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north american society for the study of romanticism

NASSR newsletter

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Founded in 1991 at The University of Western Ontario, London, Ontario, Canada

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SOCIETY NEWS

The NASSR Newsletter prints news items that will be of interest to the Romantic studies community, such as members's recent book publications, calls for papers, conference announcements, and website and journal information. Please send announcements to Joshua Lambier at nassr@uwo.ca. The deadline for the next *NASSR Newsletter* is 1 April 2011. □

NASSR Secretary-Treasurer

The NASSR Executive wishes to thank Peter Melville (Winnipeg), who is stepping down as NASSR Secretary-Treasurer after five years of loyal and exemplary service to the NASSR membership. We wish Peter all the best, and a well deserved break from his administrative duties. The NASSR Executive is also pleased to announce that James Allard (Brock) has happily agreed to take over the job from Peter. Welcome James! □

2011 Online Memberships

There are two options for existing NASSR members to renew their 2010 membership fees. Members can renew online at: publish.uwo.ca/~nassr. Simply go to the NASSR site, and select the heading for "How to Join NASSR." On the same page, there are also instructions for members who wish to renew by mailing fees directly to James Allard at Brock University. □

Future NASSR Conferences

NASSR conferences are now planned through to 2015!

The 19th Annual NASSR Conference (2011), "Romanticism and Independence," co-hosted by Brigham Young University and the University of Utah, will be held in Park City, Utah. See "Conferences" below or visit the conference website:

<http://nassr11.byu.edu/>

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

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

The 22nd Annual NASSR Conference (2014), co-hosted by the American University, Georgetown University, and George Washington University, will be held in Washington, D.C.

The 23rd Annual NASSR Conference (2015), co-hosted by the University of Winnipeg and the University of Manitoba, will be held in Winnipeg, Manitoba. □

NASSR 2010 Conference Report

By Alexander Dick on behalf of the conference committee



The 18th Annual NASSR Conference, "Romantic Mediations" was held August 18-22, 2010 at the Coast Plaza Hotel and Suites in Vancouver, British Columbia, and was co-hosted by Simon Fraser University and the University of British Columbia with support from the University of Victoria. On behalf of the conference committee, Michelle Levy (SFU), Miranda Burgess (UBC), Leith Davis (SFU), and Robert Miles (UVIC), I wish to extend our warmest thanks to all of the attendees for coming to the conference and making it such a huge success. With 284 participants, and featuring 3 plenary addresses, 9 seminars, and 83 panels, including 16 special sessions and 7 affiliate sessions, "Romantic Mediations" is one of the largest NASSR conferences ever to be held. As anyone who has organized a conference of this magnitude can attest, they are always challenging, but the results are well worth the struggle. Many NASSR members have expressed their appreciation to us for hosting a conference with such a high level of intellectual interest and engagement. We would like to thank everyone who attended for their patience, confidence, and commitment.

The theme of NASSR 2010, mediation, reflects the growing interest within the field of Romantic studies over the last several years in book history, print culture, and media technology and it was our purpose from the start to showcase that side of our field. However, as many papers and seminars made clear, the idea of mediation appeals in a broadly metaphorical sense as well. We were treated to many papers on such topics as contacts between peoples and cultures, the tensions between bodies and minds, and the intersections of disciplines and forms of knowledge. Nevertheless, many delegates were impressed with how focused the papers were on the conference theme, not to mention their very high academic caliber. Of special note here are the many affiliate sessions organized on behalf of NINES, the International Gothic Association, the Society for the History of Authorship, Reading, and Publication (SHARP), *European Romantic Review*, and the German Society for English Romanticism.

The conference began on a glorious Wednesday evening with a reception at Windows on the Bay, on the 35th floor of the conference hotel, overlooking the City of Vancouver, Stanley Park, the Lions Gate Bridge, and the spectacular North Shore Mountains. Thursday morning saw the first sets of panels, and featured seminars by Mary Favret, Angela Esterhammer, and Celeste Langan, with responses by Jonathan Mulrooney, Regina Hewitt, and Andrew Elfenbein. In the afternoon, we drove to the University of British Columbia's Point Gray campus first to visit the world-renowned Museum of Anthropology and its astonishing collections of First Peoples art and sculpture from the west coast and around the world, and then to hear the first plenary address, "If this is Enlightenment, then What is Romanticism?" delivered jointly by Clifford Siskin (NYU) and William Warner (UC, Santa Barbara). Building on their recently-published collection, *This is Enlightenment* (Chicago UP, 2009), Siskin and Warner challenged the audience to think about literary and cultural studies in new and profound ways as a "history of mediation," a point of intersection between humanity and technology, a multiple and multiplying network of genres, experiments, and disciplines. If, as they propose, the Enlightenment was an "event in the history of mediation" then Romanticism is "an eventuality" or extension of that event that responded to the "saturation" of media that the Enlightenment produced even as it helped expand and engross it. Urging Romanticists to abandon the periodicity that has bracketed the various enlightenments and modernities that comprise the tiles of media history, Siskin and Warner revealed new horizons for the field both in its own right and as a (non-) event in the ongoing history of knowledge creation.

