

# NASSR NEWSLETTER

north american society for the study of romanticism



## Executive Committee:

**Angela Esterhammer**  
(Toronto)

**Joel Faflak** (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)

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 Josh Lambier, care of James Allard at [jallard@brocku.ca](mailto:jallard@brocku.ca). The deadline for the next NASSR Newsletter is 15 October 2013.

## 2013 Advisory Board Elections

The NASSR Executive Committee is pleased to announce the results of the 2013 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 2013.

PETER OTTO (Melbourne)  
NANCY YOUSEF (Baruch College, CUNY)  
ANDREW PIPER (McGill)

NASSR wishes to thank departing members Christoph Bode (LMU, Munich), Michael Eberle-Sinatra (Montréal), and

Greg Kucich (Notre Dame) 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 2013 Ballot will be finalized by the Advisory Board and included on the 2014 Ballot, to be distributed later this year. ♦

## Future NASSR Conferences

NASSR conferences are now planned through to 2017!

The 21st Annual NASSR Conference (2013), "Romantic Movements," will be held in Boston, Massachusetts, and will be co-hosted by Boston University and the College of the Holy Cross.

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

For more information, please visit the conference website:

<http://www.bu.edu/nassr-2013/>

A Supernumerary Conference (2013), "Romanticism and Knowledge," will be held in Munich, and will be hosted jointly between the Gesellschaft für englische Romantik and NASSR. For more information, please visit the conference website:

[http://www.anglistik.uni-muenchen.de/aktuelles-vortraege/conf\\_romanticism\\_knowledge/index.html](http://www.anglistik.uni-muenchen.de/aktuelles-vortraege/conf_romanticism_knowledge/index.html)

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

<http://www.romanticconnections2014.org/>

The 22nd Annual NASSR Conference (2014), "Romantic Organizations," will be held in Washington, D.C., and will be sponsored by the American University, Georgetown University, George Mason University, George Washington University, Johns Hopkins University, The Library of Congress and Music Division, and the University of Maryland at College Park. The newly launched website can be found at the following address:

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

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.

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. ◇

## Remembering Milton Wilson

By Alan Bewell



It is with great sadness that I write that Milton Wilson passed away on March 22. Professor Emeritus and FRSC, he was the first Chair of the Department of English (from 1975-1980). Born in Toronto in 1923, he received his BA (1945) and MA (1946) from the University of Toronto and his PhD from Columbia University (1957). Milton was appointed a Lecturer at Trinity College in 1949 and rose to the rank of Professor in 1966. During his first two decades at the University of Toronto, he published extensively on Canadian literature, as an omnibus reviewer for *UTQ* and as a Literary Editor and then Managing Editor of *The Canadian Forum*. His monograph *E. J. Pratt* (Toronto: McClelland and Stewart) appeared in 1969. Throughout his life, however, his great love was English Romanticism, and particularly the poetry of Percy Bysshe Shelley. His monograph *Shelley's Later Poetry* (Columbia University Press, 1959) was groundbreaking, and placed him among the foremost critics of this poet. In 1993, he was awarded a lifetime

## NASSR Graduate Caucus

[www.nassrgrads.com](http://www.nassrgrads.com)

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

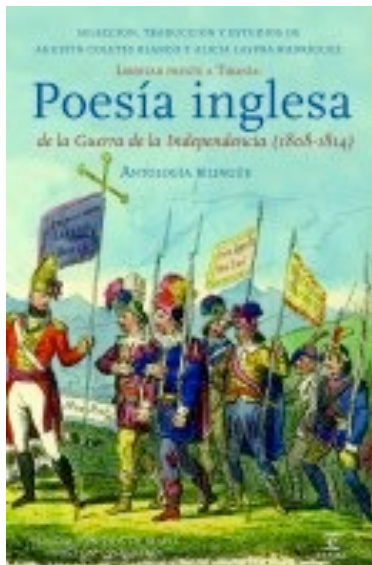




achievement award from the Keats Shelley Society.

It is difficult to sum up the huge contribution that Milton Wilson made to the University of Toronto. This tall and genial scholar safely steered the Department of English through the stormy waters of its first years, and I cannot imagine a person better suited for the job. In recognition of what Denton Fox called his “highly successful reign,” “ruling wisely and benignly,” the Department of English established the Milton Wilson Prize, awarded to the first-year undergraduate student who obtains the highest marks in two English courses while completing a five-course load. The following list of some of the graduate students whom he supervised is a testimony to his impact upon Canadian Literature and British Romanticism: Jay Macpherson, Anne McWhir, John O’Connor, Tilottama Rajan, Douglas Kneale, Lisa Vargo, Bruce Wyse, Tom Orman, and Karen Weisman. Anyone who knew Milton valued that friendship. As a person he brought as much to us as he did as a scholar, a teacher, and our first Chair. His “transmitted effluence cannot die / So long as fire outlives the parent spark.” ♦

## Members’ News

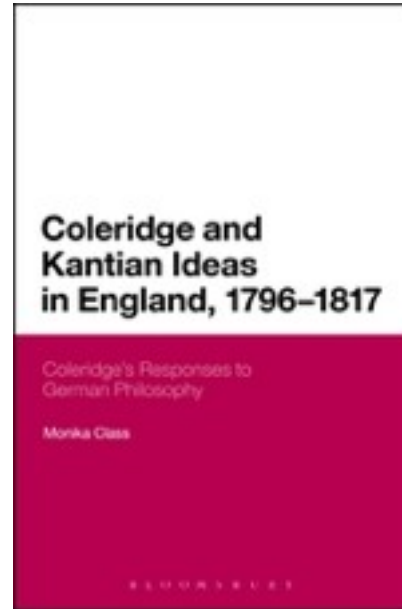


A. COLETES BLANCO (Oviedo) and A. LASPRA RODRÍGUEZ (Oviedo) are pleased to announce their new publication, *Libertad frente a Tiranía: Poesía inglesa de la Guerra de la Independencia, 1808-1814* (Espasa 2013). This book is the first outcome of the project “Other languages, other weapons: Pro-Spanish poetry of the Peninsular War (1808-1814) in English, French, German and Portuguese,”

which sets as its aim the

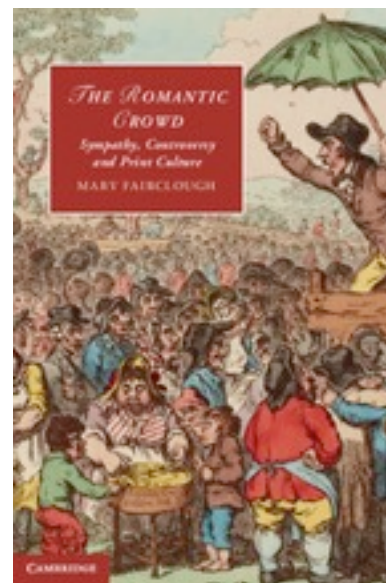
recovery of Spain’s cultural heritage for a substantial number of literary texts written at a crucial moment of its destiny, when the country ran the serious risk of losing its identity as a free and independent nation. These poems in “other languages” were published at the time outside Spain and France and brandished as “other weapons” for expressing international opposition to Napoleon and his overwhelming policy in the Iberian Peninsula. In the case of Britain, authors ranged from those now considered classics (such as Wordsworth, Byron, Scott or Southey) to others who were popular in their time but later forgotten (such as Croker, Gwilliam, Grant or Temple) and include many anonymous readers who sent contributions to newspapers for publication. This bilingual anthology (the first of its kind) offers a representative selection of texts in the English

original and in Spanish translation, with introductory studies, notes, bibliography and indexes.  
[www.dosdemayofundacion.com](http://www.dosdemayofundacion.com)



MONIKA CLASS (King’s College) is pleased to announce the publication of her new book, *Coleridge and Kantian Ideas in England, 1796-1817* (Bloomsbury Academic 2012). This book is the first to uncover the ways in which Samuel Taylor Coleridge initially encountered Kantian philosophy in the radical and dissenting circles in Bristol and London at an earlier stage in the poet’s career

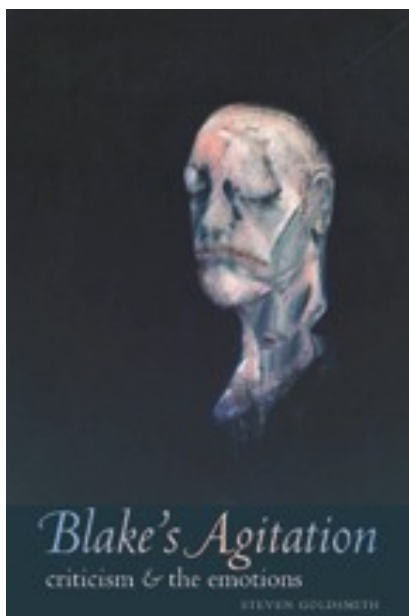
than previously assumed. Against the grain of the traditional narrative of Coleridge’s engagement with Kant, the book argues that Kant’s moral and political philosophy informed Coleridge’s early radicalism in the 1790s and that Coleridge’s retrospective construction of Kant as facilitator of Christian orthodoxy and conservatism in the 1810s was a cover-up intended to deflect readers’ attention from the poet’s political activism as a young man. Indeed Dr. Class contends that Coleridge’s escapist image of Kant, which was perpetuated by Thomas de Quincey, Thomas Carlyle and John Stuart Mill, remains one of Coleridge’s lasting legacies in Anglo-Saxon intellectual culture.  
[www.bloomsbury.com](http://www.bloomsbury.com)



MARY FAIRCLOUGH (York) has recently published *The Romantic Crowd: Sympathy, Controversy and Print Culture* (Cambridge 2013). In the long eighteenth century, sympathy was understood not just as an emotional bond, but also as a physiological force, through which disruption in one part of the body produces instantaneous disruption in another. Building on this theory, Romantic

writers explored sympathy as a disruptive social

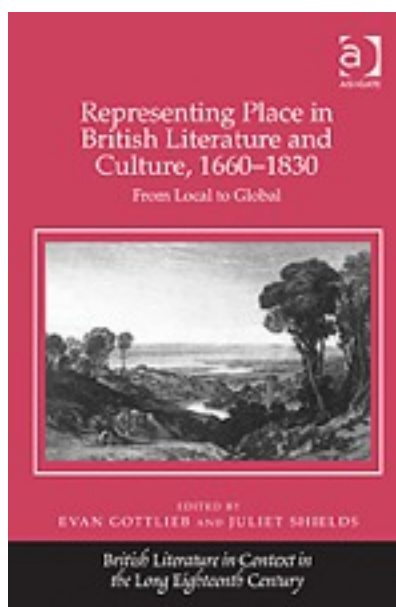
phenomenon, which functioned to spread disorder between individuals and even across nations like a “contagion.” It thus accounted for the instinctive behaviour of people swept up in a crowd. During this era sympathy assumed a controversial political significance, as it came to be associated with both riotous political protest and the diffusion of information through the press. Mary Fairclough reads Edmund Burke, Mary Wollstonecraft, William Godwin, John Thelwall, William Hazlitt and Thomas De Quincey alongside contemporary political, medical and philosophical discourse. Many of their central questions about crowd behaviour still remain to be answered by the modern discourse of collective psychology. [www.cambridge.com](http://www.cambridge.com)



STEVEN GOLDSMITH (Berkeley) has recently released *Blake's Agitation: Criticism and the Emotions* (Johns Hopkins 2013). This book is a thorough and engaging reflection on the dynamic, forward-moving, and active nature of critical thought. Goldsmith investigates the modern notion that there's a fiery feeling in critical thought, a form of emotion that gives authentic criticism the potential to go beyond

interpreting the world. By arousing this critical excitement in readers and practitioners, theoretical writing has the power to alter the course of history, even when the only evidence of its impact is the emotion it arouses. Goldsmith identifies William Blake as a paradigmatic example of a socially critical writer who is moved by enthusiasm and whose work, in turn, inspires enthusiasm in his readers. He traces the particular feeling of engaged, dynamic urgency that characterizes criticism as a mode of action in Blake's own work, in Blake scholarship, and in recent theoretical writings that identify the heightened affect of critical thought with the potential for genuine historical change. Within each of these horizons, the critical thinker's enthusiasm serves to substantiate his or her agency in the world, supplying immediate, embodied evidence that criticism is not one thought-form among many but an action of consequence, accessing or even enabling the conditions of new possibility necessary for historical transformation to occur. The resulting picture of the emotional agency of criticism opens up a new angle on Blake's literary and visual legacy and offers a vivid interrogation of the practical potential of theoretical

