ANNE MYERS, "Keats and the Hands of Petrarch and Laura"

PAUL BENTLEY, "Keats's Odes, Socratic Irony, and Regency Reviewers" ♦

Nineteenth Century Studies Association

<http://www.ncsaweb.net/>



ARTICLE PRIZE

The Nineteenth Century Studies Association (NCSA) is pleased to announce the 2015 Article Prize, which recognizes excellence in scholarly studies from any discipline focusing on any aspect of the long 19th century (French Revolution to World War I). The winner will receive a cash award of \$500 to be presented at the Thirty-sixth Annual NCSA Conference, "Material Cultures/Material Worlds" in Boston, MA (March 26-28, 2015).

Articles published between September 1, 2013 and August 31, 2014 are eligible for consideration for the 2015 prize and may be submitted by the author or the publisher of a journal, anthology, or volume containing independent essays. The submission of essays that take an interdisciplinary approach is especially encouraged. The winning article will be selected by a committee of nineteenth-century scholars representing diverse disciplines. Applicants are encouraged to attend the conference at which the prize will be awarded.

Send one PDF file electronically of published articles/essays, including the publication's name/volume/date etc. to the chair of the committee at the following email address: jmhill@unr.edu. All submissions via email will be acknowledged; queries should be addressed to Professor Jen Hill at the same email address. Applicants must verify date of actual publication for eligibility, and one entry per scholar or publisher is allowed annually. Essays written in part or entirely in a language other than English must be accompanied by English translations. Deadline for submission is **30 SEPTEMBER 2014**.

EMERGING SCHOLARS

The Nineteenth Century Studies Association (NCSA) is pleased to announce the 2015 Emerging Scholars Award. The work of emerging scholars represents the promise and long-term future of interdisciplinary scholarship in 19th-century studies. In recognition of the excellent publications of this constituency of emerging scholars, this award recognizes an outstanding article or essay published within five years of the author's doctorate. Entries can be from any discipline focusing on any aspect of the long 19th century (the French Revolution to World War I), must be published in English or be accompanied by an English translation, and must be by a single author. Submission of essays that are interdisciplinary is especially encouraged.

Entrants must be within five years of having received a doctorate or other terminal professional degree, and must

have less than seven years of experience either in an academic career, or as a post-terminal-degree independent scholar or practicing professional.

Only articles physically published between 1 September 2012 and 31 August 2014 (even if the citation date of the journal is different) are eligible for the 2015 Emerging Scholar Award. Articles published in any scholarly journal, including on-line journals, or in edited volumes of essays are eligible and may be submitted either by the author or the publisher of a journal, anthology, or volume containing independent essays. In any given year, an applicant may submit more than one article for this award.

The winning article will be selected by a committee of nineteenth-century scholars representing diverse disciplines. Articles submitted to the NCSA Article Prize competition are ineligible for the Emerging Scholars Award. The winner will receive \$500 to be presented at the annual NCSA Conference in Boston, MA, March 26-28, 2015. Prize recipients need not be members of the NCSA but are encouraged to attend the conference to receive the award.

Deadline for submission is **30 SEPTEMBER 2014**.

Send a PDF of published articles/essays to the committee chair, Professor Paul Croce, at pcroce@stetson.edu. Address all questions to Dr. Croce at the same email address. Please note that applicants must verify date of actual publication for eligibility. ♦

Romanticism and Victorianism on the Net

<http://ravonjournal.org/>



Romanticism and Victorianism on the Net is pleased to announce the publication of their new Volume 64 (October 2013), a special Issue, "The Andrew Lang Effect: Network, Discipline, Method," guest-edited by Nathan Hensley and Molly Clark Hillard.

CONTENT:

- NATHAN K. HENSLEY (Georgetown), "What is A Network? (And Who is Andrew Lang?)"
- KATHY PSOMIADES (Duke), "Hidden Meaning: Andrew Lang, H. Rider Haggard, Sigmund Freud, and Interpretation"
- MOLLY CLARK HILLARD (Seattle) Trysting Genres: Andrew Lang's Fairy Tale Methodologies
- LETITIA HENVILLE (Toronto), "Andrew Lang's 'Literary Plagiarism': Reading Material and the Material of Literature"
- SUPRITHA RAJAN (Rochester), "Networking Magic: Andrew Lang and the Science of Self-Interest"
- JONAH SIEGEL (Rutgers), "Lang's Survivals"

This Volume also features an MLA Cluster, "Romantic Realism/Victorian Romance," guest-edited by Elaine Freedgood and Maureen N. McLane.

- ELAINE FREEDGOOD (NYU) and MAUREEN N. McLANE (NYU), "Romantic Realism/Victorian Romance: An Introduction to Four Provocations"
- IAN DUNCAN (Berkeley), "Realism / romance, Romantic / Victorian"
- MARY A. FAVRET (Indiana, Bloomington) "The Lecture"
- CATHERINE ROBSON (NYU) "Romantic Realism/Victorian Romance"
- HERBERT F. TUCKER (Virginia), "Romantic Realism, Victorian Romance: Conjugations"

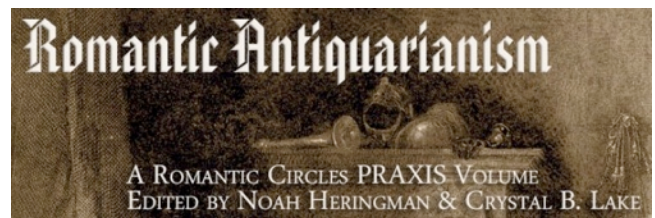
REVIEWS:

- GAIL TURLEY HOUSTON (New Mexico): Marianne Thormählen, ed. *The Brontës in Context*.
- AYELET BEN-YISHAI (Haifa): Deborah Denenholz Morse. *Reforming Trollope: Race, Gender, and Englishness in the Novels of Anthony Trollope*
- ILANA M. BLUMBERG (Michigan State): Deanna Kreisel. *Economic Woman: Demand, Gender, and Narrative Closure in Eliot and Hardy*
- BEN MOORE (Manchester): Sambudha Sen. *London, Radical Culture, and the Making of the Dickensian Aesthetic*
- THOMAS G. COLE, II (Florida): Anne DeWitt. *Moral Authority, Men of Science, and the Victorian Novel*
- ERIC HOOD (Kansas): Edward Adams. *Liberal Epic: The Victorian Practice of History from Gibbon to Churchill*
- BRANDON JERNIGAN (Illinois, Urbana-Champaign): Tania Zulli, ed. *She: Explorations into a Romance*
- NATALIE PHILLIPS HOFFMANN (Maryland, College Park): Mary Ellis Gibson. *Indian Angles: English Verse in Colonial India from Jones to Tagore*, and Mary Ellis Gibson, ed.: *Anglophone Poetry in Colonial India, 1780-1913* ♦

Romantic Circles

www.rc.umd.edu

Romantic Circles is very pleased to present four new items on their site.



Romantic Circles has recently released a new volume in the Praxis series, *Romantic Antiquarianism*. Featuring essays by leading art historians, literary scholars, and historians of antiquarianism, this volume sheds new light on Romanticism's material and visual cultures. *Romantic Antiquarianism* reveals the important role that antiquarian discourses and practices played in shaping neoclassicism, the sublime, and other major concepts of the Romantic period. Edited and introduced by Noah Heringman and Crystal B. Lake, with essays by Martin Myrone, Jonathan Sachs, Thora Brylowe, Rosemary Hill, Timothy Campbell, Ina Ferris, & Sam Smiles, and a response by Jonah Siegel. The content of this volume is available at: <http://www.rc.umd.edu/praxis/antiquarianism/index.html>



Romantic scholars can now visit the site to enjoy a new feature in the Praxis Series, "An Interview with Anne Mellor." In the interview that comprises this volume, Anne Mellor recounts her determined commitment to rethinking Romanticism through the lens of gender. On the eve of retirement, Mellor continues to query our assumptions and preoccupations as Romanticists, even as she looks back on her long career. The audio clips attached to the transcription resonate with Mellor's intellectual curiosity, as her voice continues to prompt the reader to return to the texts, the archives, and the critical concerns of Feminist Romanticism. Roxanne Eberle introduces the volume and conducts the interview. You can access this volume at the following address: http://www.rc.umd.edu/praxis/mellor_interview/index.html



In partnership with NASSR, the *Romantic Circles* Pedagogy Series is pleased to announce a new Pedagogy Contest. The contest was devised in the hopes of celebrating recent pedagogical innovation, inspiring creative new approaches and creating an additional forum for conversations about Romantic pedagogy—both its boons and challenges. Teachers of all ranks may submit teaching materials, and a panel of three to four finalists are selected to discuss their pedagogy during a panel at the annual NASSR conference. Exemplary submissions consider how teaching revivifies Romanticism, in any of its myriad forms.

After submitting a small packet of material, finalists are chosen via author-blind peer review by a committee composed of members of NASSR in the US, UK, and beyond, *Romantic Circles*, and the NASSR Graduate Caucus. Finalists give a short presentation on their courses and pedagogies at a special panel during the NASSR conference, and their syllabi will be published on the Romantic Circles Pedagogies website. The winner, chosen after the panel, will receive a \$250 award and recognition at the NASSR banquet.