Friday saw another full set of panels, including seminars by Tom Mole, Laura Mandell, and Deirdre Lynch, with responses from Ina Ferris, Ted Underwood, and Julie Park. Also held on Friday morning was a staged reading of Byron's *Cain*, adapted and directed by Fannina Waubert de Puiseau, an undergraduate student at UBC. The audience was spell-bound not only by the actors' wonderful delivery of Byron's difficult poetry but also by the amazing depth and relevance of the allegorical play even in the heavily-edited one-hour version Fannina had produced. Those who were not able to attend the performance will be pleased to know that the reading was performed again at UBC, again to wide acclaim and that this performance was recorded. Plans are in the works for its educational distribution.

Following the day's panels, conference attendees were again taken by bus to the brand new Simon Fraser University Woodward's Centre for Contemporary Arts in Vancouver's historic and lively Gastown district. We were very pleased indeed to be the inaugural event for the Centre's captivating Cinema, and were warmly welcomed by the Vice-President, Research at SFU, Dr. Mario Pinto. The Cinema proved to be the perfect venue for the many illustrations featured in the breathtaking plenary address,

"What Happened to Scientific Sensation?" given by Iwan Rhys Morus (Aberystwyth). A historian of science, Morus demonstrated to the conference that the Romantic was a period of incredible transformation in the presentation and performance of scientific experimentation. To a great extent, Morus argued, science—which included everything from animal mesmerism to electronics—was a theatrical discipline presided over as much by actor-managers as by doctors and chemists. In particular, the science of bodily sensation was at the heart of a cross-current of various approaches and methods that only gradually evolved into the sometimes insular fields we know today. Romantic sensation science, in Morus' account, was a hugely important medium between art and knowledge, Enlightenment empiricism and Victorian disciplinarity.

After an evening sampling the splendors of Vancouver's restaurant scene, attendees once again heard a full range of papers on Saturday, including seminars by Charlotte Sussman, Rei Terada, and Gillen D'Arcy Wood, with responses by Samuel Baker, Ian Balfour, and Eric Gidal. The Saturday program also featured the first official meeting of the NASSR Graduate Caucus, which also hosted a special panel session on "What Every Graduate Student Should Know about Journal Publication" featuring representatives from all the major journals in Romantic studies. The final academic event of the conference, held Saturday evening, was the plenary address "What's Biography Got to do with It?" by Heather Jackson (Toronto). Acknowledging literary biography's largely discredited status, Jackson nevertheless used an extraordinary wealth of evidence from Romantic criticism and print culture to redefine biography as a crucial point of mediation between authorial production and audience reception. Regardless of how much critics downplay it, or readers deny it, the life of an author plays an integral role in how we understand his or her works, even or particularly when that "life" might appear to complicate or jeopardize the integrity we want to claim for the text. Like the other plenaries and papers, Jackson concluded by urging us to think anew not only about the field we study but also the way we study it, that is, the way "Romanticism" itself is an entirely mediated concept.

The final event of the day was a drinks reception, held in the hotel's gazebo garden followed by the customary conference banquet. At the banquet, we awarded the best overall graduate student essay prize to Anahid Nersessian (Chicago): "Empire and Attachment: A Transnational Tale" and the outstanding essay prize to Rachel Lee (Rochester): "From 'inane phraseology' to 'plain language': Reading Media History in Wordsworth's Preface."

Overlooking Denman Street, the Vancouver West End's commercial artery, the final evening of the conference was also serenaded by a parade of zombies—a fitting testament to the sometimes outrageous creativity of the city and to the appropriateness of our conference's theme. The

conference concluded on Sunday morning with a rejuvenated Annual General Meeting.