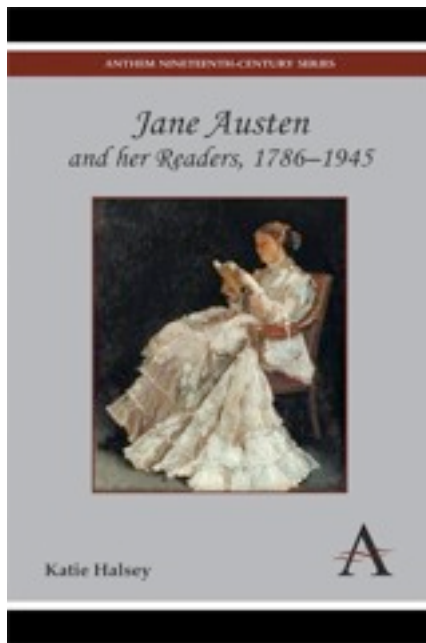
discourse. <http://jhupbooks.press.jhu.edu>



EVAN GOTTLIEB (Oregon State) and JULIET SHIELDS (Washington) are pleased to announce the publication of *Representing Place in British Literature and Culture, 1660-1830: From Local to Global* (Ashgate 2013). Revising traditional “rise of the nation-state” narratives, this collection explores the development of and interactions among various forms of local, national, and transnational identities and

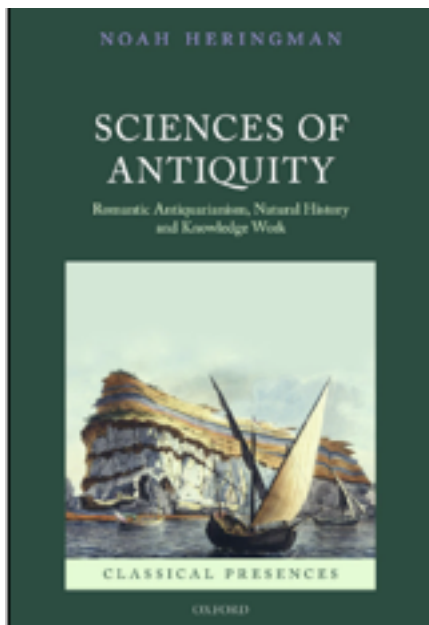
affiliations during the long eighteenth century. By treating place as historically contingent and socially constructed, this volume examines how Britons experienced and related to a landscape altered by agricultural and industrial modernization, political and religious reform, migration, and the building of nascent overseas empires. In mapping the literary and cultural geographies of the long eighteenth century, the volume poses three challenges to common critical assumptions about the relationships among genre, place, and periodization. First, it questions the novel's exclusive hold on the imagining of national communities by examining how poetry, drama, travel-writing, and various forms of prose fiction each negotiated the relationships between the local, national, and global in distinct ways. Second, it demonstrates how viewing the literature and culture of the long eighteenth century through a broadly conceived lens of place brings to the foreground authors typically considered 'minor' when seen through more traditional aesthetic, cultural, or theoretical optics. Finally, it contextualizes Romanticism's long-standing associations with the local and the particular, suggesting that literary localism did not originate in the Romantic era, but instead emerged from previous literary and cultural explorations of space and place. Taken together, the essays work to displace the nation-state as a central category of literary and cultural analysis in eighteenth-century studies. [www.ashgate.com](http://www.ashgate.com)





KATIE HALSEY (Stirling) is pleased to announce the publication of her new book, *Jane Austen and her Readers, 1786–1945* (Anthem 2013). *Jane Austen and her Readers, 1786–1945* is a study of readers' interactions with the works of one of England's most enduringly popular novelists. Employing an innovative approach made possible by new research in the

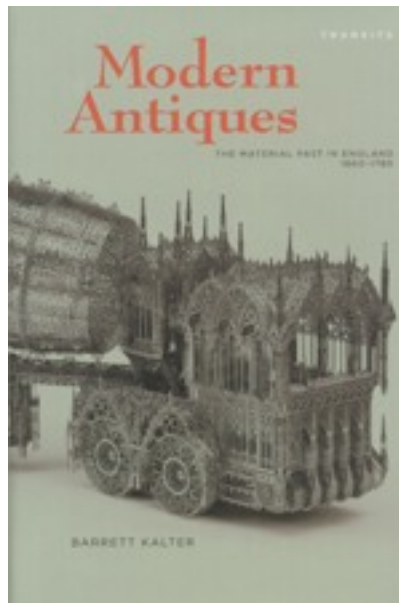
field of the history of reading, the volume discusses Austen's own ideas about books and readers, the uses she makes of her reading, and the relationship of her style to her readers' responses. It considers the role of editions and criticism in directing readers' responses, and presents and analyses a variety of source material related to readers who read Austen's works between 1786 and 1945. Previous studies of Austen's influence on her readers and literary successors have either presupposed a hypothetical reader, or focused on the texts of the critical tradition, ignoring the views, reactions and thoughts of the common reader. This volume discusses the responses of ordinary readers to Austen's novels, responses that offer insights into both Jane Austen's particular appeal, and the nature of the act of reading itself. [www.anthempress.com](http://www.anthempress.com)



NOAH HERINGMAN (Missouri) is pleased to announce his most recent book, *Sciences of Antiquity: Romantic Antiquarianism, Natural History, and Knowledge Work* (Oxford 2013). In the course of the eighteenth century, discoveries ranging from Tahiti to Pompeii initiated a scientific turn in the study of the past. Seeking a formal language to

display these new findings, Romantic-era plate books presented a wide array of objects as ancient relics. This

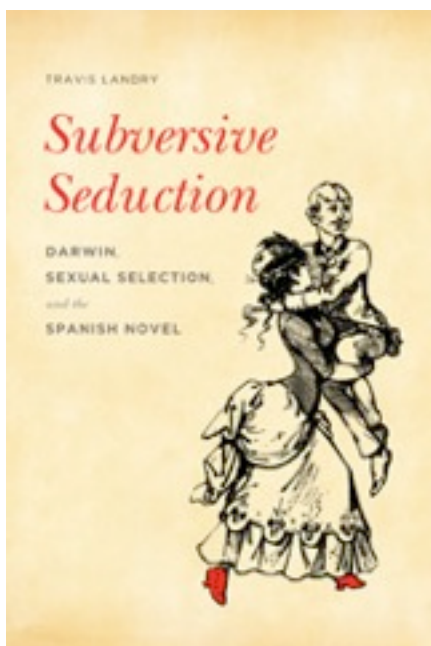
proliferation of antiquities, a product of old affinities between natural history and antiquarianism, provided new material for the formation of archaeology, geology, anthropology, and other modern disciplines. *Sciences of Antiquity* traces the production of five scholarly plate books on subjects of major literary and scientific interest at the time: South Pacific voyaging, Mount Vesuvius, ancient Greek vases, monuments in English cathedrals, and the geology of southeast England. Focusing on illustrators, fieldworkers, and ghostwriters associated with this type of scholarly publication, Heringman explores how the expertise acquired by these largely self-educated intellectuals precipitated a major shift in the way research was done - from patronage to professionalism. Their scholarship and technical skills demanded recognition, sparking conflicts over the division of labour and the role of institutions such as the Royal Society and the Society of Antiquaries. Ambitious, collaborative plate books, such as *The Collection of Etruscan, Greek, and Roman Antiquities* (1776) and *Sepulchral Monuments of Great Britain* (1799), forged a broader and deeper perception of antiquity as extending far beyond the Greco-Roman world. [www.oup.com](http://www.oup.com)



BARRETT KALTER (Wisconsin-Milwaukee) has recently published *Modern Antiques: The Material Past in England, 1660-1780* (Bucknell 2012). The recovery and reinvention of the past were fundamental to the conception of the modern in England during the long eighteenth century. Scholars then constructed the notion of a material past, which spread through the cultures of print and consumption to a

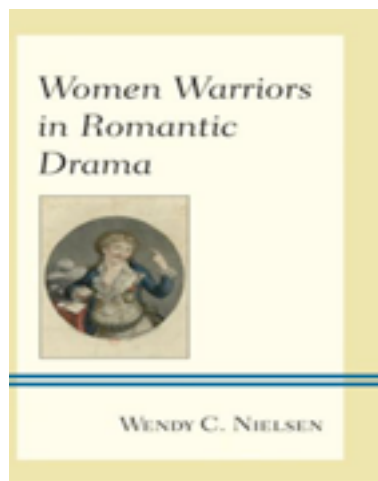
broader public, offering

powerful—and for that reason, contested—ways of perceiving temporality and change, the historicity of objects, and the relation between fact and imagination. Inspired by the discoveries of antiquarian scholarship, writers, craftsmen, and shoppers appropriated the past to create nostalgic and ironic alternatives to their own moment. Kalter explores the history of these “modern antiques,” including Dryden's translation of Virgil, modernizations of *The Canterbury Tales*, Gray's Gothic wallpaper, and Walpole's Strawberry Hill. Though grounded in the ancient and medieval eras, these works uncannily addressed contemporary controversies about monarchy, nationhood, commerce, and specialized knowledge. Kalter argues that the proliferation of modern antiques reveals modernity's paradoxical emergence out of encounters with the past. [www.bucknell.edu/script/upress/](http://www.bucknell.edu/script/upress/)



TRAVIS LANDRY (Kenyon College) has recently released *Subversive Seduction: Darwin, Sexual Selection, and the Spanish Novel* (Washington 2013). Male-male rivalry and female passive choice, the two principal tenets of Darwinian sexual selection, raise important ethical questions in *The Descent of*

Man - and in the decades since - about the subjugation of women. If female choice is a key component of evolutionary success, what impact does the constraint of women's choices have on society? The elaborate courtship plots of nineteenth-century Spanish novels, with their fixation on suitors and selectors, rivalry, and seduction, were attempts to grapple with the question of female agency in a patriarchal society. By reading Darwin through the lens of the Spanish realist novel and vice versa, Travis Landry brings new insights to our understanding of both: while Darwin's theories have often been seen as biologically deterministic, Landry asserts that Darwin's theory of sexual selection was characterized by an open-ended dynamic whose oxymoronic emphasis on "passive" female choice carries the potential for revolutionary change in the status of women. [www.washington.edu](http://www.washington.edu)



WENDY C. NIELSEN (Montclair State) has recently published *Women Warriors in Romantic Drama* (Delaware 2013). This book examines a recurring figure that appears in French, British, and German drama between 1789 and 1830: the woman warrior. The term itself, "woman warrior," refers to quasi-historical

female soldiers or assassins. Women have long contributed to military campaigns as canteen women. Camp followers ranged from local citizenry to spouses and prostitutes, and on occasion, women assisted men in combat. However, the woman warrior is a *romantic* figure, meaning a fanciful ideal, despite the reality of women's participation in select scenes of the French Revolution and the Napoleonic Wars. The central claim of this book is the woman warrior is a way for some women writers (Olympe de Gouges, Christine Westphalen, Karoline von

Man - and in the decades since - about the subjugation of women. If female choice is a key component of evolutionary success, what impact does the constraint of women's choices have on society? The elaborate courtship plots of nineteenth-century Spanish novels, with their fixation on suitors and selectors, rivalry, and seduction, were attempts to grapple with the question of female agency in a patriarchal society. By reading Darwin through the lens of the Spanish realist novel and vice versa, Travis Landry brings new insights to our understanding of both: while Darwin's theories have often been seen as biologically deterministic, Landry asserts

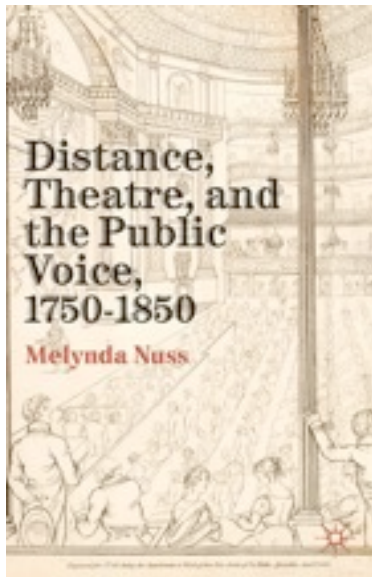
## 2013 Online Memberships

There are two options for existing NASSR members to renew their membership fees. Members can renew online at: [publish.uwo.ca/~nassr](http://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.





