

# NASSR NEWSLETTER

north american society for the study of romanticism



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**Joel Faflak** (Western Ontario)  
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## Ex Officio

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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 April 2013.

## Future NASSR Conferences

NASSR conferences are now planned through to 2017!

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.

More information can be found on the conference website:

[www.englische-romantik.de/2.html](http://www.englische-romantik.de/2.html)

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.

For more information, please visit the conference website:

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

There will be a Supernumerary Conference (2014), "Global Romanticisms," to be held in Tokyo, Japan.

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

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

Congress and Music Division, and the National Library of Medicine.

The 23rd Annual NASSR Conference (2015), co-hosted by the University of Winnipeg and the University of Manitoba, 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. ♦

## NASSR Graduate Student Bursaries

Each year NASSR offers five travel bursaries of CDN\$250 each to assist graduate students presenting papers at the annual NASSR conference. The competition is open to all NASSR members who are graduate students. At least one bursary goes to a student at a Canadian university and at least one to a student at a U.S. university. Applicants should submit a copy of their conference proposal, proof of graduate student status, and an estimate of costs (travel only) by **1 JUNE 2013** to James Allard, NASSR Secretary-Treasurer, Department of English, Brock University, 500 Glenridge Ave., St. Catharines, Ontario, L2S 3A1, Canada. All applicants must be NASSR members. Bursary cheques will be distributed at or soon after the conference. ♦

## NASSR 2012 Conference Report

By Patrick Vincent on behalf of the Organizing Committee

Entitled "Romantic Prospects" and co-organized by the Universities of Zurich and Neuchâtel, the 2012 NASSR annual conference was held on 15-19 August in Neuchâtel,

Switzerland to celebrate the tercentenary of Rousseau's birth and the twentieth anniversary of NASSR. This was the first time a regular NASSR conference was held outside of North America or the UK, a source of trepidation for the organizers! But with 240 registered participants joining us from 20 different countries, our fears were all dispelled. We are extremely grateful to everyone who attended for travelling to Switzerland and helping make NASSR 2012 a memorable event.



Three days of optional excursions were planned before the actual conference, an enjoyable way for participants to discover some of the prospects and sites that were central to Romantic culture, to get to know one another, and to recover from jet lag. On Sunday 12 August, sixty people, including friends, partners and a spirited four-year-old, set off by train from Interlaken to Lauterbrunnen in the Bernese Alps, where they had a quick peek at the Staubbach Falls, still looking like a pale courser's tail, before riding the steep cog railway up to the Kleine Scheidegg, situated right beneath the Jungfrau and the Eiger. A large group did the hour-long hike up to the summit of the Lauberhorn, where conference co-organizer Angela Esterhammer and Simon Bainbridge read some passages from act I, scene 2 of

### 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: [nassrgrad@colorado.edu](mailto:nassrgrad@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.





*Manfred*. Under threatening skies, the group then tackled the Eiger North Face trail. With wind, thunder, rain, rushing streams, slippery rocks, then sun and not just one, but two rainbows, participants were able to experience both mountain gloom and mountain glory. Those still able to walk the next day took the train to Brig, on the other side of the range, then a postal bus up to the Simplon Pass. From there, all the course was downwards, five hours of walking and conversation under sunny skies through meadows, forest, then the black drizzling crags of Gondo Gorge, where we were treated to a reading from the *Prelude*. Seventy Romanticists can now claim they have crossed the Alps. Last but not least, on Tuesday a hundred participants traded the sublime for the beautiful, setting out by coach for Geneva and the Lake Léman. The day began with an exclusive visit to the Villa Diodati gardens, followed by an on-your-own tour of Geneva's old town, birthplace of Rousseau and Victor Frankenstein, a guided tour of Coppet Castle, then another, briefer visit to Chillon Castle. A reading of passages from the "Prisoner of Chillon" in the castle's reception hall whetted everyone's thirst for the aperitif, which marked the end of the pre-conference excursions and the beginning of serious business.



On Wednesday morning, almost forty scholars participated in the DH Commons workshop on Romanticism and the Digital Humanities, organized by Neil Fraistat and Kate Singer, where they discussed data mining, topic modelling and blogs as tools of research and teaching. Several participants were inspired to start a Twitter thread usefully summarizing and commenting on a number of panels and keynotes during the next three days: individual tweets can be recovered by name, but it seems that the full thread was unfortunately not archived, something to be done at a future NASSR. As a prospective field of research, Digital Humanities was understandably one of the most represented topics at the conference alongside Book History, Romanticism and Cognitive Science, German Romanticism, Romantic Travel, Transatlantic Relations and Rousseau. On the program there were sixty-four panel sessions, six seminars, and three plenary lectures. The first concurrent sessions, which began on Wednesday afternoon, included a panel organized by the Société d'Etudes du Romantisme Anglais (SERA), a first at NASSR

and part of our effort to attract more European romanticists. A large number of excellent papers were given that first afternoon on a variety of imaginative and intriguing topics, including automata, comics, empire, geology, globalization, Lady Morgan, medicine, mountains, photography, progress, and seeing. Participants were also able to peruse the book exhibit in the foyer where Palgrave Macmillan, Peter Lang, *SEL Studies in English Literature* and Editions Slatkine had displays alongside a small exhibit on the history of travel in Switzerland. The first day closed with an opening reception sponsored by the University of Zurich in the French gardens of the Hôtel du Peyrou, the eighteenth-century home of Rousseau's friend and literary executor. Awards were given to Markus Iseli for the best graduate student paper, entitled "Thomas De Quincey and the Cognitive Prospects of the Unconscious," as well as to the runner-up Jillian Hess, for her paper entitled "Re-framing Poetry: The Romantic Essay and the Prospects of Verse."



Two special seminars were held on Thursday morning, the first by Julia Wright on Irish Romantic verse, and the second by Dino Felluga on Byron's *Don Juan*. Participants also had only good things to say about the morning's various panels, among them "Romantic Media Studies", "Dark Prospects on the Romantic Stage", and perhaps the best title of all, "No Prospects?" Participants attended a buffet lunch at the Hotel Beaulac, with nice views across the lake onto the Alps. During the lunch break, approximately sixty people attended a special demonstration of Pierre Jaquet-Droz's famous 1774 Writing Doll automaton at the museum across the street. Right after lunch our first plenary speaker, Kate Flint, gave an intellectually energizing, illuminating talk on "Photography, Suddenness, and the Afterlife of Romantic Illumination" which masterfully connected Rousseau with Jacob Riis's splendid photographs of New York's other half. The last concurrent sessions of the day included a round table on pedagogy organized by the NASSR Graduate Student Caucus, a special session organized by the Japan Association of English Romanticism (JAER) and another special session on Friedrich Hölderlin held in German, two more signs of NASSR's increasing internationalization. While the Graduate Student Caucus met that evening at the Café du Cerf (by day two a conference fixture), one hundred other participants travelled to Môtiers, home of

Rousseau from 1762 to 1765 and where he met Boswell in a hilarious encounter that Gordon Turnbull marvellously dramatized *in situ*. From there the group ascended (by coach) through cow pastures to the sublime prospect of Creux-du-Van for an evening stroll and a well-deserved giant fondue.



Day three began on a more serious note with Thomas Pfau's well-attended seminar on liberalism and the discontents of modern autonomy. Too much freedom was certainly a problem for participants faced with another day of enticing panel sessions and seminars to choose from. Robert Miles held a seminar on Jane Austen, Peter Otto on Walpole and theatre. A special session on book history was organized in honour of J.R. de J. Jackson, and there were two others on "Romanticism and Memory" and "The Book to Come." During lunch, a visit was organized to the Salle Rousseau at the Neuchâtel Public Library. Friday ended with a fascinating plenary lecture by John Barrell interpreting a painting by the Welsh artist Edward Pugh. Participants were on their own on Friday evening and could explore Neuchâtel's Busker's festival, try out the local cuisine, or write their paper for the next day.



Michael Gamer had to wake up bright and early on Saturday morning to give his seminar on copyright, as did a number of panellists in the various sessions, including the first of two organized yearly by the German Society for English Romanticism (GER). After the coffee break, participants convened in a full lecture hall for Robert Darnton's thought-provoking and thoroughly enjoyable plenary talk entitled "Blogging, Now and Then (250 Years Ago)", which showed

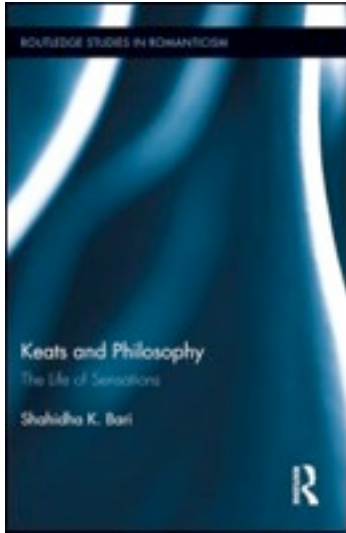
how information in the early modern period was collected and organized in a manner eerily similar to blogs. Directly after lunch, Michael Macovski organized a seminar responding to Darnton's lecture, which you can read about via Carmen Faye Mathes' live-blogging at the link provided below. More panels on topics such as organicity, drama, transatlantic relations, Keats and Wordsworth were held before the excursion by boat to the Ile St. Pierre, made famous in Rousseau's Fifth Reverie. With exquisite weather, splendid views and pleasant company, everyone was in the mood for a bit of reverie, especially after the lovely wine reception organized by SEL and held just under Rousseau's window. The banquet dinner was served on board as the boat glided back through the night to Neuchâtel. Some valiant souls remained on board until midnight for the disco party. A few had to wake up the next day to give their papers, as the academic program continued Sunday morning with talks on architecture, Byron, Wordsworth, landscapes and bodyscapes, rhetoric, biography and a lively, well-attended panel entitled "Professional and Institutional Prospects."



All in all, NASSR 2012 was a long (7 days), intense, but extremely rewarding experience for Angela and me, even if we both regret not having been able to attend more sessions ourselves. We would like to take this opportunity to reiterate our thanks to the conference committee, to the three keynote speakers who so gracefully accepted our invitations and gave fantastic talks, to the seminar leaders and participants who came despite the distance and the exchange rate, and above all to our hard-working, talented organizing committee: Matthias Heim, Markus Iseli, Sara Nyffenegger, Diane Piccitto, and Christa Schoenfelder. Four years of planning paid off: judging by NASSR 2012's high level of presentations and discussions as well as its genial spirit, we can affirm that the prospects for Romantic studies are very good indeed! ♦



# Members' News



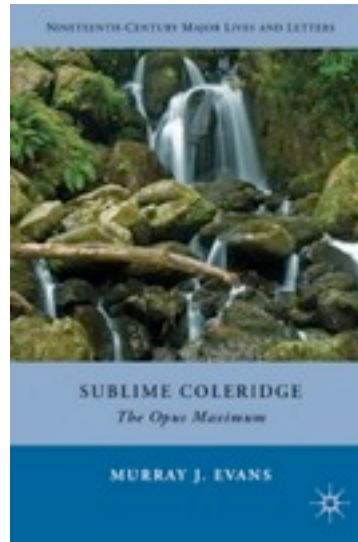
SHAHIDHA K. BARI (Queen Mary, London) is pleased to announce the release of *Keats and Philosophy: The Life of Sensations* (Routledge 2012). John Keats remains one of the most familiar and beloved of English poets, but has received surprisingly little critical attention in recent years. This study is a fresh contribution to Keats criticism and Romantic scholarship, positioning Keats as a figure of philosophical interest who warrants renewed attention. Exploring Keats' own

Romantic accounts of feeling and thinking, this study draws a connection between poetry and the phenomenological branches of modern philosophy. The study takes Keats' poetic evocation of touching hands, wandering feet, beating hearts and breathing bodies as a descriptive elaboration of consciousness and a phenomenological account of experience. The philosophical terms of analysis adopted here challenge the orthodoxies of Keats scholarship, traditionally characterized by the careful historicization of a limited canon. The philosophical framework of analysis enhances the readings put forward, while Keats' poems, in turn, serve to give fuller expression of those ideas themselves. Using Keats as a particular case, this book also demonstrates the ways in which theory and philosophy supplement literary scholarship. [www.routledge.com](http://www.routledge.com)



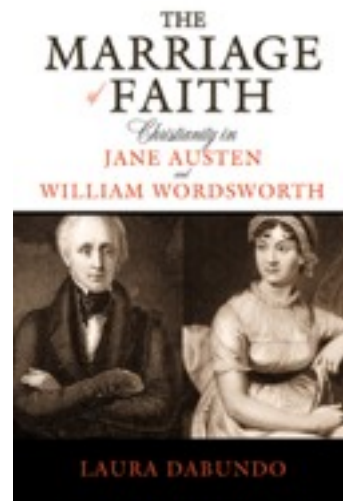
HELEN P. BRUDER (Independent Scholar) and TRISTANNE J. CONNOLLY (St. Jerome's, Waterloo) have recently released their new edited volume, *Blake, Gender and Culture* (Pickering & Chatto 2012). Blake's combination of verse and design invites interdisciplinary study. The essays in this collection approach his work from a variety of perspectives including masculinity, performance, plant biology, empire, politics and sexuality. Particular

strengths running through the essays are a fascination with religion, spirituality and the relationship between the body and the soul, and rich attention to Blake's visual art. [www.pickeringchatto.com](http://www.pickeringchatto.com)



MURRAY J. EVANS (Winnipeg) has recently published *Sublime Coleridge: The Opus Maximum* (Palgrave Macmillan 2012). This book focuses on the role of the *Opus Maximum* in explaining Samuel Taylor Coleridge's ideas about religion, psychology, and the sublime. The *Opus*, written in the early 1820s and first published in 2002, is a challenge to every scholar who has encountered it. *Sublime Coleridge* introduces each major theme of the *Opus*