"Romantic Mediations" was funded in large part by gifts from the Departments of English, History, and Film, Theatre, and Creative Writing along with the Science and Technology Studies program and, most generously, the Provost and Vice-President, Academic, Prof. David Farrers at the University of British Columbia, from the very generous provision made by the following units the Department of English, the Faculty of Arts and Social Sciences, the Vice-President, Academic, Dr. Jonathan Driver, and the Vice-President, Research, Dr. B. Mario Pinto at Simon Fraser University, and from the Department of English and the Faculty of Arts at the University of Victoria. The conference committee would also like to extend our warmest thanks to the following: the sales representatives from Ashgate Publishing, Broadview Press, Oxford University Press, Routledge (Taylor & Francis), and Scholar's Choice; the indomitable Kristy Long, Sales Manager and Rose Khaller, Catering Manager, and all the staff at the Coast Plaza Hotel and Suites, Vancouver West End; Dominique Yupangco, Web and Systems Coordinator for the Department of English, UBC for her invaluable assistance and encouragement with the conference website; Justin Ankenmann and his staff at Simon Fraser University Meeting Event and Conference Services; and our NASSR Executive Representative, Prof. Julia Wright, for her generous support and advice through all the planning stages of the conference. A very special thank you must go to our conference volunteers and particularly our diligent conference assistant, Heather Ritzer. Thanks to you all. □

NASSR Graduate Student Caucus

<http://nassrgrads.wordpress.com/>

The 2010 NASSR in Vancouver marked the debut of the newly formed Graduate Student Caucus (NGSC), which held its first official meeting and sponsored a special session on graduate student publication. The inaugural special session, "'What is now proved was once only imagin'd': or, What Every Graduate Student Should Know about Journal Publication," filled the room to capacity with eager graduate students and various graduate student advisors. Moderated by caucus co-chair John C. Leffel, the session featured a panel of editors from *European Romantic Review* (Regina Hewitt, Diane Long Hoeveler, Benjamin Colbert & Frederick Burwick), *RaVoN* (Dino Felluga), and *Studies in Romanticism* (Charles Rezekpa), who shared their professional advice in prepared statements before offering candid, and often inspirational, responses to the many questions received during the spirited Q & A. With at least 40 audience members in attendance, the session was well received, and the caucus co-chairs look forward to similar success with a session on the academic job market at the Park City annual meeting in

2011. The current NGSC co-chairs—Lindsey Eckert (Toronto), John C. Leffel (Colorado-Boulder), and Michele Speitz (Colorado-Boulder)—would also like to remind all Romanticism graduate students that we will be holding elections for new officer positions at the Park City NASSR. These positions include both American and Canadian co-chairs, secretaries, and webmasters. We encourage any interested grad students to run. More information about the caucus and the upcoming elections can be found on our blog, <http://nassrgrads.wordpress.com/>, which can also be accessed from the link on the NASSR homepage.□

NASSR Graduate Student Bursaries

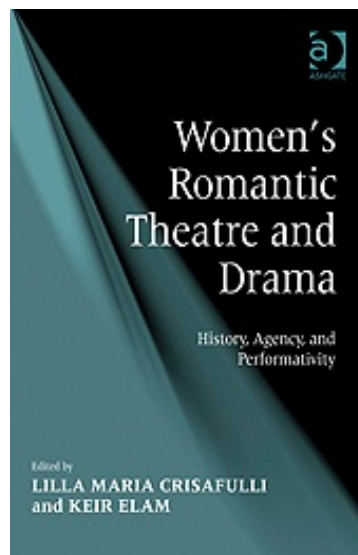
Each year NASSR offers five travel bursaries of CDN\$250 each to assist graduate students presenting papers at the annual NASSR conference. The competition is open to all NASSR members who are graduate students. At least one bursary goes to a student at a Canadian university and at least one to a student at a U.S. university. Applicants should submit a copy of their conference proposal, proof of graduate student status, and an estimate of costs (travel only) by 1 JUNE 2010 to the J. Allard, NASSR Secretary-Treasurer, Department of English, Brock University, 500 Glenridge Ave., St. Catharines, Ontario, L2S 3A1, Canada. All applicants must be NASSR members. Bursary cheques will be distributed at or soon after the conference.□

MEMBERS'S NEWS



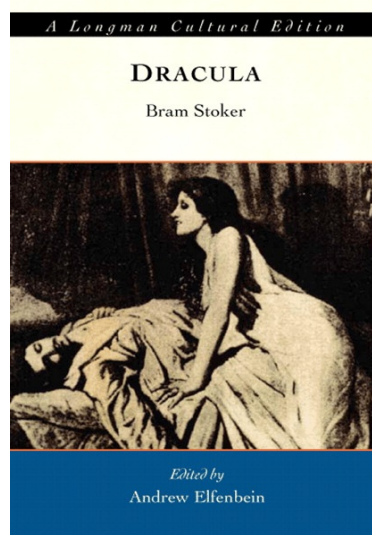
HELEN P. BRUDER (Independent Scholar) and TRISTANNE J. CONNOLLY (St. Jeromes, Waterloo) are pleased to announce the release of their new edited volume, *Queer Blake* (Palgrave Macmillan 2010). Over the last decade, Romanticism and queer theory have been mutually illuminating and incredibly productive, but this canonical 'queering' has somehow veered away from William Blake. This collection looks anew at