Günderrode, and Mary Robinson) to explore the case for extending citizenship to women. The project focuses primarily on theater for the reason that the stage simulates the public world that female dramatists and their warriors seek to inhabit. Novels and poetry clearly belong to the realm of fiction, but when audiences see women fighting onstage, they confront concrete visions of impossible women. I examine dramas in the context of their performance and production histories in order to answer why so many serious dramas featuring women warriors fail to find applause, or fail to be staged at all. Dramas about women warriors seem to sometimes contribute to the argument for female citizenship when they take the form of tragedy, because the deaths of female protagonists in such plays often provoke consideration about women's place in society. Consequently, where we find women playing soldiers in various entertainment venues, farce and satire often seem to dominate, although this book points to some exceptions. Censorship and audience demand for comedies made producing tragedies difficult for female playwrights, who battled additional obstacles to fashioning their careers. I compare male (Edmund Eyre, Heinrich von Kleist) and female writers' dramatizations of the woman warrior. This analysis shows that the difficult project of getting audiences to take women warriors seriously resembles women writers' struggles to enter the ostensibly male domains of tragedy and the public sphere. <http://www2.lib.udel.edu/udpress>



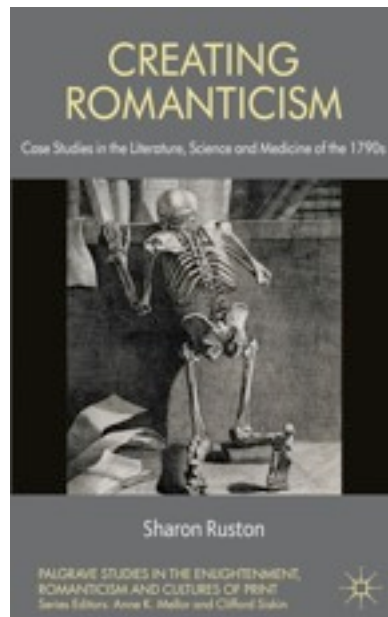
MELYND A NUSS (Texas-Pan American) has recently released *Distance, Theatre, and the Public Voice 1750-1850* (Palgrave Macmillan 2013). As theatres expanded in the eighteenth and nineteenth centuries, the distance between actor and audience became a telling metaphor for the distance emerging between writers and readers. Writers experimented with different theatrical situations as they crafted a voice that

could sound intimate and personal even as it broadcast itself to an imagined public. *Distance, Theatre, and the Public Voice, 1750-1850* explores the ways in which theatre helped authors imagine connecting with a new mass audience. Nuss presents case studies from variety of genres: popular theatre, closet drama, the canonical Romantic poetry of William Wordsworth and Percy Bysshe Shelley, and the understudied criticism of Leigh Hunt, William Hazlitt, and Thomas DeQuincey. [www.palgrave.com](http://www.palgrave.com)



BEN P ROBERTSON (Troy) has recently published *Elizabeth Inchbald's Reputation: A Publishing and Reception History* (Picking & Chatto 2013). As an author who lived during a historical period in which women writers were considered, at best, frivolous or, at worst, immoral, Inchbald worked carefully to mould her own reputation in conservative, dignified terms. As a practicing Catholic

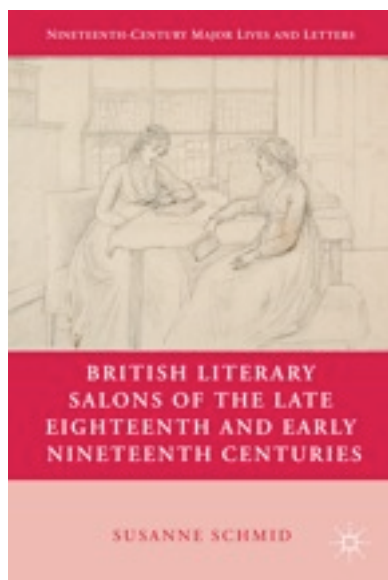
living in an intolerant atmosphere of Anglican anxiety over challenges to the official church and government, she had even more incentive to present a public image that was eminently moral and that – at least ostensibly – supported established, conservative codes of conduct. In reality, however, Inchbald seems to have held liberal views and is easily aligned to more radical writers such as William Godwin. Through an examination of her complete works and public response to them, Robertson gauges the extent of Inchbald's reputation as the dignified "Mrs Inchbald," as well as providing a clear sense of what it meant to be a female Romantic writer. In recent decades, the prose and dramatic writings of women like Inchbald have generated considerable scholarly interest, both in their own right and for their connection with other important Romantic figures. This project aims to expand the scope of that scholarly inquiry. [www.pickeringchatto.com](http://www.pickeringchatto.com)



SHARON RUSTON (Salford) is pleased to announce the publication of *Creating Romanticism: Case Studies in the Literature, Science and Medicine of the 1790s* (Palgrave Macmillan 2013). This book argues that the term "Romanticism" should be more culturally-inclusive, recognizing the importance of scientific and medical ideas that helped shape some of the key concepts of the period, such as

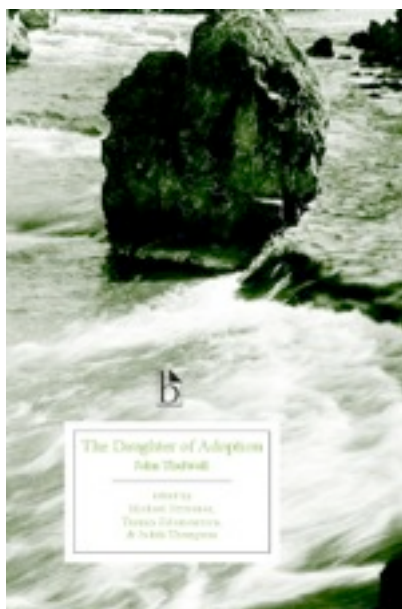
natural rights, the creative imagination and the sublime. The book discusses a range of authors including Joanna

Baillie, Edmund Burke, Erasmus Darwin, William Godwin, Joseph Priestly, Mary Shelley and Mary Wollstonecraft. Chapters look at these figures from a new perspective, using their journal articles, diaries, manuscript notebooks and poetry, as well as unpublished letters. Humphry Davy is given particular attention and his poetry and chemistry are explored as central to Romantic efforts in both poetry and science. [www.palgrave.com](http://www.palgrave.com)



SUSANNE SCHMID (TU Dortmund) has recently published *British Literary Salons of the Late Eighteenth and Early Nineteenth Centuries* (Palgrave Macmillan 2013). British salons, with guests such as Byron, Moore, Thackeray, and Baillie, were veritable hothouses of political and cultural agitation. In this comprehensive study of the British salon between the 1780s and the 1840s, Schmid traces the

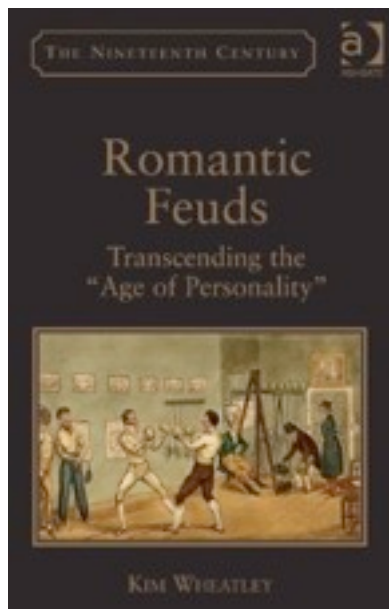
activities of three salonnières: Mary Berry, Lady Holland, and the Countess of Blessington. Mapping out the central place these circles held in London, this study explains to what extent they shaped intellectual debate and publishing ventures. Using a large number of sources - diaries, letters, silver-fork novels, satires, travel writing, Keepsakes, and imaginary conversations - the book establishes sociable networks of days gone by. [www.palgrave.com](http://www.palgrave.com)



MICHAEL SCRIVENER (Wayne State), YASMIN SOLOMONESCU (Notre Dame), and JUDITH THOMPSON (Dalhousie) are pleased to announce the publication of their new edition of John Thelwall's *The Daughter of Adoption: A Tale of Modern Times* (Broadview 2013). Thelwall's *The Daughter of Adoption; A Tale of Modern Times* is a witty and wide-ranging work in which the

picaresque and sentimental novel of the eighteenth

century confronts the revolutionary ideas and forms of the Romantic period. Thelwall puts his two main characters, the conflicted English gentleman Henry Montfort and the Creole Seraphina Parkinson, through their paces in a slave rebellion in Haiti, where they barely escape with their lives, and in London society, where Henry almost loses his soul. Combining political analysis with melodrama and flat-out farce, *Daughter* expands the scope of the abolitionist novel, pushing the argument beyond the slave trade to challenge empire and racial superiority. Historical materials on Thelwall's life, the abolitionist movement, and eighteenth-century educational theories provide a detailed context for the novel. [www.broadviewpress.com](http://www.broadviewpress.com)



KIM WHEATLEY (William and Mary) has recently published *Romantic Feuds: Transcending the 'Age of Personality'* (Ashgate 2013). Romantic writers such as Robert Southey and Samuel Taylor Coleridge aspired to rise above the so-called "age of personality," a new culture of politicized print gossip and personal attacks. Nevertheless, Southey, Coleridge, and other Romantic-era figures such as

Leigh Hunt, William Hazlitt, Sydney Owenson, and the explorer John Ross became enmeshed in lively feuds with the major periodicals of the day, the *Edinburgh Review* and the *Quarterly Review*. Wheatley focuses on feuds from the second and third decades of the nineteenth century, suggesting that by this time the vituperative rhetoric of the *Edinburgh* and the *Quarterly* had developed into what Coleridge called "a habit of malignity." Attending to the formal strategies of the reviewers' surprisingly creative prose, she traces how her chosen feuds take on lives of their own, branching off into other print media, including the weekly press and monthly magazines. Ultimately, Wheatley shows, these hostile exchanges incorporated literary genres and Romantic themes such as the idealized poetic self, the power of the supernatural, and the quest for the sublime. By turning episodes of print warfare into stories of transfiguration, the feuds thus unexpectedly contributed to the emergence of Romanticism.

[www.ashgate.com](http://www.ashgate.com)





GILLEN D'ARCY WOOD (Illinois, Urbana-Champaign) has recently published *Romanticism and Music Culture in Britain, 1770-1840: Virtue and Virtuosity* (Cambridge 2012). Music was central to everyday life and expression in late Georgian Britain, and this is the first interdisciplinary study of its impact on Romantic literature. Focusing on the public fascination with

virtuoso performance, Gillen D'Arcy Wood documents a struggle between sober 'literary' virtue and luxurious, effeminate virtuosity that staged deep anxieties over class, cosmopolitanism, machine technology, and the professionalization of culture. A remarkable synthesis of cultural history and literary criticism, this book opens new perspectives on key Romantic authors – including Burney, Wordsworth, Austen and Byron – and their relationship to definitive debates in late Georgian culture.

[www.cambridge.com](http://www.cambridge.com) ♦

## 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 2012. It is "Crabb Robinson, Blake, and Perthes's *Vaterlaendisches Museum* (1810-1811)" by Karen Junod (Fribourg, Switzerland). This outstanding essay appeared in *ERR* 23.4 (2012): 435-51. The award will be presented at the 2013 NASSR Conference in Boston. The article prize is co-sponsored by *ERR* and NASSR. ♦

### *European Romantic Review*

[www.informaworld.com/ERR](http://www.informaworld.com/ERR)



The *European Romantic Review* is pleased to announce its latest issue (24.4).

#### CONTENTS:

ALAN RICHARDSON (Boston College): "Reimagining the Romantic Imagination"

RICHARD C. SHA (American): "Romantic Physiology and the Work of Romantic Imagination: Hypothesis and Speculation in Science and Coleridge"

MARK J. BRUHN (Regis): "Mind Out of Time: Wordsworth and Neurophenomenology"

JOHN SAVARESE (Berkeley): "Reading One's Own Mind: Hazlitt, Cognition, Fiction" ♦

### Keats-Shelley Association of America Grants 2012

[www.rc.umd.edu/ksaa/grants.html](http://www.rc.umd.edu/ksaa/grants.html)

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 \$2,500 Research Grants, which will be announced in December 2012. 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 2013**. 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](mailto:dfischer@nypl.org). ♦

## KSAA Mentoring Project

[www.rc.umd.edu/ksaa/grants.html](http://www.rc.umd.edu/ksaa/grants.html)

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 2013**. (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](mailto: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 Review

[www.ingentaconnect.com/content/maney/ksr/](http://www.ingentaconnect.com/content/maney/ksr/)



The *Keats-Shelley Review* has recently released the latest volume (27.1).

GIUSEPPE ALBANO, "Report from Rome"

THE KEATS-SHELLEY PRIZE ESSAYS:

RUTH SCOBIE (York): "Mary Shelley's Monstrous Explorers: James Cook, James King, and a Sledge in Kamchatka"

ADAM WHITE (Manchester): "'High-Commission'd' Fancy in the Poetry of Leigh Hunt, John Keats, John Hamilton Reynolds, and John Clare"

ESSAYS:

RODNEY STENNING EDGEcombe (Cape Town): "Canning's 'Sainte Guillotine' and Beddoes's 'Comet'"

RIEKO SUZUKI (Waseda): "Browning on Romanticism: 'Fra Lippo Lippi' and Leigh Hunt" ♦



## Nineteenth Century Studies Association

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



### ARTICLE PRIZE

The Nineteenth Century Studies Association (NCSA) is pleased to announce the 2014 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-fifth Annual NCSA Conference, "Urbanism and Urbanity" in Chicago, Illinois (20-22 March 2014).

Articles published between 1 September 2012 and 31 August 2013 are eligible for consideration for the 2014 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: [guernsey@fiu.edu](mailto:guernsey@fiu.edu). All submissions via email will be acknowledged; queries should be addressed to Professor Daniel Guernsey 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 2013**.

### EMERGING SCHOLARS

The Nineteenth Century Studies Association (NCSA) is pleased to announce the 2013 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 2013 (even if the citation date of the journal is different) are eligible for the 2013 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 Chicago, IL, 20-22 March 2014. 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 2013**.