*Maximum*—the Will, divine ideas, human subjectivity, and the Trinity—and shows their importance for the rest of his work. A final chapter analyzes how the *Opus Maximum* clarifies Coleridge's writing elsewhere on the sublime. *Sublime Coleridge* is an introduction, a reader's guide, and an interpretation of this central text in British Romanticism. [www.palgrave.com](http://www.palgrave.com)



LAURA DABUNDO (Kennesaw State) has recently published *The Marriage of Faith: Christianity in Jane Austen and William Wordsworth* (Mercer 2012). Near its heart, English Romanticism—across many writers—acknowledges and celebrates a community that is not just secular but that derives meaning from a religious association and, in fact, a particularly defined religion, that is, Anglican Christianity. William Wordsworth and Jane Austen, premier English

Romantic poet and novelist, were baptized, confirmed, and buried (and for Wordsworth, married) in conformity with the Church of England. Of course, Wordsworth's commitment flagged in his twenties, but with marriage and responsibility came respectability and parishioner status. However, most twentieth-century critics interpret these writers' works outside the Christian realities with which their lives were much imbued, except for late Wordsworthian poems from his purported decline into conservative politics and religion and evident poetic senility. Jane Austen did not live long enough to have a late decline, but critics have nonetheless overlooked her faith. It is not necessarily the surface of her writing, but Christianity is unquestionably the sea out of which her characters arise, her plots bubble up, and her themes unfold. It was her and their reality. Notwithstanding this negative or blind critical precedent, Dabundo highlights what most readers are conditioned to disregard, the ways in which the church saturates the writing of Wordsworth and

Austen. The Church of England's liturgy has traditionally been based on Scripture, which these writers would have known. This book, then, links their faith to their works.  
[www.mupress.org](http://www.mupress.org)



MICHELLE FLAUBERT (Manitoba) and ALLAN INGRAM (Northumbria) are very pleased to announce the release of Volume II of *Depression and Melancholy, 1660–1800* (Pickering & Chatto 2012). This four-volume primary resource collection is the first large-scale study of depression. As a psychiatric term “depression”

dates back only as far as the midnineteenth century. Before then a wide range of terms were used to describe the experience of lowness of spirits. “Melancholy” carried enormous weight, culturally and medically, and was one of the two confirmed forms of eighteenth-century insanity. At the same time the melancholy perspective could be associated culturally with enhanced sensitivity, as in the work of the poet Thomas Gray, with creative genius and intelligence and even with being in the height of fashion, as satirized by Pope in the “Cave of Spleen” episode of *Rape of the Lock*. In the work of the poet William Cowper melancholy assumed an almost wholly religious aspect, with suicide as the only apparent release. Melancholia was also a key concept of the Romantic movement. Divided chronologically, each volume addresses a particular theme. The first volume examines the relationship between religion and melancholy with particular emphasis on evangelical Protestantism, which abounds with references to the psychological despair experienced by those who believe

themselves to have been forsaken by God. Volume two depicts a period of radical change in medical understanding, as attitudes towards the body and its functions became increasingly evidence-based, while volume three explores the ways in which depression was identified, experienced and described from the inside. Finally, the fourth volume brings together a range of publications, including broadsides, songs, poems and essays in order to reconstruct the cultural context of depression at the close of the eighteenth century. These volumes include a substantial amount of material from newly transcribed manuscript sources; they cover a wide variety of genres demonstrating how depression and melancholy were viewed in society; they come out of a major research programme at the University of Northumbria; they feature full editorial apparatus: general introduction, volume introductions, headnotes and endnotes; and they contain a consolidated index.  
[www.pickeringchatto.com](http://www.pickeringchatto.com)



General Editors TIM FULFORD (Nottingham Trent) and LYNDIA PRATT (Nottingham) are delighted to announce the publication of *Robert Southey: Later Poetical Works, 1811–1838* (Pickering & Chatto 2012). This Pickering Masters series includes a 4 volume set, with volumes edited by Carol Bolton, Rachel Crawford, Ian

Packer, Diego Saglia and Daniel E White. Robert Southey (1774–1843) was once a prolific and celebrated writer of the Romantic school. Yet despite spending thirty years as Poet Laureate, Southey's reputation has long been eclipsed

## 2012 Online Memberships

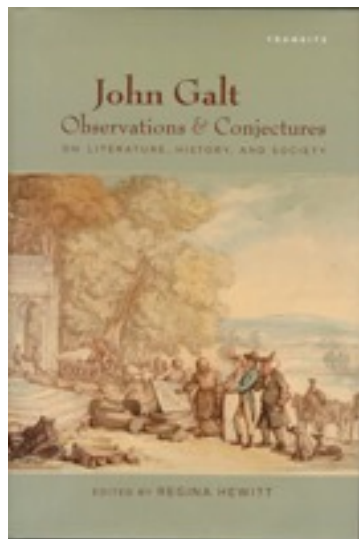
There are two options for existing NASSR members to renew their 2012 membership fees. Members can renew online at: [publish.uwo.ca/~nassr](http://publish.uwo.ca/~nassr). Simply go to the NASSR site, and select the heading for “How to Join NASSR.” On the same page, there are also instructions for members who wish to renew by mailing fees directly to James Allard at Brock University.





by that of his contemporaries, Wordsworth and Coleridge. Research on Southey's later poetry (and the violent responses it provoked at the time of its publication) has been hampered by the lack of a modern critical edition. These four volumes provide fully-edited, meticulously annotated texts of the poems Southey wrote during the latter half of his career. These volumes build upon the critical success of Robert Southey: Poetical Works 1793–1810 and together they form a complete edition of Southey's poetry. Volume 1 includes Southey's shorter poems from 1811–38, as well as a number of earlier poems. Volumes 2–4 constitute the first ever critical edition of the longer poems written and published in the 1810s, 1820s and 1830s, including *Roderick: Last of the Goths* (1814), a best-selling epic romance. This was a period that was crucial for the forging of his own reputation, and saw him drawn into highly public, increasingly embittered controversies with contemporaries such as Lord Byron and William Hazlitt. This critical edition allows a full reassessment of Southey's work and his significance to Romantic poetry by doing the following: they complete the only comprehensive critical edition of Southey's poetry; make exclusive use of previously unpublished manuscript versions in textual variants; include the first ever scholarly edition of *Roderick*, Southey's best-selling epic romance; and offer a full scholarly apparatus and consolidated index.

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



REGINA HEWITT (South Florida) has recently edited a volume of essays, *John Galt: Observations and Conjectures on Literature, History, and Society* (Bucknell 2012), offering a thorough revaluation of the work of the Romantic-era Scottish writer John Galt. The essays examine Galt's work in light of the convergence of literature, history, and social theory in Scottish Enlightenment and Romantic-era culture and

in our own interdisciplinary environment. Discussing Galt's work and significance in the many areas, genres, and contexts in which he figured as he traveled throughout the Mediterranean and Atlantic worlds (and founded the Canadian city of Guelph), they broaden the circle of contacts with whom we associate him, moving from expected comparisons with contemporaries Walter Scott and James Hogg to unexpected links with such later authors and social thinkers as George Douglas Brown and Harriet Martineau. Moreover, these essays expand the repertoire of works studied, offering the first extended analyses of *Eben Erskine*, *Rothelan*, and the *Travels and Observations of Hareach*, the *Wandering Jew* along with new readings of *Annals of the Parish*, *Bogle Corbet*, and *Ringan Gilhaize*. Overall, the essays draw out the

implications of Galt's practices and relations as a journalist, dramatist, critic, biographer, and novelist, developing grounded conjectures about their significance in Galt's time and our own. Contributors: Sharon Alker, Alyson Bardsley, Martha Bohrer, Frederick Burwick, Gerard Carruthers, H. B. de Groot, Ian Duncan, Angela Esterhammer, Regina Hewitt, Elizabeth Kraft, Caroline McCracken-Flesher, Kenneth McNeil, Robert Morrison, Clare A. Simmons. [www.bucknell.edu](http://www.bucknell.edu)



ANTHONY JARRELLS (William Paterson) has recently released a paperback edition of *Britain's Bloodless Revolutions: 1688 and the Romantic Reform of Literature*. In 1688 an institutional change subordinated the monarchy to the parliament, in part to avert the violence of the recent past. A century later a radical print culture threatened to take this process a step further and subordinate parliament to "the voice of the people."

This did not happen. This book explores the relationship of the emerging category of Literature to the emerging threat of popular violence after the Bloodless Revolution. The book argues that at a time when the political nature of the Bloodless Revolution became a subject of debate - in the period defined by France's famously bloody revolution - "Literature" emerged as a kind of political institution and constituted a bloodless revolution in its own right.

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



ROBIN JARVIS (West of England) is pleased to announce the publication of *Romantic Readers and Transatlantic Travel: Expeditions and Tours in North America, 1760-1840* (Ashgate 2012). Remedying the conspicuous lack of critical attention to the historical reception of travel writing, this book explores how Romantic readers responded to the huge output of books on North America produced by explorers, emigrants, and tourists.

Taking full account of formal reviews and of the important role played by the periodical press in disseminating awareness of the latest voyages and travels, Jarvis also

undertakes a recovery of private reading experiences as recorded in letters, journals, autobiographies, commonplace books and marginalia. His study considers the USA and Canada separately as objects of curiosity for British readers, and also discusses Romantic poets such as William Wordsworth, Thomas Moore, and Felicia Hemans in their capacity as end-users of North American travel books. With a close eye on the broader context of society and politics, this book sheds new light on how North America was seen and imagined, admired and feared, during a turbulent era in transatlantic relations. [www.ashgate.com](http://www.ashgate.com)



THERESA M. KELLEY (Madison-Wisconsin) is pleased to announce the publication of *Clandestine Marriage: Botany and Romantic Culture* (Johns Hopkins 2012). Romanticism was a cultural and intellectual movement characterized by discovery, revolution, and the poetic as well as by the philosophical relationship between people and nature. Botany sits at the intersection where

romantic scientific and literary discourses meet. *Clandestine Marriage* explores the meaning and methods of how plants were represented and reproduced in scientific, literary, artistic, and material cultures of the period. Kelley synthesizes romantic debates about taxonomy and morphology, the contemporary interest in books and magazines devoted to plant study and images, and writings by such authors as Mary Wollstonecraft and Anna Letitia Barbauld. Period botanical paintings of flowers are reproduced in vibrant color, bringing her argument and the romantics' passion for plants to life. In addition to exploring botanic thought and practice in the context of British romanticism, Kelley also looks to the German philosophical traditions of Kant, Hegel, and Goethe and to Charles Darwin's reflections on orchids and plant pollination. Her interdisciplinary approach allows a deeper understanding of a time when exploration of the natural world was a culture-wide enchantment. <http://jhupbooks.press.jhu.edu>



of Mary Shelley, Bettine von Arnim, and George Sand offer feminist understandings of history and transcendence that constitute a critique of Romanticism from within. The book examines meditative, mystical and utopian visions of religious and artistic transcendence in the novels of women Romanticists as vehicles for the representation of a gendered subjectivity that seeks detachment and distance from the interests and strictures of the existing patriarchal social and cultural order. For these writers, the author argues, self-transcendence means an abandonment or dissolution of the individual self through political and spiritual efforts that culminate in a revelation of the divinity of a collective selfhood that comes into being through historical process. [www.routledge.com](http://www.routledge.com)

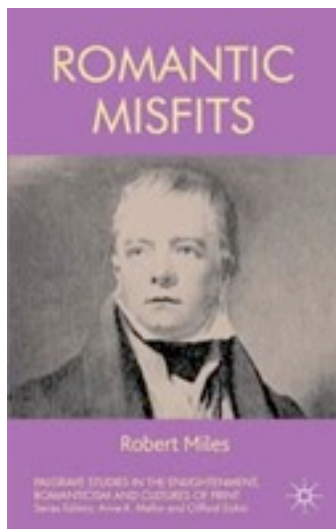


JAN MIESZKOWSKI (Reed College) has recently published his new book, *Watching War* (Stanford 2012). What does it mean to be a spectator to war in an era when the boundaries between witnessing and perpetrating violence have become profoundly blurred? Arguing that the contemporary dynamics of military spectatorship took shape in Napoleonic Europe, *Watching War* explores the status of warfare as

a spectacle unfolding before a mass audience. By showing that the battlefield was a virtual phenomenon long before the invention of photography, film, or the Internet, this book proposes that the unique character of modern conflicts has been a product of imaginary as much as material forces. Warfare first became total in the Napoleonic era, when battles became too large and violent to be observed firsthand and could only be grasped in the

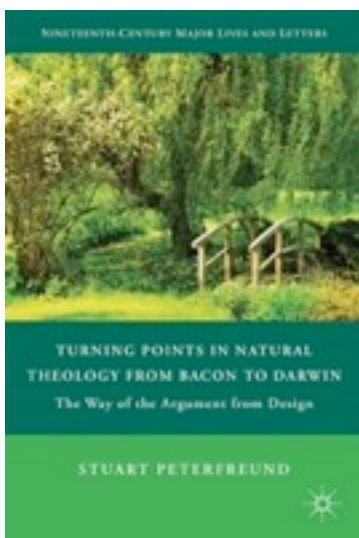


imagination. Thenceforth, fantasies of what war was or should be proved critical for how wars were fought and experienced. As war's reach came to be limited only by the creativity of the mind's eye, its campaigns gave rise to expectations that could not be fulfilled. As a result, war's modern audiences have often found themselves bored more than enthralled by their encounters with combat. Mieszkowski takes an interdisciplinary approach to this major ethical and political concern of our time, bringing literary and philosophical texts into dialogue with artworks, historical documents, and classics of photojournalism. [www.sup.org](http://www.sup.org)