Blake's celebrated sexual visions, to see how they might appear once compulsory heterosex has been ditched as an interpretative norm. www.palgrave.com



LILLA MARIA CRISAFULLI (Bologna) and KEIR ELAM (Bologna) have recently edited *Women's Romantic Theatre and Drama: History, Agency, and Performativity* (Ashgate 2010). As theatre and drama of the Romantic Period undergo a critical reassessment among scholars internationally, the contributions of women as playwrights, actresses, and managers are also being revalued. This volume is a crucial step

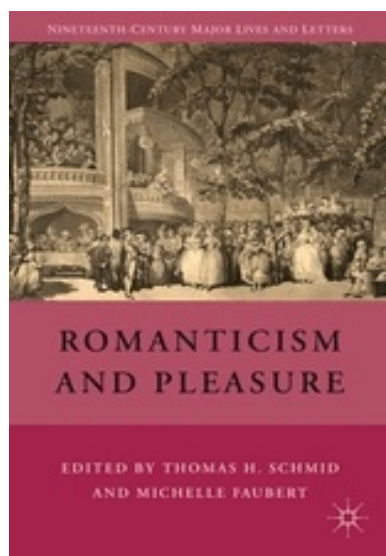
towards reclaiming the importance of women's dramatic and theatrical activities during the period. Writing for the theatre implied assuming a public role, a hazardous undertaking for women who, especially after the French Revolution, were assigned to the private, primarily domestic, sphere. As the contributors examine the covert strategies women used to become full participants in the public theatre, they shed light on the issue of women's agency, expressed both through the writing of highly politicized or ethicized drama, as in the case of Elizabeth Inchbald or Joanna Baillie, and through women's professional practice as theatre managers and stage producers, as in the case of Elizabeth Vestris and Jane Scott. Among the topics considered are women's history plays, domesticity, ethics and sexuality in women's closet drama, the politics of drama and performance, and the role of women as managers and producers. Specialists in performance studies, Romantic Period drama, and women's writing will find the essays both challenging and inspiring. www.ashgate.com



ANDREW ELFENBEIN (Minnesota) has recently edited a new edition of Bram Stoker's *Dracula* (Longman 2011). This new edition of *Dracula* recovers the cultural complexity of Stoker's tale and offers a wide array of contextualizing documents, including contemporary reviews and articles about Eastern Europe, science, gender, and media. From *Twilight* to *True Blood*, no creation from the British 1890s

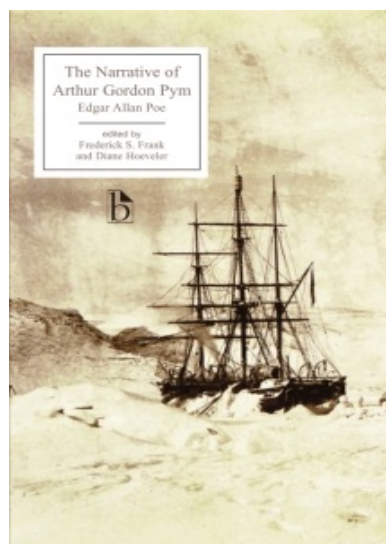
has a larger profile in contemporary culture than *Dracula*. Rather than tracing Dracula through all his later

incarnations, this edition offers ways to understand the late Victorian origins of Bram Stoker's remarkable book. While *Dracula* never simply reflects contemporary trends, reading it with knowledge of contemporary events and debates can clarify what may otherwise seem puzzling. Throughout, Stoker emphasizes that his vampire story takes place not in a hazy, fictional past, but in a sharply realized England of the 1890s. The materials in the sections of Cultural Contexts illuminate the references to Victorian culture in Stoker's version of this seemingly timeless story. The Longman Cultural Editions series presents classic works in provocative and illuminating contexts-cultural, critical, and literary. Each Cultural Edition consists of the complete texts of important literary works, reliably edited, headed by an inviting introduction, and supplemented by helpful annotations; a table of dates to track its composition, publication, and public reception in relation to biographical, cultural and historical events; and a guide for further inquiry and study. www.ablongman.com