Congratulations to the winners of 2013:

DAVID RUDERMAN (Ohio State, Newark), "**Repetitions of the Romantic: An Investigation into Romantic and Post-Romantic Art**"

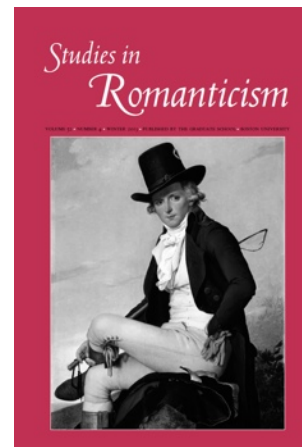
SARA GUYER (Wisconsin Madison), "**Public Romanticism and the Public Humanities: A Graduate Seminar**"



Romantic Circles is also pleased to announce a new item in their Scholarly Resources section, *An Island in the Moon*. Edited by Joseph Viscomi, *An Island in the Moon* is an incomplete manuscript written in pen and ink in Blake's hand. It contains the earliest extant drafts of "Nurse's Song," "Holy Thursday," and "The Little Boy Lost," which make their first published appearance in his *Songs of Innocence* (1789). Topical allusions and the history of Blake's associations with the London social circle of the Rev. A. S. Mathew and his wife Harriet in the 1780s suggest a period of composition c. 1784-85. The use of dialogue interspersed with song lyrics links the narrative to both contemporary theatrical forms and broader eighteenth-century satirical traditions. Blake and his brother Robert play central roles as the philosophers "Quid" and "Suction." Although Blake left it orphaned, untitled, and unfinished in a heavily revised manuscript, *Island* is in some sense a primary literary experiment for him, setting the undertone of much to follow. Readers can find this resource at this address: <http://www.rc.umd.edu/reference/island> ♦

Studies In Romanticism

www.bu.edu/sir



The latest volume of *Studies in Romanticism* is now available (Winter 2013):

CONTENT:

WILLIAM CHRISTIE, "Res Theatralis Histrionica: Acting Coleridge in the Lecture Theater"

LILY GURTON-WACHTER, "'Ever on the Watch': Wordsworth's Attention"

ANDREW SMITH, "'Truth and Tradition's Mangled Stream': Robert Bloomfield's *The Banks of Wye*"

JONATHAN CRIMMINS, "Mediation's Sleight of Hand: The Two Vectors of the Gothic in Mary Shelley's *Frankenstein*"

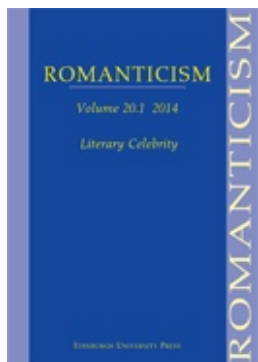
ANNE JAMISON, "Children's Susceptible Minds: Alicia Lefanu and the "Reasoned Imagination" in Georgian Children's Literature"

BOOK REVIEWS:

- JOHN MEE, "Michael Brown, John Kirk, and Andrew Noble, eds., *United Islands?: The Languages of Resistance (Poetry and Song in the Age of Revolution)*; Rhona Brown's *Robert Fergusson and the Scottish Periodical Press*; Jennifer Orr, ed., *The Correspondence of Samuel Thomson (1766-1816)*"
- SHAWN LISA MAURER, "Ben P. Robertson's *Elizabeth Inchbald's Reputation: A Publishing and Reception History*"
- CHRIS BUNDOCK, "Orianne Smith's Romantic Women Writers, Revolution, and Prophecy: Rebellious Daughters, 1786-1826"
- TOM MOLE, "Kim Wheatley's *Romantic Feuds: Transcending the 'Age of Personality'*"
- JOHANNA WINANT, "Edward T. Duffy's *Secular Mysteries: Stanley Cavell and English Romanticism*"
- TARA McDONALD, "Andrew Rudd's *Sympathy and India in British Literature, 1770-1830*" ♦

Romanticism

www.eupjournals.com/journal/rom



The latest issue of *Romanticism* (20.2.) is now available.

CONTENT:

- GAVIN EDWARDS and MICHAEL ROSSINGTON, "Introduction George Crabbe: Times and Spaces"
- CLAIRE LAMONT, "'The smallest circumstances of the smallest things': Domestic Interiors in Crabbe's Poems"
- MICHAEL ROSSINGTON, "Crabbe's Times"
- JAMES BAINBRIDGE, "The 'species in this genus known': The Influence of Taxonomy on Crabbe's Tales"
- MATTHEW INGLEYBY, "'Fences...form'd of Wreck': George Crabbe's *The Borough* and the Resources of the Poor"
- ANDREW LACEY, "The Epitaphic Poetry of Crabbe and Wordsworth"
- FIONA STAFFORD, "'Of Sea or River': Crabbe's Best Description"
- THOMAS WILLIAMS, "George Crabbe and John Clare: Refinement and Reading"
- GAVIN EDWARDS, "Putting Stories Together" ♦

The Byron Journal

<http://liverpool.metapress.com/content/121624>

The Byron Journal has recently released its latest volume (41.1).

JONATHON SHEARS: "Editorial"

CONTENT:

- PETER COCHRAN, "Obituaries: Anne Barton and Nina Diakonova"
- J. ANDREW HUBBELL, "'Our Mix'd Essence': *Manfred's* Ecological Turn"
- JASON KOLKEY, "Mischievous Effects: Byron and Illegitimate Publication"
- TROY WELLINGTON SMITH, "P. L. Møller: Kierkegaard's Byronic Adversary"
- HOWARD DAVIES, "'A Strange Summer Interlude': Notes on a Lost Plaque"
- PETER COCHRAN, "Three New Letters to Byron" ♦

Blake/An Illustrated Quarterly

www.blakequarterly.org



The spring 2014 issue of *Blake/An Illustrated Quarterly* is now available.

CONTENT:

- ROBERT N. ESSICK, "Blake in the Marketplace, 2013"

MINUTE PARTICULARS:

- MARY LYNN JOHNSON, "Newfound Particulars of Blake's Patrons, Thomas and Elizabeth Butts, 1767-1806"
- PAUL MINER, "Francis Quarles's Influence on Europe 11" ♦

Essays in Romanticism

<http://liverpool.metapress.com/content/v12544104534/>



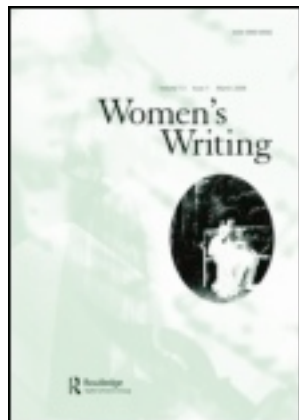
The latest volume of *Essays in Romanticism* is now available (21.1.).

- ANGELA ESTERHAMMER, "Improvisation, Speculation, Risky Business: Fiction and Performance, 1824-1826"
- SIMON HULL, "Domestic Extremism and De Quincey's 'A-muck' Malay"
- CHRIS MURRAY, "Discharged Soldiery: Wordsworth, Cobbett, and Military Corruption in the 1790s"
- REBECCA NESVET, "Patagonian Giants, Frankenstein's Creature, and Contact Zone Catastrophe"
- SUZANNE L. BARNETT, "'The great God Pan is alive again': Thomas Love Peacock and Percy Shelley in Marlow"

ERIC LINDSTROM, "Wordsworth Back in France Again: Reading *The Borderers* with Badiou and Rancière" ◇

Women's Writing

<http://www.tandfonline.com/toc/rwow20/21/1>



Kate Singer and Nanora Sweet have guest-edited *Beyond Domesticity: Felicia Hemans in the Wider World*, a special issue of *Women's Writing* (21.1). This first journal issue devoted to the prolific and influential Hemans is available free to all throughout 2014 for a 7-day trial.

The issue's seven contributors challenge Hemans' association with the domestic and the familiar, finding her instead a speculative thinker and innovative artist immersed in the Revolutionary, Napoleonic, and reform eras of her lifetime (1793-1835). The essays comprise a vigorous dialogue among themselves and more broadly with the poet's foregoing critics. The collection follows the arc of Hemans' career, framing new readings of well-known books like *Records of Woman* in explorations of the poet's less familiar juvenilia and final books.

CONTENT:

- KATE SINGER (Mount Holyoke College) AND NANORA SWEET (Missouri-St. Louis), "Introduction: Beyond Domesticity: Felicia Hemans in the Wider World"
- BARBARA D. TAYLOR (Nottingham), "Felicia Hemans and *The Domestic Affections*, and Other Poems; or Mrs Browne's *Publishing Project*"
- MICHAEL T. WILLIAMSON (Indiana, Pennsylvania), "Felicia Hemans's Public Poetry, Winckelmann's *History of the Art of Antiquity* and the Imaginative Plenitude of the Victory Ode"
- HELEN LUU (Royal Military College), "Fantasies of 'Woman': Hemans's Deconstruction of 'Femininity' in *Records of Woman*"
- AMY L. GATES (Illinois), "Fixing Memory: The Effigial Forms of Felicia Hemans and Jeremy Bentham"
- MICHAEL O'NEILL (Durham), "'Materials for Imagination': Shelleyan Traces in Felicia Hemans's Poetry after 1822"
- CHRISTOPHER STOKES (Exeter), "Prayer, Discipline and Secrecy in Felicia Hemans's Late Poetry"
- DIEGO SAGLIA (Parma), "The Society of Foreign Voices: *National Lyrics*, and *Songs for Music* and Hemans's *International Poetics*" ◇

Persuasions

The Jane Austen Journal On-Line

<http://www.jasna.org>



Persuasions has released their most recent volume, "Teaching Austen and Her Contemporaries," guest edited by Bridget Draxler, Misty Krueger, and Susan Allen Ford.

BRIDGET DRAXLER, MISTY KRUEGER, and SUSAN ALLEN FORD,
"Editors' Note"

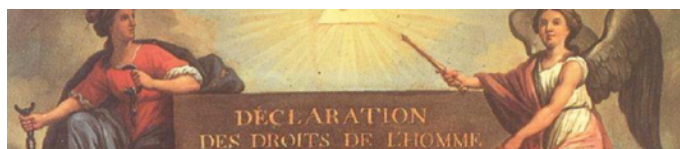
CONTENTS:

- DEVONEY LOOSER, "Discovering Jane Austen in Today's College Classroom"
- MISTY KRUEGER, "Teaching Jane Austen's *Northanger Abbey* as a 'Crossover' Text"
- DANIEL SCHIERENBECK, "Teaching Two Janes: Austen and West in Dialogue"
- DANIELLE SPRATT, "Taking *Emma* to the Street: Toward a Civic Engagement Model of Austen Pedagogy"
- OLIVERA JOKIC, "Teaching to the Resistance: What to Do When Students Dislike Austen"
- ANDREA REHN, "'Hastening Together to Perfect Felicity': Teaching the British Gothic Tradition through Parody and Role-Playing"
- BRIDGET DRAXLER, "Teaching Jane Austen in Bits and Bytes: Digitizing Undergraduate Archival Research"
- JODI L. WYETT, "Jane Austen Then and Now: Teaching Georgian Jane in the Jane-Mania Media Age"
- CHERYL A. WILSON, "Dancing with Jane Austen: History and Practice in the Classroom" ◇

Calls for Papers

NASSR 2015

<http://nassr2015.wordpress.com>

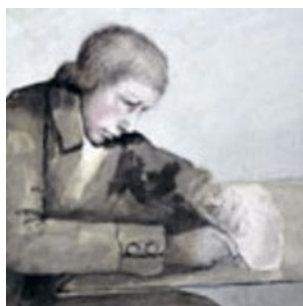


Sponsored by University of Manitoba and The University of Winnipeg, NASSR 2015 will meet at The Fort Garry Hotel near The Forks in downtown Winnipeg, Manitoba from August 13 to 16, 2015. The conference will address the topic of "Romanticism & Rights," a theme that dovetails with the opening of the Canadian Museum for Human Rights.