ROBERT MILES (Victoria) has just released *Romantic Misfits* in a paperback edition with a new preface (Palgrave Macmillan 2012). Perhaps the most significant event of the Romantic period was the explosion in print media. In an age of personality, writers strove for attention by dramatizing their status as a "neglected genius," someone who wrote, not for the mass-market or for profit, but for the discerning few. "Romantic misfit" is the common term for this modern identity. However,

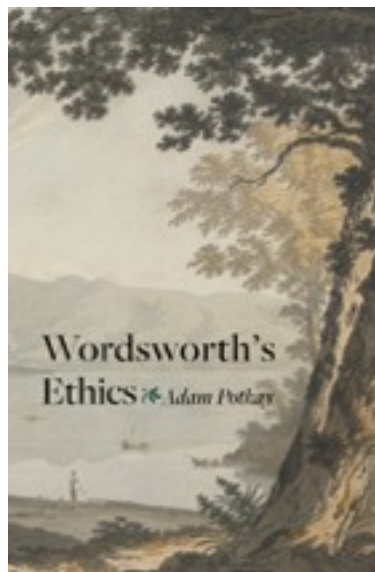
where all Romantics are misfits, some misfits did not fit. *Romantic Misfits* probes the modern institutionalization of Literature by examining this process of inclusion and exclusion as it happened among first generation Romantics, where the tension between the late Enlightenment and its Romantic "counter" was at its most acute. A recurring theme of *Romantic Misfits* is that Romanticism was institutionalized among the ruins of the public sphere, and that civic engagement was a casualty of the transcendental aesthetics that arose to buttress a new, exclusive conception of Literature. [www.palgrave.com](http://www.palgrave.com)



STUART PETERFREUND (Northeastern) has recently published *Turning Points in Natural Theology from Bacon to Darwin: The Way of the Argument from Design* (Palgrave Macmillan 2012). Natural theology is the attempt to harmonize the scientific knowledge of one's era with scriptural and other religious teachings. Arguments from Design discusses crucial moments in the historical development of natural theology in England from the time of Francis Bacon

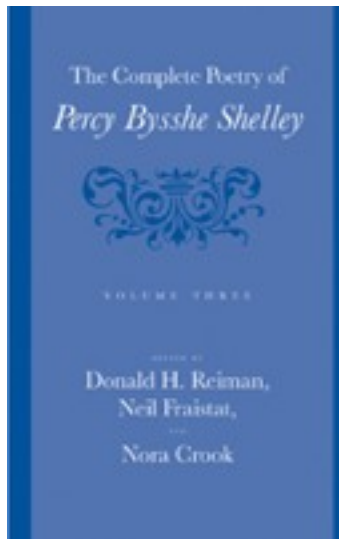
(1561-1626) to that of Charles Darwin (1809-82), as well as looking at crucial developments before and after the seventeenth, eighteenth, and nineteenth centuries. The

book's central argument is that while the argument from design remains the rhetorical method of choice for natural theologians throughout the three centuries in question, the locus and object of design undergo a change. The book undertakes to track and account for those changes, which have significant relevance for the current controversy surrounding intelligent design (ID). [www.palgrave.com](http://www.palgrave.com)



ADAM POTKAY (William and Mary) has recently published *Wordsworth's Ethics* (Johns Hopkins 2012). Why read Wordsworth's poetry—indeed, why read poetry at all? Beyond any pleasure it might give, can it make one a better or more flourishing person? These questions were never far from William Wordsworth's thoughts. He responded in rich and varied ways, in verse and in prose, in both well-known and more obscure writings.

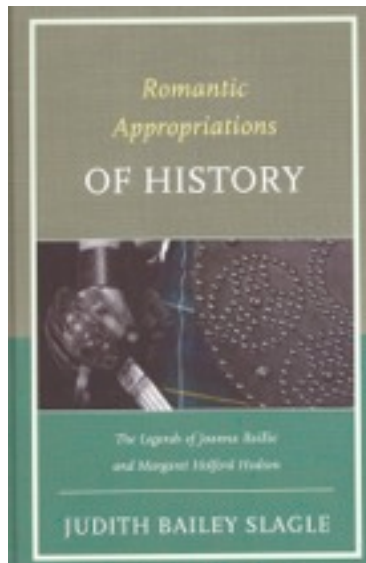
*Wordsworth's Ethics* is a comprehensive examination of the Romantic poet's work, delving into his desire to understand the source and scope of our ethical obligations. Potkay finds that Wordsworth consistently rejects the kind of impersonal utilitarianism that was espoused by his contemporaries James Mill and Jeremy Bentham in favor of a view of ethics founded in relationships with particular persons and things. The discussion proceeds chronologically through Wordsworth's career as a writer—from his juvenilia through his poems of the 1830s and '40s—providing a valuable introduction to the poet's work. The book will appeal to readers interested in the vital connection between literature and moral philosophy. <http://jhupbooks.press.jhu.edu>



DONALD H. REIMAN (Delaware), NEIL FRAISTAT (Maryland), NORA CROOK (Anglia Ruskin), STUART CURRAN (Pennsylvania), MICHAEL O'NEILL (Durham), MICHAEL J. NETH (Middle Tennessee), and DAVID BROOKSHIRE (Maryland) are very pleased to announce the publication of Volume III of *The Complete Poetry of Percy Bysshe Shelley* (Johns Hopkins 2012). "His name is Percy Bysshe Shelley, and he is the author of a poetical work entitled *Alastor, or the Spirit*

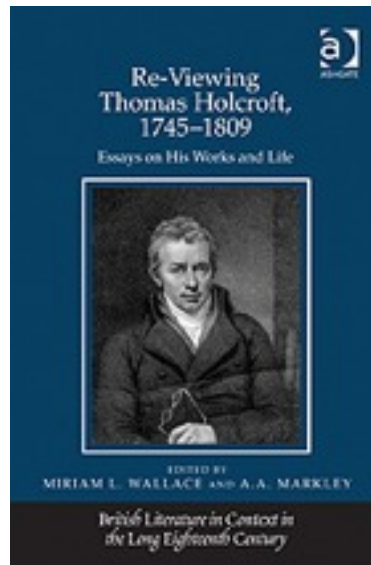
*of Solitude*." With these words, the radical journalist and poet Leigh Hunt announced his discovery in 1816 of an extraordinary talent within "a new school of poetry rising of late." The third volume of the acclaimed edition of *The*

*Complete Poetry of Percy Bysshe Shelley* includes *Alastor*, one of Shelley's first major works, and all the poems that Shelley completed, for either private circulation or publication, during the turbulent years from 1814 to March 1818: *Hymn to Intellectual Beauty*, *Mont Blanc*, *Laon and Cythna*, as well as shorter pieces, such as his most famous sonnet, *Ozymandias*. It was during these years that Shelley, already an accomplished and practiced poet with three volumes of published verse, authored two major volumes, earned international recognition, and became part of the circle that was later called the Younger Romantics. As with previous volumes, extensive discussions of the poems' composition, influences, publication, circulation, reception, and critical history accompany detailed records of textual variants for each work. Among the appendixes are Mary W. Shelley's 1839 notes on the poems for these years, a table of the forty-two revisions made to *Laon and Cythna* for its reissue as *The Revolt of Islam*, and Shelley's errata list for the same. It is in the works included in this volume that the recognizable and characteristic voice of Shelley emerges—unmistakable, consistent, and vital. <http://jhupbooks.press.jhu.edu>



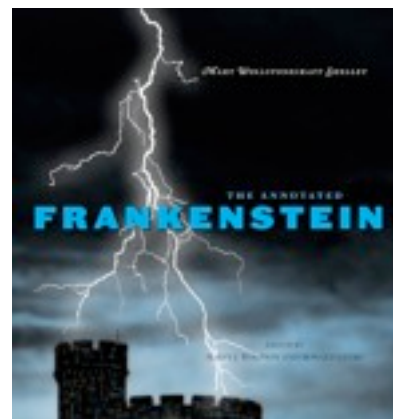
JUDITH BAILEY SLAGLE (East Tennessee State University) has recently published *Romantic Appropriations of History: The Legends of Joanna Baillie and Margaret Holford Hodson* (Fairleigh Dickinson 2012). Joanna Baillie's historical legends were anthologized in one volume entitled *Metrical Legends of Exalted Characters* in 1821 (in two editions) and later in *The Dramatic and Poetical Works of Joanna Baillie* in 1851, while Margaret Holford

Hodson's were published in individual volumes between 1809 and 1832. The historical representations by these and other women writers were a kind of reaction against a history that was often antagonistic toward women. Baillie's historical tales, as well as her drama, aimed to record not only the action, but also reaction of characters motivated by emotional states. Hodson's historical legends and translations follow a similar principle. The characters dominating both women's historical works manifest an archetypal unity; and in appropriating history, they recorded the achievements of figures from disparate times and places, much like popular travel writers, that transported them and their readers beyond the confines of polite London society. [www.fdupress.org](http://www.fdupress.org)



MIRIAM WALLACE (New College, Florida) has recently published a new edited collection, *Re-Viewing Thomas Holcroft, 1745-1809: Essays on His Works and Life* (Ashgate 2012). Thomas Holcroft was a central figure of the 1790s, whose texts played an important role in the transition toward Romanticism. In this, the first essay collection devoted to his life and work, the contributors reassess Holcroft's contributions to a remarkable range of

literary genres—drama, poetry, fiction, autobiography, political philosophy—and to the project of revolutionary reform in the late eighteenth century. The self-educated son of a cobbler, Holcroft transformed himself into a popular playwright, influential reformist novelist, and controversial political radical. But his work is not important merely because he himself was a remarkable character, but rather because he was a hinge figure between laboring Britons and the dissenting intelligentsia, between Enlightenment traditions and developing “Romantic” concerns, and between the world of self-made hack writers and that of established critics. Enhanced by an updated and corrected chronology of Holcroft's life and work, key images, and a full bibliography of published scholarship, this volume makes way for more concerted and focused scholarship and teaching on Holcroft. Taken together, the essays in this collection situate Holcroft's self-fashioning as a member of London's literati, his central role among the London radical reformers and intelligentsia, and his theatrical innovations within ongoing explorations of the late eighteenth-century public sphere of letters and debate. [www.ashgate.com](http://www.ashgate.com)



SUSAN J. WOLFSON (Princeton) and RONALD LEVAO (Rutgers) have just released their edited edition, *The Annotated Frankenstein* (Harvard 2012). First published in 1818, *Frankenstein* has spellbound, disturbed, and fascinated readers for generations. One of the most haunting and enduring works ever

written in English, it has inspired numerous retellings and sequels in virtually every medium, making the Frankenstein myth familiar even to those who have never read a word of Mary Shelley's remarkable novel. Now, this freshly annotated, illustrated edition illuminates the novel and its electrifying afterlife with unmatched detail and vitality. From



the first decade after publication, "Frankenstein" became a byword for any new, disturbing developments in science, technology, and human imagination. The editors' Introduction explores the fable's continuing presence in popular culture and intellectual life as well as the novel's genesis and composition. Mary Shelley's awareness of European politics and history, her interest in the poets and philosophical debates of the day, and especially her genius in distilling her personal traumas come alive in this engaging essay. The editors' commentary, placed conveniently alongside the text, provides stimulating company. Their often surprising observations are drawn from a lifetime of reading and teaching the novel. A wealth of illustrations, many in color, immerses the reader in Shelley's literary and social world, in the range of artwork inspired by her novel, as well as in Frankenstein's provocative cinematic career. The fresh light that *The Annotated Frankenstein* casts on a story everyone thinks is familiar will delight readers while deepening their understanding of Mary Shelley's novel and the Romantic era in which it was created. [www.hup.harvard.edu](http://www.hup.harvard.edu) ♦

## Societies & Journals

### European Romantic Review

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



The *European Romantic Review* is pleased to announce its latest issue (23.6).

#### CONTENTS:

- STEPHEN C. BEHRENDT (Nebraska-Lincoln): "William Wordsworth and Women Poets"
- SARAH WEIGER (Portland): "'A love for things that have no feeling': Dorothy Wordsworth's Significant Others"
- PATRICIA COVE (Dalhousie): "'The Walls of Her Prison': Madness, Gender, and Discursive Agency in Eliza Fenwick's *Secresy* and Mary Wollstonecraft's *The Wrongs of Woman*"
- RICHARD DE RITTER (Leeds): "Female Philosophers and the Comprehensive View: Elizabeth Hamilton's *Letters on the Elementary Principles of Education*"
- JANE E. KIM (Cornell): "My Brother's Keeper: The Striving of Siblings in Joanna Baillie's *De Monfort*"
- CRAIG FRANSON (La Salle): "'Those Suspended Pangs': Romantic Reviewers and the Agony of Byron's *Mazeppa*"

STUART PETERFREUND (Northeastern): "Taste, Byron's Cookbook, and the Secret Ingredients in the English Cantos of *Don Juan*"

JULIET SHIELDS (Washington): "Highland Emigration and the Transformation of Nostalgia in Romantic Poetry" ♦

## 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 (26.1).

#### THE KEATS-SHELLEY PRIZE ESSAYS:

PRIYANKA SONI, "Natura Naturata: Shelley's Philosophy of the Mind in Creation"

ALEX LATTER, "'An Untoward Fate': On Keats's Posthumous Prosification"

#### ESSAYS

LUCY MACFARLANE, "Charles Armitage Brown's Library at New Plymouth, New Zealand"

DENNIS J. KING, "On the Provenance and Authenticity of Two Miniature Portraits of John Keats and Charles Brown"

ANN WROE, "The Necessity of Atheism: Two Hundred Years Young"

HRILEENA GHOSH, "Linked Pauses: Keatsian Mythology and the Poetics of Dissolution" ♦

## 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 September 30. (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. ♦

## Keats-Shelley Journal

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



The Keats-Shelley Association is pleased to announce the latest volume of the *Keats-Shelley Journal* (Vol. 61).