Send a PDF of published articles/essays to the committee chair, Professor Elif Armbruster, at [earmbruster@suffolk.edu](mailto:earmbruster@suffolk.edu). Address all questions to Dr. Armbruster 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/>



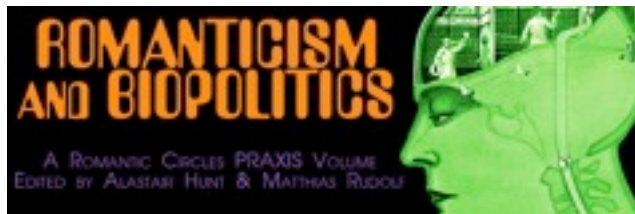
*Romanticism and Victorianism on the Net* is pleased to announce the publication of their new double-issue, Volumes 59-60 (April - October 2011).

- JEFFREY N. COX (Colorado, Boulder): "Cockney Cities"  
 JOHN STRACHAN (Bath Spa): "Leigh Hunt, Sport, and the Cockney Controversy Revisited"  
 DAISY HAY (Harvard): "Hunt and his Friends"  
 WILL BOWERS (UC, London): "Hunt, Byron, and *The Story of Rimini* – A Literary Challenge to 'the Public Mind'"  
 CHRIS LENDRUM (Ottawa): "'Where shall I place my imaginary coterie?': Sociality and Public Discourse in *Leigh Hunt's London Journal*"  
 NICHOLAS ROE (St. Andrews): "A Note on Leigh Hunt, Nicholas Carrington, and *The Liberal*"  
 STEPHEN CHEEKE (Bristol): "The Religion Of Art, *Art For Art's Sake*: Dante Gabriel Rossetti and Walter Pater"  
 SILVANA COLELLA (Macerata): "'Glorious uncertainty': Business and Adultery in Charlotte Riddell's *Too Much Alone*"  
 JOHN REGAN (Cambridge): "Representing Orality: Scott's *The Lay of the Last Minstrel* and Conjectural History"  
 DAVID MCALLISTER (Birkbeck, London): "'A subject dead is not worth presenting': *Cromwell*, the Past, and the Haunting of Thomas Carlyle"  
 HÉLÈNE IBATA (Strasbourg): "Parody, Terror and the Making of Forms: Blake's Aesthetics of the Sublime in *The Book of Urizen*"  
 COURTNEY WENNERSTROM (Indiana): "Legacies of Tortured Sensibility; or, what Shakira learned from Sade" ♦

## Romantic Circles

www.rc.umd.edu

*Romantic Circles* is very pleased to present five exciting new editions.



*Romantic Circles* is pleased to announce a new volume in the Praxis series, *Romanticism and Biopolitics*. This collection of articles is intended to initiate a conversation about and between biopolitics and romanticism. Its broad contention is that the study of biopolitics reanimates the question of romanticism in two senses. First, the set of conceptual resources provided in recent work on biopolitics opens up inventive lines of inquiry that enable scholars to re-think the already established awareness that the literature, philosophy, and culture of romanticism displays an obsession with life. In another sense biopolitics reanimates romanticism insofar as the current scholarly concern with life as an object of power marks the radical survival of romanticism. If romanticism responds well when examined in the light of contemporary biopolitical theory, then a constitutive part of this response is a certain resistance to biopolitical theory. The contributors to this volume demonstrate that the biopolitical intervention on life engages paradoxes, predicaments, and aporias that have been widely or fully appreciated neither by theorists of biopolitics nor by critics who take up their work. Romanticism, we suggest, is a privileged locus for the awareness that even the most assured representation of life turns upon an irreducible “literariness.” Edited and introduced by **Alastair Hunt and Matthias Rudolf**, with essays by **Marc Redfield, Emily Sun, and Sara Guyer**, and with a response by **Eva Geulen**. The content of this volume is available at: <http://www.rc.umd.edu/praxis/biopolitics/index.html>

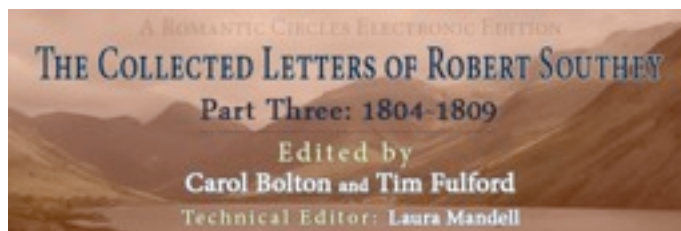


*Romantic Circles* is pleased to announce the release of another volume from the Praxis Series, *Romantic Numbers*. The six essays in this volume offer a range of mediations prompted by the volume’s title. This volume explores older and newer logics of “matching” and “counting” and “measuring” (whether statistical, geometric, or otherwise un/calculable); they register as well an upsurge in interest in formal-language, neurocognitive and medial-historical approaches. These essays invite us to think “bodies,” “multitudes,” and “subjectivity” along different axes. They

ask us to think about the (romantic) one, the (romantic) proper name, quantity, and quality; they invite us to reflect on the status of poetry and measure, about the work of the novel as totalization, about models of mind, about calculus of populations and food. Ranging through Wordsworth, Scott, Malthus, Babbage, and Galt (among others), this volume points to new directions in romanticist thinking while reconstructing the complexity of romantic-period thought. Edited and introduced by **Maureen N. McLane**, with essays by **Matthew F. Wickman, Marjorie Levinson, James Brooke-Smith, John Savarese, Bo Earle, and Ron Broglio**, along with two responses by Maureen N. McLane: **Response #1, Response #2**. “Romantic Numbers” can be found at the following address: <http://www.rc.umd.edu/praxis/numbers/index.html>



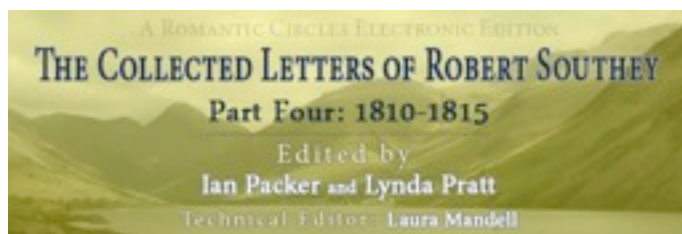
*Romantic Circles* is also pleased to announce a new edition in Electronic Editions series, *Nobody: A Comedy in Two Acts* (Drury Lane, 1794) by Mary Robinson, and edited by Terry F. Robinson. This edition is the first to present a widely available and searchable transcript of the play along with a comprehensive introduction, extensive notes by the editor, and contexts of the drama. Based on the only surviving manuscript of the play housed in the Larpent collection at the Henry E. Huntington Library in San Marino, CA, this edition reproduces the clean copy made by the theater and submitted to the Licensor of Plays. The Contexts section—comprised of a collection of newspaper puffs and reviews, visual satire, and poetry and prose extracts—provides a snapshot of the build-up and intense reaction to the staging of *Nobody*. Contemporary texts, images, and commentary uncover the historical and cultural framework within which Robinson produced her drama and, as such, offer insight into how *Nobody* engages some of the most pressing socio-political issues of the day. *Nobody: A Comedy in Two Acts* is available at: <http://www.rc.umd.edu/editions/nobody/>.



Finally, *Romantic Circles* is pleased to announce parts three and four of *The Collected Letters of Robert Southey*. Part Three, edited by Carol Bolton and Tim Fulford, is the first-ever collected edition of the surviving letters written by Southey between 1804 and 1809. The letters published here begin with Southey writing to his brother with a draft of his epic poem *Madoc*; they end on New Year’s Eve 1809, with him discussing Coleridge’s *The Friend* and his own new writing in the *Quarterly Review* and *The Curse of Kehama*



(published in 1810). The years 1804–1809 saw the consolidation of important relationships and correspondences, notably with the statistician John Rickman, the translator William Taylor, and the writer Mary Barker. New correspondences of lasting significance were begun: with Neville White, brother of Henry Kirke White, leading to Southey's editing of Henry's *Remains*; with Matilda Betham, who would paint Southey's and his family's portraits in London and Keswick; with Anna Seward, who would support his poetry in the press and to whom he would make an hilarious visit; with Walter Savage Landor, whose enthusiasm for his poetry inspired him to return to writing verse in *The Curse of Kehama* and *Roderick, the Last of the Goths* (1814); with Walter Scott, whose good offices led Southey to a new career writing for the *Quarterly Review* and the *Edinburgh Annual Register*, and to the Laureateship. This edition is available at: [http://www.rc.umd.edu/editions/southey\\_letters/Part\\_Three/](http://www.rc.umd.edu/editions/southey_letters/Part_Three/)



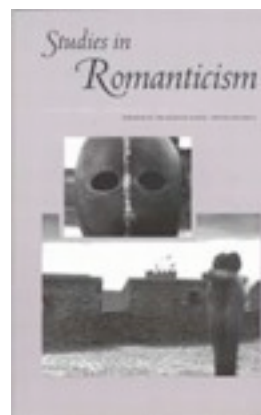
Edited by Ian Packer and Lynda Pratt, Part Four covers a crucial period for Southey's career and reputation between 1810-1815. It has, however, never before been fully documented or fully understood. By 1810 he was established in Keswick – a Lake Poet by residence if not by inclination and one whose interests and connections engaged him in global networks and exchanges. The years 1810-1815 were exceptionally busy ones for Southey. His output was, even by his own standards, prodigious and diverse, encompassing history, reviews, biography, polemics and chronicles of contemporary events. A productive time for Southey the prose writer, the period also saw the revitalisation of his poetic career with the publication of two long poems (*The Curse of Kehama* in 1810 and *Roderick, the Last of the Goths* in 1814), new editions of earlier works and plans for new verses aplenty. A distinctive feature of Southey's shorter poems from this time is a move towards and investment in the contemporary. It was a move prompted by his controversial decision, in November 1813, to accept the Poet Laureateship. The letters we publish here make it possible for the first time to chart how and why that decision was made, how the resulting disputes were ignited, and how Southey responded to them. In so doing, they show how Southey's high hopes for the Laureateship foundered on the rocks of reality and thus provide new insights into the vexatious relationship between Romantic poets and the public sphere. This volume is available at: [http://www.rc.umd.edu/editions/southey\\_letters/Part\\_Four/](http://www.rc.umd.edu/editions/southey_letters/Part_Four/)

Note: With the publication of Parts 3 and 4, Technical Editor Dr. Laura Mandell has added indexes that allow finding all letters by names of addressees, names of people mentioned in them, and names of places mentioned in them. Visit the **Correspondents**, **Biographies**, and **Places** files to see these indexes at work. A dynamic graphing tool called "Relate"

indicates relationships among members of the Southey Circle, and an article by Mandell and Pratt describing how to use that tool will be available in the next few days at *Digital Studies / Le Champ Numérique*, a special issue concerning data visualization. ◇

## Studies In Romanticism

[www.bu.edu/sir](http://www.bu.edu/sir)



The latest volume of *Studies in Romanticism* is now available:

### CONTENTS:

- DANIEL BROWN: "William Rowan Hamilton and the Uses of Poetry for Science"  
 HEATHER M. KLEMMANN: "Ethos in Jane Austen's *Emma*"  
 SARA LODGE: "Contested Bounds: John Clare, John Keats and the Sonnet"  
 TIMOTHY RUPPERT: "Waterloo, Napoleon, and the Vision of Peace in Louisa Stuart Costello's *The Maid of Cyprus Isle*"  
 ANDREW BURKETT: "Mediating Monstrosity: Media, Information, and Mary Shelley's *Frankenstein*"

### BOOK REVIEWS:

- DEIDRE LYNCH: "David Simpson's *Wordsworth, Commodification and Social Concern: The Poetic of Modernity*"  
 ROBIN JARVIS: "Alexander Dick and Angela Esterhammer's *Spheres of Action: Speech and Performance in Romantic Culture*"  
 PATRICK R. O'MALLEY: "Michael Tomko's *British Romanticism and the Catholic Question: Religion, History, and National Identity*"  
 CHARLES MAHONEY: "Jonathan Sachs's *Romantic Antiquity: Rome in the British Imagination, 1789-1832*"  
 BRIAN MCGRATH: "Eric Reid Lindstrom's *Romantic Fiat: Demystification and Enchantment in Lyric Poetry*"  
 ANDREW ALLPORT: "Alexander Regier's *Fracture and Fragmentation in British Romanticism*" ◇

## Romanticism

[www.eupjournals.com/journal/rom](http://www.eupjournals.com/journal/rom)

The latest issue of *Romanticism* (Vol.19.2.) is now available.