MICHELLE FAUBERT (Manitoba) and **THOMAS H. SCHMID** (Texas, El Paso) are pleased to announce the release of their new edited volume, *Romanticism and Pleasure* (Palgrave Macmillan 2010). In this text nine scholars discuss the aesthetics, culture, and science of pleasure in the Romantic period. Richard Sha, Denise Gigante, and Anya Taylor, among others, make a timely

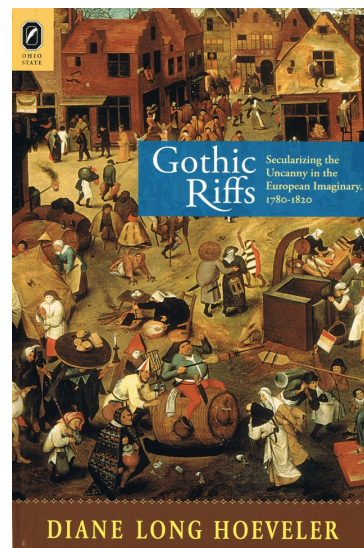
contribution to recent debates about issues of pleasure, taste, and appetite by looking anew at the work of figures such as Byron, Coleridge, and Austen. www.palgrave.com



FREDERICK S. FRANK (Allegheny College) and **DIANE HOEVELER** (Marquette) have edited a new edition of Edgar Allan Poe's *The Narrative of Arthur Gordon Pym of Nantucket* (Broadview 2010). Poe's only long fiction has provoked intense scholarly discussions about its meaning since its first publication. The novel relates the adventures of Pym after he stows away

on a whaling ship, where he endures starvation, encounters with cannibals, a whirlpool, and finally a journey to an Antarctic sea. It draws on the conventions of travel writing and science fiction, and on Poe's own experiences at sea, but is ultimately in a category of its own. Appendices include virtually all of the contemporary sources of exploration and south polar navigation that Poe consulted and adapted to the narrative, together with reviews and notices of *Pym* and a sampling of responses to the novel from a wide array of authors, from Herman Melville and Charles Baudelaire to H.P. Lovecraft and Toni Morrison. Seven illustrations are also included.

www.broadviewpress.com



DIANE LONG HOEVELER (Marquette) is pleased to announce the publication of her new book, *Gothic Riffs: Secularizing the Uncanny in the European Imaginary, 1780-1820* (Ohio State 2010). *Gothic Riffs* provides the first comprehensive study of what are called "collateral gothic" genres—operas, ballads, chapbooks, dramas, and melodramas—that emerged out of the gothic novel tradition founded by

Horace Walpole, Matthew Lewis, and Ann Radcliffe. The role of religion and its more popular manifestations, superstition and magic, in the daily lives of Western Europeans were effectively undercut by the forces of secularization that were gaining momentum on every front, particularly by 1800. It is clear, however, that the lower class and the emerging bourgeoisie were loath to discard their traditional beliefs. We can see their search for a sense of transcendent order and spiritual meaning in the continuing popularity of gothic performances that demonstrate that there was more than a residue of a religious calendar still operating in the public performative realm. Because this bourgeois culture could not turn away from God, it chose to be haunted, in its literature and drama, by God's uncanny avatars: priests, corrupt monks, incestuous fathers, and uncles. The gothic aesthetic emerged during this period as an ideologically contradictory and complex discourse system; a secularizing of the uncanny; a way of alternately valorizing and at the same time slandering the realms of the supernatural, the sacred, the maternal, and the primitive. www.ohiostatepress.org



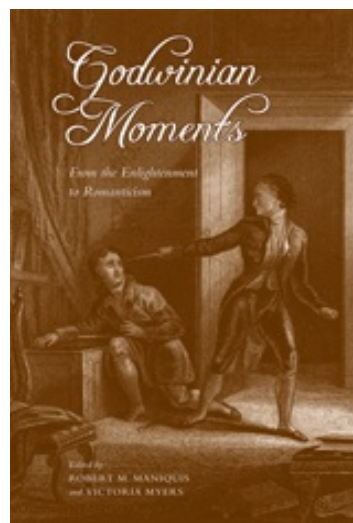
JACQUELINE M. LABBE (Warwick) has edited the fifth volume of the *The History of British Women's Writing, 1750-1830* (Palgrave Macmillan 2010). This period witnessed the first full flowering of women's writing in Britain. Building on the success and popularity of earlier poets, novelists, playwrights, and philosophers, British women consolidated their significance as writers in the second half of the long