### Contents:

- FIONA POLLACK (Memorial): "Amelia Curran's Newfoundland Painting"  
 GARY DYER (Cleveland State): "What is a First Edition? The Case of Don Juan. Cantos VI.-VII.-and VIII."  
 JOHN J. REGAN (Cambridge): "'Destined to complete a certain cycle': Francis Jeffrey and Byron's Orientalism"  
 MANU SAMRITI CHANDER (Rutgers): "Framing Difference: The Orientalist Aesthetics of David Roberts and Percy Shelley"  
 KIR KUIKEN (SUNY, Albany): "The Metaleptic Imagination in Shelley's *Defence of Poetry*"  
 LAURIE LANGBAUER (NC, Chapel Hill): "Leigh Hunt and Juvenilia" ♦

## Interdisciplinary Nineteenth-Century Studies Essay Prize

<http://www.nd.edu/~incshp/>

### INTERDISCIPLINARY NINETEENTH-CENTURY STUDIES

Interdisciplinary Nineteenth-Century Studies invites nominations for its annual essay prize. The \$500 award recognizes excellence in interdisciplinary scholarship on any nineteenth-century topic. We encourage members of INCS to nominate an essay written by a current member of INCS or to submit their own work. Articles published in a journal or an edited collection dated 2012 are eligible. The winning essay will be announced at the 2013 conference, to be held at the University of Virginia, March 14-17, 2013. The winner is invited to put together a panel for the 2014 INCS Conference.

Please send an electronic copy of the nominated essay to Professor Sharon Aronofsky Weltman (LSU) at [incsprize2012@gmail.com](mailto:incsprize2012@gmail.com) no later than **10 JANUARY 2013**. For more details about the essay competition, the conference, or the organization, we invite you to visit the INCS website above. ♦

## Romantic Circles

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

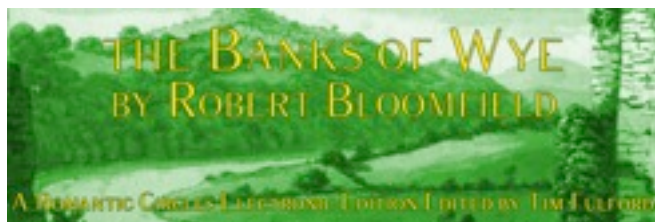
*Romantic Circles* is very pleased to present seven new resources in their growing collection.



*Romantic Circles* is pleased to release a new Electronic Edition of Thomas Moore's *The Gipsy Prince*, with a musical score by Michael Kelly. This volume was edited and introduced by Frederick Burwick. Published here for the first time, *The Gipsy Prince* (Haymarket, 24 July 1801), was the collaboration of Thomas Moore who composed the libretto and lyrics and Michael Kelly who provided the musical score. Though it had the second longest run of Haymarket's summer season, the censoring authorities had not recognized the ploy of introducing the Irish under English rule as Gipsies during the Spanish Inquisition. Although the play could not be revived the following season, publisher John Roach supported Moore by publishing the hoaxing "source," a prose narrative from which Moore pretended to have derived his play. With an introduction by Frederick Burwick, this edition includes his transcription of the previously unpublished manuscript, the prose narrative ostensibly translated from the Spanish, the sheet music as published by Michael Kelly, recordings of the overture and songs as performed under the musical direction of Stephen Pu, and a variorum of the lyrics to



facilitate side-by-side comparisons of all versions of the songs. The edition also provides page-by-page images of the original materials. The content of this volume is available at: [www.rc.umd.edu/editions/gipsy\\_prince/](http://www.rc.umd.edu/editions/gipsy_prince/)

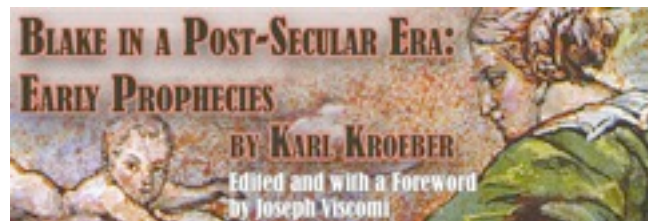


Romantic Circles has released another new volume in the Electronic Editions series, *The Banks of Wye* by Robert Bloomfield, edited by Tim Fulford. An edition of Bloomfield's multimedia picturesque tour of the Wye valley. Poem, tour journal, sketchbook. This edition presents a rare surviving example of the kind of multimedia production that arose from one of the new cultural activities of the late eighteenth century—the picturesque and antiquarian tour. It comprises a facsimile of the manuscript sketch- and scrap-book that Robert Bloomfield made after his 1807 tour of the Wye, an annotated transcription of the prose tour-journal that he incorporated into his scrap book, and a collated and annotated text of the poetic versions of the tour that were published (as *The Banks of Wye*) in 1811, 1813, and 1823. Also included are reproductions of the engravings that illustrated the 1811 and 1813 publications, deleted or unadopted passages from the manuscript of the poem, and a selection of reviews from journals of the time. *The Banks of Wye* can be found at the following address: [www.rc.umd.edu/editions/wye/](http://www.rc.umd.edu/editions/wye/)



Romantic Circles is very pleased to announce a third new volume in the Electronic Editions series, *Robert Southey and Millenarianism: Documents Concerning the Prophetic Movements of the Romantic Era*, edited by Tim Fulford. This edition presents the first scholarly edition of Robert Southey's various writings about the prophetic movements of Romantic-era Britain. Its aim is to throw new light on two related areas: the nature and history of millenarian prophecy in the late eighteenth and early nineteenth centuries—especially William Bryan, Richard Brothers, and Joanna Southcott—and the significance of prophecy in Southey's social, political analysis of his times. A fascinated commentator upon what he termed "enthusiasm," Southey published two of the earliest accounts of Southcott and her predecessors ever written, accounts derived both from personal acquaintance with some of the major figures involved and from a detailed study of their writings. These accounts are reproduced here, collated with the manuscripts on which they were based, and with explanatory notes. In addition, a selection

of Southey's remarks on millenarians in his private manuscript correspondence is presented, and an introduction comprising a brief history of the prophetic movements in the Romantic era and a critical discussion of Southey's writings on the subject. This edition is available at: [www.rc.umd.edu/editions/southey\\_prophecy/](http://www.rc.umd.edu/editions/southey_prophecy/)



Romantic Circles is also pleased to announce the publication of a new Scholarly Resource by Karl Kroeber, *Blake in a Post-Secular Era: Early Prophecies*, edited and with a foreword by Joseph Viscomi. Originally intended to introduce a study of William Blake's later prophecies, the late Karl Kroeber's *Blake in a Post-Secular Era: Early Prophecies* is an accessible and astute survey of the prophetic work that Blake executed between 1788 and 1794. For Kroeber (1926-2009), former Mellon Professor of the Humanities at Columbia University, the post-secular era we are now entering should be prepared to recognize Blake's centrality in academic literary humanism, which—in its secular phase—excluded Blake on account of his radical Christianity. Such exclusion, Kroeber points out, has not diminished Blake's immense—and still growing—impact on popular culture, on our music, fiction, film, and graphic novels, as well as on our ideas of creativity, spirituality, and individuality. In stark contrast to the idea of a "universal heart" and to the ideal rational societies envisioned by other Romantic writers, Blake argued that each individual was unique and that only complex social structures based, not on reason, but on the imagination, like Golgonooza, the City of Art, can realize and sustain the individual's innate divinity. This resource is available at: [www.rc.umd.edu/reference/kroeber/index.html](http://www.rc.umd.edu/reference/kroeber/index.html)



Romantic Circles is pleased to announce another publication in the Scholarly Resources series, Draft Variants from the Bodleian Shelley Manuscripts and the New Edition of *Laon and Cythna* in *The Complete Poetry of Percy Bysshe Shelley*, Volume III, edited by Michael J. Neth. This article serves as an online supplement to *Laon and Cythna* as edited by Michael J. Neth in Volume III of *The Complete Poetry of Percy Bysshe Shelley*. It contains a record of every known draft variant of the poem, from surviving first draft through intermediate stages to surviving press copy, with the exception of stray letters and marks. The italicized editorial apparatus gives a

description of the context of each line and will help textually-inclined readers with access to the published facsimile transcriptions listed locate any passage they wish to examine in greater depth. The article is available at: [www.rc.umd.edu/reference/laon\\_cythna/index.html](http://www.rc.umd.edu/reference/laon_cythna/index.html)



Romantic Circles has also released, *John Thelwall in Time and Text*, edited by Judith Thompson. In the absence of a full biography, this resource fulfills an urgent need to gather, collate, and circulate existing biographical and bibliographical information on the notoriously under-documented career of Romantic polymath John Thelwall in an accessible location and format. This chronology and bibliography charts what is thus far known about Thelwall's residences and travels, his chief activities, his writings and lectures, and his correspondence, along with related events, and locations where primary texts can be found. This Scholarly Resource is available at: [www.rc.umd.edu/reference/thelwall\\_chronology/index.html](http://www.rc.umd.edu/reference/thelwall_chronology/index.html)



Finally, *Romantic Circles* has just published *John Thelwall in Performance: The Fairy of the Lake*, edited by Judith Thompson. This resource documents the first full production of a John Thelwall play. It contains an

introductory essay by Judith Thompson and a full performance video of the 2009 Dalhousie/Zuppa Theatre production of Thelwall's 1801 "dramatic romance," as well as a series of series of short video documentaries by student filmmaker Brooke Fifield, exploring the creative challenges, practical considerations and unexpected delights involved in bringing a long-neglected piece of radical Romantic theatre from dusty page to modern stage. Members can access this resource at: [www.rc.umd.edu/reference/thelwall\\_fairy/index.html](http://www.rc.umd.edu/reference/thelwall_fairy/index.html) ♦

## Studies In Romanticism

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



The latest volume of *Studies in Romanticism* is now available (Spring 2012).

### CONTENTS:

- SARA GUYER, "Figuring John Clare: Romanticism, Editing, and the Possibility of Justice"
- BRIAN P. ELLIOTT, "'Nothing beside remains': Empty Icons and Elegiac Ekphrasis in Felicia Hemans"
- MORTON D. PALEY, "William Blake, Richard Phillips and the Monthly Magazine"
- JUDITH BAILEY SLAGLE, "Literary Activism: James Montgomery, Joanna Baillie, and the Plight of Britain's Chimney Sweeps"

### 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

Christoph Bode (LMU München) To Dec. '12  
 David Collings (Bowdoin College) To Dec. '13  
 Michael Eberle-Sinatra (Montréal) To Dec. '12  
 Kevin Hutchings (UNBC) To Dec. '13  
 Greg Kucich (Notre Dame) To Dec. '12  
 Devoney Looser (Missouri) To Dec '14  
 Laura Mandell (Miami, Ohio) To Dec. '13  
 Jonathan Sachs (Concordia) To Dec '14  
 Joan Steigerwald (York) To Dec '14





RICHARD S. PETERSON, "The Influence of Anxiety: Spenser and Wordsworth"

REVIEWS:

CHARLES J. RZEPKA: "Susan J. Wolfson, *Romantic Interactions: Social Being and the Turns of Literary Action*"

ROBERT MITCHELL: "Alexander Schlutz, *Mind's World: Imagination and Subjectivity from Descartes to Romanticism*"

ANDREW LINCOLN: "Laura Quinney, *William Blake on Self and Soul*"

NEIL RAMSEY: "Mary Favret, *War at a Distance: Romanticism and the Making of Modern Wartime*"

DAVID COLLINGS: "Diane Long Hoeveler, *Gothic Riffs: Secularizing the Uncanny in the European Imaginary, 1780-1820*"

MICHAEL O'NEILL: "Edward Larrissy, *The Blind and Blindness in Literature of the Romantic Period*"

MATTHEW C. BORUSHKO, "James Bieri, *Percy Bysshe Shelley: A Biography*" ♦

## Romanticism

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

The latest issue of *Romanticism* on the topic of "Romantic Wonder" is now available (Vol. 18.3.).

CONTENT:

HEIDI THOMSON: "Introduction: Romantic Wonder"

MATTHEW SCOTT: "'A manner beyond courtesy': Two Concepts of Wonder in Coleridge and Shelley"

NIKKI HESSELL: "Elegiac Wonder and Intertextuality in the Liberal"

THOMAS MCLEAN: "Jane Porter and the Wonder of Lord Byron"

ALEXANDRA PATERSON: "'A Greater Luxury': Keats's Depictions of Mistiness and Reading"

PETER SWAAB: "'Wonder' as a Complex Word"

RUTH LIGHTBOURNE AND HEIDI THOMSON, "Transporting English Romanticism to the Colonies: Alexander Turnbull, Coleridge's Prospectus to The Friend, and Richard Hengist Horne's Copy of Hazlitt's Book"

GILLIAN SKINNER: "Professionalism, Performance and Private Theatricals in Frances Burney's *The Wanderer*"

REVIEW ESSAY:

RICHARD GRAVIL: "Wonderfully Varied: Judith Thompson. John Thelwall in the Wordsworth Circle: The Silenced Partner"

REVIEWS:

STACEY MCDOWELL: "Porscha Fermanis, *John Keats and the Ideas of the Enlightenment*"

JEFFREY C. JOHNSON: "Tom Duggett, *Gothic Romanticism: Architecture, Politics, and Literary Form*"

JESSICA FAY: "Jacqueline M. Labbe, *Writing Romanticism: Charlotte Smith and William Wordsworth, 1784-1807*"

FREDERICK BURWICK: "Gilli Bush-Bailey, *Performing Herself: Autobiography and Fanny Kelly's Dramatic Recollections*"

SHARON RUSTON: "Simon Bainbridge (ed.), *Romanticism: A Sourcebook*, Palgrave Sourcebooks; Warren Breckman (ed.), *European Romanticism: A Brief History with Documents*, Bedford Series in History and Culture" ♦

## Blake/An Illustrated Quarterly

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



The fall 2012 issue of *Blake/An Illustrated Quarterly* is now available.