### CONTENT:

DAMIAN WALFORD DAVIES AND TIM FULFORD, "Introduction: Romanticism's Wye"

MICHAEL J. FRANKLIN (Swansea), "'Crewable' Jones and the Sociable Pleasures of Riding and Rowing the Oxford and the 'old Carmarthen'; or, How Circuiteers Invented Tourism"

C.S. MATHESON (Windsor), "'I Wanted Some Intelligent Guide': Charles Heath and the Historical and Descriptive Accounts of the Ancient and Present State of Tintern Abbey"

ELIZABETH MJELDE (North Dakota), "The Imperial Wye"

DAHLIA PORTER (North-Texas), "Maps, Lists, Views: How the Picturesque Wye transformed Topography"

DAVID FAIRER (Leeds), "Revisiting 'Tintern Abbey': The Challenge of the Familiar"

ALAN VARDY (Hunter College, CUNY), "Joseph Cottle and Reminiscence: The Picturesque Gone Awry"

STEPHANIE CHURMS (Aberystwyth), "'There was One Man at Llyswen that could Conjure': John Thelwall – Cunning Man"

LUKE WALKER (Sussex), "Allen Ginsberg's 'Wales Visitation' as a neo-Romantic response to Wordsworth's 'Tintern Abbey'" ♦

## The Byron Journal

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

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

JONATHON SHEARS: "Editorial"

### CONTENT:

GAVIN HOPPS: "Gaiety and Grace: Byron and the Tone of Catholicism"

ANNE FALLOON: "Byron's Week in Middleton"

N. E. GAYLE: "Don Juan and the Dirty Scythe of Time"

MARITA MATHIJSEN: "The Taming of Byron in the Netherlands"

PETER COCHRAN: "The Phantom Byron Book Sale Catalogue"

DAVID HERBERT: "Letter to the Editor"

MARY O'CONNELL: "'Byron and 1812' London Byron Society Symposium, Kingsway Hall Hotel 10-14 September 2012" ♦

## Blake/An Illustrated Quarterly

[www.blakequarterly.org](http://www.blakequarterly.org)

*Blake* AN ILLUSTRATED QUARTERLY

The spring 2013 issue of *Blake/An Illustrated Quarterly* is now available.

### CONTENT:

ROBERT N. ESSICK, "Blake in the Marketplace, 2012"

MAŁGORZATA ŁUCZYŃSKA-HOŁDYS, "'Life exhal'd in milky fondness'—Becoming a Mother in William Blake's *The Book of Thel*"

G. E. BENTLEY, JR., "Blake and Stedman as Costumiers: Curious Copies of Blake's Engravings in 1821"

### MINUTE PARTICULARS:

ANGUS WHITEHEAD, "'another, but far more amiable enthusiast': References to Catherine and William Blake in the *Literary Gazette and La Belle Assemblée* (1830)" ♦

### 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](mailto: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](mailto:akomisar@wvu.edu).

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

## NASSR Advisory Board

David Collings (Bowdoin College) To Dec. '13

Kevin Hutchings (UNBC) To Dec. '13

Devoney Looser (Missouri) To Dec '14

Laura Mandell (Miami, Ohio) To Dec. '13

Peter Otto (Melbourne) To Dec. '15

Andrew Piper (McGill) To Dec. '15

Jonathan Sachs (Concordia) To Dec '14

Joan Steigerwald (York) To Dec '14

Nancy Yousef (Baruch College, CUNY) To Dec. '15





## Essays in Romanticism

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



The latest volume of *Essays in Romanticism* is now available (20).

DANIEL HANNAH (Lakehead): "Invitations and Withdrawals: Queer Romantic Ecologies in William Blake's *The Book of Thel* and John Clare's 'The Nightingale's Nest'"

SUSAN MANLY (St. Andrews): "Intertextuality, Slavery and Abolition in Maria Edgeworth's 'The Good Aunt' and 'The Grateful Negro'"

SARA LODGE (St. Andrews): "Charles Lamb and the Fellowship of the Pun"

CHRISTOPHER ROVEE (Louisiana State): "Rome Daguerretyped: Romantic Travel in Early Photographs"

ANDREA CHARISE (Toronto): "Romanticism Against Youth"

MICHELLE FAUBERT (Manitoba): "A Family Affair: Ennobling Suicide in Mary Shelley's *Matilda*" ◇

## Gothic Studies

<http://manchester.metapress.com/content/q3gg68092564/>

The latest volume of *Gothic Studies* (15.1.) is now available. This volume is a special issue on "Open Graves, Open Minds: Vampires and the Undead in Modern Culture," guest edited by Sam George and Bill Hughes.

### CONTENT:

SAM GEORGE AND BILL HUGHES: "Introduction: Undead Reflections: The Sympathetic Vampire and its Monstrous Other"

VICTORIA AMADOR: "Dark Ladies: Vampires, Lesbians, and Women of Colour"

CHARLOTTE BOSSEAU: "'Bloody hell. Sodding, blimey, shagging, knickers, bollocks. Oh God, I'm English': Translating Spike"

KIMBERLY A. FROHREICH: "Sullied Blood, Semen and Skin: Vampires and the Spectre of Miscegenation"

DAVID MCWILLIAM: "Perfect Enemies: Neoconservative Hunters and Terrorist Vampires in Joe Ahearne's *Ultraviolet* (1998)"

XAVIER ALDANA REYES: "'Who ordered the hamburger with AIDS?': Haematophilic Semiotics in *Tru(e) Blood*"

ANTONIO SANNA: "The Postmodern Evolution of Telepathy: from *Dracula* to the *Twilight Saga*"

ANGELA TENGA AND ELIZABETH ZIMMERMAN: "Vampire Gentlemen and Zombie Beasts: A Rendering of True Monstrosity"

REBECCA WILLIAMS: "Unlocking *The Vampire Diaries*: Genre, Authorship, and Quality in Teen TV horror" ◇

## Calls for Papers

### NASSR

### Supernumerary Conference

[www.romanticconnections2014.org](http://www.romanticconnections2014.org)



NASSR is very pleased to host a supernumerary conference on the topic of "Romantic Connections," to be held at the University of Tokyo, 13–15 June 2014. Plenary speakers will include: Christoph Bode (LMU Munich); James Chandler (Chicago); Angela Esterhammer (Toronto); Peter Kitson (East Anglia); Jonathan Lamb (Vanderbilt); and Kiyoshi Nishiyama (Waseda).

This unique event will bring together four scholarly societies from three continents: it is a supernumerary conference of the North American Society for the Study of Romanticism (NASSR), also supported by the British Association for Romantic Studies (BARS), the German Society for English Romanticism (GER), and the Japan Association of English Romanticism (JAER).

Over the last two decades, there has been sustained scholarly interest in the connections between European Romanticism and the peoples, cultures, and literatures of the rest of the world. In addition to discussing representations of the "East" by Romantic authors, there has been a growing trend towards viewing Romanticism itself in a global context, as a movement shaped by wider eighteenth- and early nineteenth-century forces of trade, migration, material circulation, intellectual exchange, slavery, and colonialism.

While our approach will be informed by the legacy of Saidian "Orientalism," we are particularly interested in models of intercultural connection which refine or challenge totalising models of domination and subordination. We welcome papers that shed light upon the question of "connection" from the broadest range of perspectives: imaginative, linguistic, material, social, sexual, scientific, economic, and political.

Drawing on our location in Tokyo, we will use this conference to consider the broader task of forging connections between

Eastern and Western literature and scholarship. In a Japanese context, the idea of interpersonal “connection” (*kizuna*) takes on a different resonance, because of its close connection to the project of recovery (*saisei*) following the 2011 Great East Japan earthquake and tsunami. This conference wishes to explore how such acts of cross-cultural translation offer the possibility of reciprocal transformations of meaning.

We welcome explorations of the reception of European Romanticism in Asia and other regions of the world, as well as discussions of the future status of Romanticism studies in a geographically diverse and technologically connected scholarly world.



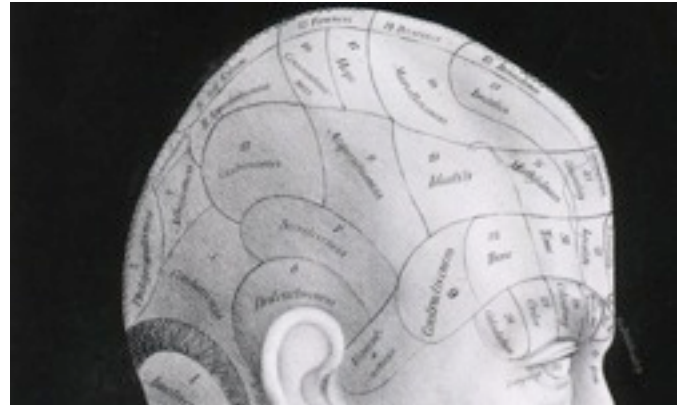
Topics for papers may include:

- Romantic and Romantic-period representations of Asia, Africa, or South America
- material, scholarly, scientific, and literary exchanges between European and non-European cultures
- trade and travel accounts
- connections with past civilizations or imaginary worlds
- sympathetic, imaginative, and psychological models of interpersonal or intercultural “connection”
- sociability, civility, ritual, and diplomacy
- intimacy, romance, sexuality, and gender
- bodily encounters, disease, and medicine
- race, colonialism, and slavery
- refugees, renegades, migrants, and exiles
- transatlantic, expatriate, or transcultural identities
- trade routes, technology, infrastructure, and modes of transport
- language, translation, interpretation, and linguistic barriers
- cosmopolitanism and the creation of a “global consciousness”
- pessimism, skepticism, and resistance to metropolitan or colonial narratives
- culture shock and challenges to national or personal identity
- comparative models of connection (such as Japanese ideas of *kizuna*, or bonds)
- Romantic reception and afterlives in different regions of the world
- the future of Romanticism studies in a global university context
- advances in technology, critical theory, and pedagogy

Send proposals for papers (200–300 words) to [submissions@romanticconnections2014.org](mailto:submissions@romanticconnections2014.org). The deadline is **30 November 2013**. We will contact all participants by mid-December. A limited number of travel bursaries may be available for graduate students. If you wish to apply for one, please include a CV and a brief statement of your current research (around 300 words) with your proposal. ◇

## NASSR 2014

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



The 22nd NASSR Conference in 2014 will meet in Washington, DC, from 10–13 July 2014. The conference will be 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,” is 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 will include:

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”

All paper proposals, for both special sessions and the general conference panels, should be a maximum of 350 words and should be proposals for 15 minute papers. The NASSR Program Committee will consider for the general panels all proposals submitted for special sessions that are not selected for those sessions.

Calls for Papers for Special Sessions

- 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"

Stay tuned for more information in the Fall Newsletter. ◇

## Nineteenth Century Studies Association

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



The 35th Annual Conference of the Nineteenth Century Studies Association (NCSA), "Urbanism and Urbanity," will be held in Chicago, Illinois, 20-22 March 2014.

How did city dwellers in the nineteenth century interact with the built environment? How were urban spaces represented in the literature, art, music, and theater of the nineteenth century? What were the unique experiences – cultural / physical / psychological / social – of living and working in nineteenth-century cities?

We seek papers and panels that investigate elements of urbanism and urbanity during the long nineteenth century, such as: urbanites (the flaneur, the prostitute, the detective, the criminal, etc.); urbanites and the rise of consumer culture; immigrants and urban communities: urban domesticity in literature and culture; architecture, urban design, and city planning; urban spaces and the gothic imagination; mobilities and forms of urban transport; the politics of urban space; the city and the natural environment; urban cartographies; urban crime and violence; urban spaces and urban peripheries (suburbs; ghettos, wastelands, industrial zones, dumps and other hybrid spaces); urbanism and public health; animals and urban environments; concert halls, opera houses, and other urban entertainment venues; restaurants, cafes, and urban eating and drinking; leisure and urbanism; city/country divides; and the anti-urban tradition in art and literature.

We welcome other interpretations of the conference theme as well. Please e-mail abstracts (250 words) for 20-minute papers that include the author's name, institutional

affiliation, and paper title in the heading, as well as a one-page CV, by **30 September 2013** to: Maria K. Bachman and Maria Gindhart, Program Co-Chairs, [ncsa2014@gmail.com](mailto:ncsa2014@gmail.com).

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 2013. 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://incs2014.org/>

### INTERDISCIPLINARY NINETEENTH-CENTURY STUDIES

The 2014 Interdisciplinary Nineteenth-Century Studies Conference (INCS), exploring the theme of "Nineteenth-Century Energies," will be held at the University of Houston, 27 - 30 March 2014. Keynote speakers for this conference will be Tom Gunning (Chicago) and Timothy Morton (Rice).

"We do not exactly know what energy is, but we recognize it," wrote engineer William Carpenter in 1883. For INCS 2014, we solicit proposals that recognize nineteenth-century energies in all their multiple, mutable forms. What made the nineteenth century move, tick, and turn? How were its energies instigated, exchanged, conceived, and converted? Who was most animated, and who sought lethargy? What shapes—literal, figurative, material, textual, painted, embodied—did its energies assume? And how were nineteenth-century energies contained?

