

# NASSR NEWSLETTER

north american society for the study of romanticism



## Executive Committee:

**Angela Esterhammer**  
(Western Ontario / Zürich)

**Joel Faflak** (Western Ontario)

**Tilottama Rajan** (Western Ontario)

**James Allard** (Brock)  
Secretary-Treasurer

**Joshua Lambier** (Western Ontario)  
Newsletter Editor

## Ex Officio

**Frederick Burwick** (UCLA)

**Nicholas Mason** (BYU)

**Alex Dick** (British Columbia)

The NASSR Newsletter prints news items that will be of interest to the Romantic studies community, such as members' recent book publications, calls for papers, conference announcements, and website and journal information. Please send announcements to Josh Lambier, care of James Allard at [jallard@brocku.ca](mailto:jallard@brocku.ca). The deadline for the next NASSR Newsletter is 15 October 2012.

## 2012 Advisory Board Elections

The NASSR Executive Committee is pleased to announce the results of the 2012 Advisory Board Election, as per the guidelines outlined in the revised Constitution, printed in the October 1995 Newsletter. We welcome the following members, elected to three-year terms beginning 1 January 2012.

**DEVONEY LOOSER** (Missouri)  
**JONATHAN SACHS** (Concordia)  
**JOAN STEIGERWALD** (York)

NASSR wishes to thank departing members Stephen C. Behrendt (Nebraska), Jacques Khalip (Brown), and Dan White

(Toronto) for their service and hard work, as well as all those who participated in the election process. A list of nominees from names submitted with the 2012 Ballot will be finalized by the Advisory Board and included on the 2013 Ballot, to be distributed later this year. ♦

## Future NASSR Conferences

NASSR conferences are now planned through to 2017!

The 20th Annual NASSR Conference (2012), "Romantic Prospects," will be held in Neuchâtel, Switzerland, co-hosted by the University of Neuchâtel and the University of Zurich, 15-19 August 2012.

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

For more information, please visit the conference website:

[www.nassr2012.ch](http://www.nassr2012.ch)

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.

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.

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

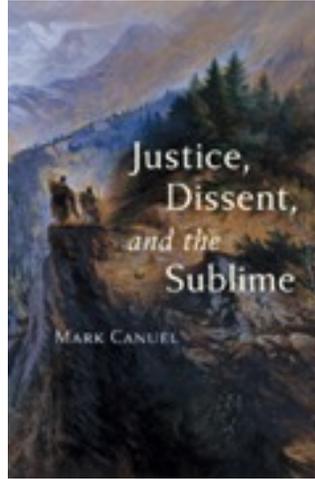
The 22nd Annual NASSR Conference (2014), "Romantic Organizations," will be held in Washington, D.C., and will be sponsored by American University, Georgetown University, George Mason University, George Washington University, Johns Hopkins University, The Library of Congress and Music Division, and the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

## Members' News



MARK CANUEL (Illinois) has recently published *Justice, Dissent, and the Sublime* (Johns Hopkins 2012). In the past ten years, theorists from Elaine Scarry to Roger Scruton have devoted renewed attention to the aesthetic of beauty. Part of their discussions claim that beauty—because it arises from a sense of proportion, symmetry, or reciprocity—provides a model for justice. *Justice, Dissent, and the Sublime* makes a significant departure from this mode of thinking.

Canuel argues that the emphasis on beauty unwittingly reinforces, in the name of justice, the constraints of uniformity and conventionality. He calls for a more flexible and inclusive connection between aesthetics and justice, one founded on the Kantian concept of the sublime. The sublime captures the roles that asymmetry, complaint, and disagreement play in a complete understanding of a just society—a point, the author maintains, that was appreciated by a number of Romantic writers, including Mary Shelley. Canuel draws interesting connections between the debate about beauty and justice and issues in cosmopolitanism, queer theory, and animal studies. <http://jhupbooks.press.jhu.edu>

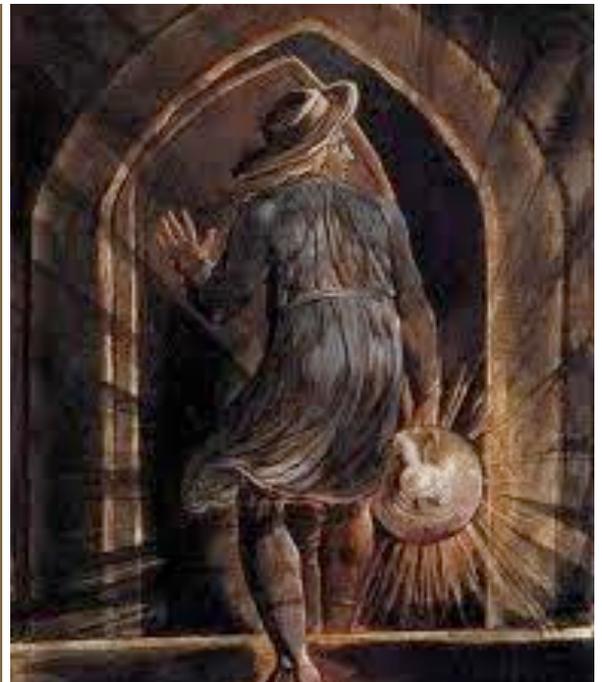
### NASSR Graduate Caucus

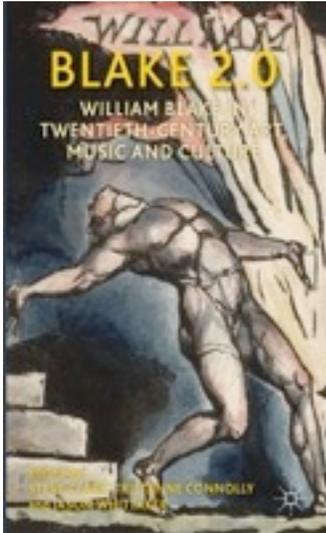
[www.nassrgrads.com](http://www.nassrgrads.com)

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

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

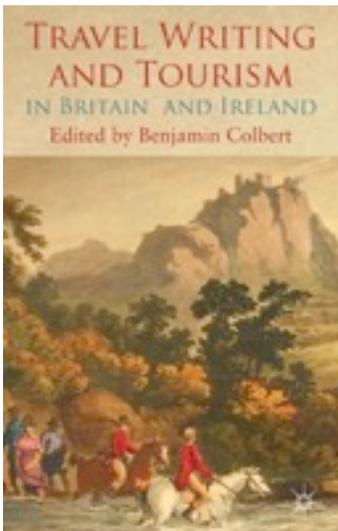
Your name will be added to a master database of grad student NASSR members that is currently being collated. You will also receive emails with news updates, upcoming events, announcements, and organization activities. For more information, visit the website listed above.





STEVE CLARK (Tokyo), Tristanne Connolly (St. Jerome's, Waterloo), and Jason Whittaker (University College Falmouth) have recently edited a new volume of essays, *Blake 2.0: William Blake in Twentieth-Century Art, Music and Culture* (Palgrave 2012). Blake said of his designs, "Tho' I call them Mine I know they are not Mine." Then who owns Blake? Where does his work begin and end? There is something about reading and

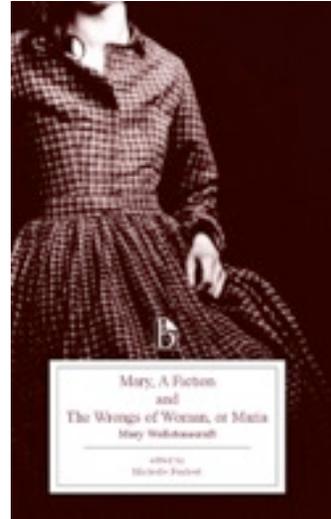
viewing Blake's multimedia which spurs creation in response. His reception goes far beyond academic criticism because he is more than just a literary figure: artist, printmaker, philosopher, revolutionary, visionary, Blake has always been more than words on a page. This volume follows some of his digital and analog regenerations in the fields of comics, cultural criticism, copyright; sculpture, surrealism, art history, art therapy; film, folk, rock, pop, and the afterlife of Blake's own music and lyrics. A variety of virtual selves has been created for Blake, his works, and his audience by the twentieth-century dissemination across a wide variety of media, and the more recent interactive possibilities raised by Web 2.0 as technology and as concept. [www.palgrave.com](http://www.palgrave.com)



BENJAMIN COLBERT (Wolverhampton) has edited a volume of essays, *Travel Writing and Tourism in Britain and Ireland* (Palgrave 2012). Between the mid-eighteenth and the early twentieth centuries, home tourism within Britain and Ireland became established as part of a vibrant tourist industry increasingly aware of its own commercial powers and social responsibilities. This volume brings together

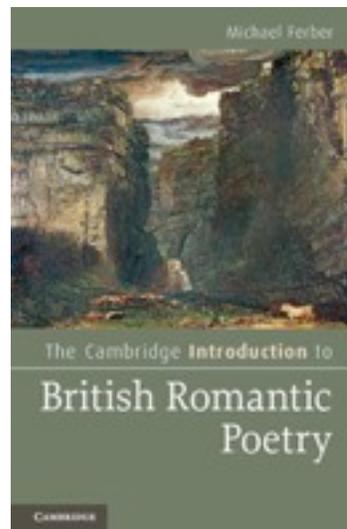
leading international historians and travel writing experts in a series of timely essays that examine this phenomenon. Chronologically arranged, the contributions chart the formation of British and Irish tourism with reference to a broad range of writings, including diaries, guidebooks, works in translation, and fictional accounts, as well as more traditional travel

narratives. Evaluating the perspectives of travelers from the British Isles, as well as visitors from America and Continental Europe, the collection emphasizes the role of peripheries, borders, and regionalism in the construction of gender, class, and national identity. [www.palgrave.com](http://www.palgrave.com)



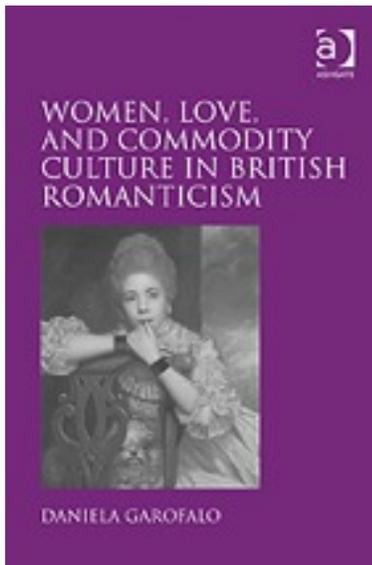
MICHELLE FAUBERT (Manitoba) has edited Mary Wollstonecraft's novellas, *Mary, A Fiction and The Wrongs of Woman, or Maria* (Broadview 2012). Mary Wollstonecraft wrote these two novellas at the beginning and end of her years of writing and political activism. Though written at different times, they explore some of the same issues: ideals of femininity as celebrated by the cult of sensibility, the unequal education of women, and domestic

subjugation. *Mary* counters the contemporary trend of weak, emotional heroines with the story of an intelligent and creative young woman who educates herself through her close friendships with men and women. Darker and more overtly feminist, *The Wrongs of Woman* is set in an insane asylum, where a young woman has been wrongly imprisoned by her husband. By presenting the novellas in light of such texts as Wollstonecraft's letters, her polemical and educational prose, similar works by other feminists and political reformists, the literature of sentiment, and contemporary medical texts, this edition encourages an appreciation of the complexity and sophistication of Wollstonecraft's writing goals as a radical feminist in the 1790s. [www.broadviewpress.com](http://www.broadviewpress.com)