CONTENT:

ABRAHAM SAMUEL SHIFF, "Blake's Hebrew Calligraphy"

MINUTE PARTICULARS:

G.E. BENTLEY, JR., "The Mathews as Patrons"

REVIEWS:

Alexander S. Gourlay, "Dennis M. Read, R. H. Cromek, Engraver, Editor, and Entrepreneur"

R. Paul Yoder, "Hazard Adams, William Blake on His Poetry and Painting: A Study of A Descriptive Catalogue, Other Prose Writings and Jerusalem" ♦

## Essays in Romanticism

<http://wfs.gc.cuny.edu/eir/>



The latest volume of *Essays in Romanticism* is now available (19):

ROBERT MILES (Victoria): "The Secular Jane Austen: Radical Reflexivity and the Nova Effect"

JOSHUA KING (Baylor): "Wordsworth and Reading Verse"

KATHLEEN BÉRES ROGERS (Charleston), "Breeding Scorpions in the Brain: Obsession in Keats's *Isabella, or the Pot of Basil*"

KELLY E. BATTLES (Maryville): "Bad Taste, Gothic Bodies, and Subversive Aesthetics in Hogg's *Private Memoirs and Confessions of a Justified Sinner*"

SUSAN GOULDING (Monmouth): "Legitimizing Voice: Petrarchan Form in Mary Darby Robinson's Sonnet Sequence, *Sappho and Phaon*"

OLIVERA JOKIC (CUNY): "Death of a Beautiful Moor Woman: Obstinate Clerks and the Form of Evidence in the British Colonial Archive" ♦

# Calls for Papers

## NASSR 2012

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



NASSR 2013 invites submissions for its conference, to be held on the banks of the Charles River in Boston, Massachusetts, 8-11 August 2013. While especially interested in proposals prompted by the conference theme "Romantic Movements," broadly conceived, the committee also looks forward to considering 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. Girtten (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)

The conference organizers are open to several forms of proposal:

1. Traditional 15-minute paper proposals (250-word abstracts), either grouped together as 3-paper panels or submitted individually.
2. Proposals for open-call special sessions (250-word descriptions of potential session).
3. Proposals for alternative format sessions such as roundtable discussions, state-of-the-field debates, etc. (250-word description of topic and list of participants).

Please send all proposals or direct questions to the conference organizers, Jonathan Mulrooney (Holy Cross) and Charles Rzepka (Boston) at [nassr2013@holycross.edu](mailto:nassr2013@holycross.edu). Deadline for all other proposals will be **15 JANUARY 2013**. ◇

## 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. We welcome papers on 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.

Topics could include but are not limited to:

- idealist vs. empiricist theories and organizations of knowledge
- knowledge vs. information
- arts and sciences; the meaning of Wissenschaft
- knowledge outside science and philosophy: aesthetic regimes and the knowledge of literature
- disciplines, inter-disciplines and pre-disciplines
- systems for organizing disciplines (e.g. Hegel's Encyclopedia for the Philosophical Sciences, Schelling's On the Method of Academic Study, Novalis' attempted “Romantic Encyclopedia,” Das allgemeine Brouillon, Coleridge's Logic and Opus Maximum)
- Anglo-German interchanges (in science, philosophy, literature etc.)
- translation and the experience of the foreign
- Europe and its Other(s)
- knowledge: empirical, transcendental, and religious
- the university (its theory, organization, faculties, disciplines etc.; models of the university in different countries)
- institutions of knowledge (academies, learned societies, libraries, museums etc.)
- the politics of knowledge, and more specifically:
- the centre and margins of institutionalized knowledge – the politics of exclusion and marginalization: women, dissenters, Catholics, Jews
- vehicles and media for the dissemination and transfer of knowledge (encyclopedias, journals etc.)
- oral and written formats (books, pamphlets, treatises, lectures, notebooks, marginalia etc.)

Proposals of no more than 500 words, accompanied by a short C.V., should 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).

The deadline for proposals is **15 JANUARY 2013**. You will be notified within three weeks. Please note that, compared to a regular NASSR conference, there will be a smaller number of slots available, though three times the number of a normal GER conference.

Presentations are limited to 30 minutes. As usual, the conference will be held in English throughout. ◇

## NASSR / ACCUTE PANELS

Every year, the North American Society for the Study of Romanticism and the Association of Canadian College and University Teachers of English (ACCUTE) cooperate in the form of a series of joint sessions at ACCUTE's annual conference at the Congress of the Canadian Federation for the Humanities and Social Sciences (CFHSS). Congress brings together a wide variety of scholarly organizations for their annual conferences. Please join us at Congress for the 2013 joint NASSR/ACCUTE sessions.

### I. The Nature of Extinction: Romantic Ends

Amidst his confident assertion of human improvement, Kant warns, parenthetically, that the only real threat to progress is an unforeseeable “natural revolution.” The surge in “last man” texts in Romanticism suggests that artists were rather more concerned by this prospect than Kant. Jean Baptist Granville, Mary Shelley, Thomas Campbell, Camille Flammarion, and H.G. Wells, among others, wrote in this genre. Even utopian works that find history's “end” in a kind of Enlightenment absolute consciousness (e.g., Mercier's *The Year 2440*) ultimately predict the extinction of freedom. But for Darwin, “natural selection [...] entails extinction,” suggesting that it is productive of creatures best suited to the conditions of life. In a sense, extinction ensures that life will flourish.

How does this complex interest in natural disaster and disaster's naturalness inform contemporary environmental crises? This session invites papers on disaster, extinction, or apocalypse in the 18<sup>th</sup> and 19<sup>th</sup> centuries, with special emphasis on the discourse of natural catastrophe in the past and present.

### II. “The unimaginable touch of time”: Romantic Histories

Alexis De Tocqueville observed that the French Revolution fractured historical time, producing different speeds of historical experience: “Although what is termed in France the Ancien Regime is still very near to us, since we live in daily intercourse with men born under its laws, that period seems already lost in the night of time. The radical revolution which separates us from it has produced the effect of ages [and] obliterated all that it has not destroyed.” Georges Cuvier's rather different kind of history revealed, further, that this “contemporaneity of the noncontemporaneous” obtains not only socially but geologically. In exhuming “the traces of those revolutions which took place anterior to the existence of all nations” Cuvier would “burst the limits of time,” opening in another way the possibility of multiple and conflicting timescales.

This session invites papers interested in how Romantic art, philosophy, economics, historiography, or science responds to this multiplication and confluence of historical times.

Per ACCUTE regulations, please send: an abstract (700

words); Proposal Submissions Information Sheet; and a shorter, 100 word abstract + 50 word bio, to Dr Christopher Bundoock at [cbundoock@gmail.com](mailto:cbundoock@gmail.com) by **1 DECEMBER 2012**. ♦

## BARS 2013

[www.southampton.ac.uk/bars](http://www.southampton.ac.uk/bars)



The University of Southampton will host “Romantic Imports and Exports,” the 2013 BARS International Biennial Conference, 25-28 July 2013. The organizers are very pleased to be hosting the 2013 BARS Conference in the ancient port city of Southampton, from which Henry V’s invasion fleet, the Mayflower and the Titanic all set sail. Southampton became a spa town in 1740 and in the Romantic era it became a popular site for sea-bathing. Since the 13th century, when it was known for the import of French wine in exchange for English cloth and wool, Southampton has been a thriving trading port (it did not deal in slaves; the Southampton Docks company was formed in 1835). The city is therefore an ideal location for a conference on Romantic Imports and Exports.

The Plenary speakers will be: Professor Paul Hamilton (Queen Mary, University of London), Professor Deidre Shauna Lynch (Toronto), and Professor Simon Burrows (Leeds)

Plenary and parallel sessions will be held on the Highfield Campus, the main campus of the University of Southampton, set in green and pleasantly landscaped surroundings on the eastern edge of the city centre. Its facilities include the Jubilee Sports Centre and Students’ Union, a bookshop, the Hartley Library and Special Collections with its Wellington archives, and a range of cafés, restaurants and bars.

Beware of the insipid vanities & idle dissipation of the Metropolis of England: Beware of the unmeaning luxuries of Bath & of the stinking fish of Southampton. (Jane Austen, *Love and Friendship*, 1790). For the thirteenth BARS conference (25-28 July 2013), we invite Romanticists to look beyond British Romanticism and towards cross-cultural exchange, at new media in the Romantic period, and on economics and related discourses. Papers and panels might focus both on literatures other than English in Britain (the market for translations and adaptations in the period, for example, or the importation of categories derived from Indian or Far Eastern originals by Hegel, Hölderlin or Shelley), and on the fate of British Romantic literature and thought on the Continent and in Canada and the United States.

Topics may include: cross-cultural and cross-disciplinary borrowings and exchanges; translation, adaptation and mediation; revolution as an import; exile and emigration; European and transatlantic exchanges and networks. These

indicative topics are intended to be inclusive, and to offer opportunities for all Romanticists to participate, but we would also welcome proposals for panels and papers which interpreted the conference rubric more narrowly, and took inspiration from Southampton’s history as an ancient port: trading routes; marine nature and culture; traveling by water; exotic cargoes from home and abroad; trading places; storms and shipwrecks; pirates and piracy.

Organizers invite proposals both for panels and for 20-minute papers relating to our theme. Either should be 250 words, and should be sent by email to [bars2013@soton.ac.uk](mailto:bars2013@soton.ac.uk) by **31 JANUARY 2013**.



### TRAVEL:

Southampton has its own international airport with connecting routes to several European destinations. From the airport, the University’s Highfield Campus is only a short taxi ride away or you can catch the University’s Uni-link service to the halls of residence.

Frequent and convenient trains connect London to Southampton. Trains depart from London Waterloo every 30 minutes during the day, and take approximately 75 minutes to Southampton. There are two train stations in Southampton, both rather convenient to the University. Coming from London, the first station is Southampton Airport Parkway, located directly opposite Southampton Airport. This station is slightly closer to the University. There is a taxi rank outside the station.

A more affordable and rather convenient option to reach the University of Southampton from London is the coach service provided by National Express. Coaches depart from Victoria Coach Station and arrive at the university, close to the conference venue.

From Heathrow Airport, you travel to central London by train or tube and from Waterloo to Southampton by train. There is a regular National Express coach service from the central bus station at Heathrow airport, direct to Southampton. Some coaches stop at the University of Southampton’s Highfield campus. The journey takes approximately 75-90 minutes. There is a direct rail service to Southampton from London Gatwick. The Highfield Campus is 15-20 minutes from Central Station and the Coach Station by bus or taxi.



#### ACCOMMODATION:

A number of single en-suite rooms have been reserved for delegates in the Glen Eyre Complex. The Glen Eyre Halls are located in attractive landscaped surroundings and are approximately a 10-minute walk from Highfield campus. Catering facilities are not available at Glen Eyre and all catering, including breakfast, will be served at Highfield Campus. Accommodation at Glen Eyre can be booked when registering. Conference registration is not yet open. You may, if you prefer, book your own accommodation at one of the local hotels in Southampton. (A list will be provided).

#### EXCURSION:

There will be an optional excursion on the afternoon of Saturday 27th July to Netley Abbey (a Gothic ruin) and to Nelson's flagship, HMS Victory, at the Royal Historical Dockyard, Portsmouth. ♦

## Romantic Studies Association of Australasia (RSAA)

[www.rsaa.net.au](http://www.rsaa.net.au)



The University of Sydney will host the second biennial conference of the Romantic Studies Association of Australasia (RSAA) from Wednesday to Friday, 3-5 July 2012. Keynote speakers will be Alan Bewell (Toronto), Paul Giles (Sydney), Peter Kitson (Dundee), and Liam McIlvanney (Otago).

Much of the recent scholarly activity in the area of Romantic studies has concentrated on 'the four nations': England, Scotland, Ireland, and Wales. The second biennial conference of the antipodean Romantic Studies Association of Australasia would like to turn that on its head and to ask, again, about British Romanticism's engagement with the rest of the world, and about the rest of the world's engagement with British Romanticism. In the past twenty years, scholars like those who have agreed to share their thoughts and findings in keynote lectures at this conference have established the fact that Romanticism and the Romantic period need to be understood in global terms. Far from being a merely national or even European phenomenon, Romanticism – or the cluster of ideas and cultural forms and the structures of feeling associated with Romanticism – is shot through with the experience and imagination of the Americas, including the recently United States with whom Britain was briefly at war; of Africa, north, south, and central; of Russia and the Ottoman empire; of Persia, India, China and the far east; of the penal colony of New South Wales and beyond that the Pacific and its islands. Again, as with our first biennial conference on Romanticism and the Tyranny of Distance, we are inviting scholars from all over the globe to use the historical

distance of the twenty first century and the geographical and cultural distance of the Great South Land to reconceptualize and remap the geographical and cultural field of Romantic studies.