Proposals might focus on the following topics, but are not limited to these:

- Hurricanes, storms, and weather
- Currency and currents
- Evolution and devolution
- Eruptions, real and imagined
- Electromagnetism and wave theory
- Dynamism and cosmology
- Photosynthesis
- Environmental effects and anthropocenic ages
- Geography and geology
- Fossil fuels
- Radiation
- Conservation
- Narrative rhythms
- Prosodic energies
- Punch cards and digitized text
- Time and temporality
- Cartography and mapping
- Circuitry
- Rain, Steam, and Speed (Turner or otherwise)
- Circulation: of people, of molecules, of money
- Diasporas

- Technologies of vision
- Political energies
- Sweated labor and radical movements
- Steam(punk) and industry
- Urban construction and destruction
- Architectural tensions
- Bodies in motion: working, exercising, performing
- Protoplasm and vital energies
- Libido
- Virility and vigor
- Lassitude, ennui, paralysis, inertia
- Opiates and opioids
- Stimulants and tonics
- Animal magnetism, mesmerism, sensations
- Telekinesis, spiritualism, mental telepathy
- Enervation and innovation
- Sleep

For individual papers, send 500-word proposals; for panels, send individual 500-word proposals for each paper plus a 250-word panel description. Please include a one-page cv and your name, affiliation, and email address on your proposal. Proposals that are interdisciplinary in method or panels that involve multiple disciplines are especially welcome. Send questions and proposals to [info@incs2014.org](mailto:info@incs2014.org). The deadline for proposals will be **15 November 2013**. (Travel subventions are available for graduate students; please contact Chris Vanden Bossche, INCS Executive Director ([cvandenb@nd.edu](mailto:cvandenb@nd.edu)), for further information.)◇

## Collecting Byron

Drew University and the Byron Society of America announce a conference on "Collecting Byron," to be held 11-13 April 2014 at Drew celebrating the completion of the cataloging of the Byron Society Collection at its new home within the Special Collections of the Drew University Library.

Jerome McGann will deliver the ninth Leslie A. Marchand Memorial Lecture to open the conference on the 11th of April. Over the course of the weekend, there will be several arranged panels and a roundtable on collecting, as well as an exhibition of highlights from the Byron Society Collection and a concert of Byron-inspired music.

In addition to the arranged sessions, there will be a special panel on the 12th of April on "Collecting Byron" in a general or metaphorical sense. Three papers will be chosen for reading on this panel.

We invite a wide interpretation of "collecting," but topics might entertain:

- Collecting Byronic Material Culture
- Recollectors of Lord Byron
- Byron as a Collector of: Experiences, Writers, Lovers, Animals, etc.
- Collective Genres: Childe Harold, Don Juan, the dramas, the letters and journals
- Collecting the Uncollectable Byron

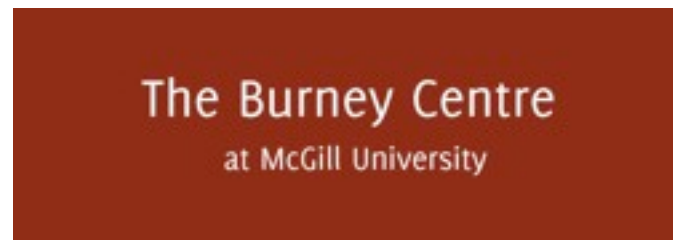
Papers should be no more than 2,000 words. Please email a 250-word proposal in Microsoft Office Word or Rich Text

Format by **3 September 2013** to Professor Robert Ready, conference organizer, at [rready@drew.edu](mailto:rready@drew.edu).◇

## 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 invites submissions on any 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.

Possible papers could assess:

- the performative nature of the journals and life-writing
- prefatory and other material as performances of authorship
- rituals and various mannered performances of the Court years
- elements of performance in the novels
- Charles Burney's career as organist or as producer of theatrical adaptations
- Charles Burney Jr.'s careers as schoolmaster and priest
- Susan Burney's notes on the performance careers of many friends of the Burney family

Please send one-page proposals for papers and panels to Emily Friedman at [ecfriedman@auburn.edu](mailto:ecfriedman@auburn.edu) by **30 May 2014**. Please mention any audio/visual requirements in the proposal, explaining why they are necessary. (Note that it may not be possible to provide such services.) Submissions



from graduate students are especially welcome. Participants will be notified by 1 August 2014. ♦

## Ann Radcliffe at 250

### Gothic and Romantic Imaginations

<http://radcliffeat250.wordpress.com/2013/06/18/ann-radcliffe-at-250-gothic-and-romantic-imaginations/>



The University of Sheffield will host “Ann Radcliffe at 250: Gothic and Romantic Imaginations,” an international conference to be held between the 27th and 29th of June 2014. Keynote speakers will include: Emma Clery (Southampton), Fred Botting (Kingston), and Jane Stabler (St. Andrews).

More than any other writer, Ann Radcliffe consolidated, enriched and developed the form of the romantic novel in British fiction during the late eighteenth and early nineteenth centuries. For many, in fact, her name was synonymous with romantic fiction in its entirety: as Sir Walter Scott in his retrospective appraisal of her work in 1826 put it, “Mrs Radcliffe has a title to be considered as the first poetess of romantic fiction” (Williams 1970, p. 103); of all authors, Scott continued, Ann Radcliffe has “the most decided claim to take her place among the favoured few, who have been distinguished as the founders of a class, or school”. In Thomas De Quincey’s words, Radcliffe was ‘The Great Enchantress’, and as countless published responses to her work attest, this perception of the writer’s almost supernatural powers of description seems to have prevailed among most of her contemporary readers.

To celebrate the 250th birthday of Radcliffe and the launch of a co-edited collection of essays *Ann Radcliffe, Romanticism and the Gothic*, eds. Townshend and Wright, an international conference will be held at the University of Sheffield. The conference aims to draw in an international list of speakers to mark the birthday of Radcliffe and the launch of this essay collection. In addition to launching this collection, there will be further opportunity for participating delegates to publish their work: the organisers have secured no less than three special journal issues to celebrate the 250th anniversary: *Romanticism* (eds. Callaghan, Firth and Merrills); *Women’s Writing* (eds. Smith and Bennett), and *Gothic Studies* (eds. Mathison and Smith).

Radcliffe’s family came from Chesterfield, so the location of this conference in Sheffield is particularly apposite. In addition to hosting plenaries, papers and roundtables, there will also be a conference excursion which takes in Chesterfield and ends at Hardwick Hall, which Radcliffe visited and where she commented so boldly upon the portraits of Elizabeth I and Mary, Queen of Scots. One of the

plenary lectures will take place at Hardwick Hall, and the conference meal will also take place at this beautiful, historical site.

Paper and panel proposals are welcomed on but not exclusive to the following topics:

- Radcliffe’s novels
- future directions for Radcliffe studies
- Radcliffe’s legacies (a special panel to be convened by the Romantic Heirs early careers network)
- Radcliffe in Europe
- Radcliffe and poetry
- Dramatic adaptations of Ann Radcliffe
- Radcliffe and her contemporaries
- Radcliffe and print culture
- Radcliffe and politics
- Radcliffe and travel
- Radcliffe and visual culture

The roundtable sessions will discuss:

- Teaching Ann Radcliffe
- Screening Ann Radcliffe

Organizers are seeking panel proposals and individual papers abstracts (of no more than 500 words) by **30 November 2013**. Please send all abstracts to [radcliffeat250@sheffield.ac.uk](mailto:radcliffeat250@sheffield.ac.uk). ♦

## John Clare in Space

### Poetry, Nature and Contemporary Culture

<http://www.english-languages.brookes.ac.uk/conferences/2014/John-Clare/>



Oxford Brookes University will be hosting “John Clare in Space: Poetry, Nature and Contemporary Culture,” a 150th Anniversary Conference to be held on the 30th and 31st of May 2014. This two-day conference seeks to explore the work, life, contexts and culture of the English poet, John Clare (1793–1864). Clare died in Northampton on 20 May 1864. 150 years after his death, delegates are asked to explore the places and spaces of Clare’s life and work, and the broad dimensions of his engagement with traditions across literary, rural and folk cultures, and to investigate the reasons Clare might be increasingly relevant to contemporary culture. Confirmed speakers for the event include: Jonathan Bate, Josie Long, Richard Mabey, David Morley, and Iain Sinclair.

Led by the headline speakers above, the conference will feature an array of responses to Clare: academic and creative; critical and expressive; historical and contemporary. Any and all proposals to present at the conference on Clare and related topics are welcome. Papers speaking to the following themes and provocations

are especially welcome:

- John Clare in Space: topography, locality, horizons
- Clare, ecology, natural history, environment
- Clare and literary traditions – past, present or future
- Eyeing Clare: art and visual culture
- Clare the trespasser: boundaries, Gypsies, transgressions
- Feral Clare: wilds, woods, weeds
- Sexual Clare: women, wine and song
- Mad Clare: asylums, quacks and escape
- Environmental poetics, politics and aesthetics
- Romanticism: where is Clare?
- Clare in (and out of) history
- Heritage Clare: archives, land, houses, charities, trusts and the 'legacy' industry
- Presenting peasants: class, language, literature and the editing of Clare

In essence, this will be a broad celebration of Clare, marking 150 years since his death on 20 May 1864, so the conference welcomes all original responses to the full breadth of his world and work. The conference is generously supported by the *Oxford Brookes Poetry Centre*, the *John Clare Society* and the Faculty of Humanities and Social Sciences at Oxford Brookes.

Proposals for 20-minute papers are welcome, and should be submitted by **1 March 2014**. Proposals for panels of three papers, presentations and/or readings are also welcome, and should be submitted by **1 January 2014**, direct to Simon Kövesi, via email: [skovesi@brookes.ac.uk](mailto:skovesi@brookes.ac.uk). ♦

## Eighteenth- and Nineteenth-Century British Women Writers Conference

The 22nd annual meeting of the British Women Writers Conference will be held at Binghamton University (SUNY), 19 - 21 June 2014, and will focus on the theme of "Reflections." Cross-disciplinary in scope and implication, organizers invite papers—as well as panel and roundtable proposals—to explore "reflections" as broadly as possible, whether they are physical or metaphysical; individual or cultural; social, historical or fictional; real or imagined; seen or unseen.

Possible topics may include, but are not limited to:

**Reflective Objects and Spaces:** Imagery of mirrors in women's writing; Cemeteries, memorials, monuments; museums; Ruins; Shop-windows; Fashion/clothing; consumption/consumerism; advertising; Women in business/finance; Books (and readers); Photography/photographs; Private spheres: homes/decor, women's rooms, closets; Public spheres: public gardens, theaters, salons; Liminal spaces

**Reflections of/on the Body:** "Beauty"/appearance; body image; Youth/age: Changes in the female body: internal and external; psychological or physiological; perspectives and attitudes regarding adolescence and maturation, menstruation and menopause, motherhood and childbirth; Health/disease; Disability; Gender and sexuality; Body as reflection of the unconscious

**Reflective Genres:** Women's life writing; women writing about women; biographical; or autobiographical reflection;

Letters and journals; epistolary novel; transnational correspondence; Reviews/reception; *Ekphrasis*; reflections on/of visual arts (other arts) in literature; Histories/origins; the historical novel; Detective fiction; Travel writing; Medical writing; Metafiction; fiction about reading fiction; Romantic poetry

**Textual Reflections:** Repetition in form/structure; Doubling, doppelgängers; the uncanny; Dreams; Textual gaps or silences; Revisions/retellings of original stories; Creative Work: poetry, fiction, non-fiction inspired by BWWs; Reflective Moments; Epiphany; Memory/remembrance; Erlebnis and Erfahrung; Sensory reflection (smell, taste, sound); Self and identity, self-recognition/narcissism; Death and (re)birth; "The mirror stage"; Desire/eroticism; BWWs and travel; Women's rights/suffrage

**Distorted Reflections:** Repressed or displaced language; Translations; Cross-disciplinary reflections; Abstractions; The Gothic; The grotesque; (Re)imagining the past and future; "Aura"/mass reproduction; Madness, hysteria; Through the Looking-Glass

**Reflective Possibilities:** (Possible roundtables/special sessions); British Women & Health/Medicine; British; Women & American Women; British Women in Pop Culture/Film; British Women & Travel; British Women & the History of Women's Rights British Women & the Military

For paper proposals, please send a 300-word abstract and a short bio (in a single attachment) to [bwmc2014@gmail.com](mailto:bwmc2014@gmail.com) by **1 January 2014**. For full panel or roundtable/session proposals, please attach all proposals to a single email. Papers and panels must address the theme and apply to long 18th- or 19th-century, Romantic or Victorian women's literature. ♦

## Gothic Studies: Special Issue

### The Gothic and Medical Humanities

<http://manchester.metapress.com/content/1362-7937>

Proposals are invited for a special issue of *Gothic Studies* exploring intersections between the Gothic and medical humanities.

Gothic studies has long grappled with suffering bodies, and the fragility of human flesh in the grip of medical and legal discourse continues to be manifest in chilling literature and film. The direction of influence goes both ways: Gothic literary elements have arguably influenced medical writing, such as the nineteenth-century clinical case study. In this second decade of the twenty-first century, it seems apt to freshly examine intersections between the two fields.