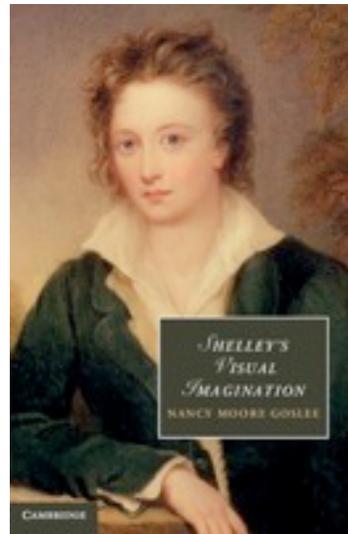
MICHAEL FERBER (New Hampshire) has recently published *The Cambridge Introduction to British Romantic Poetry* (Cambridge 2012). The best way to learn about Romantic poetry is to plunge in and read a few Romantic poems. This book guides the new reader through this experience, focusing on canonical authors – Wordsworth, Coleridge, Byron, Keats, Blake and Shelley – whilst also including less

familiar figures as well. Each chapter explains the history and development of a genre or sets out an important context for the poetry, with a wealth of practical examples. Michael Ferber emphasizes connections between poets as they responded to each other and to great literary, social and historical changes around them. A unique appendix resolves most difficulties new readers of works from this period might face: unfamiliar words, unusual word order, the subjunctive mood and meter. This enjoyable and stimulating book is an ideal introduction to some of the most powerful and pleasing poems in the English language, written in one of the greatest periods in English poetry. [www.cambridge.org](http://www.cambridge.org)



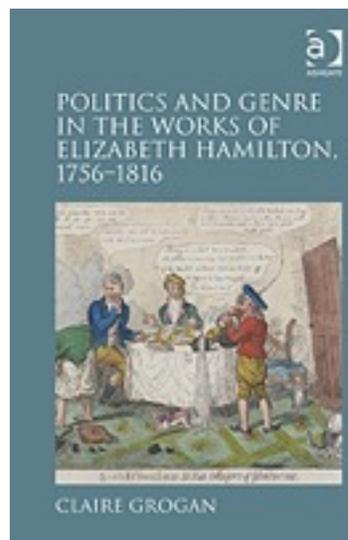
DANIELA GAROFALO (Oklahoma) is pleased to announce the publication of *Women, Love, and Commodity Culture in British Romanticism* (Ashgate 2012). Offering a new understanding of canonical Romanticism, Garofalo suggests that representations of erotic love in the period have been largely misunderstood. Commonly understood as a means for transcending political and economic realities,

love, for several canonical Romantic writers, offers, instead, a contestation of those realities. Garofalo argues that Romantic writers show that the desire for transcendence through love mimics the desire for commodity consumption and depends on the same dynamic of delayed fulfillment that was advocated by thinkers such as Adam Smith. As writers such as William Blake, Lord Byron, Sir Walter Scott, John Keats, and Emily Brontë engaged with the period's concern with political economy and the nature of desire, they challenged stereotypical representations of women either as self-denying consumers or as intemperate participants in the market economy. Instead, their works show the importance of women for understanding modern economics, with women's desire conceived as a force that not only undermines the political economy's emphasis on productivity, growth, and perpetual consumption, but also holds forth the possibility of alternatives to a system of capitalist exchange. [www.ashgate.com](http://www.ashgate.com)



NANCY MOORE GOSLEE (Tennessee) has just published *Shelley's Visual Imagination* (Cambridge 2011). Shelley's drafts and notebooks, which have recently been published for the first time, are very revealing about the creative processes behind his poems, and show – through illustrations and doodles – an unexpectedly vivid visual imagination which contributed in a major way to the effect of his poetry. *Shelley's Visual*

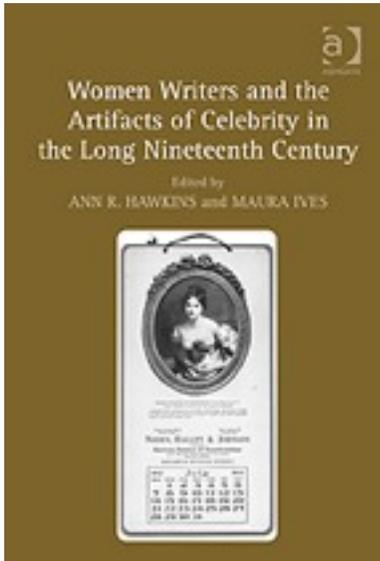
*Imagination* analyzes both verbal script and visual sketches in his manuscripts to interpret the lively personifications of concepts such as “Liberty,” “Anarchy,” or “Life” in his completed poems. Challenging the persistent assumption that Shelley's poetry in particular and Romantic poetry more generally reject the visual for expressive voice or music, this study combines criticism with a focus upon bibliographic codes and iconic pages. The product of years of study, this much-anticipated book will be of great value for all students of Shelley. [www.cambridge.org](http://www.cambridge.org)



CLAIRE GROGAN (Bishop's) has recently published *Politics and Genre in the Works of Elizabeth Hamilton, 1756-1816* (Ashgate 2012). In the first book-length study of the well-respected and popular British writer Elizabeth Hamilton, Claire Grogan addresses a significant gap in scholarship that enlarges and complicates critical understanding of the Romantic woman writer. From 1797 to 1818, Hamilton published in a wide range of genres,

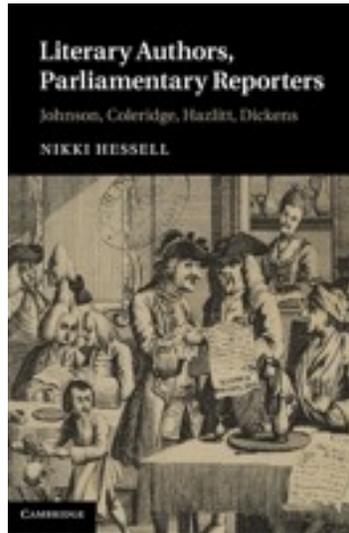
including novels, satires, historical and educational treatises, and historical biography. Because she wrote from a politically centrist position during a revolutionary age, Grogan suggests, Hamilton has been neglected in favor of authors who fit within the Jacobin/anti-Jacobin framework used to situate women writers of the period. Grogan draws attention to the inadequacies of the Jacobin/anti-Jacobin binary for understanding writers like Hamilton, arguing that Hamilton and other women writers

engaged with and debated the issues of the day in more veiled ways. For example, while Hamilton did not argue for sexual emancipation à la Mary Wollstonecraft and Mary Hays, she asserted her rights in other ways. Hamilton's most radical advance, Grogan shows, was in her deployment of genre, whether she was mixing genres, creating new generic medleys, or assuming competence in a hitherto male-dominated genre. With Hamilton serving as her case study, Grogan persuasively argues for new strategies to uncover the means by which women writers participated in the revolutionary debate. [www.ashgate.com](http://www.ashgate.com)



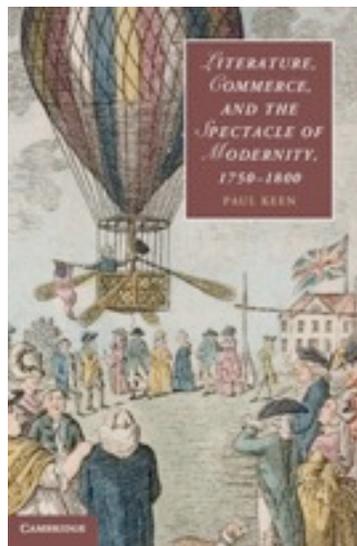
ANN R. HAWKINS (Texas Tech) and MAURA IVES (Texas A&M) have recently released a volume of essays, *Women Writers and the Artifacts of Celebrity in the Long Nineteenth Century* (Ashgate). In 1788, the *Catalogue of Five Hundred Celebrated Authors of Great Britain, Now Living* forecast a form of authorship that rested on biographical revelation and media saturation as well as literary achievement.

This collection traces the unique experiences of women writers within a celebrity culture that was intimately connected to the expansion of print technology and of visual and material culture in the nineteenth century. The contributors examine a wide range of artifacts, including prefaces, portraits, frontispieces, birthday books, calendars and gossip columns, to consider the nature of women's celebrity and the forces that created it. How did authors like Jane Austen, the Countess of Blessington, Louisa May Alcott, Alice Meynell, and Marie Corelli negotiate the increasing demands for public revelation of the private self? How did gender shape the posthumous participation of women writers such as Jane Austen, Ellen Wood, Mary Elizabeth Braddon and Christina Rossetti in celebrity culture? These and other important questions related to the treatment of women in celebrity genres and media, and the strategies women writers used to control their public images, are taken up in this suggestive exploration of how nineteenth and early twentieth century women writers achieved popular, critical, and commercial success. [www.ashgate.com](http://www.ashgate.com)



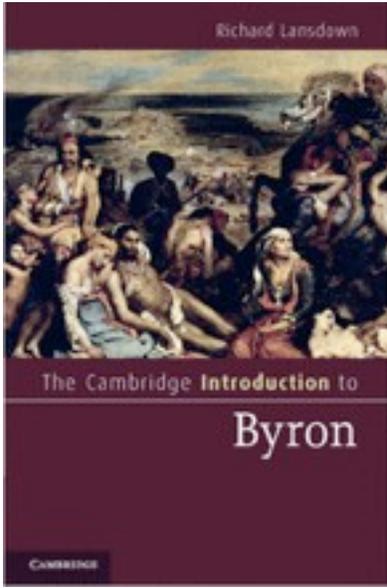
NIKKI HESSELL (Victoria, Wellington) is very pleased to announce the publication of her new book, *Literary Authors, Parliamentary Reporters: Johnson, Coleridge, Hazlitt, Dickens* (Cambridge 2011). Samuel Johnson, Samuel Taylor Coleridge, William Hazlitt, and Charles Dickens all worked as parliamentary reporters, but their experiences in the press gallery have not received much scrutiny. Hessel's study is the first work to

consider all four of these canonical writers as gallery reporters, providing a detailed picture of this intriguing episode in their careers. Hessel challenges preconceived notions about the role that emergent literary genius played in their success as reporters, arguing instead that they were consummate gallery professionals who adapted themselves to the journalistic standards of their day. That professional background fed in to their creative work in unexpected ways. By drawing on a wealth of evidence in letters, diaries and the press, this study provides fresh insights into the ways in which four great writers learnt the craft of journalism and brought those lessons to bear on their career as literary authors. [www.cambridge.org](http://www.cambridge.org)



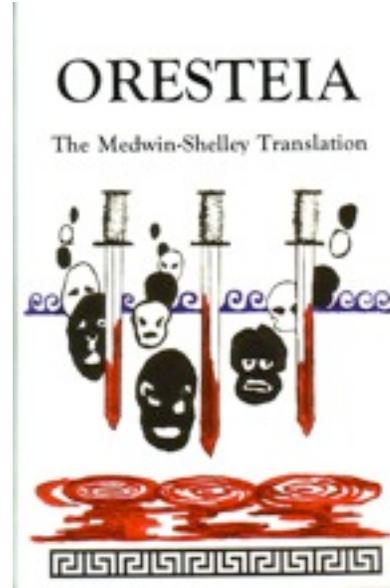
PAUL KEEN (Carleton) has recently released *Literature, Commerce, and the Spectacle of Modernity, 1750-1800* (Cambridge 2012). Keen explores how a consumer revolution which reached its peak in the second half of the eighteenth century shaped debates about the role of literature in a polite modern nation, and tells the story of the resourcefulness with which many writers responded to these pressures. From dream reveries which mocked

their own entrepreneurial commitments, such as Oliver Goldsmith's account of selling his work at a "Fashion Fair" on the frozen Thames, to the Microcosm's mock plan to establish "a licensed warehouse for wit," writers insistently tied their literary achievements to a sophisticated understanding of the uncertain complexities of a modern transnational society. This book combines a new understanding of late eighteenth-century literature with the materialist and sociological imperatives of book history and theoretically inflected approaches to cultural history. [www.cambridge.org](http://www.cambridge.org)