eighteenth century. They participated in movements like Bluestocking intellectualism, abolition, new understandings of class, religion, and childhood. They initiated literary styles like the novel of sensibility, the elegiac sonnet, and the historical romance. Their writing both signalled transitions (from the Enlightenment to Romanticism, from Romanticism to early Victorianism) and transcended conventional literary periodization. The last 25 years of scholarship and textual recovery have overturned the assumption that women wrote unambitiously and mostly anonymously, concentrating on 'feminine' concerns like the family and the home. Instead, an understanding of the period which sees Mary Wollstonecraft, Dorothy Wordsworth, and Jane Austen as only the more familiar of a host of writers has become standard. www.palgrave.com



APRIL LONDON (Ottawa) has recently published *Literary History Writing, 1770-1820* (Palgrave Macmillan 2010). This investigation of literary history writing between 1770 and 1820 identifies the mode's distinction from canon formation as central to its cultural vitality. Using secret history, memoir and the novel, amongst other sources, it invites a re-thinking of literary history's place in late

eighteenth- and early nineteenth-century print culture. www.palgrave.com



ROBERT M. MANIQUIS (UCLA) and VICTORIA MYERS (Pepperdine) have edited a volume of essays entitled *Godwinian Moments: From Enlightenment to Romanticism* (Toronto, 2011). William Godwin's writings, spanning the turbulent years of revolution and cultural shift between 1783 and 1834, have begun to afford new perspectives on this era. Leading scholars of his

works and times explore his neglected writings, and re-evaluate those long recognized, showing how they enrich (and are enriched by) contexts of political and religious controversy, cultural and educational reform, genre change, and friendship. Though deliberately seeking political and social change and opening his own works to discussion and revision, Godwin's works map ambiguous moments of intellectual tension and transformation. His attempts to understand and animate change through different generic forms and discursive contexts made him a figure with many faces. Less commemorative than generative, the essays in this volume are shaped into a dialogue on the (re)construction of the Godwinian oeuvre.

www.utpress.utoronto.ca



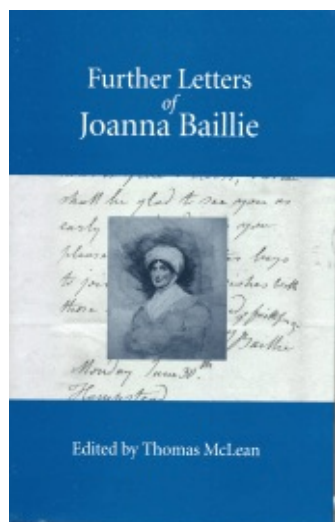
MAUREEN N. MCLANE has published two books of poetry in recent years, *Same Life* (2008) and *World Enough* (2010), both with Farrar, Straus and Giroux. A finalist for the Lambda Literary Award, 2009 and for The Publishing Triangle Audre Lorde Award, 2009, *Same Life* moves from Etruscan ruins to video porn, ushering us through cities, gardens, lakefronts, and airplanes. Erotically charged lyrics conjure a

latter-day Sappho; major sequences explore citizenship and sexuality, landscape and history. Here are poems equally alert to shifts in weather and cracks in consciousness; here is a poet equally at home with delicate song and vivid polemic. *Same Life* evokes an American life in transit, shareable yet singular; singable, ponderable, erotic; an unpredictable venture in twenty-first-century soul-making.



Her latest book, *World Enough*, earned a starred review in *Publisher's Weekly* and was chosen as "Editor's Pick" in *Library Journal*: the book takes us from New England to New York to France to the moon. Shuttling between idyll and disaster, between old forms and open experiment, these poems aim to take the measure of—and to give a measure for—where we are. McLane moves through many forms and creates her own,

invoking the French Revolution alongside convolutions of the heart and revolutions of the moon. Shifting between the species and the self, between the sentient surround and the peculiar pulse within, *World Enough* attests to experience both singular and shared: "not that I was alive / but that we were." <http://us.macmillan.com/FSG.aspx>



THOMAS MCLEAN (Otago) recently published *Further Letters of Joanna Baillie* (Fairleigh Dickinson 2010). Scottish playwright and poet Joanna Baillie is a key figure in 19th-century British theater. This edition of Baillie's correspondence brings together some two hundred and seventy new or uncollected letters. It includes significant letters written to major literary figures like Walter Scott, Felicia Hemans, Robert Southey, and Anna