The closing years of the twentieth century saw the emergence of medical humanities, an interdisciplinary blend of humanities and social science approaches under the dual goals of using arts to enhance medical education and interrogating medical practice and discourse. Analysis of period medical discourse, legal categories and medical technologies can enrich literary criticism in richly contextualizing fictional works within medical practices. Such criticism can be seen as extending the drive towards historicized and localized criticism that has characterized



much in Gothic studies in recent decades.

Our field offers textual strategies for analyzing the processes by which medical discourse, medical processes and globalized biotechnological networks can, at times, do violence to human bodies and minds – both of patient and practitioner. Cultural studies of medicine analyze and unmask this violence. This special issue will explore Gothic representations of the way medical practice controls, classifies and torments the body in the service of healing.

Essays could address any of the following in any period, eighteenth-century to the present:

- Medical discourse as itself Gothic (e.g., metaphors in medical writing; links between case histories and the Gothic tradition), and/or reflections on how specific medical discourses have shaped Gothic literary forms
- Illness narratives and the Gothic (e.g., using Arthur Frank's 'chaos narratives' of helplessness in *The Wounded Storyteller*).
- Literary texts about medical processes as torture/torment in specific historical and geographic contexts (including contemporary contexts)
- Doctors or nurses represented in literature as themselves Gothic 'victims', constrained by their medical environment
- Genetic testing; organ harvest; genetic engineering; reproductive technologies; limb prostheses; human cloning, and more.

To date the links between Gothic and psychiatric medical discourse have been the most thoroughly explored, so preference will be given to articles exploring other, non-psychiatric medical contexts in the interests of opening up new connections.

Please email 500-word abstract and curriculum vitae to Dr Sara Wasson, [s.wasson@napier.ac.uk](mailto:s.wasson@napier.ac.uk). Deadline for proposals: **1 October 2013**. ◇

## Gothic Studies: Special Issue

### Embodiments of Horror

#### William Blake's Gothic Sensibility

<http://www.manchesteruniversitypress.co.uk/journals/gs>

Within the frame of the late eighteenth-century Gothic revival, this special issue of *Gothic Studies* explores the relationship between English poet and engraver William Blake and particularly disruptive affective intensities expressed at the level of image, text, and critical reception as well as their extension into contemporary adaptations. While a critical body of work exists on the relationship between Blake and the Gothic broadly—and in spite of an obvious fascination with a nexus of aesthetic categories such as the grotesque, perverse, and macabre—Blake's focus on affects like physical disgust and horror, specifically, have garnered little sustained critical attention. This special issue seeks to redress this gap by opening up a dialogue between Blake and his gothic sensibility that centers on the affective, aesthetic, and philosophical implications of a physical body and sensorium that turns against itself.

Registering the contestation between introjection and expulsion, the abject – Kristeva's term for a "massive and sudden emergence of uncanniness, which [...] now harries me as radically separate, loathsome" (2) – is frequently figured in Blake as a monstrous Polypus, organic life in its merely vegetative, abhorrent state. Other examples of Blake's "body horror" appear in the body turned inside out, revealing organs "Dim & glutinous as the white Polypus," an uncanny "Fibrous Vegetation" that seems less like animating flesh than the binding vines that tie spirit with "living fibres down into the Sea of Time & Space growing / A self-devouring monstrous Human Death" (*Los* 4.66; *Milton* 24.37, 34.25-6). Rending apart the coherence of representation to expose "what I permanently thrust aside in order to live" (Kristeva 3), Blake's revulsion stems – perversely enough—from a willingness to peer into the abyss of origination and expose art's always fragile constitution as an invitation for revision, transformation, and rebirth. But how precisely does this affirmative attitude toward subjective and artistic regeneration square with Blake's

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.



tortured affect, especially when this follows from a desire to transcend the physical body, the very matrix of sensibility? If Blake embodies horror, he is also horrified by the body's limitations. How, then, does art—particularly Blake's own art—respond to this problem?

How does he make new kinds of bodies to embody desires differently? We are particularly interested in papers that consider the impact this “thrust[ing] aside” by and of the body has for Blake's thought and art. What is the work of horror in Blake? What, if any, generative potential is there in the restlessness of Blake's tortured, gothic bodies? What is the cost of Blake's investment in horror as a privileged affect? Does Blake's appeal to horror and the Gothic challenge or render counterfeit his humanism? How does Blake's revisioning of the body as an intensive site of horror invite new modes of thinking about the human? How do the horrors of Blake's material bodies (dis)figure or embody the horrors of larger discursive bodies?

While this collection follows in the spirit of recent critical projects such as *Blake 2.0* (Palgrave 2012) and *Blake, Modernity and Popular Culture* (Palgrave 2007) – important studies that foreground the continuing relevance of Blake in contemporary culture – it also distinguishes itself by interrogating the particular affinities between Blake and the embodied experiences of revulsion, abjection, and horror. Given this topic especially, Blake's illustrations may well play a central role in some contributions. And we do hope to be able to reproduce a certain number of his visual artworks. Nevertheless, we ask that contributors use their best judgement and include images only if they come in for substantial, sustained analysis and are necessary for advancing the paper's argument.

This collection is interested in papers that explore any aspects Blake's embodied affects and affects of embodiment, and especially those dimensions wherein the body and affect clash. Topics may include, but are not limited to:

- Deleuze and the Affect of Terror or Horror
- Execrable Topi: Vacuum, Or-Ulro, Satan's Mills
- Horrors of abstraction
- Embodiment, disembodiment, reembodiment
- Birth, re-birth, and the labour of creation
- Printing in the Infernal Method
- The Pleasures of Pain: masochism, perversion
- Transgression and anti-economy
- Horror and Function
- The Instruments of Terror
- Revulsion's limits, borders, or ends
- Blake's images as “dark visions of torment”
- The image and Evil
- Specters, ghosts, and darkness visible
- Subject, Object, Abject

We invite contributions from academics, professionals, artists, and those with a scholarly interest in Blake. All relevant material will be considered. We welcome papers from multidisciplinary perspectives. Including notes, articles should be between 4000 and 9000 words in length. Potential contributors should send abstracts (500-750 words) to both Dr. Christopher Bundock ([cbundock@gmail.com](mailto:cbundock@gmail.com)) and Elizabeth Effinger ([eeffinge@uwo.ca](mailto:eeffinge@uwo.ca)) by **1 October, 2013**. ♦

## Gothic Studies: Special Issue

### The Gothic and Death

<http://www.manchesteruniversitypress.co.uk/journals/gs>

Advanced by way of various conventions and symbols, *memento mori* — “Remember that you will die” — is Gothic literature's greatest cautionary warning. Although Peter Walmsley has suggested that this reminder to live with death in view is “the peculiar property of the British psyche,” it has required much repeating given what Edward Young identifies in his famous *Night Thoughts* (1742) as a universal tendency towards death denial: “All men think all men mortal but themselves.” Despite Geoffrey Gorer's claim that death became the new pornography in the 20<sup>th</sup> century, uses of the Gothic mode continue to register an ongoing fascination with the Death Question that often vacillates, in various imaginative ways, between repression and acknowledgement.

Proposals for individual or collaborative papers are invited on the idea of the Gothic and death, decay, and the afterlife. The editor is particularly interested in proposals that will theorize the Gothic's engagement with this fixation trans-historically, trans-nationally, and trans-culturally. Proposals from diverse theoretical perspectives ranging across different genres and mediums (poetry, fiction, film, graphic novels, etc.) are especially welcome.

Possible topics might include (but are not limited to):

- the afterlife and undead afterlives — zombies, angels, vampires, ghosts, etc.
- the corpse — abject, female, anatomized, and otherwise
- danse macabre
- acts/rites of mourning & memorializing — personal and national
- death of the author/reader
- dead women/deadly women
- the sanitization/medicalization of death
- decay and ruin
- live burial; gothic resurrections
- femme fatale/homme fatal
- spiritualism, séances, voodoo, and the Occult
- sex and death
- the aesthetics of death
- death and the visual arts/visual technologies
- Victorian necroculture
- manner of death: suicide (self murder); homicide; the war dead; mass murder; sudden death; capital punishment (torture, executions, serial killings)
- elegies and epitaphs
- symbolic/figurative death
- death and the double
- death and/by technology
- graveyards and graveyard poetry
- the death drive
- *ars moriendi* — the “Art of dying,” death/consolation manuals
- the Good death/bad death
- dead children
- wills, funerals, wakes

Please send electronic copies of proposals of approximately 500 words and a 100-word bio by **1 December 2013**, to Dr. Carol Margaret Davison, Professor and Head, Department



of English Language, Literature and Creative Writing, University of Windsor ([cdavison@uwindsor.ca](mailto:cdavison@uwindsor.ca)). Notices of acceptance will follow shortly thereafter with completed essays of approximately 6000 words (including endnotes) due by 31 March 2014.

The official journal of the International *Gothic Studies* Association considers the field of Gothic studies from the eighteenth century to the present day. The aim of *Gothic Studies* is not merely to open a forum for dialogue and cultural criticism, but to provide a specialist journal for scholars working in a field which is today taught or researched in almost all academic establishments. *Gothic Studies* invites contributions from scholars working within any period of the Gothic; interdisciplinary scholarship is especially welcome, as are readings in the media and beyond the written word. ♦

### Women's Writing: Special Issue

The Material Culture of Women's Writing  
<http://www.tandf.co.uk/journals/titles/>

From salons to closets and glamour to grammar, to quills, desks and inkwells, this special issue of *Women's Writing* will explore the tools, spaces and environments of women's writing between the eighteenth and the twentieth centuries and aims to create new connections between texts and material objects. It takes as its inspiration the figure of Elizabeth Montagu, 'Queen of the Bluestockings', a voracious writer, Shakespeare critic, coal owner, cultural patron and bluestocking salonnière, who was the hub of an immense circle of women's scribal culture intersecting with print publishing. Topics may include but are not limited to: epistolary culture, networks, penmanship, libraries, copying machines, manuals, paper, postal system and digitization.

Please submit articles of 4,000-7,000 words to Professor Caroline Franklin at Swansea University, Singleton Park, Swansea, SA2 8PP, or to [C.franklin@swansea.ac.uk](mailto:C.franklin@swansea.ac.uk) by **31 August 2013**. ♦

### Trauma in the Formation of British and European Nationalism

You are invited to submit an essay for possible inclusion in a forthcoming collection of essays based on the proceedings of the Trauma in British and European Nationalism conference held in Luxembourg, March 2013. This book will focus on Romantic nationalism in relation to trauma, broadly conceived in both theoretical and material terms.

European and British Romantic literature can be seen as complicit with nation-building, as well as resistant to cultural authority. We now view nationhood as an ambiguous and evolving social entity rather than a polity, that interrogates the traditional view that national origins and traditions are determined. Foregrounding the productive power of nationalism, this collection explores the psychic, material and historical violence in the construction of national ideology in the eighteenth and nineteenth centuries. An examination of the intersections of trauma and nationalism requires that we re-conceive not only

nationhood, but also citizenship and history.

This topic raises a number of far-reaching issues yet to be explored: How do we interrogate the homogeneity of national ideology in the eighteenth and nineteenth centuries? In particular, how do we read the trace of disavowed national trauma within this national history? How is national trauma posited in narratives of this time—as witness, warning, or conspirator? How do internal tensions, such as exile and immigration, affect the notion of national identity? Do these national narratives work through national trauma rather than memorialize historical consciousness? What are the implications for contemporary theories of national identity?

Please send inquiries or essays for consideration between 6000-7000 words to Lisa Kasmer, Associate Professor of English, Clark University, [lkasmer@clarku.edu](mailto:lkasmer@clarku.edu) by **30 August 2013**. ♦

### Wordsworth Winter School

[www.wordsworthconferences.org.uk](http://www.wordsworthconferences.org.uk)

The 2014 Wordsworth Winter School, "The Essential Wordsworth," will take place at Rydal Hall between 17-22 of February 2014.

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 September 2013. All inquiries can be sent to the Director, Richard Gravil, or the Administrator, Fiona Gravil, at [wordsworth\\_conferences@hotmail.co.uk](mailto:wordsworth_conferences@hotmail.co.uk). ♦

## Conferences

### NASSR 2013

[www.bu.edu/nassr-2013/](http://www.bu.edu/nassr-2013/)



NASSR 2013, co-hosted by Boston University and the College of the Holy Cross, will be held on the banks of the Charles River in Boston, Massachusetts, 8-11 August 2013. While especially interested in papers prompted by the conference theme "Romantic Movements," broadly

conceived, the conference will feature sessions and papers on all topics representing the best current work in the field. This is to say that the conference theme should be considered suggestive, but not proscriptive. To that end, both “Romantic” and “Movements” should be considered terms under investigation, and might yield conversations about any aspect of such topics as Romantic motion, emotion, mobility, transport, affect, infrastructure, importation, exportation, flow, obstruction, freedom, restriction, progress, regression, ascent, decline, development, diminution, migration, travel, gesture, dance, location, dislocation, displacement, exile, temporality, personality, rising, falling, diversion, direction, misdirection, speculation, experimentation, currents, contagions, fronts, feints, faints, scatology, scansion, prosody, prose, and so on.