RICHARD LANSDOWN (James Cook) has published *The Cambridge Introduction to Byron* (Cambridge 2012). Author of the most influential long poem of its era (*Childe Harold's Pilgrimage*) and the funniest long poem in European literature (*Don Juan*), Lord Byron was also the literary superstar of Romanticism, whose influence on

nineteenth-century writers, artists, musicians, and politicians — but also everyday readers — was second to none. His poems seduced and scandalized readers, and his life and legend were correspondingly magnetic, given added force by his early death in the Greek War of Independence. This introduction compresses his extraordinary life to manageable proportions, and gives readers a firm set of contexts in the politics, warfare, and Romantic ideology of Byron's era. It offers a guide to the main themes in his wide-ranging oeuvre, from the early poems that made him famous (and infamous) overnight, to his narrative tales, dramas, and the comic epic left incomplete at his death. [www.cambridge.org](http://www.cambridge.org)



Under the title, *Oresteia: The Medwin-Shelley Translation*, JOHN LAURITSEN (Independent Scholar) has recently edited translations of the Aeschylus plays in the *Oresteia* trilogy, which were published separately in *Fraser's Magazine* in the 1830s under the byline of Thomas Medwin (Pagan Press 2011). The editor shows, through

biographical and textual evidence, that Percy Bysshe Shelley was a full collaborator in these translations and the primary craftsman in composition, especially the varied and elaborate verse forms used for the choral passages. Although virtually forgotten now, the translations were highly acclaimed upon publication as “by far the best in English” and having “fire, spirit, and general correctness.” The Medwin-Shelley translations are still unequalled for dramatic power and poetry. These are translations which should be read aloud, and could effectively be put on the stage. <http://paganpressbooks.com>

## 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.



PROMETHEUS BOUND  
by AESCHYLUS  
The Medwin-Shelley translation  
+  
PROMETHEUS UNBOUND  
by PERCY BYSSHE SHELLEY



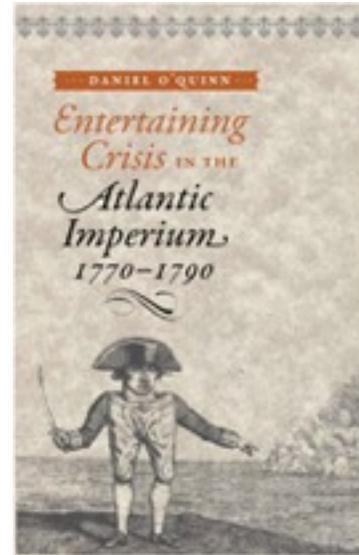
Foreword by John Lauritsen

As a companion publication to *Oresteia: The Medwin-Shelley Translation*, JOHN LAURITSEN has recently edited *Aeschylus: Prometheus Bound by Aeschylus, The Medwin-Shelley Translation and Prometheus Unbound by Percy Bysshe Shelley* (Pagan Press 2011). The first of the two major works in this book was published in *Fraser's Magazine* in 1837. The editor makes the case that Shelley was at least a full collaborator in the

*Prometheus Bound* translation, a masterpiece in its own right. Shelley worked on the translation for years, engrossed by the theme of rebellion against tyranny – dominant in the Aeschylus play and in his own *Prometheus Unbound*. After discussing the varied and brilliant verse forms used in both the Aeschylus translations and in Shelley's own poem, Lauritsen concludes: "Comparing the versification in *Prometheus Unbound* with that in the Aeschylus translations can lead to only one conclusion: all were composed by the same poet." Also included is Goethe's poem *Prometheus*, newly translated from the German. <http://paganpressbooks.com>

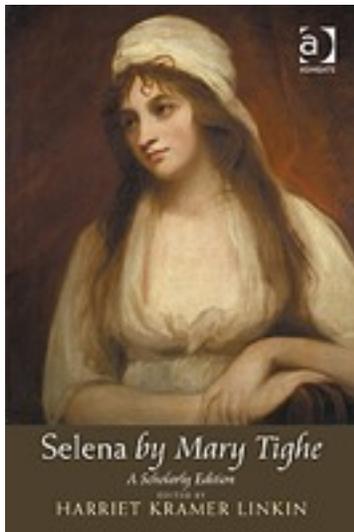
and the Romantic period. *Selena* is a revelation in its frank treatment of the darker aspects of Tighe's world, including parents who mistreat, cheat, or fail their children and spouses who commit adultery or betray one another emotionally. At the same time, it is magnificent in its stunning and moving portrayals of romantic love, of the possibility and importance of female friendship, of the difficult necessity of choosing sense over sensibility, and of the need for women and men to choose self-enhancing vocations. This extraordinary novel is destined to open up new ways of thinking by scholars of the Romantic era and the history of the novel.

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



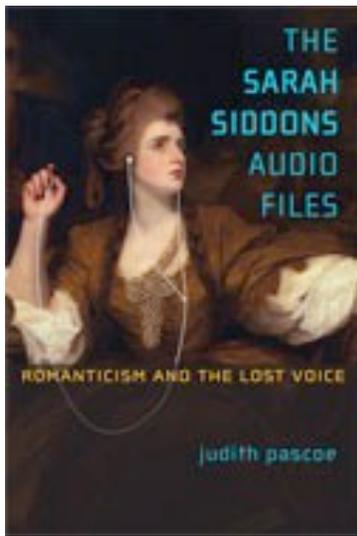
DANIEL O'QUINN (Guelph) has recently published *Entertaining Crisis in the Atlantic Imperium, 1770-1790* (Johns Hopkins 2012). Less than twenty years after asserting global dominance in the Seven Years' War, Britain suffered a devastating defeat when it lost the American colonies. O'Quinn explores how the theaters and the newspapers worked in concert to mediate the events of the American war for British

audiences and how these convergent media attempted to articulate a post-American future for British imperial society. Building on the methodological innovations of his 2005 publication *Staging Governance: Theatrical Imperialism in London, 1770-1800*, O'Quinn demonstrates how the reconstitution of British imperial subjectivities involved an almost nightly engagement with a rich entertainment culture that necessarily incorporated information circulated in the daily press. Each chapter investigates different moments in the American crisis through the analysis of scenes of social and theatrical performance and through careful readings of works by figures such as Richard Brinsley Sheridan, William Cowper, Hannah More, Arthur Murphy, Hannah Cowley, George Colman, and Georg Friedrich Handel. Through a close engagement with this diverse entertainment archive, O'Quinn traces the hollowing out of elite British masculinity during the 1770s and examines the resulting strategies for reconfiguring ideas of gender, sexuality, and sociability that would stabilize national and imperial relations in the 1780s. Together, O'Quinn's two books offer a dramatic account of the global shifts in British imperial culture that will be of interest to scholars in theater and performance studies, eighteenth-century studies, Romanticism, and trans-Atlantic studies. <http://jhupbooks.press.jhu.edu>



HARRIET KRAMER LINKIN (New Mexico State) has just edited the first edition of *Mary Tighe's Selena: A Scholarly Edition* (Ashgate 2012), one of the great unknown treasures of British Romanticism. Completed in 1803, this brilliant, compulsively readable, beautifully written, and psychologically astute courtship novel reveals Mary Tighe to have been as talented a fiction writer as she

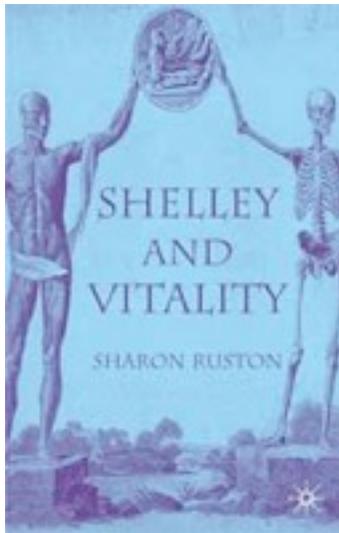
was a poet. The history of this work's long journey from manuscript to print is only one of the stories Linkin recounts in a scrupulously annotated edition based on the only known copy of the manuscript, currently part of the National Library of Ireland's holdings. Linkin's introduction situates the novel in its historical context, draws attention to significant aspects of the plots and characters, and makes a strong case for *Selena's* importance for understanding the history of the novel, fiction by women, Anglo-Irish fiction, silver-fork novels,



Judith Pascoe (Iowa) has recently published *The Sarah Siddons Audio Files: Romanticism and the Lost Voice* (Michigan 2011). Pascoe takes readers on a journey to discover how the celebrated romantic actor's voice sounded, and to understand its power to move audiences to a state of emotional collapse. During her lifetime, Siddons was an international celebrity acclaimed for her

performances of tragic heroines. We know what she looked like—an endless number of artists asked her to sit for portraits and sculptures—but what of her famous voice, reported to cause audiences to hyperventilate or faint? In *The Sarah Siddons Audio Files*, Pascoe takes readers on a journey to discover how the actor's voice actually sounded. In lively and engaging prose, Pascoe retraces her quixotic search, which leads her to enroll in a "Voice for Actors" class, to collect Lady Macbeth voice prints, and to listen more carefully to the soundscape of her life. Bringing together archival discoveries, sound recording history, and media theory, Pascoe shows how romantic poets' preoccupation with voices is linked to a larger cultural anxiety about the voice's ephemerality. *The Sarah Siddons Audio Files* contributes to a growing body of work on the fascinating history of sound and will engage a broad audience interested in how recording technology has altered human experience.

[www.press.umich.edu](http://www.press.umich.edu)

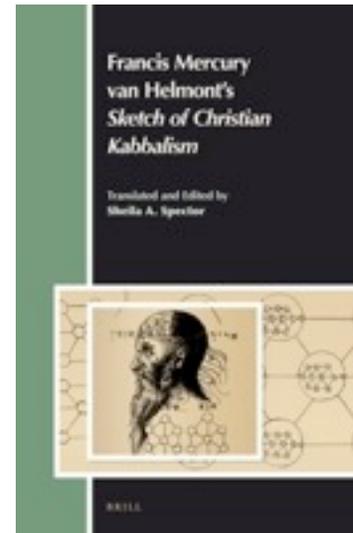


SHARON RUSTON (Wales, Bangor) is pleased to announce to the release of *Shelley and Vitality* in paperback with a new preface (Palgrave 2012). This book reassesses Percy Shelley's engagement with late eighteenth- and early nineteenth-century science and medicine, specifically his knowledge and use of theories on the nature of life presented in the debate between surgeons John Abernethy and William Lawrence.

Ruston presents new biographical information to link Shelley to a medical circle and St Bartholomew's Hospital in London. In poems such as *Prometheus Unbound*, *Adonais*, and *The Defence of Poetry*, Shelley employs the vocabulary and ideas of this new science to express social, political and poetic questions and ideals. The medical search for a principle of life is shown to emerge

from the political challenges of the day and to confront issues which are characteristically Shelleyan: the desired selflessness of the Romantic subject, sensibility, mutability, and the necessity of repositioning humankind in a newly conceived, active universe. The Shelley who emerges from this study is a more consistently materialist thinker than is usually acknowledged. Making use of rare books and manuscripts, Shelley and Vitality will be of interest to students and scholars of Shelley and the links between science and literature.