Jameson. A series of letters to the actors George and Sarah Bartley offers new insights into Baillie's relationship with the London theater world. Letters to leading publishers and close friends give new information about the composition of several of Baillie's plays, and further evidence of the challenges faced by 19th-century women writers. Baillie comments on significant Romantic-era works including Southey's "The Cataract of Lodore," Lord Byron's *Childe Harold's Pilgrimage*, Hemans's *Records of Woman*, and Anna Barbauld's *Eighteen Hundred and Eleven*, and she presents memorable descriptions of Sarah Siddons, William Wordsworth, Maria Edgeworth, and George Crabbe. Taken together, Baillie's correspondence offers a remarkable five-decade portrait of an artist engaged with the most significant literary, religious, and political issues of her day. Those interested in Scottish literature, British theater, or 19th-century women writers will find these wide-ranging letters informative and fascinating. www.fdupress.org



ROBERT MITCHELL (Duke) is pleased to announce the release of *Bioart and the Vitality of Media* (Washington 2010). Bioart - art that uses either living materials (such as bacteria or transgenic organisms) or more traditional materials to comment on, or even transform, biotechnological practice - now receives enormous media attention. Yet despite this attention,

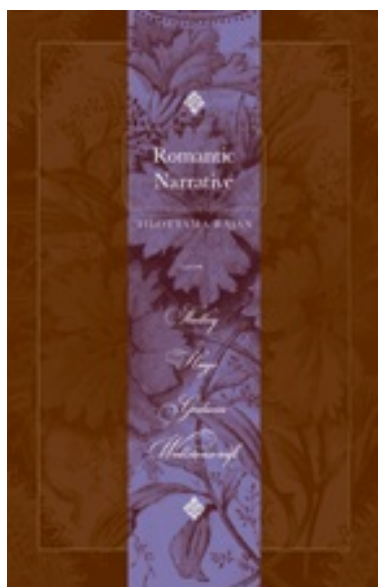
bioart is frequently misunderstood. *Bioart and the Vitality of Media* is the first comprehensive theoretical account of the art form, situating it in the contexts of art history, laboratory practice, and media theory. Mitchell begins by sketching a brief history of bioart in the twentieth and twenty-first centuries, describing the artistic, scientific, and social preconditions that made it conceptually and technologically possible. He illustrates how bioartists employ technologies and practices from the medical and life sciences in an effort to transform relationships among science, medicine, corporate interests, and the public. By illustrating the ways in which bioart links a biological understanding of media - that is, "media" understood as the elements of an environment that facilitate the growth and development of living entities - with communicational media, *Bioart and the Vitality of Media* demonstrates how art and biotechnology together change our conceptions and practices of mediation. Reading bioart through a range of resources, from Immanuel Kant's discussion of disgust to Gilles Deleuze's theory of affect to Gilbert Simondon's concept of "individuation," provides readers with a new theoretical approach for understanding bioart and its relationships to both new media and scientific institutions.

www.washington.edu/uwpress



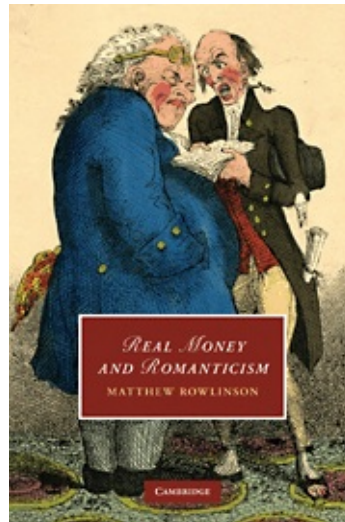
JULIE PARK (Vassar) would like to announce the publication of her recent book entitled, *The Self and It: Novel Objects in Eighteenth-Century England* (Stanford 2009). Objects we traditionally regard as "mere" imitations of the human—dolls, automata, puppets—proliferated in eighteenth-century England's rapidly expanding market culture. During the same period, there arose a literary genre called "the

novel" that turned the experience of life into a narrated object of psychological plausibility. Park makes a bold intervention in histories of the rise of the novel by arguing that the material objects abounding in eighteenth-century England's consumer markets worked in conjunction with the novel, itself a commodity fetish, as vital tools for fashioning the modern self. As it constructs a history for the psychology of objects, *The Self and It* revises a story that others have viewed as originating later: in an age of Enlightenment, things have the power to move, affect people's lives, and most of all, enable a fictional genre of selfhood. The book demonstrates just how much the modern psyche—and its thrilling projections of "artificial life"—derive from the formation of the early novel, and the reciprocal activity between made things and invented identities that underlie it. www.sup.org