More information will be forthcoming soon at the conference website listed above. You can also stay tuned for more information in the Fall Newsletter and on Twitter! ◇

BARS 2015

<http://www.bars.ac.uk>



The 14th International Conference, "Romantic Imprints," will be held at Cardiff University in 2015. More information will be available soon, but you can follow them on Twitter in the meantime: @2015BARS

Check back soon for the release of the conference Call for Papers! ♦

Nineteenth Century Studies Association

<http://www.ncsaweb.net/>



NINETEENTH CENTURY STUDIES ASSOCIATION

The 36th annual conference of the Nineteenth Century Studies Association, "Material Cultures/Material Worlds," will be held in Boston, Massachusetts, March 26th to the 28th of 2015.

The organizers seek papers and panels that investigate elements of the material world belonging to the long nineteenth century. Topics may include collecting, possession(s), things and thing theories, realism, hoarding, bric-a-brac, souvenirs, historic houses (interiors and rooms), buildings and "truth to materials," collecting folklore and songs, Atlantic trade, colonial objects, commodity fetishism, animals as things (taxidermy, zoos, taxonomies), people as things (slavery, human zoos, relics, death masks), cabinets of curiosity, closets, antiquities, museum displays, theatrical stages and sets, textures, books and manuscripts as

objects, the materiality of texts, art materials, food, fraudulent items or the luxury trade. We invite alternate interpretations of the theme as well.

Please email 250-word abstracts for 20-minute papers along with one-page CVs to the program chairs by **30 SEPTEMBER 2014** to ncsaboston2015@gmail.com. Paper abstracts should include author's name, institutional affiliation, and paper title in the heading. We welcome panel proposals with three panelists and a moderator or alternative formats with pre-circulated papers and discussion.

Please note that submission of a proposal constitutes a commitment to attend the conference if the proposal is accepted. All proposals received will be acknowledged, and presenters will be notified in November 2014. Graduate students whose proposals are accepted may, at that point, submit complete papers in competition for a travel grant to help cover transportation and lodging expenses. Scholars who live outside the North American continent, whose proposals have been accepted, may submit a full paper to be considered for the International Scholar Travel Grant. ♦

Interdisciplinary Nineteenth-Century Studies

<http://www3.nd.edu/~incshp/INCS2015.html/>

INTERDISCIPLINARY NINETEENTH-CENTURY STUDIES

The 2015 Interdisciplinary Nineteenth-Century Studies Conference (INCS), exploring the theme of "Mobilities," will be held at the Georgia Institute of Technology, Atlanta, GA, 16-19 April 2015.

The nineteenth century has long been understood as an era of industrial growth, scientific discovery, technological innovation, and imperial expansion. Such sweeping global transformations relied on a complex web of relations between humans and machines, individuals and systems, ideas and practices, as well as more efficient and frequent movement across increasingly connected networks of space. From railroad travel to advances in shipping, from the

You can now follow
NASSR on Twitter!

Join us there for updates,
announcements, and
news!

@NASSROfficial

The North American Society for the Study of Romanticism was founded in 1991 at The University of Western Ontario. NASSR was established as a forum for the discussion of a wide variety of theoretical approaches to Romantic works of all genres and disciplines and of subjects relevant to the international and interdisciplinary study of Romanticism. NASSR members from North America, Asia, Africa, Europe, and Australia work in a wide range of disciplines, including History, Art History, Women's Studies, Philosophy, Music, Political Economy, and Literature; members' interests encompass American, Canadian, English, French, German, Irish, Italian, Russian, Scottish, and Spanish Romanticisms.



movement of immigrants, enslaved laborers, scientists and colonial settlers, to the circulation of ideas, bodies, and/as commodities, nineteenth-century mobilities challenged and reconfigured the very constitution of subjects, nations, and cultures across the globe. We seek papers that investigate the various mobilities and exchanges of the nineteenth century. What did it mean to be mobile (or immobile) in this period? How were political, scientific, and cultural ideas exchanged in new ways? How did people maintain and create new networks and affiliations? How might notions of a more mobile, networked sense of nature, the world, and the self influence our understanding of this era?

Possible topics include, but are not limited to:

- Mapping, geographies, travel
- Transportation and communication networks
- Communities, networks, and alliances
- Mobile/immobile bodies
- The body as a circulatory system
- Imperialism, warfare, journalism
- The press, publishing, mobility and digitization
- Education, circulating knowledge
- Visual culture, mobility and cinema, photography
- Digital culture/revisiting the nineteenth century
- Mobile knowledge/disciplines and institutions
- Gender and mobility: the New Woman, feminism
- Mobile sexualities/underground networks
- Cycles of nature/natural history and mobility
- Imaginary spaces/architectural sites
- Exile, migration, borders
- Information, collection, and data
- Germs, diseases, contagion
- Prosthetics, physical culture
- Medical and scientific networks
- Circulating texts, sensation fiction
- Cities, networks of industry
- Teaching the nineteenth century
- Neo-Victorian culture, steampunk
- Spiritualism, mediums, religion
- Race, immigration, diasporic mobility
- Professional and class mobility
- Evolution/degeneration
- Science fiction/time travel/futures
- Domesticity/rootedness/rituals

The deadline for proposals will be **15 NOVEMBER 2014**. For individual papers, send 250-word proposals; for panels, send individual proposals plus a 250-word panel description. Please include a one-page cv with your name, affiliation, and email address. Proposals that are interdisciplinary in method or panels that involve multiple disciplines are especially welcome. Send questions and proposals to narin.hassan@lmc.gatech.edu or carol.senf@lmc.gatech.edu. ♦

.....

Romantic Studies Association of Australasia (RSAA)
Re-Reading Romanticism
 Imagination, emotion, Nature, and Things
<http://conference.rsaa.net.au>



The third biennial conference for the Romantic Studies Association of Australasia, “Re-Reading Romanticism: Imagination, emotion, Nature, and Things,” will take place at the University of Melbourne, 23-25 July 2015.

Re-reading is a key practice for the humanities: it is one of the most important ways in which, on the one hand, the past is made available to the present and, on the other hand, ‘new’ sign systems are forged. More broadly, re-reading (understood as the bivalent process sketched above) is a powerful mode of Romantic creativity and, in this guise, one of the chief ways in which modernity discovers and realises ‘various possibilities of order on the basis of an increasing freedom and a growing distance vis-à-vis an established reality’ (Luhmann, *Art as a Social System*). William Blake’s *re-reading* of Swedenborgian and Moravian discourses, for example, produces a sign-system (a poetic/analytic discourse) that to a surprising degree draws apart from its sources, while remaining independent of conventional semiotic repertoires existing at the time. Although the sources are different, much the same might be said of Mary Wollstonecraft, Charlotte Smith, Ann Radcliffe, Mary Robinson, William Wordsworth, and outside Britain, Olympe de Gouges, Germaine de Staël, Novalis, and many others. Romanticism itself has been the site of numerous re-readings, in which the same bivalent process can be observed; and Romanticism in its various guises continues to be re-read by important strands of contemporary culture. Most prominently, Romantic re-readings of earlier notions of imagination, passion, perception, nature, and things, exert a profound influence on, even as they are being re-read by, contemporary thought. Equally powerful forms of re-reading occur when European Romanticism crosses cultures and is read in China, India, Japan, and so on, and this is evident in the work of Rabindranath Tagore and Kenzaburo Oe, amongst many others. Seen in this light, re-reading converges with contemporary discourses of imagination, innovation, and creativity, whether deployed for politically conservative or

progressive ends. Given its importance, it is surprising that so little attention is given to re-reading (as distinct from, say, intertextuality or the study of influence) and that so few accounts of re-reading engage with the bivalent process sketched above. It is our hope that 'Re-reading Romanticism' will begin to redress this balance, by providing an opportunity to explore this topic and its significance for the Humanities today.

The work of Marilyn Butler will be one of the foci of our discussions. Butler's strong re-reading of Romanticism has shaped the field we inhabit today, and this conference is intended to honour her memory.

Topics may include:

- literary and/or cultural theories or histories of re-reading;
- re-reading in theory;
- the politics of re-reading;
- Romanticism, re-reading, and the new;
- re-reading Romantic texts in China, India, or Japan;
- non-European readings of Romanticism;
- re-reading English Romanticism in Europe (and vice versa);
- Romanticism in Ireland, Scotland, or Wales;
- re-reading Romanticism in Australia;
- romantic re-readings of things, animals, or nature;
- re-reading Romantic bodies, sexualities, or genders;
- Romantic/gothic re-readings of religion, history, or the passions;
- re-reading, Romanticism, and the Humanities;
- contemporary re-readings of Romantic texts;
- re-reading Romantic canonicity;
- Marilyn Butler, history, and the study of Romanticism.

Scholars interested in proposing 20-minute papers, or full panels of three speakers and a chair, should submit abstracts of between 250 and 400 words and a 150-word bio by **1 MARCH 2015** through the RSAA's website <http://conference.rsaa.net.au/>.

For further enquiries, please contact Peter Otto (peterjo@unimelb.edu.au); Deirdre Coleman (colemand@unimelb.edu.au); Claire Knowles (c.knowles@latrobe.edu.au). ♦

Byron and Italy



The Byron Centre at the University of Manchester, in collaboration with the Centro Interuniversitario per lo Studio del Romanticismo at the University of Parma, invites paper proposals for an interdisciplinary conference on the topic of

"Byron and Italy," to be held at the University of Manchester, 4-5 December 2014.