We encourage submissions covering the fullest possible range of meanings of 'global Romanticism' – including but not limited to:

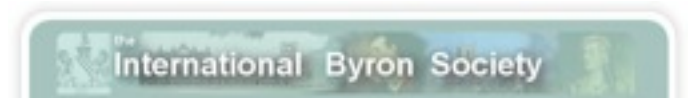
- Romantic exploration, real and imagined: 'We were the first, that ever burst, into that silent sea'
- Romantic places, real and imagined: imaging the exotic and the remote in art and literature
- Romantic cosmopolitanism
- Romanticism, empire, and informal empire
- The globe writes back: Romantic correspondence
- The globe writes back: the global interpretation of British Romanticism, then and since
- The world as subject: colonialism
- The world as specimen: colonies of knowledge
- The world as convert: missionary activity
- The world as convict: penal colonies
- Expanding the canon: foreign literature in translation
- Trading goods: company ships, country ships, and pirates
- Trading places: transportation, migration, settlement, and repatriation
- Trading forms: the global circulation of literature, music and art
- Trading people: slavery and the slave trade
- 'Yellow, and black, and pale, and hectic red': Romanticism and race

Scholars interested in proposing 20-minute papers, or full panels of three speakers and a chair, should submit abstracts of between 250 and 400 words and a 150-word bio by **28 FEBRUARY 2013** through the RSAA's website here. Registration is now open and may be made online here.

For more information contact Will Christie ([william.christie@sydney.edu.au](mailto:william.christie@sydney.edu.au)) or Angie Dunstan ([angela.dunstan@sydney.edu.au](mailto:angela.dunstan@sydney.edu.au)). ♦

## The International Byron Society

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



The Byron Society and King's College London are pleased to announce the 39th International Byron Society Conference, "Byron: the poetry of politics and the politics of poetry," taking place between 1-6 July 2013. Plenary speakers will be Roderick Beaton, Jonathan Gross, Malcolm Kelsall, Stephen Minta, Timothy Morton, Charles Robinson, Jane Stabler, and Andrew Stauffer.

'It is a grand object – the very poetry of politics. Only think – a free Italy! Why, there has been nothing like it since the days of Augustus' (Ravenna Journal, BLJ VIII 47). This conference will examine Byron's engagement with politics in the widest sense: as a poet, as a member of the House of Lords, as a commentator on his time, and latterly as a would-be revolutionary. It will be held at King's College

London's Strand Campus in the heart of London. Accommodation will be available in single ensuite rooms 10 minutes' walk from the conference venue, at a cost of about £50 per night, or at a choice of nearby hotels.

Academic sessions might include:

- Byron and the politics of culture
- Political style in Byron's writing
- Byron and the politics of the 'Other'
- Byron and the politics of emergent nations (Italy, Greece, the Americas)
- Byron and the House of Lords
- Byron and Napoleon
- Byron as social satirist
- Byron and revolution
- Byron as liberal and/or libertine
- Byron and religion
- Byron and social class
- Byron and gender/sexual politics
- Byron and British political parties
- Byron and imperialism
- Byron's posthumous political influence
- The 'Byron legend' (construction and/or appropriation)
- 'Words and things' (literature versus action in Byron's life and work)

Proposals for papers on these and other aspects of Byron and politics, or the politics of Byron's poetry, are welcome. Presentations should not exceed 20 minutes in length. Please send 250-word proposals by **15 January 2013** to Professor Roderick Beaton ([rod.beaton@kcl.ac.uk](mailto:rod.beaton@kcl.ac.uk)) or Dr Christine Kenyon Jones ([christine.kenyon\\_jones@kcl.ac.uk](mailto:christine.kenyon_jones@kcl.ac.uk)), if possible by email, and including the subject line: 'Byron politics CFP'. Postal address: Centre for Hellenic Studies, King's College London, Strand, London WC2R 2LS, UK.

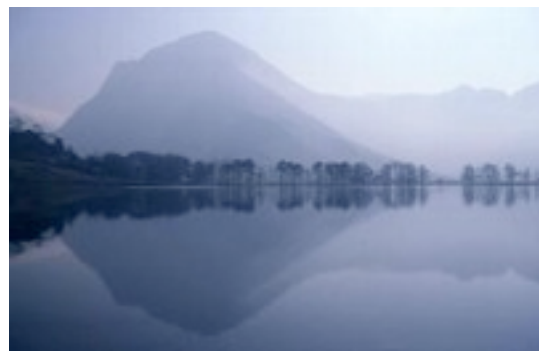
Please note that you must be a current member of a national Byron Society in order to present a paper at the conference. For a list of Byron societies worldwide see [www.internationalbyronsociety.org](http://www.internationalbyronsociety.org).

In addition to the academic sessions, the conference programme will include:

- Exhibition and private view: 'Byron and Politics'. Manuscripts, printed books and memorabilia from the John Murray Archive and the Foyle Special Collections Library, King's College London, curated by David McClay (National Library of Scotland), Stephanie Breen and Katie Sambrook (King's College London)
- 'Byron, Elgin and the Marbles': readings and reception hosted by the British Museum (including a private viewing of the Parthenon Sculptures)
- Byron, The Two Foscari: a dramatised reading, with excerpts from Verdi's opera, I Due Foscari, performed by students of the Guildhall School of Music and Drama
- Debate on the motion: 'that Lord Byron has had no meaningful impact on European history or politics' (proposed by Peter Cochran, opposed by Jack Gumpert Wasserman)
- Orthodox Vespers in King's College London Chapel, sung by members of the renowned King's College London Choir
- Reception at the House of Lords, with a guided tour of the Palace of Westminster
- Conference dinner ♦

## Wordsworth Winter School

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



The 2013 Wordsworth Winter School, "Wordsworth and some (Poetical) Heirs," will take place at Rydal Hall between 18-23 of February 2012.

The lectures and topics will include:

DAVID CHANDLER (Doshisha University): "Wordsworth and Walter Savage Landor"

ERIC LINDSTROM (Vermont): "Wordsworth, Byron, Shelley"

STACEY McDOWELL (Bristol): "Wordsworth and Keats"

STEPHEN GILL (Oxford): "Wordsworth and some Victorians"

CHRISTOPHER SIMONS (ICU, Tokyo): "Wordsworth & Emily Dickinson"

FREDERICK BURWICK (UCLA): "Wordsworth and Robert Frost"

MICHAEL O'NEILL (Durham): "Wordsworth and T S Eliot"

This year's School will also feature a reading:

RICHARD GRAVIL (WWS Director) "'In Excited Reverie': W B Yeats on W B Yeats"

Lectures will examine Wordsworth's significance to a range of Nineteenth Century and early Modern Poets as expressed in their (and his) writings.

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."

There is a concessionary student rate of £320 for this event (considerably less than cost price), and full-time students in can also apply for bursaries of £120. These bursaries will be awarded to up to 4 students presenting 15-minute text-based papers relevant to Wordsworth and some (Poetical) Heirs. Application for bursaries should be made to Richard Gravil in the form of a paper proposal and a supporting reference (emailed separately by the referee).

Further information may be obtained from the Director, Richard Gravil, or the Administrator, Fiona Gravil, at [wordsworth\\_conferences@hotmail.co.uk](mailto:wordsworth_conferences@hotmail.co.uk). ♦

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## Wordsworth Summer Conference

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

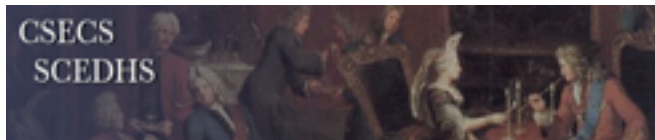
The 42th annual Wordsworth Summer Conference will be held from 5-15 August 2013 at Rydal Hall Cumbria. The Wordsworth Summer Conference, founded by Richard Wordsworth in 1970, remains the least utilitarian, most congenial, most conversational, and least sedentary conference in the academic world. It offers a unique blend of full-scale lectures, well-spaced papers with generous discussion time, and a significant experience of Grasmere and Lakeland.

Keynote Lecturers for 2013 will include: Sally Bushell, David Chandler, Deirdre Coleman, Gregory Leadbetter, Tim Morton, Seamus Perry, Adam Potkay, Sharon Ruston, and Christopher Simons.

Until full details of 2013 and confirmed, prices are available the following description of the 2012 conference will remain online. Further information may be obtained from the Director, Richard Gravil, [richardgravil@hotmail.com](mailto:richardgravil@hotmail.com), or the Administrator, Fiona Gravil, [wordsworth\\_conferences@hotmail.co.uk](mailto:wordsworth_conferences@hotmail.co.uk). ◇

## 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. Enlightenment Constellations explores this plurality of possibilities. We seek panels and papers on a range of eighteenth-century ideas, discourses, and practices that speak to the expansion and rejuvenation of enlightenment.

Panel topics or paper topics may include:

- > Animal and Human Nature(s)
- > Communication Networks
- > Histories of Science
- > Empiricism
- > Enlightenment Fictions: Prose, Poetry or Drama
- > Aesthetics and Poetics
- > Cosmopolitanism
- > Secularism and Religion
- > Ancients and Moderns
- > Education in Theory and Practice
- > Knowledge Production
- > Book History
- > Postcolonial Enlightenment
- > Liberty and Slavery
- > Racial and Stadial Theories
- > Gender
- > European Enlightenment and Globalism
- > Digital Humanities

As is traditional for CSECS, proposals not on the conference theme will also be considered. Please send 200-300 word abstracts by **1st of MARCH 2013** and let the organizers know of any audio-visual needs. All proposals can be sent to the conference organizers, Mary Helen McMurran and Alison Conway, at [contact@csecs-scedhs2013.ca](mailto:contact@csecs-scedhs2013.ca). Proposals can also be sent by mail to Alison Conway and Mary Helen McMurran, Department of English, UC 173, Western University, 1151 Richmond St., London ON N6A 3K7. ◇

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.



## 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.

Possible topics might include:

- How Schelling helps us rethink the work of contemporaries (such as Hegel) or predecessors (such as Boehme)
- Schelling and subsequent theorists and philosophers who have taken up his work (such as Habermas, Žižek, Heidegger, Nancy)
- Schelling’s impact on and significance for the style of philosophical thinking and writing
- Schelling as a returning and retreating origin for disciplines other than philosophy (e.g. psychoanalysis, aesthetics, anthropology)
- Trends in Schelling scholarship
- The significance of the analytic utilization of Hegel (by Brandom, McDowell etc.) for Schelling scholarship
- Schelling’s relation to emerging technologies
- How Schelling can help us think about the environmental crisis
- Schelling and the sciences

Good papers that are simply on Schelling are, of course, also welcome. Please send either 1000 word abstracts or completed papers of 3000-5000 words to Tilottama Rajan ([trajan@uwo.ca](mailto:trajan@uwo.ca)) AND Sean McGrath ([sjoseph.mcgrath@gmail.com](mailto:sjoseph.mcgrath@gmail.com)) by **1 FEBRUARY 2013**. Submissions will be blind-vetted, so please remove all identifying information from the actual paper or abstract. ◇

## Romanticism at the Fin de Siècle

Trinity College Oxford is pleased to host, “Romanticism at the Fin de Siècle,” 14-15 June 2013. This event will be an international conference on collecting, editing, performing, producing, reading, and reviving Romanticism at the Fin de Siècle. The keynote Speaker will be Joseph Bristow (UCLA).

This event places Romanticism at the core of the British Fin de Siècle. As an anti-Victorian movement, the British Fin de

Siècle is often read forwards and absorbed into a “long twentieth century,” in which it takes the shape of a prehistory or an embryonic form of modernism. By contrast, Fin-de-Siècle authors and critics looked back to the past in order to invent their present and imagine their future. Just at the time when the concept of ‘Victorian’ crystallized a distinct set of literary and cultural practices, the radical break with the immediate past found in Romanticism an alternative poetics and politics of the present.

The Fin de Siècle played a distinctive and crucial role in the reception of Romanticism. Romanticism emerged as a category, a dialogue of forms, a movement, a style, and a body of cultural practices. The Fin de Siècle established the texts of major authors such as Blake and Shelley, invented a Romantic canon in a wider European and comparative context, but also engaged in subversive reading practices and other forms of underground reception.

The aim of this conference is to foster a dialogue between experts of the two periods. We welcome proposals for papers on all aspects of Fin-de-Siècle Romanticism, especially with a cross-disciplinary or comparative focus.

Topics might include:

- bibliophilia and bibliomania
- collecting
- cults
- editing
- objects
- performance
- poetics
- politics
- print culture
- sociability
- continuities and discontinuities
- Romanticism and Decadence
- Romantic Classicism
- European Romanticism and the English Fin de Siècle

Please email 300-word abstracts to the conference organisers Luisa Calè (Birkbeck) and Stefano Evangelista (Oxford) at [romanticfin@bbk.ac.uk](mailto:romanticfin@bbk.ac.uk). The deadline for abstracts will be **15 JANUARY 2013**. This conference is co-organized by the Birkbeck Centre for Nineteenth-Century Studies and the English Faculty of Oxford University with the support of the MHRA. ◇

## Nineteenth-Century Aetiologies, Exoticism, and Multimodal Aesthetics

<http://embodiments.liv.ac.uk/>

The University of Liverpool will host “Nineteenth-Century Aetiologies, Exoticism, and Multimodal Aesthetics,” between the 2nd and 4th of April 2013.

Of illness and exotic curatives, one hardly escapes solidago odora, ass’s milk, juice of millipedes, senna, horse dung, and snake oil. Medical narratives during the nineteenth century manifest somewhat irreconcilable cross-modalities of enthusiasm and fear with “otherness.” Drawing inspiration from early Greek philosophy, the post-Enlightenment art flourished with a focus on various



modes of otherness; debating determinism, slavery, forgiveness, and nationalism while bringing together concepts that play major roles in our contemporary pedagogical approaches. Though it is not often emphasized, modes of eroticism in prose, poetry, and painting, whether of metaphorical or mythological conceptualization, communicate certain entanglements with 'otherness'. Given that today, multimodal normativity in aesthetics has moved in part a considerable distance from the concept of individualism, but not necessarily from egotism, how can it be read on account of mere "embodiment"? Multimodality, then, having been acclaimed with much achievement in current scholarship of literature and linguistics, is indebted to a prominent array of historical theories and practices mainly expanding on historiographies of otherness and aetiology.