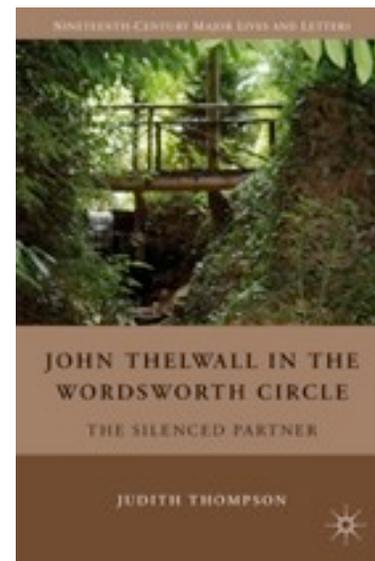
[www.palgrave.com](http://www.palgrave.com)



SHEILA A. SPECTOR (Independent Scholar) is pleased to announce her new translation of *Francis Mercury van Helmont's Sketch of Christian Kabbalism* (Brill 2012). Spector's translation of the *Sketch of Christian Kabbalism* is the first English version of the foundational seventeenth-century treatise appended to Knorr von Rosenroth's compendium, the *Kabbala Denudata*.

After a survey of the historical context in general, Jewish and Christian Kabbalah in particular, and a brief biography of van Helmont, Spector's introduction explains how the author adapted the original Jewish myth for Christian purposes. The bilingual text contains a facsimile of the original Latin on one side, facing the English translation on the other, with Van Helmont's footnotes supplemented by the translator's endnotes. The edition is essential for scholars, though of interest to the general reader as well.

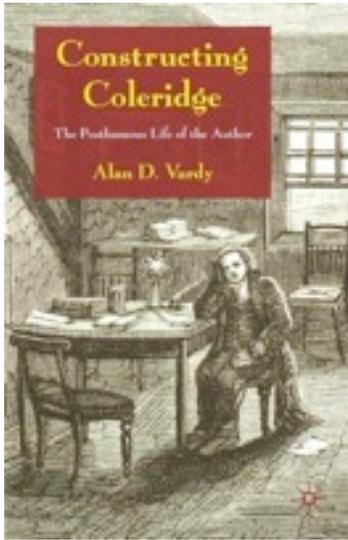
[www.brill.nl](http://www.brill.nl)



JUDITH THOMPSON (Dalhousie) is very pleased to announce the release of *John Thelwall in the Wordsworth Circle: The Silenced Partner* (Palgrave 2012). This book restores a powerful but long-suppressed voice to our understanding of British Romanticism. Drawing on newly discovered archives, this book offers the first full-length study of John Thelwall's poetry and his partnership with

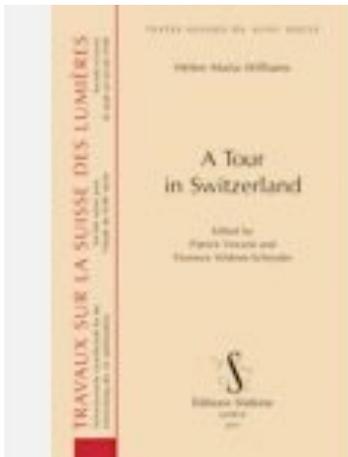
Samuel Taylor Coleridge and William Wordsworth. By exploring Thelwall's arts and acts in theory and practice, and in conversation with his contemporaries, Thompson

restores a powerful but long-suppressed voice to our understanding of British Romanticism and blazes new trails in a well-trodden field. [www.palgrave.com](http://www.palgrave.com)



ALAN VARDY (Hunter College and CUNY) is pleased to announce the publication of *Constructing Coleridge: The Posthumous Life of the Author* (Palgrave 2012). Following Coleridge's death in 1834, his family began the complex process of constructing his reputation. Coleridge was a controversial, even polarizing, figure. Attacked in both Tory and opposition magazine reviews of *Biographia Literaria* for moral laxity

on the one hand and political apostasy on the other, Coleridge spent the rest of his life working to secure his reputation as a Tory sage and moral leader. The family editors inherited this project in difficult circumstances—beset by scandals over plagiarism, opium addiction, perceived idleness, lurid retellings of his disastrous marriage and family life. It seemed that determining Coleridge's reputation was slipping out of their hands. This book reveals the historical development of literary reputation by examining the motives and editorial choices of the first generation of Coleridge family editors. It also tells the story of Sara Coleridge's discovery of her long-absent father by becoming his most perceptive reader and inheritor of his philosophical legacy. [www.palgrave.com](http://www.palgrave.com)



PATRICK VINCENT (Neuchâtel) and FLORENCE WIDMER-SCHNYDER (Zurich) are pleased to announce their new edition of Helen Maria Williams' *A Tour in Switzerland* (Slatkinen 2012). Hailed by her contemporaries as possibly her best book, Williams' *A Tour in Switzerland* offered readers across Europe an original

travel narrative which, more than two hundred years later, has lost none of its freshness or interest. Williams was a controversial British author, salon hostess and radical thinker. While she is best known for her eight volumes of letters defending the French Revolution, *A Tour in Switzerland* was widely reviewed and translated into four languages, notably in French by the economist Jean-

Baptiste Say. Published on the eve of the French invasion of Switzerland in 1798, her book provides rare insight into the mind of a well-informed, curious and politically engaged Revolutionary-era woman writer and exemplifies recent critical assertions that travel writing offered women an important medium of public expression. The *Tour* describes Williams' five-month stay in Switzerland with her partner John Hurford Stone and the exiled politician Benjamin Vaughan in 1794. If her descriptions of the Alps are written in a lively style mixing science and sensibility, her reports on Switzerland's institutions and inhabitants are deeply ironic and highly partisan, serving to deconstruct the Swiss myth of natural liberty. A hybrid text, Williams adds a review of post-Thermidorian Parisian society and a political synopsis on the Swiss republics all the way up to late 1797. This edition brings together a newly edited and annotated text that includes variants in Say's French translation along with an introduction, chronology, map and five appendices which provide new details on Williams' tour and help situate the book's place within the debate on Swiss republicanism. Beyond its importance to scholars working on the Swiss Enlightenment, on Romantic literature, and on travel and natural history writing, *A Tour in Switzerland* will also appeal to the general reader interested in Switzerland and the Alps. [www.slatkine.com](http://www.slatkine.com) ♦

## Societies & Journals

### European Romantic Review Essay Prize

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

The editors of the *European Romantic Review* are very pleased to announce the winner of the prize for the best article published in the journal in 2011. It is "The Shame of the Nation: Performing History in Schiller, Manzoni and Byron," by Nathaniel Leach (Cape Breton). This outstanding essay appeared in *ERR* 22.2 (April 2011). The award will be presented at the 2012 NASSR Conference in Neuchâtel, Switzerland. The article prize is co-sponsored by *ERR* and NASSR.

The editors are also pleased to announce that the journal has begun to use an online system for submissions. Authors can now log in to "Manuscript Central" (<http://mc.manuscriptcentral.com/gerr>) and enter the texts of their essays into a password-protected area. This system makes the submissions more quickly and easily available for preliminary screening and assignment to referees. The "Manuscript Central" system (also known as "Scholar One") is "user friendly" and includes detailed directions to guide authors through each step. The co-editors remain available at [euroromrev@earthlink.net](mailto:euroromrev@earthlink.net) to answer questions. ♦

## European Romantic Review

www.informaworld.com/ERR



The *European Romantic Review* is pleased to announce its latest issue (23.3), "Romanticism and Independence," edited by Andrew Franta and Nicholas Mason.

- ANDREW FRANTA (Utah) & NICHOLAS MASON (Brigham Young): "Introduction"
- DAVID SIMPSON (UC, Davis): "Looking Back at Romanticism, Nationalism and the Revolt Against Theory"
- ANNE FREY (Texas Christian): "Romantic Nationalism and the British State"
- JEFFREY N. COX (Colorado, Boulder): "Running in the Shadows: Revisiting In the Shadows of Romance: Romantic Tragic Drama in Germany, England, and France"
- GILLEN D'ARCY WOOD (Illinois, Urbana-Champaign): "'Have You Met Miss Ford?' or, Accomplishment Revisited"
- TILOTTAMA RAJAN (Western Ontario): "Romanticism and the Unfinished Project of Deconstruction"
- NICHOLAS HALMI (Oxford): "Telling Stories about Romantic Theory"
- FRANCES FERGUSON (Johns Hopkins): "Reflections on Burke, Kant, and Solitude and the Sublime"
- ANNE-LISE FRANCOIS (UC, Berkeley): "'Untouched by morning - / And untouched by noon -': Succession Without Sequel"
- NEIL FRAISTAT (Maryland): "Textual Addressability and the Future of Editing"
- ANDREW STAUFFER (Virginia): "The Nineteenth-Century Archive in the Digital Age"
- ANNE K. MELLOR (UCLA): "Thoughts on Romanticism and Gender"
- DEVONEY LOOSER (Missouri): "Feminist Pioneers, Feminist Classics: Reflections on Age and Generation in Scholarship on Romantic-Era Women's Writings"
- MARJORIE LEVINSON (Michigan): "Reflections on the New Historicism"
- MARK CANUEL (Illinois, Chicago): "Historicism, Formalism, and 'Tintern Abbey'"
- JON KLANCHER (Carnegie Mellon): "Configuring Romanticism and Print History: A Retrospect"
- ANDREW PIPER (McGill): "Vanishing Points: The Heterotopia of the Romantic Book"
- ALAN BEWELL (Toronto): "Romanticism and Colonial Environmental History"
- DENISE GIGANTE (Stanford): "Organizing Romanticism"
- BRITTANY PLADEK (Toronto): "'Soothing Thoughts': Romantic Palliative Care and the Poetics of Relief" ♦

## Keats-Shelley Association of America Grants 2012

www.rc.umd.edu/ksaa/grants.html

The Keats-Shelley Association of America, Inc. awards two \$2,500 grants annually to support research in the field of British Romanticism. Named in honor of the Association's most generous benefactor, the Carl H. Pforzheimer, Jr., Research Grants support the work of advanced graduate students, independent scholars, and untenured faculty. The awards honor the late Carl H. Pforzheimer, Jr., a past President of the Association and among its most vigorous advocates. He also headed The Carl and Lily Pforzheimer Foundation, Inc., long distinguished for funding scholarship centered on early nineteenth-century English literature. Applications are solicited for this year's \$2,500 Research Grants, which will be announced in December 2012. Advanced graduate students, independent scholars, and untenured faculty pursuing research in the field of British Romanticism and literary culture between 1789 and 1832 are eligible to apply, especially for projects involving authors featured in the *Keats-Shelley Journal* bibliography. The application deadline is **1 NOVEMBER 2012**. Winners will be guests of the Keats-Shelley Association at its Annual Awards Dinner, held during the MLA annual convention.

A complete application must include:

1. Application form
2. Curriculum vitae
3. Description of the project, not to exceed three pages. This brief narrative should clearly describe your project, its contribution to the field, and your plan for use of the money.
4. A one-page bibliography of publications that treat the topic.
5. Two letters of reference from people who know your work well and can judge its value. These letters should be sent directly by your referees to the Chair of the Grants Committee and be postmarked before the application deadline.

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

## KSAA Mentoring Project

www.rc.umd.edu/ksaa/grants.html

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*" ◇

## John Thelwall Society

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



NASSR members will be very pleased to hear of the recent launch of the John Thelwall Society. The John Thelwall Society is the first international society dedicated to the study of the late-eighteenth-century enlightenment polymath, John Thelwall—radical republican orator and writer, democratic reformer, poet, playwright, novelist, historian and speech therapist.