Papers are welcome from any disciplinary perspective that opens up new approaches to, or offers new insights into, any aspect of the conference theme, including, for example:

- Byron and the Italian poets (Dante, Tasso, Ariosto, Pulci, Casti ...);
- Byron and Alfieri;
- Byron and Rome / Venice / Ravenna / Pisa / Milan ...;
- Byron and the idea of Italy;
- Byron and Italian landscapes/cityscapes;
- Byron's (self-)Italianisation;
- Byron's relationships with Italians;
- Byron and Catholicism;
- Byron and the Carbonari / the Risorgimento / Italy as a nation;
- Byron and the Austrians in Italy;
- Byron and Italian art;
- Byron and Italian history;
- Byron and the dialectics of Italian antiquity and modernity
- Byron's relation to other British/continental writers on Italy;
- Byron's Italianised relations with Britain;
- Byron and the Italian language;
- Byron's influence on Italian culture.

Please email abstracts of 250 words maximum to The Byron Centre's Director, Dr Alan Rawes (alan.rawes@manchester.ac.uk), by **1 SEPTEMBER 2014**. ♦

Reality, Fiction and Madness

<http://www.internationalbyronsociety.org>



The Annual International Association of Byron Societies Conference, "Reality, Fiction and Madness," will be held in Gdańsk, 2-10 July 2015.

The theme may imply some methodological or theoretical differentiation between biographical and historical studies of Lord Byron's life and works on the one hand, and literary interpretations of his style and methods of fictional world construction on the other. These different approaches might require different methods of analysis and description, and perhaps the methods need re-considering. Furthermore, the blurring of the border between fiction and reality is not only a problem of the author's life decisions but is also a recurring epistemological theme in Byron's texts. 'Madness' may also be treated as Byron's method of literary perception, one that takes a variety of literary forms. It might then be explored not only as a biographical motif, or with reference to the author's predilection for histrionic

theatricality, but also in terms of composition, motifs, plots and their functions, as well as authorial manipulation of the addressee in the context of the varied and multicultural reception of the poet's works. Accordingly, the conference may contain the following sections:

- History, fiction and the frenzy of Byromania:
In this section we might explore the relevance of Byron's individual circumstances and of the contemporary political or historical situation to his writing, whether autobiographical, epistolary, political, or purely fictitious. This might include the anecdotal part of the Byron legend – the Byrons: 'mad and bad' as well as the dynamic interplay between Lord Byron's literary output and its various national or cultural appropriations.
- Byron's methods of literary world creation:
Here we might analyze Byron's renderings of the mimetic, romance and the 'frenetic', which might lead us to definitions of:
- Byron's literary imagination:
There are a variety of sources for Byron's fictional writing in terms of genres, epochs and authors. His literary imagination is also marked by a critical or even antithetical attitude towards his predecessors as well as to contemporary writers. Byron's literary imagination is not a consistent concept in his texts and is brought to realization in a variety of forms.
- Byron's artistic madness:
Byron was accused of being insane, but 'madness' was often his literary and political choice, one typical of the Romantic attitude, but also referring to Shakespearean or Cervantesque characters and the situation of dramatized self-reflection which in his poetic works results in the split of the lyric persona, the agonistic being, implying a specific type of discourse in the situation of personal, political, and cultural exile.

Abstracts of maximum 500 words should be sent to: mirosława.modrzewska@gmail.com The deadline for abstracts and proposals will be **1 JANUARY 2015**. ♦

Eighteenth- and Nineteenth-Century British Women Writers Conference
<http://britishwomenwriters.org>



The 23rd Annual Meeting of the British Women Writers Conference, "Relations," will take place at The Graduate Center of the City University of New York, 25-27 June 2015.

The inspiration for this theme comes from Eve Kosofsky Sedgwick, who taught at the Graduate Center from 1998-2009, and whose investment in relations continues to reverberate both within our department and in the field at large. One of her last courses, "Reading Relations," explored literary constructions and alternative understandings of relationality. In this spirit, we invite papers—as well as panel proposals—that focus on possible interpretations of and approaches to relationality, broadly conceived. We welcome investigations of interaction, exchange, correlation, or conjunction. Alternately, treatments might focus on relationality as a political, historical, global, social, personal, critical or textual phenomenon.

Possible topics may include, but are not limited to:

- *Conceptual Relations*
Influence (literary or otherwise); Subject-Object relations; Human-Animal relations; Human-Machine relations; Darwinian relations; Affect; Connection; Complementarity; Synthesis; Affiliation; Collaboration; Spatial arrangements/ Bodies in space; Communication
- *Personal Relations*
Sexual relations/Intimate relations; Interiority; Domestic arrangements; Care-giving, professional and personal; Courtship/Marriage/Divorce; Familial Relationships/ Kinship; Friendship
- *Global Relations*
Cosmopolitanism; Economic systems; Trade; Exploration; Anthropological interactions; Social/Political Relations; Social arrangements; Class relations; Labor relations; Gender relations; Community; Political relationships; Revolutionary relations; Colonial relations; Race relations; Cross-national/cross-cultural relations; Historical connections
- *Critical/Textual Relations*
Theoretical approaches; Hermeneutic relations; Reader relations; Biographical relationships; Literary circles/ networks; Relations between literary forms/genres; traditions/conventions; Palimpsests; Pedagogical Relations; Pedagogical approaches; Text-Media relations; Interdisciplinarity; Adaptations

For paper proposals, please send a 300-word abstract and a short bio (in a single attachment) to bwwc2015@gmail.com by **15TH JANUARY 2015**. For full panel proposals, please compile all proposals, along with a brief rationale for the panel, into a single document. Papers and panels must address the theme and its application to British women's literature of the long 18th- or 19th-centuries. ♦

James Hogg and His World
<http://jameshoggblog.blogspot.ca>

The James Hogg Society welcomes paper proposals for its upcoming conference on "James Hogg and His World," to be held at Alumni Hall, Victoria College, University of Toronto from 9-12 April 2015. Abstracts for 20-minute

papers should be submitted to Sharon Alker and Holly Faith Nelson at alkersr@whitman.edu and holly.nelson@twu.ca respectively by **15 SEPTEMBER 2014**.

The conference title is meant to be *understood broadly* and covers a *wide range* of potential topics connected to the lives and/or works of Hogg and his contemporaries as situated in the world of late seventeenth- and early eighteenth-century Britain or as transmitted across the globe from the mid-eighteenth century to the present day.

Papers might, for example:

- examine the literary representation of various spaces (from micro to macro) in Hogg's world: for example, the farm, Ettrick, the Borders, Edinburgh, Scotland, or empire;
- explore the place of Hogg and / or his contemporaries in the literary circles of Edinburgh and London, or in the literary marketplace of the Americas;
- address features of late eighteenth- and early nineteenth-century culture that significantly impacted the world and works of Hogg and/or his contemporaries;
- consider the ways by which Hogg and/or his contemporaries introduced and engaged with local, regional, or global concerns in their works;
- deconstruct the notion of a single "world" in which Hogg and/or his contemporaries wrote to reveal the rich diversity of mental and/or material texts that intersect or collide in their works;
- reflect on how Hogg and/or his contemporaries made use of earlier literary paradigms and practices by adapting them to their own world;
- discuss how the texts of later writers engaged with and adapted the work of Hogg and/or his contemporaries to make sense of or 'interpret' their own world.

For a tentative schedule of the conference, including information on plenary speakers, recitals, and excursions, visit the James Hogg Blog listed above.◇

Wordsworth Winter School

www.wordsworthconferences.org.uk



The 2015 Wordsworth Winter School, "The Romantics at Waterloo; or, Wordsworth v. Buonaparte," will take place at Rydal Hall between 16-21 of February 2015.

The Wordsworth Winter School devotes four full days of lectures, discussions and readings to immersion in the poetry of Wordsworth and his contemporaries. There are

normally two lectures, a seminar and a poetry reading on each of the main days. Afternoons are devoted to a special event, a walk or an excursion. All events are at Rydal Hall. We do not accept residential bookings for less than the full period. All except two rooms at Rydal Hall are now expected to be "en suite."

Full details will be announced in August 2014. All inquiries can be sent to the Director, Richard Grivil, or the Administrator, Fiona Grivil, at wordsworth_conferences@hotmail.co.uk.◇

New Series from Palgrave Macmillan *Palgrave Studies in Literature, Science and Medicine*

Palgrave Studies in Literature, Science and Medicine is an exciting new series that focuses on one of the most vibrant and interdisciplinary areas in literary studies: the intersection of literature, science and medicine. Comprised of academic monographs, essay collections, and Palgrave Pivot books, the series will emphasize a historical approach to its subjects, in conjunction with a range of other theoretical approaches. The series will cover all aspects of this rich and varied field and is open to new and emerging topics as well as established ones.

The series editors will be: Sharon Ruston (Lancaster); Alice Jenkins (Glasgow); Catherine Belling (Northwestern). For information about submitting a Palgrave Studies in Literature, Science and Medicine proposal, please contact: Ben Doyle (ben.doyle@palgrave.com); Catherine Belling (c-belling@northwestern.edu); Sharon Ruston (s.ruston@lancaster.ac.uk); Brigitte Shull (brigitte.shull@palgrave-usa.com); Alice Jenkins (alice.jenkins@glasgow.ac.uk).◇

German Studies in America

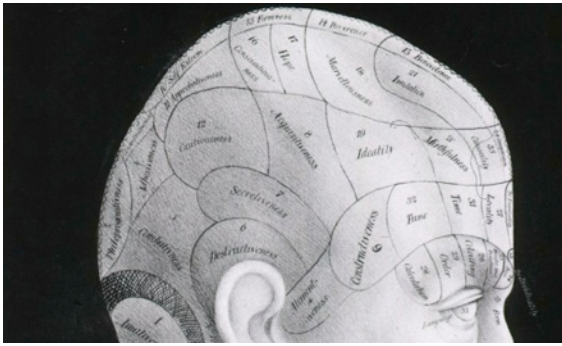
The Editors of the *German Studies in America* book series welcome scholarly monographs in the field of German Studies in the broadest sense. This series adheres to the highest academic standards and is peer-reviewed. We are eager to consider manuscripts in English or German that develop new areas of research, those that offer new perspectives on familiar topics, and studies that adopt innovative approaches to German, Swiss, or Austrian history, literature, philosophy, national identity, popular culture, film, music, and visual art.