How can "otherness" be configured in multimodal aesthetics today, compared with the aftermath of the Enlightenment? Take for instance "our" entrance into a visual exhibition displaying the portrait of St Damien of Molokai (1840-1889) and a quote, famously by Leucippus (c. 5th Century BCE): "οὐδὲν χρεῖμα μάτην γίνεται, ἀλλὰ πάντα ἐκ λόγου τε καὶ ὑπ' ἀνάγκης (Nothing happens at random, but everything from rational principle and of necessity)". What happens here—one may claim at any given time—tends part of its semiotic bearing to hermeneutic consistency in order to be meaningful. How can we discuss the workings of ethics in this example? How does 'otherness' configure the contextual and conceptual aesthetics of aetiology?

In recent years, research into aesthetics and modality has often closely edged towards semantic drifts. Through systematic attempts, for example, multimodality has come to attach mind and body in the contemporary understanding of cognition and stylistics, at the expense of ignoring historiography and by means of re-phrasing definitions of "embodiment," as if bending over to cultural studies. Given this realization, in which contextual paradigm do iconography and tonality of exoticism and multimodality unfold? What is the locus of agency in contemporary reception of multimodal aesthetics but also within the historical context of the nineteenth century? Is 'otherness' historically in favour of/at odds with aesthetic racialization? What is the position of authenticity and otherness in socio- and psycholinguistic studies?

Philosophy, anthropology, literature, art history, psychology, music, medical humanities, and linguistics scholars are welcome to participate.

The conference will expand on representations of otherness considering the following themes:

- ~ Multimodality in perspective: word-image aetiologies
- ~ Musical exoticism and nationalism, tonalité moderne
- ~ Mind/brain/body relations, embodied cognition
- ~ The exotic pharmacy after the Enlightenment
- ~ Masculine tropes of otherness
- ~ Feminine as exotic, female as aetiology
- ~ artefacts as modes of aetiology
- ~ Aetiology, illness, and idealism
- ~ Ethics and aesthetic racialization
- ~ Narrative, egotism, individualism, the multimodal "I"
- ~ Architecture and sculptures of difference

- ~ Colour, texture, and shape in meaning
- ~ Orientalism, historicism, and exotic icons
- ~ Haptic perception, emotional stimulation
- ~ Medical consumerism and exotic conceptions
- ~ Sensational consciousness, spatial indifference
- ~ Exoticism and nineteenth-century moralists
- ~ Courage-exoticism, Romantic rarity
- ~ Insanity, hard and soft determinism

Workshops:

#### 1- Iconography, Cross-Modality, and the Body

This workshop addresses a new perspective into modalities and intersections, particularly in relation to the workings of 'bodies' in iconography. Nineteenth-century iconography and its various aspects including its contemporary reception will be put into discussion.

#### 2- Representations of Otherness and Beauty

This session invites research into the gendering of aesthetics and aesthetic racialization. Social semiotics and pedagogical approaches will be explored.

Methodologies and the practice of nineteenth-century otherness and beauty will be explored.

Participation:

To submit individual proposals for 20-minute papers + CV/Bio., and for panel proposals of up to three papers, each 20 minutes, email: [painpara@liv.ac.uk](mailto:painpara@liv.ac.uk). The deadline is **30 DECEMBER 2012**. Two postgraduate bursaries will be available, memorial of Dr Wasfia Mhabak. Discounted registration fees will be available to members of Embodiments Project Series. A selection of presentations will be considered for publication as 2013 special issue of the International Journal of Literature and Psychology: <http://literatureandpsychology.liv.ac.uk> ♦

## Melancholy Minds and Painful Bodies:

### Genealogy, Geography, Pathogeny

<http://embodiments.liv.ac.uk/>

The University of Liverpool will host "Melancholy Minds and Painful Bodies: Genealogy, Geography, Pathogeny," from the 9th until the 11th of July 2013. Keynote speakers will be Chris Eccleston, Mary Ann Lund, Emma Mason, Marie Mulvey-Roberts, Thomas Pfau, Andrej Stancak, and Anna Szczepan-Wojnarska.

One of the major developments in the study of melancholia over the last thirty years has been the rise to aesthetic and cultural prominence of varieties of negative emotions proposed and discussed as melancholy, including different conceptions, analyses, and portrayals from grief to insanity. Most recently, Lars von Trier's film *Melancholia* (2011) happens to be the melodramatic adaptation of the concept fueled by cinematic symbols. Correspondingly, often observed as "a central European discourse," melancholia has resurfaced to embody complementary or paradoxical notions not merely in the literary analysis of texts and contexts, but it has also emerged to retrieve its historical categorization. The cultural and social history of emotions entwined with modern medical and psychiatric lexicalization has opened new pathways to provide relative definitions of melancholia. However, theories about the choice of analogies for melancholy, whether aesthetic, cinematic,

religious, or medical, somehow fail to distinguish the connections between contrary factors involved in melancholia.

It is also noteworthy that theories of characterization, no matter of what kind, tend to reformulate and evaluate contrary factors for the sake of preserving “superiority” according to prevalent taste at each moment in time. In Britain, for example, individual and collective melancholia has been appreciated as a sign of genius and national pride at one time and announced as a national malady at another. Analogous is the contemporary history of behavioural rather than cognitive attributes to grief, e.g. tearfulness. Pain, in comparison, is bodily and often mental distress which in the past was closely perceived in relation to melancholia, but today research on pain is divorced from depression let alone melancholy. Thus, we miss the ‘melancholy-pain bridge’ in contemporary scholarship of mental and physical suffering. On the other hand, while pain is seen through the lens of universality, with management models stretching from Chinese medicine to Latin America, melancholia has rarely been investigated beyond the Western borders with regard to its genealogy, pathology, pathogeny, and management. Whether this geographical focus is a matter of re-establishing pre-eminence or in want of psycholinguistic reference, thereby centred on a gap in universal scientific communication, it invites intriguing and challenging enquiries.

We welcome contributions from different fields in humanities, social and life sciences in the following categories and other relevant areas:

- ~ Diversity in the geography of melancholia and pain
- ~ The relationship between Western theories of emotions and Oriental conceptions
- ~ The European hypothesis of melancholia-pain in non-European culture
- ~ Orientalism, grief, and abstinence
- ~ Emotionality as negativity
- ~ Gender attributes and tearfulness
- ~ Art history, muscle tension, and the painful posture
- ~ Interpretation, assumption, semantic relation
- ~ Fear, Pain, and melancholy dominance
- ~ Depression and pain
- ~ Paranoia, melancholia, and pain
- ~ Misconceptions; cyclothymia and bipolar disorder
- ~ Melancholy appropriation, ethnicity, multicultural perspectives
- ~ Cosmology and elegiac pain management
- ~ Cinematic symbols
- ~ Literary emotionality, fictive superiority
- ~ Embodied cognition
- ~ Anaesthetics, the relationship between medical management and other models
- ~ Lyric manifestation of melancholy and pain

Abstracts and panel proposals of up to 300 words per 20-minute papers are welcome plus a short biographical note. If you wish to attend without presenting a paper, please email the organizers with your CV and a statement as to how your research relates to the conference. Postgraduate students can apply for Dr Wasfia Mhabak Memorial Grant by sending your abstract, 1000-word research statement, and CV to the conference board.

A selection of papers expanded and edited after the conference will be considered for publication in the *International Journal of Literature and Psychology* (issues 2014). The submission deadline will be **28 FEBRUARY 2013**, and you can email your proposal to: [painpara@liv.ac.uk](mailto:painpara@liv.ac.uk) ◇

## Pride and Prejudice:

Celebrating 200 years of Jane Austen's best-loved novel  
<http://www.lucy-cav.cam.ac.uk/whats-on/pride-and-prejudice-conference>



Lucy Cavendish College at the University of Cambridge is pleased to host “*Pride and Prejudice: Celebrating 200 years of Jane Austen's best-loved novel*,” 21-23 June 2013. Plenary speakers include: Emily Auerbach (UW-Madison), Linda Bree (Editorial Director, Cambridge University Press), Gillian Dow (Southampton), Andrew Elfenbein (Minnesota), Deirdre Le Faye (Jane Austen researcher and biographer), Devoney Looser (Missouri), Judith W. Page (Florida), and John Wiltshire (La Trobe).

2013 marks the bicentenary of Jane Austen's *Pride and Prejudice*, one of the best-loved English novels of all time. Our conference will celebrate two hundred years of *Pride and Prejudice* by uniting the past with the present, considering Austen's favorite novel in both its original historical context and through the lens of the numerous screen adaptations and literary spin-offs the book has subsequently inspired.

Having finalized an exciting lecture programme of talks by well-known Austen academics, organizers are now seeking proposals for contributions to a complementary series of panel discussions. Proposals for individual 20-minute papers or panels on *Pride and Prejudice* are equally welcome.

Proposals for panels should consist of a minimum of two and a maximum of four papers, and include the names of the session chair; the names, affiliations and email addresses of the speakers; and short 200-word abstracts of the papers. Individual paper proposals should consist of a 200-word abstract of the paper with brief details of your current affiliation.

Proposals for either papers or panels should be sent by email to the conference organisers Professor Janet Todd and



Dr Chloe Preedy by 7 DECEMBER 2012: [janeausten@lucy-cav.cam.ac.uk](mailto:janeausten@lucy-cav.cam.ac.uk). ♦

## **Gramma: Journal of Theory and Criticism**

[www.enl.auth.gr/gramma/](http://www.enl.auth.gr/gramma/)

Editors of *Gramma* are now seeking proposals for a new volume of essays on "The History and Future of the 19th-Century Book."

In the period between 1740 to 1850, the systematization of the entire process of making and selling books through a network of printers, publishers, booksellers, writers, readers, and critics led to the evolution of the book trade into a profit-making machine. The resulting professionalization and commodification of literature created not only professional authors and critics, making authorship itself undergo significant change, but set up an entirely new way of conceiving of reading, writing, and selling literary materials. The changing nature of books, media, information and communication defined the literary culture of the period and was central to the establishment of national identity.

Today, the late twentieth-century emergence of digital media has led to a massive-scale migration of our paper-based inheritance to digital forms, forcing a return to textual scholarship and its various problematics, as well as placing literature within a complex interactive matrix of multiple collaborating agents, individual as well as institutional. Though digitization was not a concern in the nineteenth century, the drastically changing relationship of literature to its socio-historical milieu invites parallels with today's re-inventing of the writing and dissemination of literature and of the digital transformation in the humanities. The debate becomes even more urgent as more and more eighteenth and nineteenth-century print literary materials are being modeled in digital environments. What does digital technology have to offer literary and cultural history? What are the stakes involved in the translation of print materials into digital forms?

For the 2013 volume of *Gramma* on the history and future of the book with a focus on British and American 19th-century literary materials, papers are invited on the following or related areas:

- book production and publishing history
- gender, class, and audiences as mediated by print/digital text
- authorship and its redefinition
- periodicals; serial publication; copyright and pirated editions
- editing 19th-century British writers
- interfaces, platforms, and technologies of 19th-century books
- archiving, preserving, and collecting material and digital records
- the impact of digitization on teaching and scholarship in 19th-century studies
- bibliography, textual criticism, and digital technologies
- the public domain and the creative commons for the 19th and 21st centuries

Papers should not exceed the length of 7,000 words (including footnotes and bibliography) and should be double spaced. They should adhere to the latest MLA style of documentation and should be submitted electronically in the form of a Word document to the editors of the issue, Maria Schoina and Andrew Stauffer, at the following email addresses: [schoina@enl.auth.gr](mailto:schoina@enl.auth.gr) and [amstauff@gmail.com](mailto:amstauff@gmail.com). The deadline for submissions will be 31 DECEMBER 2012. ♦

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

<http://2013bwwc.com/>



The 2013 British Women Writers Conference will center around the theme of "Customs." Customs are often thought of as the habits or social norms that dictate behavior, sometimes so rigidly that they appear to be laws. Conversely, though, "custom" can refer to a product or service tailored to the "customer's" individual specifications, or the taxes or duties on imports/exports, the governmental department charged with implementing such fees, or the place in which all items entering a country from foreign parts are examined for contraband.

Regardless of its particular connotation, "custom" denotes a sense of rigidity, restriction, or control; it is these forms of social, economic, and/or personal limitations that we wish to explore with this year's conference. Prospective panelists are encouraged to think of "customs" broadly as the term might apply to British and Transatlantic women writers and their often-underrepresented contributions to literary studies. Potential topics related to this theme might include but are not limited to the following themes in eighteenth- and nineteenth-century British women's writing:

- Trade issues in the local and/or global economy
- Business and mercantile transactions and expansion
- Trade and exchange (economic, cultural, philosophical, or trade in knowledge and ideas)
- Issues of circulation (monetary as well as other goods and services in the social, political, global, or domestic spheres)
- Debt and credit
- Traditions and conventions (how they are established as well as how they are upheld or subverted, modified, or re-imagined)
- Habits, practices, and routines
- Fashions and manners
- Rituals and ceremonies (religious, political, social, and cultural)
- Customers and patronage

- Taxation, duties, and tributes
- Law and legal systems

Please send abstracts of 250 words for individual paper presentations by **15 DECEMBER 2012** to [BWWC2013@gmail.com](mailto:BWWC2013@gmail.com). ♦

## Conferences

### Nineteenth Century Studies Association

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



The 34th Annual Conference of the Nineteenth Century Studies Association (NCSA), "Loco/Motion," will be held at California State University, Fresno, 7-9 March 2013.