The Society will endeavour to:

- ~ Promote public knowledge, understanding and enjoyment of John Thelwall's life, ideals and accomplishments.
- ~ Follow the example of John Thelwall in informing and educating those who campaign for a democratic polity and the global advancement of human rights and civil liberties.
- ~ Maintain a publicly accessible website to advance knowledge, benefit and enjoyment of John Thelwall's life, works and times.
- ~ Hold conferences and other educational events, open to and accessible by everyone, to enhance understanding of John Thelwall's achievements and their significance for the present age.
- ~ Develop a listing of primary sources related to John Thelwall.
- ~ Secure newly discovered and newly available primary sources relevant to John Thelwall, making these available as educational resources for the benefit of everyone.

The website gives details of membership, future events, and the aims of the Society, which include campaigning for a democratic polity and the global advancement of human rights and civil liberties.

Organizers are delighted that Sir Geoffrey Bindman has agreed to be our first President. As some of you may know, Geoffrey is an internationally respected Human Rights Lawyer with a longstanding interest in Thelwall. In addition, he is an avid collector of first editions of the Romantics and has donated many volumes to the Wordsworth Trust,

of which he is a Trustee. In honour of recent Thelwall acquisitions for the Wordsworth Trust, an annual Thelwall Lecture will be held at the Trust in Grasmere, for the next three years initially, as part of the Bindman Lecture series. The first talk will probably take place next summer or autumn.

To bring together the many transatlantic Thelwall enthusiasts, the Society also aims to hold regular events in North America. For further information please feel free to contact Dr Yasmin Solomonescu ([solomonescu.1@nd.edu](mailto:solomonescu.1@nd.edu)), or the Society Secretary Gordon Bottomley ([secretary@johnthelwall.org](mailto:secretary@johnthelwall.org)). ♦

## Hemlow Prize in Burney Studies

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



The Burney Society invites submissions for the Hemlow Prize in Burney Studies, named in honour of the late Joyce Hemlow, Greenshields Professor of English at McGill University, whose biography of Frances Burney and edition of her journals and letters are among the foundational works of eighteenth-century literary scholarship. The Hemlow Prize will be awarded to the best essay written by a graduate student (registered within the last year) on any aspect of the life or writings of Frances Burney or members of the Burney Family. The essay, which can be up to 6,000 words, should make a substantial contribution to Burney scholarship. The judges will take into consideration the essay's originality, coherence, use of source material, awareness of other work in the field, and documentation. The winning essay will be published in the Burney Journal and the recipient will receive an award of US \$250, as well as a year's membership in the Burney Society. The Hemlow Prize will be awarded in October 2012. Two copies of the essay (one appropriate for blind submission) should be sent, by email attachment, to the Chair of the Prize Committee, Dr. Laura Engel, [engell784@duq.edu](mailto:engell784@duq.edu) or by mail to Dr. Laura Engel, English Department, Duquesne University, 600 Forbes Avenue, Pittsburgh, PA 15282. Submissions must be received by 1 SEPTEMBER 2012. ♦

## Romanticism and Victorianism on the Net

<http://ravonjournal.org/>



The editors and review editors of *Romanticism and Victorianism on the Net* are happy to announce the launch of our new site. This site will incorporate new features in the near future so watch out for further announcements.

Readers can also sign up to receive notifications of new posts by email.

Launched in February 1996, *Romanticism and Victorianism on the Net* currently offers 789 articles and reviews in open access in a trilingual interface via the Eruudit publishing platform. Each article and review is XML-coded and available for search within the NINES project. ♦

## Romantic Circles

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

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

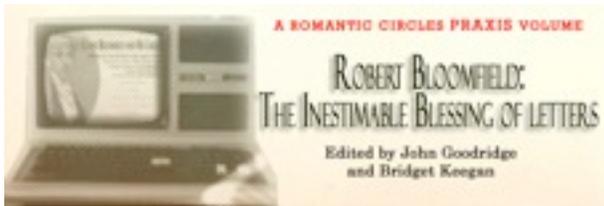


*Romantic Circles* is pleased to announce a new volume in the Praxis series (series editor, Orrin Wang), *Romanticism, Forgery, and the Credit Crunch*. This Praxis volume looks at the impact on Romantic print culture of the suspension of cash payments in 1797 and the subsequent rise in prosecutions (and executions) for forgery. The four essays cover mainstream novelists (Austen, Scott) as well as radical journalists (Cobbett, Hone) and caricaturists (Gillray, Cruikshank). The aim of the collection is to explore the Romantic credit crisis of 1797-1821. The decision to end cash payments and flood the economy with low denominational banknotes led to a spectacular increase in executions for banknote forgery. Many Romantic writers saw this bloody debacle as a sensational illustration of the dangers of an economic system based on mere "paper" value. While some critical attention has been given to the cultural history of credit (Brantlinger, Poovey), the issue of forgery has been overlooked. Yet, as the essays in this volume show, the impact of the credit crisis and its thousands of victims affected literature, journalism and art in often profound ways. Ian Haywood edits and contributes to the volume, along with Robert Miles, Alex Benchimol, Alex J. Dick, and Nick Groom. The content of this volume is available at: <http://romantic.arhu.umd.edu/praxis/forgery/index.html>



*Romantic Circles* has released another new volume in the Praxis series, *Romanticism and Disaster*. This volume considers and responds to the timely concept of devastated life by addressing how the capacity to read, interpret, and absorb disaster necessitates significant changes in theory, ethics, and common life. What if the consequences or "experience" of a disaster were less about psychic survival than an unblinking desire to face

down the disaster as a challenge to normative structures? As a whole, *Romanticism and Disaster* attends to the rhetorical, epistemological, political, and social effects of Romantic critique, and reflects on how processes of destruction and reconstitution, ruination and survival, are part and parcel of Romanticism's grappling with a negativity that haunts its corners. Put in this way, "disaster" does not signal a referential event, but rather an undoing of certain apparently prior categories of dwelling, and forces us to contemplate living otherwise. In confronting the end of things, what are the conditions or possibilities of existence amidst catastrophe? What is a crisis, and what kinds of challenges does it occasion? What can be philosophically gained or lost by analyzing disaster in its multiple sites, contexts, and instances? This volume is edited and introduced by **Jacques Khalip and David Collings**, with essays by **Scott J. Juengel, William Keach, Timothy Morton, and Rei Terada**. *Romanticism and Disaster* can be found at the following address: <http://romantic.arhu.umd.edu/praxis/disaster/>



*Romantic Circles* is very pleased to announce a third new volume in the Romantic Circles Praxis series, *Robert Bloomfield: The Inestimable Blessing of Letters*. Robert Bloomfield's letters document one artist's struggles (and sometimes his victories) to share his unique voice and vision; the online publication of his extant letters (a companion to this collection of essays) reveals new and exciting insights into Bloomfield the artist and the man. The essays included in this Praxis volume highlight and draw attention to aspects of Bloomfield's literary production that would likely not be possible without the full access to his letters that the edition provides, and make a strong case for why Bloomfield continues to be worthy of study. They suggest how much more remains to be said about this prolific poet. This volume is edited and introduced by **John Goodridge and Bridget Keegan**, with essays by **Tim Fulford, Peter Denney, Ian Haywood, and Bridget Keegan**. This edition is available at: <http://www.rc.umd.edu/praxis/bloomfield/>



*Romantic Circles* is also pleased to announce the publication of a fourth new edition, *Norse Romanticism: Themes in British Literature, 1760-1830*. This collection of texts illustrates how the ancient North was re-created for contemporary national, political and literary purposes. The anthology features canonical authors (such as Thomas Gray, William Blake, William Wordsworth, Robert

Southey, Walter Scott, and Ann Radcliffe). Standard editions of these authors' works generally lack the contextual framework and necessary commentary that explain the way in which they repurpose Norse material. There are also more unusual selections of lesser known writers, whose texts have not previously been available to modern readers. The range of material presented in the edition has the scope and breadth to allow for new research into the Norse-inflected writing during the period. The anthology shows how a number of writers used the Norse tradition to address issues of political and cultural concern, and to provide new aesthetic models for their poetry. Importantly, the interest in Norse literature and mythology came at a time when the need to recover ancient literary heritage came under tremendous pressure. Before the discovery of Beowulf (and the realization of its importance), the Norse past was taken up in an attempt to substitute for a missing Anglo-Saxon tradition. In England, the need for Anglo-Saxon heroic verse was given an increased sense of urgency as Celtic antiquaries began to publish heroic traditions associated with Wales, Ireland and not least Ossian's Scotland. The Norse material also appealed to romantic-era writers for its ideals of Liberty, while the dark Norse imagination was exploited as a vehicle for the creation of Gothic terror. Therefore, the anthology contains texts that will be of relevance to researchers and students pursuing a number of different projects. The introduction, headnotes and extensive annotations place the texts in relation to their original Norse sources. The extensive editorial matter also discusses the perception of the Norse Middle Ages, as these were shaped by sometimes fanciful antiquarian and romanticizing discourses in the period. The electronic edition is a unique resource that makes it easy to compare and search for the characters, themes and ideas that were central to the Norse revival in English letters. This new edition is available at:

<http://romantic.arhu.umd.edu/editions/norse> ♦

## Studies In Romanticism

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

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

### CONTENTS:

- JON MEE: "The Use of Conversation": William Godwin's Conversable World and Romantic Sociability"
- DUSTIN D. STEWART: "The Lettered Paul: Remnant and Mission in Hannah More, Walter Scott, and Critical Theory"
- JAMES MULVIHILL: "*Lady Susan*: Jane Austen's Machiavellian Moment"
- ANAHD J. NERSESSIAN: "Romantic Liberalism and the Juridical Comedy: Robert Bage's *Hermesprong*"
- PETER T. MURPHY: "Glory and Nothing: Byron Remembers Wordsworth"
- GERARD COHEN-VRIGNAUD: "Becoming Corsairs: Byron, British Property Rights and Orientalist Economics"

## REVIEWS:

ALISON HICKEY: "James M. Garrett, *Wordsworth and the Writing of the Nation*"

JAMES O'ROURKE: "David Collings, *Monstrous Society: Reciprocity, Discipline, and the Political Uncanny*"

TIM MILNES: "Felicity James, *Charles Lamb, Coleridge and Wordsworth: Reading Friendship in the 1790s*" ♦

## Romanticism

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

The latest issue of *Romanticism* (Vol. 18.1.) is now available.

## CONTENT:

SIMON BAINBRIDGE: "Romantic Writers and Mountaineering"  
MAURICE HINDLE: "Humphry Davy and William Wordsworth: A Mutual Influence"

JOHN GARDNER: "William Cobbett the Spy?"