Inquiries and manuscript submissions can be sent to the series editors, Celia Applegate (celia.applegate@vanderbilt.edu), Susan Gustafson (susangustafson@rochester.edu), Kai Evers (kevers@uci.edu), and Gail Hart (gkhart@uci.edu).◇

Conferences

NASSR 2014

<https://blogs.commonsgorgetown.edu/nassr2014/@NASSRDC>



The 22nd NASSR Conference in 2014 met in Washington, DC, from 10-13 July 2014. The conference was sponsored by American University, Georgetown University, George Mason University, George Washington University, Johns Hopkins University, The Library of Congress and Music Division, and the National Library of Medicine. The conference theme, "Romantic Organizations," was meant to be broadly construed to include:

1. Societies (erotic, political, scientific, artistic, radical)
2. Bodily (organs, anatomy, physiology, affect, emotion)
3. Mental (phrenology, psychology, imagination, brain)
4. Knowledge (taxonomy, discourse, categories, philosophical, historical, literary)
5. Encyclopedia (forms of knowledge)

The keynote addresses included the following:

PETER DEAR (Cornell): "From Enlightenment and Romantic Natural Classification to a Social Aesthetics of Darwinian Natural Selection"

ELIZABETH FAY (Massachusetts): "Romantic Egypt, Monumentality and Shifting Sands"

MARSHALL BROWN (Washington): "Democratic Organization Vs. Sonata Form: Beethoven's Sonata for Cello and Piano, Op. 69"

Special sessions include:

- Frederick Burwick: "Theater and Romantic Organizations," Special Session Sponsored by the *European Romantic Review* (ERR).
- Julie Carlson: "Organizing Care: Managing Human Vulnerability in Romantic-Era Writings and Group Life"
- David Collings: "The Romantic Differend"
- Jeff Cox: "Clubbing with the Romantics"
- Nora Crook: "Organizing Editions and Compilations"
- Mary Favret: "Disorganizing Romanticism"
- Marilyn Gaull: "Art as Evidence"
- Adam Komisarik and Alison Dushane: "Organizing Science: Erasmus Darwin and the Lunar Circle"
- Jacqueline Labbe: "Romantic Labyrinths: Authorial Interactions and Entanglements"
- Peter Otto: "Bodies, organs, and the limits of 'sexual organization' in Blake's illuminated poetry"
- Tilottama Rajan: "Organs and Organizations of

Knowledge"

➤ Alan Richardson: "Organizing the Brain"

➤ Clare Simmons: "Organizing National Pasts"

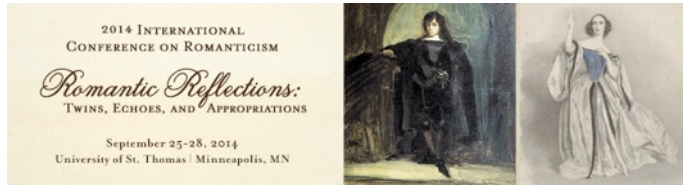
➤ Andrew Stauffer: "Organizing Digital Romanticism"

➤ Clara Tuite: "Queering Romantic Love"

➤ Julia Wright: "Organizing Irish Romanticism: Coterie, Region, and Nation" ♦

International Conference on Romanticism

<http://www.stthomas.edu/mcl/icr/>



The 2014 meeting of the International Conference on Romanticism will be held in Minneapolis, Minnesota in the heart of downtown on the banks of the Mississippi river September 25th-28th. In keeping with the spirit of the ICR, the conference organizers wish to focus on the cross-disciplinary and international aspects of Romanticism. The theme will be "Romantic Reflections: Twins, Echoes, and Appropriations," which should be interpreted in its broadest context.

The International Conference on Romanticism was founded in 1991. The fundamental aim of ICR from its inception has been to pursue the study of Romanticism without favoring particular linguistic, national or political traditions, or academic disciplines, either explicitly or implicitly. For more information, please visit the ICR website.

Conference attendees and participants must be current members of ICR.

This year's plenary speakers are: Göran Blix (Princeton); Andrew Elfenbein (Minnesota); Theresa M. Kelley (Wisconsin-Madison); Peter Otto (Melbourne); Judith Pascoe (Iowa).

The organizers are grateful to the sponsors and supporters of ICR 2014: the University of St. Thomas Minnesota College of Arts and Science, Modern and Classical Languages, English and Art History Departments. ♦

Imagining Worlds

Aesthetics and its Institutions in the Age of Goethe

<http://2014conference.goethesociety.org>

The Goethe Society's 2014 Conference, "Imagining Worlds," will be held in Pittsburgh at the University of Pittsburgh, 23-26 October 2014.

According to the standard critical assessments of the *Goethezeit*, Goethe and his contemporaries continuously addressed the challenge of their historical moment with appeals to aesthetics and its institutions. From today's perspective, however, the aesthetically informed self-definitions and practices of the age, as well as its lasting historical significance, can only be fully appreciated by

broadly re-evaluating and critically examining its pervasive use of aesthetic categories across the disciplines. To this end, our conference will consider not just the range of theoretical reflections by Goethe and his contemporaries on the nature of the arts and literature, but also the roles they were assigned in the construction of meaningful worlds, or the systems, of nature and science, self and society, culture and politics, etc.

Organized by the Goethe Society of North America, the conference will feature two full days of panels, with keynote lectures by Anne Bohnenkamp-Renken and Jane K. Brown. Additionally, we will continue our highly successful Dissertation Workshop and our Presidential Forum, where Ellis Dye, Simon Richter, and Astrida Tantillo will discuss the current crisis in the humanities from a Goethean perspective and in relation to Goethe Studies. Organizers are also organizing a roundtable discussion with museum, library, and archive directors from institutions whose programs are dedicated to "Goethe & Co" and an exhibition of rare books and Goetheana in the Special Collections Room of the University Library. The conference will conclude on a festive note with a banquet at the internationally renowned Warhol Museum, which will be exclusively opened to our group. All five Goethe serigraphs by Andy Warhol, as well as a newly commissioned Goethe installation, will be on display in the museum, and its Director, Eric Shiner, will offer us some words about the art.

The organizers are extremely grateful to Stuart Atkins for his generous support of this conference in honor of the memory of his parents, Lillian and Stuart P. Atkins.

Burney Society of Great Britain

<http://burneycentre.mcgill.ca>



The Burney Society of North America will hold its 20th AGM and conference in Montreal on 9-10 October 2014, at Montreal's McCord Museum of History, just before the opening of the 2014 Annual General Meeting of the Jane Austen Society of North America, with a dinner at The Atwater Club on Thursday evening. Plenary speakers will be Misty Anderson (Tennessee) and Juliet McMaster (Alberta).

Performance studies is an interdisciplinary field of inquiry that posits that every human action or event can be examined in light of the elements that create it and the effect it has on participants and witnesses. In addition to the usual things we consider "performance" (theatrical works, dance, musical recitals, etc.), acts and events as various as the Warren Hastings Trial, attendance at Ranalegh, and even the operating table can be understood

as containing performative elements worthy of examination.

In the eighteenth century, few authors' surviving bodies of life and work provide a richer field of possible sites for the study of performance than that of Frances Burney and her family. Growing up in a family of ambitious musicians, dramatists, well-traveled memoirists, and a schoolmaster/priest, Burney herself grew up keenly aware of her every act and how it might be viewed.

With this in mind, the Burney Society will host an event on a range of aspect of France Burney or her family's life or work in the context of performance, including papers that focus on Burney in conjunction with her contemporaries.

All conference inquiries can be sent to Emily Friedman at ecfriedman@auburn.edu. ♦

Canadian Society for Eighteenth-Century Studies

<http://csecs.ca>



The annual meeting of the Canadian Society for Eighteenth-Century Studies and Eighteenth-Century Scottish Studies Society will be held at the Hotel Delta Montreal, from October 15 through October 18, 2014.

It is jointly organized by the Groupe de recherche en histoire des sociabilités (GRHS) and the Centre interuniversitaire de recherche sur la première modernité (CIREM 16-18), and will be hosted by the Université du Québec à Montréal, with the support of the Stewart Museum and the Macdonald Stewart Foundation. All the images to illustrate the website are courtesy of the Stewart Museum, and participants will have further opportunity to discover the treasures hidden in their collections during the conference.

The theme for this year's conference will be "Revolutions in Eighteenth-Century Sociability". Scheduled keynote speakers are Professors James Moore (Concordia University) and Pierre Serna (Université Paris-I Panthéon-Sorbonne).

All sessions will be held at the Hotel Delta Montreal. Plenary talks will be hosted by the Cœur des sciences of the Université du Québec à Montréal, just a stone's throw away from the Hotel Delta Montreal. Pascal Bastien (UQAM) is the organizer of the conference. ♦

North American Schelling Society

<http://schellingsociety.org>



The third annual meeting of the North American Schelling Society, "Schelling in the Anthropocene: Thinking Beyond the Annihilation of Nature," will be held in New York City, 21-23 August 2014.

Humanity, as a force of nature, seems all too ready to prove itself more cancer than bloom on the body of our global ecosystem. Schelling warned us against "annihilation of nature" in 1804, while ecologists and climatologists tell of it in their nomenclature for the present age—the Anthropocene. Is it possible for humanity to change course to prevent or mitigate what now looks like an inevitable environmental catastrophe? Efforts to ameliorate the current state of nature and, so too, humanity's relationship with the rest of nature, traditionally looks to the past with the hope of changing the future. But, as Schelling argued, the human as force of nature does not stand-alone; in the present, we have alternatives—other forces of nature offering resources to correct our current trajectory.