The long nineteenth century set the world on the move. Travel became increasingly important for business and pleasure, for war and peace. At the same time, new forms of moving people arose: the balloon, ships, undergrounds, funiculars, the railroads. Each carried riders to great distances, different locales, and novel pursuits. But motion wasn't purely spatial; new movements arose as well, sweeping the inhabitants of the period into fresh vistas of thought and endeavor. We seek papers and panels that capture the sense of movement at work and at play during the long nineteenth century (1789-1914). Papers may address the intersections of movement/s, focus on technologies of motion in isolation, or reveal the desires—for gain, glory, greed—that set the world on its feet.

The campus of California State University, Fresno, will host us in 2013. Its setting makes it the perfect place to explore the conference theme, since Fresno is ringed by the original Gold Rush towns and three superb national parks (Yosemite, Sequoia, and Kings Canyon), two of which are nineteenth-century creations. As a result, Fresno still bears evidence of the vast changes caused by the movements of the nineteenth century. The library of CSU Fresno houses the Donald G. Larson Collection on International Expositions and Fairs; material from this archive will be featured in a special exhibition for the conference, as will material from the Robert Louis Stevenson Silverado Museum.

All Conference inquiries can be sent to Prof. Toni Wein at [NCSA-2013@sbcglobal.net](mailto:NCSA-2013@sbcglobal.net). Graduate students whose proposals are accepted may submit complete papers in competition for a travel grant to help cover transportation and lodging expenses. ♦

### Interdisciplinary Nineteenth-Century Studies

<http://www.nd.edu/~incshp/>

## INTERDISCIPLINARY NINETEENTH-CENTURY STUDIES

The 2013 Interdisciplinary Nineteenth-Century Studies Conference (INCS), exploring the theme of "Leisure! Enjoyment! Fun!," will be held at the University of Virginia, 14-17 March 2013.

"It was the best of times. It was the worst of times." It was the age of pleasure. It was the age of atonement. It was any place in the nineteenth century. The scope is global, the approaches cross-disciplinary. What pleased the palate and tickled the nose? What roused the senses and deepened joy? What thrilled the body and inspired the mind? What did they do besides work? What diversions (respectable or otherwise) did they seek? How did they think about the enjoyments they sought? These are some of the questions to address at INCS 2013.

Consider all forms for enjoyment desired, sought, anticipated, or suppressed. Of course, what constitutes enjoyment was widely contested 'then' as it is 'now,' and just what the relation between enjoyment and happiness is has never been clear. The task we set ourselves this year is an examination of various pleasures, thoughts about fun and leisure, expressions or reports of enjoyment, and what these experiences tell us about the nineteenth century. Definitions of enjoyment are themselves numerous and contrasting, and we will keep the field broad so as to draw a wide catch. Enjoyment may be associated with entertainment, amusement, comfort, satisfaction, happiness, absence of pain, etc. We are interested in how enjoyment is experienced, what function it serves, how it can be legislated or monitored, if it can be exhausted, repeated, repelled, and whether individual enjoyment differs from enjoyment shared.

Inquiries about the conference can be sent to Karen Chase ([ksc3j@virginia.edu](mailto:ksc3j@virginia.edu)). ♦

### Burney Society of Great Britain

<http://burneycentre.mcgill.ca>.



Commenting on Mrs Streatfeild and her daughter, "the fair S.S.," in October 1779, Frances Burney observed wryly, "how infinitely preferable are parts without education, to education without parts." As the letters, diaries and memoirs of Burney and her relatives show, education was a highly valued, keenly debated issue in the family, a means of professional advancement, or a source of personal endeavour. It was also of key thematic



significance in the novels and plays of Frances Burney and her half-sister Sarah Harriet.

The Burney Society conference features a broad interpretation of education, and features contributions on any aspect of this rich area of interest in the works, as well as the life, of Frances Burney and her family.

All inquiries can be sent to Helen Cooper at [hcooper@bournemouth.ac.uk](mailto:hcooper@bournemouth.ac.uk). For more information about the Burney Society and membership please visit the Burney Society website at <http://burneycentre.mcgill.ca>. ♦



## Websites

**BRANCH: Britain, Representation, and Nineteenth-Century History**  
[www.branchcollective.org/](http://www.branchcollective.org/)

BRANCH is an experimental form of publication: scholarly analyses of events of the period, 1775-1925, which a timeline using the Mellon-funded SIMIL. It takes dry chronologies that simply list dates with information about the many noteworthy events of BRANCH offers a compilation of a myriad of articles on not only high politics and military history but also “low” or quotidian histories (architecture design, commercial history, marginal figures of note, and so on). Contributors are asked to question the very notion of ‘event’: what should constitute an event worth mentioning in a timeline of the period?

BRANCH exists on its own at [branchcollective.org](http://branchcollective.org); however, articles from BRANCH will also be published in RaVoN with each issue, allowing the essays to be archived by Projet Érudit and RDF-encoded for inclusion in [nines.org](http://nines.org).

Thanks to its site structure, BRANCH offers an innovative approach to history itself, suggesting that any given bit of historical information can branch outward in often surprising directions. Rather than provide a linear timeline of history from the perspective of the victors, BRANCH provides a history that comes closer to what Walter Benjamin famously termed *jetztzeit* or “the time of the now,” an impacted history that explores the messy uncertainties and possibilities of any given historical moment. ♦

### 2013 Conference Organizers

JONATHAN MULROONEY (Holy Cross)  
 CHARLES RZEPKA (Boston)

#### Conference Committee:

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## 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. ♦

## The 18th-Century Common

<http://18thcenturycommon.com/>

Andrew Burkett and Jessica Richard would like to announce a new public humanities website called, *The 18th-Century Common*. It is a joint project of scholars and students of the long-eighteenth century at Union College and Wake Forest University, and is funded by the Wake Forest University Humanities Institute. The aim of the website is to present the published work of eighteenth-century scholars and Romanticists to a general audience. Their initial focus is Richard Holmes' popular book *The Age of Wonder: How the Romantic Generation Discovered the Beauty and Terror of Science* (2009). This book captured the imagination of the general reader, but it omits the more complex contexts that scholarly accounts offer. They hope to provide general readers an accessible view of those contexts, and to move beyond Holmes' book to the wide range of eighteenth-century and Romantic studies. The site will feature short versions of published scholarship written for a general audience, as well as links to related resources, texts, and images, etc., around the web for readers who want to explore further.

The organizers hope to create an exciting opportunity to reach the interested nonacademic, non-student readers who made Holmes' book a bestseller, to "translate" what we do and to reach out beyond the academy as digital platforms in the humanities make particularly possible. The organizers encourage you to contact them if you are interested in contributing to the site or have ideas about how it can develop.

For more information, members should contact Andrew Burkett, [burkett@union.edu](mailto:burkett@union.edu), and Jessica Richard, [richarja@wfu.edu](mailto:richarja@wfu.edu). ♦

## The William Blake Archive

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



The William Blake Archive is pleased to announce the publication of electronic editions of *Songs of Innocence* copy G, from the Yale Center for British Art, and *Songs of Innocence and of Experience* copy N, from the Huntington Library and Art Gallery.

*Innocence* copy G was printed with fifteen others in the book's first printing in 1789. Four of these copies were later joined with *Experience* impressions, printed in 1794, to form *Songs of Innocence and of Experience* copies B, C, E, which are in the Archive, and D. Copy G also joins *Innocence* copies B and U and will be joined in the coming years by eleven more separately printed copies of *Innocence* that are currently in production. Unlike many of these early copies of *Innocence*, copy G still consists of all 31 plates originally composed and executed for *Innocence*. The plates were printed in yellow ochre ink on 17 leaves and wiped of their plate borders; the designs were very lightly washed in watercolors and the texts left unwashed. These borderless designs, printed on both sides of the leaves to create facing pages, look more like illuminated manuscripts than prints or paintings. This mode of presentation exemplifies Blake's early printing and coloring style. Using the Archive's Compare feature, which enables users to juxtapose impressions from the same illuminated plate printed in different periods, users of the Archive can contrast this early style to Blake's late style, c. 1818-1827. For example, in *Songs of Innocence and of Experience* copies V, Y, Z, and AA, which are in the Archive, Blake printed and finished the impressions to look like miniature paintings.

After 1794, the printing history of *Innocence* becomes complex because Blake began printing it with *Experience* to form copies of the combined *Songs* while continuing also to issue *Songs of Innocence* and *Songs of Experience* separately. Complicating matters further are the facts that some separately issued copies of *Innocence* were combined with *Experience* by collectors and dealers, and that copies of *Innocence* now separate were once part of copies of the combined *Songs*. Copy N of *Songs of Innocence and of Experience* contains 25 plates, all from *Songs of Experience*. These are numbered by Blake 30 to 54, thus indicating that the copy once included *Songs of Innocence*. This may have been what is now called copy W of *Songs of Innocence*, untraced since 1941. The *Experience* impressions of *Songs* copy N were printed with plate borders

in brownish-black ink on one side of the leaf and finished in water color washes and pen and ink outlining. This is an intermediate printing and coloring style, between the earliest styles as represented by *Innocence* copy G and the color printed works of 1794 and late style, c. 1818-1827.

Like all the illuminated books in the Archive, the texts and images of *Innocence* copy G and *Experience of Songs* copy N are fully searchable and are supported by our Virtual Lightbox and ImageSizer applications. In addition to the Archive's Compare feature, users can use the Lightbox to juxtapose and examine images from any of the works in the Archive side by side, as well as crop, zoom, and juxtapose them for close study.

New protocols for transcriptions, which produce improved accuracy and fuller documentation in editors' notes, have been applied to *Innocence* copy G and *Experience of Songs* copy N and to all the *Innocence* and *Songs* texts previously published. With the publication of these two copies, the Archive now contains fully searchable and scalable electronic editions of 83 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. In addition to illuminated books, the Archive contains many important manuscripts and series of engravings, color printed drawings, tempera paintings, and water color drawings.

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. ♦

## Romanticism Redefined: Pickering & Chatto and The Wordsworth Circle

<http://alexanderstreet.com/products/romanticism-redefined-pickering-chatto-and-wordsworth-circle>

*Romanticism Redefined: Pickering & Chatto and The Wordsworth Circle* brings academic research libraries a new, genre-redefining electronic collection of Romantic-era literature. In partnership with Pickering & Chatto Publishers, Alexander Street Press is publishing 120,000 pages of text by writers from Britain, the British Empire, and North America. Included is poetry, prose, drama, letters, and diaries—along with political, philosophical, scientific, and sociological works. In addition to the primary texts themselves, the project includes another 10,000 pages with the full run of *The Wordsworth Circle*.

This is the first time that Pickering & Chatto's highly acclaimed critical editions have been made available in electronic format, allowing scholars to examine the texts in new ways. Important texts that have been long overlooked will be rediscovered, and researchers will be able to trace new interrelationships among these works.

*Romanticism Redefined* also presents the only complete digital version of *The Wordsworth Circle*, the international academic journal devoted to the study of English literature, culture, and society during the Romantic era. The quarterly print journal is finally available electronically, with in-depth indexing and powerful search functionality.

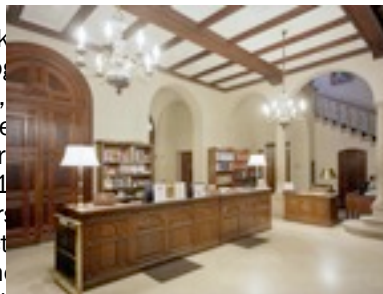
*Romanticism Redefined* brings together the writings of Maria Edgeworth, Charlotte Smith, William Godwin, Elizabeth Inchbald, Thomas Holcroft, Joanna Baillie, and Thomas DeQuincey, Robert Owen Dale, and John Thelwall, among dozens of other writers of the time. ♦

## The New York Society Library

### The Hammond Collection

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

The New York Society Library's online catalog features plays, poetry, nineteenth-century lending library books, and dates 1770-1847 of those years, epistolary fiction, and a number of the



pleted the 152 novels, with and England to 1847 (bulk ing interests es, genres. A w cases, the

NYSL holds the only known extant copy.

To browse these books as a group in the Library's catalog: <http://library.nysoclib.org/>, search by author for "James Hammond's Circulating Library."

The New York Society Library is a membership library in New York City, founded in 1754. For more information, please visit our website: <http://www.nysoclib.org/>

In the early nineteenth century James Hammond, a Newport, Rhode Island merchant, opened a lending library in his dry goods shop. Under his stewardship, the library, which he purchased in 1811, soon became the largest in New England, with more than 8000 volumes of fiction, plays, non-fiction, and poetry. The juxtaposition of books and ladies' garments was a new practice of the time. It led women to spend their hours of deshabille reading light fiction, a pastime Jane Austen mocked in *Northanger Abbey*. After Hammond's death in 1866, his holdings were broken up and sold at auction. Robert Lenox Kennedy, a nephew of James Lenox, one of the founders of the New York Public Library, purchased part of the collection for this Library.



In 1995 the Library received a New York State Conservation and Preservation grant to care for some of the unique titles. Hammond's books had been read until they fell apart. He often stayed up late at night repairing his precious volumes. "A book, it mattered not how badly worn," he said, "was never to be given up and thrown aside." Their special collections are accessible to members and non-members alike. They invite interested researchers to contact them at [rare\\_books@nysoclib.org](mailto:rare_books@nysoclib.org). ◇

### Annotating Frankenstein And Reviving A Classic

<http://www.npr.org/2012/10/28/163803387/annotating-frankenstein-and-reviving-a-classic>

National Public Radio's Weekend Edition host Rachel Martin talks with NASSR Member Susan Wolfson about a new annotated version of Mary Shelley's *Frankenstein* she co-edited. Check it out! ◇

### European Romantic Review

[journals.oxford.com/err](http://journals.oxford.com/err)

[www.informaworld.com/ERR](http://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](mailto: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 ◇



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