GARY HARRISON: "John Clare's Poetics of Acknowledgement"  
Damian Walford Davies: "Capital Crimes: John Thelwall, 'Gallucide' and Psychobiography"

STEPHEN BYGRAVE: "'I Predict a Riot': Joseph Priestley and Languages of Enlightenment in Birmingham in 1791"

THORA BRYLOWE: "Of Gothic Architects and Grecian Rods: William Blake, Antiquarianism and the History of Art"

## REVIEW ESSAY:

TOM DUGGETT: "Inscrutable Workmanship, Alexander Regier and Stefan H. Uhlig (eds.), *Wordsworth's Poetic Theory: Knowledge, Language, Experience*"

## REVIEWS:

MONIKA CLASS: "John Williams, *Wordsworth Translated: A Case Study in the Reception of British Romantic Poetry in Germany 1804-1914*"

MICHAEL O'NEILL: "Sally Bushell's, James A. Butler's and Michael Jaye's (eds.), *The Excursion, by William Wordsworth*"

WING SZE LEUNG: "Stuart Allen, *Wordsworth and the Passions of Critical Poetics*"

CHRISTINE COLÓN: "Thomas McLean (ed.), *Further Letters of Joanna Baillie*"

JONATHON SHEARS: "Anne Fleming, *Byron the Maker: Liberty, Poetry and Love*"

JEFFREY C. JOHNSON: "Michael Ferber, *Romanticism: A Very Short Introduction*"

GREGORY LEADBETTER: "Daniel Hahn, *Poetic Lives: Coleridge*"

NORBERT LENNARTZ: "Gillen D'Arcy Wood, *Romanticism and Music Culture in Britain, 1770-1840. Virtue and Virtuosity*"

TIM RUPPERT, "Beth Lau (ed.), *Fellow Romantics: Male and Female British Writers, 1790-1835*"

PETER HEYMANS, "Alan Richardson, *The Neural Sublime: Cognitive Theories and Romantic Texts*" ♦

## The Byron Journal

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

*The Byron Journal* has recently released its latest volume (40.1).

ALAN RAWES, "Editorial"

## CONTENT:

JONATHON SHEARS (Keele): "'D—d corkscrew staircases': Byron's Hangovers"

HEATHER STANSBURY (Washington): "Bound By Blood: Incestuous Desire in the Works of Byron"

MARY HURST (Edge Hill): "Byron's Catholic Confessions"

N. E. GAYLE (Exmouth): "The Other Ghost in Don Juan"

ERIN SHELLEY (George Washington): "'Demolished Worlds': Manfred and Sublime (Un)burial" ♦

## 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



## Poetics Today

<http://poeticstoday.dukejournals.org/>

poetics today

NASSR Member Mark J. Bruhn has recently guest edited a new volume of *Poetics Today*, "Exchange Values: Poetics and Cognitive Science (II)"

CONTENTS:

MARK J. BRUHN (Regis): "Harmonious Madness: The Poetics of Analogy at the Limits of Blending Theory"

ALAN RICHARDSON (Boston College): "Defaulting to Fiction: Neuroscience Rediscovered the Romantic Imagination"

DAVID S. MIALL (Alberta): "Wordsworth's "First-Born Affinities": Intimations of Embodied Cognition"

MARGARET H. FREEMAN (Myrfield Institute for Cognition and the Arts): "The Aesthetics of Human Experience: Minding, Metaphor, and Icon in Poetic Expression" ♦

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## Blake/An Illustrated Quarterly

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

*Blake* AN ILLUSTRATED QUARTERLY

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

CONTENT:

ROBERT N. ESSICK: "Blake in the Marketplace, 2011"

MINUTE PARTICULARS:

ANGUS WHITEHEAD: "Mr CLAY of Hercules Buildings"

POEMS:

Paul Miner: "denouement"

JOURNAL NEWS:

"Blake goes online only" ♦

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## Calls for Papers

### Nineteenth Century Studies Association

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

NCSA NINETEENTH CENTURY STUDIES ASSOCIATION

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.

Some suggested topics:

~ Gold Rushes (Mineral Manias and Speculative Destinations)

~ Literature of the Sea

~ Maps and Cartography

~ The Science of Exploration (Darwin's Voyages)

~ Narratives of Time Travel, Travel into Space (Jules Verne, Arthur Conan Doyle)

~ The West as Destination and Concept

~ Celebrity Performance Tours

~ Movement of Goods and Ideas

~ Migration and Relocation

~ Expeditions

~ Concepts of Motion and Stasis

~ New Forms of Creative Motion and Locomotion (Moving Pictures, Photography, Dance, Music)

We also welcome other interpretations of the conference theme. 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.

Please e-mail abstracts (250 words) for 20-minute papers that provide the author's name and paper title in the heading, as well as a one-page cv, to Prof. Toni Wein at [NCSA-2013@sbcglobal.net](mailto:NCSA-2013@sbcglobal.net) by **30 SEPTEMBER 2012**. Please note that submission of a proposal indicates intent to present. Presenters will be notified in November 2012. Graduate students whose proposals are accepted may, at that point, submit complete papers in competition for a travel grant to help cover transportation and lodging expenses. ♦

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## 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.

Topics are not limited to, but might include:

- ~ Ambivalence towards . . .
- ~ Weddings, parties, picnics
- ~ Theories of leisure
- ~ Spectacle
- ~ Enjoyment, guilt, atonement
- ~ Dance
- ~ License and restraint
- ~ Cartoons, comic periodicals,
- ~ Sport, games, and races
- ~ Sunday Papers, and other
- ~ Music, music halls, music boxes
- ~ Popular Reading
- ~ Festivals, street entertainments
- ~ Pets, animal fighting
- ~ Pleasure Gardens
- ~ Experimentation, invention
- ~ Illicit fun
- ~ Gardens and Horticulture
- ~ Design, fashion, shopping
- ~ Collecting
- ~ Gustatory delights

- ~ Museums, exhibitions
- ~ Trade in exotics
- ~ Training for fun
- ~ Hobbies
- ~ Medical Tourism

The deadline for submissions will be **1 OCTOBER 2012**. For individual papers, send a 250-word proposals; for panels, send individual 250-word proposals for each paper plus a 250-word panel description. Please include your name, affiliation, and e-mail address on your proposal. Send questions and proposals to Karen Chase ([ksc3j@virginia.edu](mailto:ksc3j@virginia.edu)).◇

## 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 χρῆμα 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) ♦

## Burney Society of Great Britain

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



The Burney Society of Great Britain will hold its 5th International Conference on the topic of "Education in the Life and Works of Frances Burney and her Family," at Gonville and Caius College Cambridge, 21-24 July 2013. Keynote speakers will be Professor Peter Sabor (McGill) and Philip Olleson (Nottingham).

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

Please send abstracts of 250 words to Helen Cooper at [hcooper@bournemouth.ac.uk](mailto:hcooper@bournemouth.ac.uk) by **30 SEPTEMBER 2012**. Papers should last no longer than 20 minutes and be suitable for a mixed audience of academics and people with a general interest in Burney. Please mention any audio visual requirements. Participants will be notified by the end of December 2012.

It is not necessary to be a member of the Burney Society to submit a proposal, but presenters at the conference must be members. For more information about the Burney Society and membership please visit the Burney Society website at <http://burneycentre.mcgill.ca>. ♦

## *Gamma: Journal of Theory and Criticism*

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

Editors of *Gamma* 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**.

## 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. Our 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, [burketta@union.edu](mailto:burketta@union.edu), and Jessica Richard, [richarja@wfu.edu](mailto:richarja@wfu.edu). ◇

# Conferences

## NASSR 2012

[www.nassr2012.ch](http://www.nassr2012.ch)



NASSR 2012, co-organized by the University of Neuchâtel and the University of Zurich, will be held in Neuchâtel, Switzerland, in the heart of Rousseau's Lake District. Entitled "Romantic Prospects," the conference will celebrate the tercentenary of Jean-Jacques Rousseau's birth and the twentieth anniversary of NASSR. This event also marks the first time a regular NASSR conference has been held outside of North America or the UK, providing a valuable opportunity for North American members to engage with Swiss and European scholarship, with the landscapes and material history that provided the impetus for Romantic culture, and with a wide range of international "Romanticisms."



NASSR 2012 will feature keynote addresses by Robert Darnton (Harvard), John Barrell (York), and Kate Flint (Southern California). Seminars will be led by Julia Wright (Dalhousie), Dino Franco Felluga (Purdue), Thomas Pfau (Duke), Robert Miles (Victoria), Peter Otto (Melbourne), Michael Gamer (Pennsylvania), and Nicola J. Watson (Open). The conference program begins at 2:00 on Wednesday, August 15 and ends at 1:30 on Sunday, August 19. On Wednesday morning (August 15, 9:00-1:00) there will be a pre-conference workshop on "Romanticism and the Digital Humanities," organized by Neil Fraistat and Kate Singer.



Numerous Romantic-themed excursions will take place before, during, and after the conference, including three optional pre-conference excursions: "Byron on the Jungfrau" (Sunday, August 12), "Wordsworth's Simplon Pass" (Monday, August 13), and "The 'Haunted Summer' on Lake Geneva" (Tuesday, August 14).

For details of the academic program and excursions, as well as registration, travel, and accommodation, please visit [www.nassr2012.ch](http://www.nassr2012.ch). ♦

### NASSR 2012: Romanticism and Digital Humanities

<http://dhcommons.org/nassr2012-experts>

Co-organizers Neil Fraistat and Kate Singer would like to remind NASSR members about "Romanticism and Digital Humanities, A DH Commons Workshop," taking place at NASSR 2012. The workshop will begin with a round of lightning talks from representatives of major, recent projects including digital databases, text mining, gaming, digital editions, social media, and creative pedagogies.

This introduction will be followed by a hands-on workshop and break-out sessions. These will be tailored to the needs and interests of participants, who will have the opportunity to elaborate on them while registering. No previous digital experience is necessary. We hope this "digital mixer" will encourage conversations and collaborations that might span this conference and future events.

The Workshop is co-sponsored by NASSR 2012 and DH Commons, an online hub for digital practitioners and collaborators. It will take place the morning of the conference's first full day, from 9.00am-1.00pm, Wednesday, 15 August and is free for all conference-goers. Please see the NASSR site for more information, or proceed directly to our registration page (<http://dhcommons.org/nassr2012>). Feel free to direct any questions to [ksinger@mtholyoke.edu](mailto:ksinger@mtholyoke.edu). ♦

## Wordsworth Summer Conference

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

The 41st annual Wordsworth Summer Conference will be held from 30 July to 9 August 2012 at Forest Side, Grasmere, 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. Because of the

London Olympics we advise early registration, and early travel arrangements: those traveling from other continents should consider flying into Glasgow or Manchester, rather than to London, or to European airports with links to regional airports in the UK (including Manchester).