'Thinking beyond the annihilation of nature' is a challenge to think beyond – outside – the limits and definitions of modern philosophy since Descartes. If we accept Schelling's proposition of *Mitwissenschaft*, and the claims of absolute knowing that follow from it, what happens when we think the consequences of this premise in a systematic manner? How does this re-configure the dualisms of subject and object, self-awareness and reflexivity; ontological paradigms, organic models of integrating mind and matter; emergence, consciousness, and creativity; art and myth as the voice and schema of nature; a secular theodicy that can address the possibility of humanity's annihilation of nature?

The North American Schelling Society's third annual conference will explore these themes, broadly construed, against the horizon of possible futures that suggest a way of moving beyond our current quagmire.

Plenary session speakers include: Manfred Frank (Tübingen); Markus Gabriel (Bonn); Dale Snow (Loyola); Iain Grant (West of England); Lore Hühn (Freiburg); Joseph Lawrence (Holy Cross); Bruce Matthews (Bard); Sean McGrath (Memorial); Michael Vater (Marquette); Jason Wirth (Seattle); Roger Berkowitz (Bard).

Organized by the North American Schelling Society, with further support from the International Schelling Society, Bard College, Bard Graduate Center, and Bard High School Early Colleges. ◇

.....

John Thelwall at 250

Medicine, Literature, and Reform in London, ca. 1764-1834

<http://www.johnthelwall.org>



The inaugural John Thelwall Society conference, "John Thelwall at 250: Medicine, Literature, and Reform in London, ca. 1764-1834," will be held at the University of Notre Dame London Centre, 25-27 July 2014.

To mark the 250th anniversary of the birth in London of the reformer and polymath John Thelwall (1764-1832), this conference will survey various aspects of his diverse career, or on the medical, literary, or political life of London in his time. Organizers are particularly interested in generating further attention to the ways in which medical science informed and was informed by literary and political culture, a nexus to which Thelwall greatly contributed. An outspoken advocate of democratic reform and prolific poet, novelist, dramatist, journalist, and elocutionist, Thelwall was also an amateur natural philosopher who, a generation before John Keats, attended medical lectures and operations at the London hospitals, developed close ties with leading surgeons and anatomists, and presented controversial papers on vitality and cognition.

The conference will also celebrate the formation of the John Thelwall Society and the acquisition by the University of Notre Dame of eight rediscovered letters from Thelwall to fellow reformer Thomas Hardy.

The conference will cover the following topics:

- London culture, from the theatres to the debating societies to the taverns
- Radicalism and/or Westminster politics
- Medical culture, including the medico-political circles of Guy's and St. Thomas's hospitals, and the Royal Humane Society
- Debates over quackery, the health of the poor, the politics of scientific "performance," and the dissection of criminal corpses
- Theories of life; the "vitality debates" of the 1790s and 1810s; emergent sciences of the mind and brain
- Thelwall's early London connections and activities (in the law, theatre, debating, journalism, medicine, poetry, politics)
- Thelwall's life and career in London (including his political activism, imprisonment and treason trial, literature, journalism, elocutionary theory and practice)

Keynote speakers will be: Sharon Ruston (Lancaster), Penelope J. Corfield (Royal Holloway, London), and Sir Geoffrey Bindman, QC.

Other conference highlights will include:

- A visit to the Old Operating Theatre at Guy's Hospital, with reception
- A visit to the site of Thelwall's elocutionary Institute in Lincoln's Inn Fields, now the home of Garden Court Chambers, a legal firm specializing in social justice and human rights – and the site proposed for an English Heritage "Blue Plaque" in Thelwall's honour
- An excursion in the footsteps of Thelwall's Peripatetic, led by Judith Thompson (Professor of English, Dalhousie University, Canada) and featuring readings at key sites

Questions may be directed to the organizers, Gordon Bottomley (Lancaster) at g.bottomley@lancaster.ac.uk and Yasmin Solomonescu (Notre Dame) at solomonescu.1@nd.edu. ◇

Getting & Spending

European Literature & Economics in the Long Nineteenth Century

<http://www.gettingspending2014.be>



The University of Leuven will host, "Getting & Spending," taking place this coming December, between the 10th and 12th. Keynote speakers for this conference will be: Angela Esterhammer (Toronto), Ludovic Frobert (CNRS/ENS Lyon), and Richard Gray (Washington)

In his *Autobiography* (1873), John Stuart Mill famously credits the poetry of Wordsworth with delivering him from a deep crisis of dejection. This experience prompted a significant overhaul of his philosophy: in spite of his awareness that science and literature do not always mix, Mill began to redesign his thought to combine Smith with Goethe, Comte with Coleridge, physics with aesthetics. Mill's literary turn exemplifies his era: drawing on literary as well as scientific resources, he repeats the methods of the previous generation of political economists and predicts those of the next. His attempt also mirrors a significant turn towards economics among men and women of letters. The case of Thomas De Quincey is especially compelling: in the *Confessions of an English Opium Eater* (1821 and 1856), De Quincey attributes his recovery from depression to his reading of Ricardo's *Principles of Political Economy and Taxation* (1817), which inspired him to revise his poetics and write several texts on economics. A wide range of (wo)men of letters across a wide swathe of media and genres join De Quincey: Reade wrote novels that dramatise the plight of the trade unions, Ruskin lectured on the "political economy of art," and Byron satirised stock market speculation. This conversation between economists and public intellectuals could take the form of direct communication: Ricardo edited Jane Marcet's economic

parables, and Malthus maintained a lively epistolary conversation with Maria Edgeworth.

While early literary responses often enthused over the possibilities of economics, there was also a significant and increasing body of criticism, inspired by either traces of a Romantic idealist aesthetics, a reformist agenda, or, as in the case of Thomas Carlyle's infamous "dismal science" epithet, a passionate conservatism. While British political economists and public intellectuals operated primarily in an Anglo-Saxon environment, they figured their economic and literary pursuits in an international context. Commercial dominance was recognised as subject to historical and geopolitical forces: British pre-eminence in the nineteenth century was preceded by periods of Italian, Dutch and French supremacy, and might, it was assumed, eventually be supplanted, Germany being an especially strong contender. Economic and literary writers found in these patterns possibilities for comparison, either to foster international exchanges, or to discourage them altogether. De Quincey explicitly designed his economic theories as Kantian re-readings of Ricardo, convinced that both Germany and Britain stood to gain from an interfusion of the two systems. German writers reciprocated in kind: especially those affiliated with the politische Romantik, like Adam Müller, equally asserted the importance of international networks to the development of a national political economy—Marx, Engels and others even displaced themselves physically, travelling between Berlin, Paris, London, and Brussels. Meanwhile, in France, theorists like Jean-Baptiste Say and Jean Charles Léonard de Sismondi reinvigorated French economic thought, recognising that Smith and his disciples had made significant advances on the model of physiocracy previously dominant in France. Much to the distress of British nationalist economists and writers, including Carlyle and De Quincey, their work went on to inspire Ricardo and others in reviews and translations, several of which were published in literary periodicals. These many national and international connections helped focus the earliest articulations of alternatives to capitalist economics, often invoking a dense network of literary sources in support of their ideas. In Britain, John Francis Bray predicted many future ills in *Labour's Wrongs and Labour's Remedy* (1809); in France, the work of Henri de Saint-Simon and Charles Fourier promoted a utopian reconstitution of society; in Germany, Marx penned a definitive critique of capitalism.

This conference proposes to examine the national and international interaction between economics and literature on the basis of the personal and textual networks that connect economists and (wo)men of letters. The long nineteenth century presents a crucial stage in this history: covering the golden age of political economy, the rise of alternatives to capitalism, and the paradigmatic shift from classical to neo-classical economics, the period saw literature and economics assert their discursive specificities. The conference aims to establish the ways and mechanisms by which the divide between literature and economics was bridged, and to situate this nexus in the context of exchanges within and between European

nations. It is our hope that this approach will at once embrace and challenge the established scholarship of the New Economic Criticism, pushing it forward in recognition of significant recent international advances in the field.

More information can be found on the conference website listed above. ◇

Websites & Blogs

NASSR Graduate Student Caucus

www.nassrgrads.com

@NASSRGrads



The NASSR Graduate Student Caucus (NGSC) is intended as a venue, under the aegis of NASSR (North American Society for the Study of Romanticism), for students interested in the study of Romanticism to make contact with one another, and to share intellectual and professional resources. We are committed to working together to further the interests, not only of the graduate student community in Romantic studies, but also of the broader profession, by helping to train active and engaged scholars who will continue to strengthen and advance themselves and the discipline. All graduate student members of NASSR are invited to attend caucus meetings and to participate in elections and panels. This is an opportunity for you, the future professional scholars of Romanticism, to take part in an organization designed to address your concerns as student-scholars, to attend to your needs as pre-professionals, and to celebrate your and your peers' triumphs. ◇

Shelley-Godwin Archive

<http://shelleygodwinarchive.org>

@ShelleyGodwin



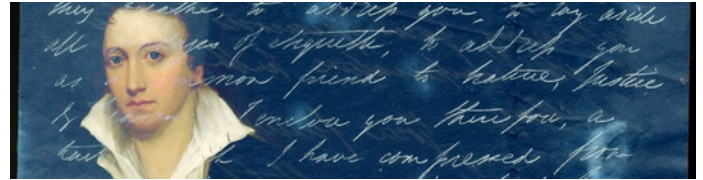
The Shelley-Godwin Archive will provide the digitized manuscripts of Percy Bysshe Shelley, Mary Wollstonecraft Shelley, William Godwin, and Mary Wollstonecraft, bringing together online for the first time ever the widely dispersed handwritten legacy of this uniquely gifted family of writers. The result of a partnership between the New York Public Library and the Maryland Institute for Technology in the

Humanities, in cooperation with Oxford's Bodleian Library, the S-GA also includes key contributions from the Huntington Library, the British Library, and the Houghton Library. In total, these partner libraries contain over 90% of all known relevant manuscripts.

The innovative technical architecture of the S-GA builds on open standards and the principles of the linked data movement, and has been designed to support user curation in subsequent phases of the project. Rather than serving only as a point of access, the S-GA will thus function ultimately as a work-site for scholars, students, and the general public, whose contributions in the form of transcriptions, corrections, annotations, and TEI encoding will create a commons through which various discourse networks related to its texts intersect and interact.