Sponsored by the College of the Holy Cross and Boston University, NASSR 2013 aims to open conversations not only about Romantic scholarship but about the relationship between scholarly work and how we teach Romanticism now. We encourage proposals addressing these concerns as they engage a wide range of British, Continental, American, and world Romanticisms.

#### Special Sessions Include:

- The Aesthetics of Trance, Kristin M. Gerten (Nebraska)
- Bodies in Space, Tom Crochunis (Shippensburg)
- John Thelwall’s Movements, Judith Thompson (Dalhousie), Special Session Sponsored by the John Thelwall Society
- Metrical Movements, Charles Mahoney (Connecticut)
- Movements of Past and Present: Aesthetics and Genealogy, Magdalena Ostas (Boston)
- Moving Pictures, Sophie Thomas (Ryerson)
- Moving Through the Passions in Romantic Women’s Writing, M. Soledad Caballero (Allegheny)
- Nordic Exchanges: Transfers and Transactions, Robert Rix (Aalborg)
- Romantic Movements and Walter Scott’s Poetry, John Knox (South Carolina)
- Romantic Movement Space, Christoph Bode (Ludwig-Maximilians), Special Session sponsored by the German Society for English Romanticism (GER)
- Romantic Waste, Richard Sha (American)
- Romanticism and Utopianism, Regina Hewitt (South Florida), Special Session Sponsored by the European Romantic Review (ERR)
- Romanticism’s Peace Movement, John Bugg (Fordham)
- Romanticism, Slavery, Abolition, and Emancipation, Joselyn Almeida-Beveridge (Massachusetts, Amherst)
- Romantic Translation / Transcreation, Daniel DeWispelare (George Washington)
- Shelleyan Movements, Matthew Borushko (Stonehill)
- Textual Migrations, Michelle Levy (Simon Fraser)
- Theory for Romanticism, Andrew Warren (Harvard)
- Unmoving and Unmoved: Charting the Contours of Stoic Romanticism, Jacob Risinger (Harvard)
- Void Theory: Voids, The Void, and Avoidance, Elizabeth Fay (Massachusetts, Boston)

Please direct questions to the conference organizers, Jonathan Mulrooney (Holy Cross) and Charles Rzepka (Boston) at [nassr2013@holycross.edu](mailto:nassr2013@holycross.edu). ♦

## Joint GER-NASSR Conference

<http://www.englische-romantik.de/2.html>



Ludwig-Maximilians-Universität and the Internationales Begegnungszentrum der Wissenschaft (IBZ) will host “Romanticism and Knowledge” in Munich, 10-13 October 2013.

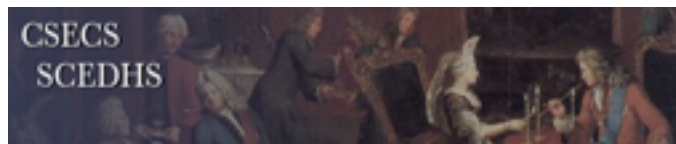
The 15th International Symposium of the Gesellschaft für englische Romantik (GER) will be a joint GER-NASSR conference, that is, our regular biennial conference will be, at the same time, a supernumerary NASSR conference.

The Enlightenment has been described as “the age of the encyclopedia,” indicating a powerful desire both to organize and order a burgeoning archive of knowledge, and to recognize and name new disciplines. Even as this legacy of naming and even inventing new fields of knowledge carries over into Romanticism, what distinguishes the period that begins in the 1770s (especially in Germany) is also a sustained reflection on what constitutes knowledge and what the borders of knowledge are. As fields such as philosophy, history, literary history, comparative religion, anthropology, geology, chemistry, and comparative anatomy (to name a few) defined their territories, they also faced issues about their borrowings from, relations to, and potential to be unsettled by neighboring fields. The nature of knowledge, whether knowledge is an “art” or a “science,” whether it should be ‘philosophical’ or “historical” or “empirical,” whether there can be a “disaggregation of disciplines” or whether the boundaries between disciplines are fluid – these issues are very much under negotiation during the Romantic period. Papers will address how these topics are taken up in philosophy and the history of thought, how they are thematized in literary texts of all genres or represented and refracted in the arts, and how they inform and are in turn informed by the institutions of knowledge and the exchange of knowledge between different cultures.

Inquiries can be sent to the local organizer Christoph Bode at [Christoph.bode@anglistik.uni-muenchen.de](mailto:Christoph.bode@anglistik.uni-muenchen.de) and to the NASSR representative, Tilottama Rajan, at [trajan@sympatico.ca](mailto:trajan@sympatico.ca). ♦

## Canadian Society for Eighteenth-Century Studies

<http://csecs.ca>



Western University is very pleased to host the annual meeting of the Canadian Society for Eighteenth-Century Studies on the topic of "Enlightenment Constellations."

The Enlightenment has resurfaced as a vital site for the study of the long eighteenth century. As the ideological critique of humanism and universalism has subsided, a variety of projects ranging from a digitization of the early modern republic of letters, to the "Re-Enlightenment" of knowledge formation for the twenty-first century, to studies of local, radical, religious, and many other enlightenments have been undertaken. Panels and papers will explore a range of eighteenth-century ideas, discourses, and practices that speak to the expansion and rejuvenation of enlightenment.

All inquiries can be sent to the conference organizers, Mary Helen McMurrin and Alison Conway, at [contact@csecs-scedhs2013.ca](mailto:contact@csecs-scedhs2013.ca). ♦

## North American Schelling Society

<http://futuresofschelling.wordpress.com>



The second conference of the North American Schelling Society will convene at Western University in London, Ontario, between the 29th of August and the 1st of September 2013. With the recent resurgence of interest in Schelling he is no longer just a "vanishing mediator" (in Žižek's phrase) between Idealism and Heideggerian or postHeideggerian thought. Schelling is being read in interesting ways both within this tradition and outside it.

The North American Schelling Society's second annual conference seeks to address the broad theme of "The futures that Schelling," in his own work, in the work of contemporaries or predecessors that he helps us to reconceptualize, and in the way his work informs or can inform subsequent and future philosophical, theoretical, and interdisciplinary work.

Conference Inquiries can be sent to Tilottama Rajan ([trajan@uwo.ca](mailto:trajan@uwo.ca)) and Sean McGrath ([sjoseph.mcgrath@gmail.com](mailto:sjoseph.mcgrath@gmail.com)). ♦

## International Conference on Romanticism

<http://www.oakland.edu/icr2013>



The 2013 meeting of the International Conference on Romanticism, between the 26th and the 29th of September 2014, will return to metro Detroit and Oakland University (site of the 2008 meeting). In keeping with the spirit of ICR, the conference organizers wish to focus on the cross-disciplinary and international aspects of Romanticism. This year's conference theme is "Romantic Relations," which should be interpreted in its broadest context to include relations among, between, and across genres, national and racial boundaries, families, species. Potential papers topics could also include colonial, class, and labor relations, philosophical and critical relations-- and more.

This year's plenary speakers will include: Doris Kadish (Georgia), Ron Broglio (Arizona State), and Fred Burwick (UCLA). Please direct queries to the conference organizers, Robert Anderson, Christopher Clason, Jennifer Law-Sullivan, and Jeffrey Insko. ♦

## Websites

### NASSR Graduate Student Caucus

[www.nassrgrads.com](http://www.nassrgrads.com)



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. ♦

### Romantic Era Songs

<http://www.sjsu.edu/faculty/douglass/music/index.html>

Check out this site devoted to theater and popular songs, catches, airs, and art songs of the Romantic period, as well as later settings of lyrics and poems of Romantic-era poets.



This not-for-profit site is intended to make vocal music and lyrics of the of the early 19th century in the British Isles, Europe, Canada, the United States, and Australia more accessible. It includes contemporary music of the period and later settings (e.g., Brian Holmes's complete score for *Death's Jest Book* and Lori Lange's settings of Byron lyrics). Maintained by Paul Douglass in collaboration with Frederick Burwick. For further information, contact Paul.Douglass@sjsu.edu◇

## The William Blake Archive

[www.blakearchive.org](http://www.blakearchive.org)



The William Blake Archive is pleased to announce the publication of an electronic edition of *Visions of the Daughters of Albion* copy H, in the Rosenbach Museum and Library, and the republication in full searchable mode of Blake's sixteen engravings in John Gabriel Stedman's *Narrative, of a Five Years' Expedition, against the Revolted Negroes of Surinam* (1796). We are presenting two versions of these plates, one with the designs uncolored and one with the designs hand colored.

*Visions*, extant in eighteen complete copies, consists of eleven relief-etched plates executed and first printed in 1793. Copy H was produced in Blake's first printing session and joins copies a, A, B, C, E, I, and J (1793), F (c. 1794), G (1795), and O and P (c. 1818), previously published in the Archive. Probably to lend variety to his stock of copies on hand, Blake used three ink colors in this first printing: yellow ochre (as in copy A), raw sienna (copies B, C, and E), and green (copies H, I, and J). Like all early copies of *Visions*, copy H has the frontispiece printed on one side of a leaf, but all other plates are printed on both sides of five leaves. In copy H, the embossments of the platemarks into the leaves can be seen from both sides of the leaves. Examples of the full leaves for plates 2 and 10, included as Supplemental Views in the Show Me menu, lower left under the plate images, show how the plates were registered to the leaves.

Blake began work on the Stedman plates in 1791. Stedman visited Blake in June 1794 and subsequently the engraver helped the author with various business matters, very probably including negotiations with the book's publisher, Joseph Johnson. Blake's attitudes towards slavery and colonialism were indebted to Stedman's autobiographical narrative, as is particularly evident in the texts and designs of his illuminated books *Visions of the Daughters of Albion* and *America*, both dated 1793. Stedman's relationship with a female slave, Joanna, may have influenced Blake's complex representations of gender and sexuality.

With the publication of *Visions* copy H, the Archive now contains fully searchable and scalable electronic editions of 87 copies of Blake's nineteen illuminated books in the context of full bibliographic information about each work, careful diplomatic transcriptions of all texts, detailed descriptions of all images, and extensive bibliographies. New protocols for transcription, which produce improved accuracy and fuller documentation in editors' notes, have been applied to all copies of *Visions* in the Archive. With the Archive's Compare feature, users can easily juxtapose multiple impressions of any plate across the different copies of this or any of the other illuminated books and, with the Virtual Lightbox, users can examine images from any genre side by side, as well as crop, zoom, and juxtapose them for close study.

In addition to illuminated books, the Archive contains many important manuscripts and series of engravings, color printed drawings, tempera paintings, and water color drawings, including illustrations to Thomas Gray's *Poems*, water color and engraved illustrations to Dante's *Divine Comedy*, the large color printed drawings of 1795 and c. 1805, the Linnell and Butts sets of the *Book of Job* water colors and the sketchbook containing drawings for the engraved illustrations to the *Book of Job*, the water color illustrations to Robert Blair's *The Grave*, and all nine of Blake's water color series illustrating the poetry of John Milton.

As always, the William Blake Archive is a free site, imposing no access restrictions and charging no subscription fees. The site is made possible by the University of North Carolina at Chapel Hill with the University of Rochester, the continuing support of the Library of Congress, and the cooperation of the international array of libraries and museums that have generously given us permission to reproduce works from their collections in the Archive.◇

## The 18th-Century Common

<http://18thcenturycommon.com/>

"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.

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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 2013 Memberships are now due!

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

[publish.uwo.ca/~nassr](http://publish.uwo.ca/~nassr)



### 2013 Conference Organizers

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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), ANGELA ESTERHAMMER (Western Ontario/Zurich), JOEL FAFLAK (Western Ontario), TILOTTAMA RAJAN (Western Ontario), FRED BURWICK (UCLA, ex officio), and JONATHAN MULROONEY (Holy Cross, ex officio).

2013 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, 2013; if you join later in the year, please expect some delay for back copies of the *European Romantic Review*. Memberships received after 30 September 2013 will be transferred to the 2014 membership year.

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  - 2013 Boston University/The College of the Holy Cross
  - 2014 American U/Georgetown U/George Washington U

2013 NASSR Renewal Form

Date ..... Prof. ☐ Dr. ☐ Ms. ☐ Mr. ☐ None ☐

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Home Address (if necessary for mailing purposes)  
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Academic Disciplines (e.g. English Lit., Art Hist., etc.)  
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Research Interests (e.g. Goethe; The Romantic Subject; etc.)  
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Books Published (for Directory; please list full title, publisher, and year of books published in the last ten years; attach separate sheet if necessary)  
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US Funds      ☐ Faculty/fully waged \$52   ☐ Reduced \$39  
Canadian Funds   ☐ Faculty/fully waged \$52   ☐ Reduced \$39  
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\* 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**