Keynote Lecturers for 2012 will include:

#### PART 1:

HEATHER GLEN (Cambridge): "‘We are Seven’ in the 1790s"  
 PETER SWAAB (UCL): "The poet and the poetical artist: Sara Coleridge as a critic of Wordsworth"

PAULA FELDMAN (S Carolina): "New Poems by Mary Tighe, Wordsworth's Irish Contemporary"

RICHARD CRONIN (Glasgow): "Words of Love: Eros and the Languages of Romanticism"

PAMELA WOOF (The Wordsworth Trust): "Dorothy Wordsworth, Writer: the Middle Years"

ANTHONY HARDING (Saskatchewan): "‘Contempt for the Reading Public’? Coleridge, Wordsworth, and the Book Business"

#### PART 2:

JUDITH PAGE (Florida): "Beatrix Potter, William Wordsworth, and the Lakeland Landscape"

JOHN STRACHAN (Northumbria): "Wordsworth on the Olympian Summit"

KIYOSHI NISHIYAMA (Tokyo): "Prince Regent: a Life in Caricature"

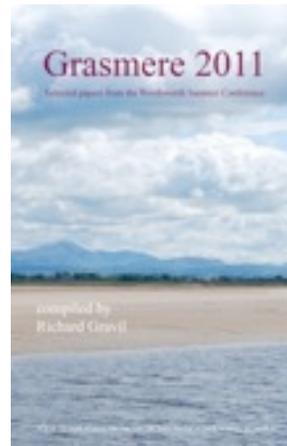
LYNDA PRATT (Nottingham): "Robert Southey's Unknown Laureateship"

BRUCE GRAVER (Providence): "Thomas Ogle, Lakeland Stereographer"

JOHN BURNSIDE (St Andrews): "A Poetry Reading"

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). ♦

## Wordsworth Conference Papers



Richard Gravil has recently released a new volume of essays, *Grasmere 2011: Selected Papers from the Wordsworth Summer Conference* (Humanities Ebooks 2011). Each year at the Wordsworth Summer Conference, participants advise on the selection of lectures and papers for publication in either a Humanities-Ebooks selection, or an issue of *The Wordsworth Circle*, or both. This compilation includes Stephen Gill on Wordsworth's "revisitings," Ann Wroe on Shelley's famous pamphlet,

"The Necessity of Atheism," Mary Favret on the cultural practice of "The General Fast and Humiliation" in war-time, Gregory Leadbetter on Wordsworth's "Lucy Poems," Daniel Robinson on Wordsworth's sonnets and newspaper verse,

Mark J Bruhn and Jacob Risinger on aspects of Wordsworth's thought, Jessica Fay on Wordsworth and hermitude, Matthew Rowney on Wordsworth's peripatetics, Madeleine Callaghan on Shelley's Idealism, Monika Class on Coleridge and the once reputable "science" of Phrenology, Stacey McDowell on Keats' play "Otho the Great," Felicity James on Mary Hays and the life-writing of religious Dissent, and Richard Grivil on John Thelwall's hitherto unknown analysis of the prosody of Wordsworth's Excursion. [www.humanities-ebooks.co.uk](http://www.humanities-ebooks.co.uk) ◇

## Coleridge Summer Conference

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

The Coleridge Summer Conference will be held between 23-27 of July 2012. The conference will have a new format for 2012—shorter and more keenly priced for these years of recession (four days and £400 including accommodation and meals). It aims, too, for a wide range of papers on the literature of Coleridge's circle and the culture of the times, as well as on Coleridge himself. Our venue is the historic Clifford Hall, Cannington, among the beautiful Quantock Hills a few miles from Nether Stowey and Alfoxden. The Hall's garden grounds will be available for all participants, and there will be walks on the Quantocks and to the sea. The Rose and Crown inn will welcome us in the evenings. And the Person from Porlock is expected. Join us for drinks and talk under the stars on long balmy summer evenings. The conference offer a full and stimulating programme of lectures, papers, walks, excursions, and convivial social gatherings. The keynote speakers will be Alan Bewell, Karen Swann, and Nicholas Halmi.

All information and inquiries should be sent to Tim Fulford at [timfulford@tiscali.co.uk](mailto:timfulford@tiscali.co.uk). ◇

## International Conference on Romanticism

<http://english.clas.asu.edu/icr2012>

For its 2012 conference, the International Conference on Romanticism returns to the Sonoran Desert and will be held

on the campus of Arizona State University in its Memorial Union, the site for the 2006 conference. Mark Lussier and Ron Broglio, the conference organizers, have adopted the theme of "catastrophes," which should be interpreted in its broadest possible context, including aesthetic, colonial, dramatic, ecological, economic, geographic, literary, military, and political catastrophes. Other approaches are equally welcome. The conference will take place between the 8th and the 11 of November.



The first plenary address will be given by Marilyn Gaull, Ashton Nichols (Dickinson), and Alan Richardson (Boston College) on the topic of "Romantic Sciences: Crises and Resolutions." The second plenary talk, "This Disastrous Enterprise: History, Race, and Revolution," will be given by Paul Youngquist (Colorado). The final plenary address will be delivered by Angela Esterhammer (Western Ontario, Zurich) on the topic of "Speculation, Improvisation, and Financial Catastrophe."

For more information, please contact the organizers through the conference website listed above. ◇

## Crabbe's Tales

<http://conferences.ncl.ac.uk/crabbestales/>

*Crabbe's Tales* will take place at Newcastle University, UK, from 12-13 July 2012. The conference organizers are pleased to announce that the keynote speakers for this event will be Mina Gorji (Cambridge), Claire Lamont (Newcastle), and Fiona Stafford (Oxford).

Reviewing *Tales* (1812) Francis Jeffrey claimed that Crabbe was "upon the whole, the most original writer who has ever come before us". In marking the bicentenary of its publication this conference will focus on the telling of stories and the imagining of communities in Crabbe's

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



nineteenth-century oeuvre including *Poems* (1807), *The Borough* (1810), *Tales and Tales of the Hall* (1819). Its aim is to test Jerome McGann's claim (in an essay published in 1981) that Crabbe is "a writer whose true historical period has yet to arrive."

Inquiries should be e-mailed to organizers Gavin Edwards (Institute of English Studies, London)

[edwardsgavin@hotmail.com](mailto:edwardsgavin@hotmail.com) or Michael Rossington (Newcastle) [michael.rossington@ncl.ac.uk](mailto:michael.rossington@ncl.ac.uk). ◇

## Locating Revolution: Place, Voice, Community 1780–1820

<http://frenchrevolution.wales.ac.uk>



The Department of English at Swansea University will host "Locating Revolution" in Aberystwyth, from 9–12 July 2012. This conference explores the relation between geography (considered as place, landscape, cartography and real and imagined space) and change during the period of the revolutionary wars. Keynote speakers will include John Barrell (York), Nigel Leask (Glasgow), and Claire Connolly (Cork).

This is a multi-disciplinary conference jointly hosted by the Wales and the French Revolution Project at the University of Wales Centre for Advanced Welsh and Celtic Studies; the Centre for Romantic Studies, Aberystwyth University; and the Department of English, Swansea University. Speakers will be exploring local, regional, national, European and transatlantic responses to the Age of Revolutions. In what local forms did the upheavals of the age manifest themselves? What was the relationship between social, religious and political loyalties and people's landscapes and environments? What forms did loyalism and opposition take in particular rural, regional, urban and metropolitan communities? The conference seeks to place 'history' in specific locations, mapping connections across Europe, the Atlantic, and the wider world. It also sets out to consider the many different forms - written and oral, hidden and public - that Romanticism, revolution and reaction took at this time.

For registration forms and further information e-mail [cawcs@wales.ac.uk](mailto:cawcs@wales.ac.uk). ◇

## Indian Pluralism and Warren Hastings' Orientalist Regime

The University of Wales Conference Centre will host "Indian Pluralism and Warren Hastings's Orientalist Regime," between the 18th and the 20th of July 2012. The aim of this conference is to provide a more complete and

multidisciplinary picture of the amateur Orientalists of the Hastings circle and the politico-cultural significance of their work. Plenary speakers for this event will include Natasha Eaton (King's College, London), William Dalrymple, and Carl Ernst (North Carolina), and Daniel White (Toronto).

Jones sought similitude between West and East, and part of this overarching project was to stress the compatibility of Hindu and Islamic mysticism. There was an imperialist ideological dimension here; it was a means of aligning the regime's need to appear both neo-Brahmanical and neo-Mughal. The establishment of authoritative texts of the *Bhagavadgīta* and of Hâfiz bolstered the authority of the colonial regime, encouraging socio-political stability. Nor was this political instrumentality reductive; the Hastings circle revered these Hindu and Muslim texts, admiring their potential to transcend differences of birth, of culture, and of religion. Jones's fascination with Sufi poets such as Sa'di, Jami, Hâfiz and Amir Khusrau, and with Indo-Persian linguistic and ethnological affinities entailed both his intellectual investment in pluralism, and his fervent belief in the syncretic co-existence of Hinduism and Islam. His choice of reading and that of his Asiatic Society friends frequently seem very similar to that which would have been found in enlightened Mughal libraries.

Inquiries can be sent to Michael J. Franklin ([m.j.franklin@swansea.ac.uk](mailto:m.j.franklin@swansea.ac.uk)). ◇

## Contested Views:

### Visual Culture and the Revolutionary and Napoleonic Wars

[http://www.courtauld.ac.uk/researchforum/events/2012/summer/19jul\\_ContestedViews.shtml](http://www.courtauld.ac.uk/researchforum/events/2012/summer/19jul_ContestedViews.shtml)

From the 19th to the 20th of July 2012, in advance of commemoration of the bicentenary of the Battle of Waterloo, Tate Britain is to host a two-day conference exploring the impact of the Revolutionary and Napoleonic Wars on world-wide visual culture, from the outbreak of the pan-European conflict with France in 1792 to the present day. Centred on themed panels, plenary lectures and workshops, this cross-disciplinary conference will promote knowledge and understanding of the range of ways in which the 'First Total War' has been mediated in visual cultures, not only in Britain and continental Europe but throughout the world. Keynote speakers for this event will be: Mary Favret, Gillian Russell, Susan Siegfried, and Paul White. The organizers are keen to receive proposals for papers that present new research and/or methodological approaches. In particular we would like to encourage proposals from scholars from different disciplines who wish to work in collaboration with each other.

Inquiries can be sent to Phil Shaw ([ps14@le.ac.uk](mailto:ps14@le.ac.uk)). ◇

## The Burney Society of North America

<http://burneycentre.mcgill.ca>

The Burney Society of North America, a group of scholars and serious lay readers interested in Burney's works and dedicated to furthering knowledge about Frances Burney

and her family, will hold its 19th annual general meeting and conference in New York City on 4 October 2012, at the Evarts Room of the Historic Association of the Bar of the City of New York, located at 42 West 44th Street.

Well known for their attention to financial details, for the way economic issues impinge upon many aspects of characters' lives, including their relationships, the works of Frances Burney provoke exploration of the topic "Love, Money, and the Marketplace in Burney." With a nod to our host city and its famous financial and shopping districts, papers will discuss topics related to representations of love, economics, and/or the marketplace in Burney's novels, plays, letters, and journals.

For more information about the Burney Society and membership, please visit the Burney Centre website at <http://burneycentre.mcgill.ca>, or email Catherine Keohane at [keohanec@mail.montclair.edu](mailto:keohanec@mail.montclair.edu). ♦

## Romanticism and Philosophy

Société d'Etude du Romantisme Anglais (SERA)

Co-organized by SERA (Société d'Etude du Romantisme Anglais) at the Université Paris Diderot, Paris 7, and the Université Lille 3, Charles de Gaulle, "Romanticism and Philosophy" will take place on 28-29 September 2012. The modern concept of literature first emerged in the writings of the Jena Romantics. In *L'Absolu littéraire*, Jean-Luc Nancy and Philippe Lacoue-Labarthe suggest that Romanticism is the moment when philosophy invested literature, defining it as an object of speculation, and when writers strongly asserted the reflexive dimension of their practice, opening up the field of literary theory. Romanticism has redrawn the boundaries of genres and disciplines, and blurred the line that separates literature from philosophy and from the other arts, thereby widening the possibilities for crossovers and raising the issue of hybridization. As Shelley points out in *A Defence of Poetry*, Plato and Bacon were essentially poets, and Shakespeare, Dante and Milton were philosophers in their own right. During the Romantic era, art was defined as a major object for speculative thinking, but it also turned into an alter ego and a rival for philosophy, as it strove to offer thought experiments that could sublimate the inner contradictions of philosophical systems from the outside.

The "philosophical poem" Wordsworth calls for in *The Prelude*, "yearning toward some philosophic song / Of truth that cherishes our daily life", is part of that endeavour. Truth, as well as life, can no longer be the objects of philosophy alone but also, perhaps above all, of art. As Emerson reminds us in "Experience", "Life is not dialectics," suggesting that life cannot be fettered by the constricting chains of philosophical systems but can be embraced by the supple and shifting lines of literary texts, in order to unfold, experience, test and understand itself. "Tell the truth but tell it slant", Emily Dickinson later wrote, as a tribute to the indirection and obliquity of poetic writing, in stark contrast to the so-called rectilinear catenations of philosophical thinking, as a celebration of the revealing opacity of tropes and figures, set against the misleading transparency of concepts. "A philosopher must be more

than a philosopher" (Emerson again, in "Plato, or the Philosopher"), he must be a poet, because art also thinks, in its own terms and figures. A mutual relationship emerges as art vies with philosophy, while it opens up new speculative fields for later thinkers to elaborate some of their distinctive concepts, such as Heidegger's meditation on "poetic dwelling", inherited from Hölderlin's poetry, or what Stanley Cavell calls "the ordinary," after Wordsworth, Emerson and Thoreau.