The more immediate goal for the S-GA's current first phase is to provide access to page images under open licenses of as many of these manuscripts as possible, in a series of public releases beginning with the *Frankenstein Notebooks* and followed by the fair-copy manuscripts of *Prometheus Unbound*. Typically, given the limits of funding and labor, the digitized manuscripts will be publicly released in one of three forms of development:

- page images with transcriptions that are fully corrected and TEI-encoded (as with *Frankenstein* and *Prometheus Unbound*);
- page images with transcriptions that have not yet been corrected (as will be the case for most of Percy Bysshe Shelley's manuscripts at the Bodleian Library);
- page images only.



The curatorial status of each page in the Archive is color-coded so that during the first phase users will understand the relative trustworthiness of transcriptions. In S-GA's subsequent phases the color-coding will also serve as an indication of what type of curatorial work users might best contribute.

This kind of networked, distributed transcription and encoding has been pioneered during the S-GA's first phase by a team of students in two graduate seminars at the University of Maryland and the University of Virginia, who transcribed and encoded roughly a third of the manuscript pages of *Frankenstein*. By scaling up such experiments in its next phase, the Archive will help to move humanities research into the classroom and out to the public so as to make students and "citizen humanists" active, knowledgeable, and critical participants in the great cultural migration now underway of our literary inheritance into digital form.

The Shelley-Godwin Archive has been made possible by a three-year Humanities Collections and Reference

Resources grant from the Preservation and Access division of the National Endowment for the Humanities and a generous grant from the Gladys Krieble Delmas Foundation. ♦

The Keats-Shelley Association of America Launch of a new Website <http://k-saa.org>



KEATS-SHELLEY
ASSOCIATION
OF AMERICA

The Keats-Shelley Association of America is pleased to announce the inauguration of a much-revised and richer website (<http://k-saa.org>), a site that will lead not just to current information on events relevant to the younger Romantics, but also to programs on an international stage. The Association anticipates keeping the website current in terms of its activities, but also as a means of providing quick access to scholarly resources on the internet germane to our interests. They have also instituted a PayPal account accessible from the site, allowing you to join the K-SAA or effortlessly to renew your membership there.

If any of you have information you think should be posted on the website or further scholarly resources you think merit inclusion, please contact Neil Fraistat, Vice-President of the K-SAA: nfraistat@gmail.com. In the meantime, the organizers hope that for all of you in the community of Romanticists the site will become a valuable and frequently visited resource. ♦

French Revolution Digital Archive A collaboration of the Stanford University Libraries and the Bibliothèque nationale de France <http://frda.stanford.edu>



The French Revolution Digital Archive (FRDA) is a multi-year collaboration of the Stanford University Libraries and the Bibliothèque nationale de France (BnF) to produce a digital version of the key research sources of the French Revolution and make them available to the international scholarly community. The archive is based around two main

resources, the Archives parlementaires and a vast corpus of images first brought together in 1989 and known as the Images de la Révolution française.

Archives parlementaires / Parliamentary archives
 The Archives parlementaires is a chronologically-ordered edited collection of sources on the French Revolution. It was conceived in the mid 19th century as a project to produce a definitive record of parliamentary deliberations and also includes letters, reports, speeches, and other first-hand accounts from a great variety of published and archival sources. Because of copyright limitations, FRDA contains the AP volumes covering the years 1787-1794. The text of these volumes has been marked up using TEI so that speakers, places, dates, and terms in the published index can be easily found. Users can see both scanned images of the AP pages or just the texts.

Images de la Révolution française / Images of the French Revolution

The Images are composed of high-resolution digital images of approximately 14 000 individual visual items, primarily prints, but also illustrations, medals, coins, and other objects, which display aspects of the Revolution. These materials were selected, mainly from the collections of the Département des Estampes et de la photographie, but also from other BnF departments, and include thousands of images for the important collections entitled Hennin and De Vinck. Detailed metadata exists for the images, so that researchers can search by artist, subject, genre, and place. ♦

Romantic Illustration Network <http://romanticillustrationnetwork.wordpress.com>



The Romantic Illustration Network (RIN) restores to view the importance of the print and the illustration in the Romantic period. RIN brings together scholars working on poetry, the printed book and painting in the period to share research and to develop new models for understanding the relationship between word and image in the period, between large and small scale work, and between painting, print and illustration.

The organizers are collaborating with Tate Britain to enhance the Tate's collection of literary prints and paintings. RIN will foreground artists from the Romantic period who have been unduly ignored, and return attention to well-known artists in unfamiliar roles. They aim to recapture lost cultures of looking and of reading, restoring the link between word and image not only in book illustration but in the wider literary and visual culture.

Their programme of events will take as starting point in turn the artist, the author, the gallery and the economics of print. They will produce an edited collection of essays and it is hoped that this network will form the basis for a longer research project. ♦

The William Blake Archive

www.blakearchive.org



The William Blake Archive is pleased to announce the publication of fully searchable and scalable electronic editions of the following works related to Blake's development of his illustrations to Robert Blair's *The Grave*:

- Preliminary Sketches for Robert Blair's *The Grave*, listed under Drawings and Paintings, Pencil Sketches.
- Preliminary Drawings for Robert Blair's *The Grave*, listed under Drawings and Paintings, Monochrome Wash Drawings.
- Preliminary Illustrations to Robert Blair's *The Grave*, listed under Drawings and Paintings, Water Color Drawings.

In addition, we are republishing the following works, previously presented in our Preview mode, to make their designs fully searchable:

- Robert Blair, *The Grave*, the 1808 book listed under Commercial Book Illustrations, Designed by Blake and Engraved by Other Engravers.
- *Deaths Door*, listed under Separate Plates and Plates in Series, Designed and Engraved by Blake.
- Illustrations to Robert Blair's *The Grave*, the series of twenty finished designs, listed under Drawings and Paintings, Water Color Drawings.

Taken together, these works in a variety of media present a comprehensive overview of one of Blake's major projects as an illustrator and exemplify his working methods as he developed rough sketches into finished water colors. The evolution of any one design can be traced via links presented under Related Works in the Archive on the pull-down menus, lower left on the main viewing page for each work.

In October 1805, Blake was commissioned by the engraver and would-be publisher Robert H. Cromek to prepare forty drawings illustrating Robert Blair's *The Grave*, a popular "Graveyard" school poem first published in 1743. Cromek originally planned to select twenty of these designs for a deluxe edition of the poem. Blake launched into the project with great enthusiasm, rapidly sketching out his

illustrations in pencil, developing some into wash drawings, and then producing a group of more finished water colors for presentation to Cromek. In a first prospectus of November 1805, Cromek names Blake as both the designer and engraver of fifteen designs. Blake etched one image, *Deaths Door*, in white-line, but Cromek rejected it. The dark power of the print appeals to modern tastes, but was far from fashionable in the early nineteenth century. In a second prospectus, also of November 1805, Cromek announced that Louis Schiavonetti would engrave twelve designs for the new edition. Blake had lost the potentially lucrative commission to engrave his own designs; his relationship with Cromek descended into anger and argument. In spite of their disagreement, Cromek included a portrait of Blake as a frontispiece to the volume, published in 1808. Cromek promoted the book aggressively and the illustrations to *The Grave* became Blake's best known work through much of the nineteenth century.

The William Blake Archive is also pleased to announce the publication of electronic editions of our second installment of Blake's letters, the correspondence of 1800-1805, which includes his three years with patron William Hayley in the coastal village of Felpham, West Sussex, and the frightening months leading up to his trial for sedition.

The letters in this group supplement the Archive's publication in November 2013 of Blake's illustrations to works by Hayley, including his *Essay on Sculpture*, the broadside ballad *Little Tom the Sailor*, *The Triumphs of Temper*, *The Life and Posthumous Writings of William Cowper*, and *The Life of George Romney*, along with the republication of Blake's etched and engraved illustrations to *Designs to a Series of Ballads, Written by William Hayley* (1802) and Hayley's *Ballads* (1805). Letters from this period track the downward spiral from the most hopeful moments of Blake's anticipations of working for the beloved "hermit of Eartham" to the bitterness and resentment he ultimately felt for that "pickthank." The letters also show Blake in the process of conducting routine business: with Hayley but also with his important London patron Thomas Butts and with the publisher-promoter Robert Hartley Cromek, who was destined to become a focus of anger and frustration in the next stage of Blake's life.

About ninety of Blake's letters survive, an unknown fraction of the total. Several—ten in the present group of thirty-three—are known only from partial and full transcriptions in the second, expanded, edition of Alexander Gilchrist's *Life of William Blake* (1880). Blake traveled seldom and not very far. His circle of correspondents was narrow and the geographical circuit small. But his modest body of correspondence comprises an absorbing, revealing miscellany of reports on work in progress alongside friendly and not so friendly exchanges on matters of practical and intellectual substance. Occasionally the letters burst out into visions that amalgamate, in a characteristic Blakean vein, homely details, intensely energized prose, and inspired poetry.

The letters are, in any case, indispensable in preserving facts and contexts for his life and work that would be otherwise unknown and in showing him shift pragmatically

from role to role in a very natural—and human—way, exposing facets of character and personality not always so apparent in his art. The letters feel closer to the exigencies of everyday life than any other works from Blake's hand. He seldom puts pen to paper without interesting consequences for readers.

Additionally, the Archive has updated the Compare feature to include separate impressions from the same plate and such impressions included in other works, such as *A Small Book of Designs*. Within the Compare pop-up window, users can now also click on and drag images to reorder them out of the default chronological sequence. This functionality is of course not applicable in the case of the letters, for which there are no separate copies or versions.