The conference will explore the kinship and the conflicts, the elective affinities and the dangerous liaisons which bind art to philosophy during three major phases of Romanticism, in Germany, England and the United States. Conference inquiries can be sent to to Thomas Constantinesco ([thomas.constantinesco@univ-parisdiderot.fr](mailto:thomas.constantinesco@univ-parisdiderot.fr)) and Sophie Laniel-Musitelli ([sophie.musitelli@univ-lille3.fr](mailto:sophie.musitelli@univ-lille3.fr)). ♦

## MWASECS 2012 Conference

[www.mwasecs.net/](http://www.mwasecs.net/)



Conference organizers are pleased to announce that the annual conference of the Midwestern American Society for Eighteenth-Century Studies will be held in Madison, Wisconsin, 11-14 October 2012 at the Inn on the Park in Capitol Square.

The theme for the conference will be "Emergence / Emergents / Emerging in the Long Eighteenth Century," and will feature papers on the novel, humane comedy, women's drama, travel literature, women travelers, slavery, democracy, Mozart, Romanticism, &c. We welcome traditional 20-minute paper presentations as well as more innovative formats such as round table discussions, and performances, &c.

Inquiries can be sent to Karen Ray: [jkaren.ray@washburn.edu](mailto:jkaren.ray@washburn.edu). ♦

## Websites

### NASSR Graduate Student Caucus

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



The NASSR Graduate Student Caucus (NGSC) is intended as a venue, under the aegis of NASSR (North American Society for the Study of Romanticism), for students interested in the study of Romanticism to make contact with one another, and to share intellectual and professional resources. We are committed to working together to further the interests, not only of the graduate student community

in Romantic studies, but also of the broader profession, by helping to train active and engaged scholars who will continue to strengthen and advance themselves and the discipline. All graduate student members of NASSR are invited to attend caucus meetings and to participate in elections and panels. This is an opportunity for you, the future professional scholars of Romanticism, to take part in an organization designed to address your concerns as student-scholars, to attend to your needs as pre-professionals, and to celebrate your and your peers' triumphs. ♦

## The William Blake Archive

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



The William Blake Archive is pleased to announce the publication of an electronic edition of Blake's etchings/engravings of John Flaxman's *Compositions from the Works Days and Theogony of Hesiod (1817)*. Both the designs and the inscribed texts are fully searchable.

The thirty-seven Hesiod plates are one of Blake's major endeavors as a commercial etcher/engraver of designs by other artists. Flaxman began to sketch designs based on Hesiod's poems in the early 1790s, but it was not until February 1816 that he entered into a contract with Longman & Co. to compose a series of illustrations for publication. Blake had already been commissioned to execute the plates, almost certainly on the recommendation of Flaxman, a friend of many years. The publisher began to receive proof impressions in November 1814; the project was completed by January 1817. Blake, who received very few other engraving commissions during this period, was paid 5 guineas (£5.5s.) for each plate, a total of £194.5s. Without the Hesiod project, Blake and his wife Catherine might have descended into dire poverty.

Blake executed the Hesiod illustrations in an unusual graphic style. Rather than continuous outlines, found in the engravings of Flaxman's other classical compositions, Blake used stippled lines—that is, lines composed of dots. It is surprising to see Blake, who wrote in a letter of 1827 that “a Line is a Line in its Minutest Subdivision[s],” deploying a technique that divides lines into points. Perhaps he was responding to the character of Flaxman's preliminary drawings, now untraced, upon which the etchings/engravings were based. If these were in soft pencil, then stippled lines would be an appropriate equivalent. It is also possible that Flaxman or his publisher directed Blake to use this style.

Flaxman's classical compositions were influenced by, and often understood as recreations of, Greek and Etruscan vase paintings. His illustrations of Homer's *Iliad* and *Odyssey* and of Dante's *Divine Comedy* were published, or

at least engraved, in 1793. They soon became famous and highly influential throughout Europe. These were followed by designs for the tragedies of Aeschylus in 1795 and Blake's Hesiod engravings in 1817. Blake also contributed three plates to the 1805 revised publication of the *Iliad* illustrations; these are forthcoming in the Archive.

The William Blake Archive is also pleased to announce the publication of the electronic edition of *Europe a Prophecy* copy D, from the British Museum. *Europe*, extant in nine copies, is dated 1794 on its title plate. The first six copies were color printed that year; four of these copies were printed on both sides of the leaves and two were printed on one side only. Copy D belongs to the former issue and joins in the Archive copies E and G from the same issue and copy B, more heavily color printed, from the latter. It also joins copy H, the only monochrome copy printed by Blake, produced in 1795, and copy K, from the last printing session, c. 1821. With each printing session represented in the Archive, users can trace the full printing history of *Europe*.

A unique feature of *Europe* copy D is the pen and ink inscriptions in the hand of Blake's friend George Cumberland. These are quotations from a number of literary works, apparently added as glosses on the designs, and constitute one of the few contemporary responses to the pictorial images in Blake's illuminated books. Ozias Humphry, the first owner of copy D, apparently lent the volume to Cumberland, who copied most of the inscriptions from Edward Bysshe's *Art of English Poetry*. With our “Related Works in the Archive” feature in the Show Me menu on the object view pages, users can access the untrimmed sheets with their marginal inscriptions and close ups of each inscription. Blake also executed for Humphry the *Large and Small Book of Designs* in 1796, published in the Archive in February 2012.

Like all the illuminated books in the Archive, the text and images of *Europe* copy D are fully searchable and are supported by our Virtual Lightbox and ImageSizer applications. With the Archive's Compare feature, users can easily juxtapose multiple impressions of any plate across the different copies of this or any of the other illuminated books, and with the Lightbox, users can examine images from any of the works side by side, as well as crop, zoom, and juxtapose them for close study.

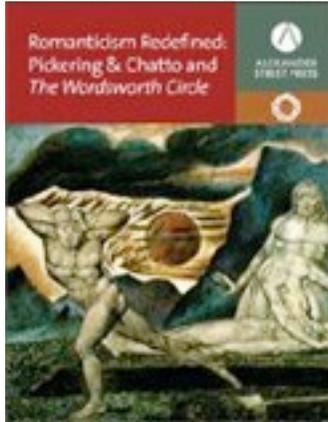
New protocols for transcriptions, which produce improved accuracy and fuller documentation in editors' notes, have been applied to copy D and to all the *Europe* texts previously published. With the publication of *Europe* copy D the Archive now contains fully searchable and scalable electronic editions of 81 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>



Through a partnership with London-based Pickering & Chatto Publishers, the pre-eminent publisher of critical editions in the humanities and social sciences, *Romanticism Redefined* will bring together 120,000 pages of the Pickering & Chatto catalog online in one place. These highly regarded editions are available and searchable in electronic form here for the first time, allowing scholars to examine

the texts in new ways. Dozens of critical essays by leading scholars, commissioned by Pickering & Chatto, add rich context to the writings.

While the emphasis is on literature—poetry, novels, short fiction, and drama—there are also letters and diaries; political, philosophical, theological and sociological works; literary criticism; historical writings; speeches, lectures, and conversations; travel and exploration literature; and other forms. And with a focus on the “second generation” of writings, in the years from 1800 to 1830, *Romanticism Redefined* adds something distinctly new to academic study, bringing access to previously inaccessible works.

Also included is *The Wordsworth Circle*, an international academic journal for the study of English Romantic literature, culture, and society. *Romanticism Redefined* provides the only digital version of the complete run of the journal, and new issues will be added as they become available.

Many of these important texts are long overlooked. Readers can rediscover the works and trace new relationships among them. Selected titles from Pickering & Chatto’s Romanticism collection include *Conduct Literature for Women, 1770-1830* (six volumes); *Works of Charlotte Smith* (fourteen volumes); *Literature and Science* (eight volumes); *Works of Thomas De Quincey* (twenty-one volumes); *Nineteenth-Century English Labouring-Class Poets* (three volumes); and *Parodies of the Romantic Age* (five volumes). The works of notable writers such as Joanna Baillie, Frances Burney, Maria Edgeworth, Mary Shelley, and others make *Romanticism Redefined* a resource for courses in the history of women’s literature, as well.

All the works are rekeyed for full-text searching, and page images of the original texts appear whenever possible.

Through Alexander Street’s Semantic Indexing™ and powerful Search and Browse tools, scholars and students can easily answer questions like the following: Show me all drama by Thomas Holcroft. Show me all letters by male writers. Show me all instances where women writers used the word mores. Show me texts that mention voyage AND South America in the travel and exploration literature genre. Show me all instances of British Empire.

The creation of *Romanticism Redefined* is under the guidance of an advisory board including Jacqueline Labbe, Warwick University (U.K.); Timothy Fulford, Nottingham Trent University (U.K.); and Arnold Markley, Pennsylvania State University (U.S.). ◇

## Biblion: The New York Public Library

<http://exhibitions.nypl.org/biblion/outsidere>



Biblion is hosting a new site devoted to “The afterlife of Shelley and *Frankenstein*.” Biblion, The Boundless Library immerses users in rare items from The New York Public Library’s vast collections, providing context while also allowing for serendipitous discoveries. The second Biblion, launching 7 June 2012, takes advantage of new social media features to spark digitally enhanced conversation and social reading. Apple named Biblion one of its top apps in 2011 in the education category. Wired magazine praised it as one of 14 “outstanding apps for readers” in 2011, and The Atlantic magazine described it as “the magazine app of the future.” We welcome you to browse full editions online or download the app.

What makes a monster? What is it like living on the margins of society? Is technology inherently good or bad? These questions guided Mary Shelley 200 years ago as she wrote her classic novel *Frankenstein* — they remain just as relevant today. The second edition of Biblion explores the connections between Shelley’s time and our own, showing how the classics resonate throughout society and the breadth of NYPL’s offerings.

Copresented by The New York Public Library and the Bodleian Library, University of Oxford, “Shelley’s Ghost: The Afterlife of a Poet” explores the literary and cultural legacy of Percy Bysshe Shelley, his wife, Mary Shelley, and her parents, William Godwin and Mary Wollstonecraft. The exhibition presents wild romances, tragic deaths, exile, revolution, and landmark literary accomplishments through rarely seen manuscripts, paintings, and relics. ◇

## Wordsworth's Travels

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

Some years ago, Professor Donald Hayden produced a series of illustrated volumes following Wordsworth's Travels in Scotland and the walking tour of 1790. They are now quite rare, but still as useful, illuminating, and provocative. His grandson has made them available online. ♦

## European Romantic Review

[journals.orders@tandf.co.uk](mailto:journals.orders@tandf.co.uk)  
[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 ♦



## NASSR 2012 Memberships are now due!

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

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

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

2012 members will receive the NASSR Newsletter, information about NASSR Conferences, a subscription to *European Romantic Review* (six issues), and the NASSR Members' Directory. Members can also access a listserv for Romanticists, NASSR-L. Memberships are effective from January 1 to December 31, 2012; if you join later in the year, please expect some delay for back copies of the *European Romantic Review*. Memberships received after 30 September 2012 will be transferred to the 2013 membership year.

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