The Archive now contains 136 fully searchable and scalable electronic editions of important manuscripts and series of engravings, color printed drawings, tempera paintings, water color drawings, including 90 copies of Blake's nineteen illuminated books—all in the context of full bibliographic information about each work, careful diplomatic transcriptions of all texts, detailed descriptions of all images, and extensive bibliographies. ♦

BRANCH

Britain, Representation, and Nineteenth-Century History
<http://www.branchcollective.org>



This site, which is intertwined with *Romanticism and Victorianism on the Net*, provides users with a free, expansive, searchable, reliable, peer-reviewed, copy-edited, easy-to-use overview of the period 1775-1925. Unlike dry chronologies that simply list dates with minimal information about the many noteworthy events of a given year, BRANCH offers a compilation of a myriad of short articles on not only high politics and military history but also “low” or quotidian histories (architecture design, commercial history, marginal figures of note, and so on). Since no one scholar could hope to provide a complete overview of an entire century of British society, organizers have compiled material from a host of scholars working on all facets of the British nineteenth century. Authors come from History, Art History, and English departments across the world. The site differs from wikipedia in so far as all articles have undergone peer review, copy-editing, and proofing. Each article also seeks to interpret the events being discussed. Indeed, many events are discussed by more than one scholar.

Thanks to its site structure, BRANCH offers users an innovative approach to history itself, suggesting that any

given bit of historical information can branch outward in often surprising directions. Rather than provide a linear timeline of history from the perspective of the victors, I wish to provide a history that comes closer to what Walter Benjamin famously termed *jetztzeit* or “the time of the now,” an impacted history that explores the messy uncertainties and possibilities of any given historical moment.

Chronologies normally give a sense that there was only one way for events to play out. By going into more interpretative depth about events, by inviting multiple perspectives on the same events, and by opening our scope to all aspects of the nineteenth century, BRANCH's scholars resemble Benjamin's angels, propelled towards the future while in rapt contemplation of our collective past.

If you are trying to find information on a specific topic, you can visit the Topic Clusters tab or use the Search box (top right). If you prefer to browse, click on the Timeline at the top of this browser window. The Carousel below highlights some new and noteworthy articles in BRANCH. For more information about how best to use BRANCH, click on the ‘How to Use’ folder. ♦

The 18th-Century Common

<http://18thcenturycommon.com/>
 @18common



“The common” refers to common land: privately owned spaces traditionally subject to free and public use. In the early modern period, public use meant grazing animals, planting crops, fishing, or cutting timber. English commons were gradually “enclosed” – fenced off, walled off, or hedged off – by private landowners looking to raise the value (and the rents) of their land. The United Kingdom's “patchwork quilt” of fields is the result of enclosure, a controversial process that was frequently accompanied by riots. During the eighteenth century, remaining commons were enclosed by acts of Parliament; village greens are among the last vestiges of common land.

The common thus occupies an important place in the historical imagination as a symbol of open access for shared benefit. *The 18th-Century Common* offers a public space for sharing the research of scholars who study eighteenth-century cultures with nonacademic readers. We present short digests of our research in accessible, nonspecialized language, along with links to original texts, objects, and images, as well as resources for further

reading. Organizers encourage your active use of *The 18th-Century Common*. Comment on posts! Ask questions! ◇

European Romantic Review
journals.orders@tandf.co.uk
www.informaworld.com/ERR

NASSR members receive six annual issues of the interdisciplinary journal *European Romantic Review*. NASSR regularly sends membership lists as well as changes of address to *ERR*. Members who join or renew after the due date for renewals may experience some delay before they receive their copies. The first and fourth numbers of each volume will include expanded book review sections along with some articles while the second, fifth and sixth numbers will contain articles only. The third number will be the NASSR Conference Issue. The editors appreciate the support and enthusiasm for the journal that has warranted this expansion and look forward to being able to bring articles and reviews into print more quickly and systematically. For complete information about *ERR*, please visit the website listed above.

CONSULTING EDITOR:
 FREDERICK BURWICK, Department of English, UCLA, Los Angeles, CA 90024
fburwick@humnet.ucla.edu

CO-EDITORS:
 REGINA HEWITT, University of South Florida, P.O. Box 273730, Tampa, FL 33688-3730
euroromrev@earthlink.net
 DIANE LONG HOEVELER, Department of English, Marquette U, Milwaukee, WI, USA 53201
diane.hoeveler@marquette.edu

BOOK REVIEW EDITOR:
 BENJAMIN COLBERT, U of Wolverhampton, Millennium City Building, Wulfruna Street, Wolverhampton, WV1 1SB, UK
B.Colbert@wlv.ac.uk

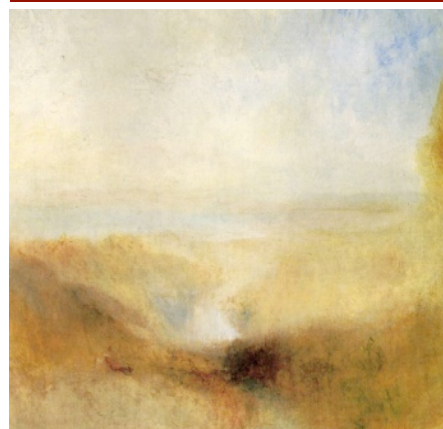
Administrative correspondence regarding pre-2002 issues of *ERR* should be addressed to Fred Burwick at fburwick@humnet.ucla.edu.

Administrative correspondence for 2002 and beyond can be addressed to Routledge Publishing, Taylor & Francis Ltd., Customer Services Department, 4 Park Square, Milton Park, Abingdon, UK OX14 4RN. Tel: +44 (0) 1256 813002 Fax: +44 (0) 1256 330 ◇

**NASSR 2014
 Memberships
 are now due!**

Visit the NASSR website
 to find renewal instructions and
 membership form:

publish.uwo.ca/~nassr



2014 Conference Organizers

Richard C. Sha, American University
 Patrick R. O'Malley, Georgetown University

Fran Botkin, Towson University
 Fiona Brideoake, American University
 Amanda Berry, American University
 Noah Comet, United States Naval Academy
 Daniel DeWispelare, George Washington University
 Eric Eisner, George Mason University
 Maria Frawley, George Washington University
 Nathan Hensley, Georgetown University
 Jonathan Kramnick, Johns Hopkins University
 Michael Macovski, Georgetown University
 Richard Nanian, George Mason University
 Judith Plotz, George Washington University
 Adam Potkay, College of William and Mary
 Tilottama Rajan, University of Western Ontario
 Kristin Samuelian, George Mason University
 Casey Smith, Corcoran College of Art and Design
 Tara Ghoshal Wallace, George Washington University
 Orrin Wang, The University of Maryland
 Kim Wheatley, The College of William and Mary
 Stefan Wheelock, George Mason University
 Duncan Wu, Georgetown University



NASSR was established in 1991 as a forum for the discussion of a wide variety of theoretical approaches to Romantic works of all genres and disciplines. NASSR sponsors annual conferences on subjects relevant to the international and interdisciplinary study of Romanticism. NASSR members from North America, Asia, Africa, Europe, and Australia work in a wide range of disciplines, including History, Art History, Women’s Studies, Philosophy, Music, Political Economy, and Literature; their interests encompass American, Canadian, English, French, German, Irish, Italian, Russian, Scottish, and Spanish Romanticisms. The NASSR Executive Committee is JAMES ALLARD (Brock), DAVID COLLINGS (Bowdoin), ANGELA ESTERHAMMER (Western Ontario/Zurich), JOEL FAFLAK (Western Ontario), TILOTTAMA RAJAN (Western Ontario), FRED BURWICK (UCLA, ex officio), JONATHAN MULROONEY (Holy Cross, ex officio), and RICHARD SHA (American University, ex officio).

2014 members will receive the NASSR Newsletter, information about NASSR Conferences, a subscription to *European Romantic Review* (six issues), and the NASSR Members’ Directory. Members can also access a listserv for Romanticists, NASSR-L. Memberships are effective from January 1 to December 31, 2014; if you join later in the year, please expect some delay for back copies of the *European Romantic Review*. Memberships received after 30 September 2014 will be transferred to the 2015 membership year.

- 2013 ADVISORY BOARD
- MARY FAVRET (Indiana, Bloomington)
 - NICHOLAS HALMI (Oxford)
 - DEVONEY LOOSER (Arizona State)
 - PETER OTTO (Melbourne)
 - ANDREW PIPER (McGill)
 - ALEXANDER REGIER (Rice)
 - JONATHAN SACHS (Concordia)
 - JOAN STEIGERWALD (York)
 - NANCY YOUSEF (Baruch College, CUNY)

- NASSR CONFERENCES
- 1995 University of Maryland-Baltimore County
 - 1996 University of Massachusetts & Boston College
 - 1997 McMaster University
 - 1998 St. Mary's University College, England
 - 1999 Dalhousie University
 - 2000 University of Arizona
 - 2001 University of Washington
 - 2002 University of Western Ontario
 - 2003 Fordham University, NYC
 - 2004 University of Colorado, Boulder
 - 2005 Université de Montréal
 - 2006 Purdue University
 - 2007 University of Bristol
 - 2008 University of Toronto
 - 2009 Duke University
 - 2010 University of British Columbia/Simon Fraser University
 - 2011 Brigham Young University/University of Utah
 - 2012 University of Neuchâtel (Switzerland)
 - 2013 Boston University/The College of the Holy Cross
 - 2014 American U/Georgetown U/George Washington U

2014 NASSR Renewal Form

Date Prof. ☐ Dr. ☐ Ms. ☐ Mr. ☐ None ☐

Name

Institutional Address

.....
.....
.....

Email

Home Address (if necessary for mailing purposes)

.....
.....
.....

Academic Disciplines (e.g. English Lit., Art Hist., etc.)

.....

Research Interests (e.g. Goethe; The Romantic Subject; etc.)

.....
.....

Books Published (for Directory; please list full title, publisher, and year of books published in the last ten years; attach separate sheet if necessary)

.....
.....
.....

- US Funds ☐ Faculty/fully waged \$52 ☐ Reduced \$39
- Canadian Funds ☐ Faculty/fully waged \$52 ☐ Reduced \$39
- UK Funds ☐ Faculty/fully waged \$52 ☐ Reduced \$39

* Reduced membership fees pertain to graduate students, part-time faculty, retired faculty, underemployed, etc.

Receipt Required ☐ YES ☐ NO

Please mail a cheque or money order payable to “NASSR” and completed form to **James Allard, English Language & Literature, Brock University, 500 Glenridge Avenue, St. Catharines, ON L2S 3A1 CANADA**