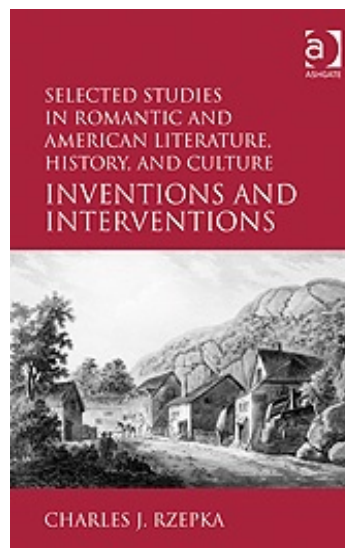
TILOTTAMA RAJAN (UWO) has recently published her new book entitled, *Romantic Narrative: Shelley, Hays, Godwin, Wollstonecraft* (Johns Hopkins 2010). Often identified with its lyric poetry, Romanticism has come to be dismissed by historicists as an ineffectual idealism. By focusing on Romantic narrative, noted humanist Tilottama Rajan takes issue with this identification, as well as with the equation of

narrative itself with the governmental apparatus of the Novel. Exploring the role of narrativity in the works of Romantic writers, Rajan also reflects on larger disciplinary issues such as the role of poetry versus prose in an emergent modernity and the place of Romanticism itself in a Victorianized nineteenth century. While engaging both genres, *Romantic Narrative* responds to the current critical shift from poetry to prose by concentrating, paradoxically, on a poetics of narrative in Romantic prose fiction. Rajan argues that *poesis*, as a mode of thinking, is Romanticism's legacy to an age of prose. She elucidates this thesis through careful readings of Shelley's *Alastor* and his Gothic novels, Godwin's *Caleb Williams* and *St. Leon*, Hays's *Memoirs of Emma Courtney*, and Wollstonecraft's *The Wrongs of Woman*. Rajan, winner of the Keats-Shelley Association's Distinguished Lifetime Award and a fellow of the Royal Society of Canada, is one of Romanticism's leading scholars. Effective, articulate, and readable, *Romantic Narrative* will appeal to scholars in both nineteenth-century studies and narrative theory. www.press.jhu.edu



MATTHEW ROWLINSON (UWO) is pleased to announce the publication of his recent book, *Real Money and Romanticism* (Cambridge 2010). *Real Money and Romanticism* interprets poetry and fiction by Sir Walter Scott, John Keats, and Charles Dickens in the context of changes in the British monetary system and in the broader economy during the early nineteenth century. In this period modern systems of paper

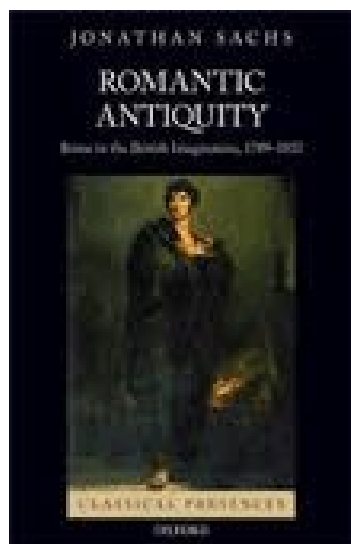
money and intellectual property became established; Rowlinson describes the consequent changes in relations between writers and publishers and shows how a new conception of material artefacts as the bearers of abstract value shaped Romantic conceptions of character, material culture, and labor. A fresh and radically different contribution to the growing field of inquiry into the 'economics' of literature, this is an ingenious and challenging reading of Romantic discourse from the point of view of monetary theory and history. www.cambridge.org



CHARLES J. RZEPKA (Boston) would like to announce the publication of his new book, *Selected Studies in Romantic and American Literature, History, and Culture: Inventions and Interventions* (Ashgate 2010). Gathered together for the first time, the essays in this volume were selected to give scholars ready access to important late-twentieth and early twenty-first-century contributions to scholarship on the

Romantic period and twentieth-century literature and culture. Included are Rzepka's award-winning essays on Keats's "Chapman's Homer" sonnet and Wordsworth's "Michael" and his critical intervention into anachronistic new historicist readings of the circumstances surrounding the composition of "Tintern Abbey." Other Romantic period essays provide innovative interpretations of De Quincey's relation to theatre and the anti-slavery movement. Genre is highlighted in Rzepka's exploration of race and region in Charlie Chan, while his interdisciplinary essay on *The Wizard of Oz* and the *New Woman* takes the reader on a journey that encompasses the Oz of L. Frank Baum and Victor Fleming as well as the professional lives of Judy

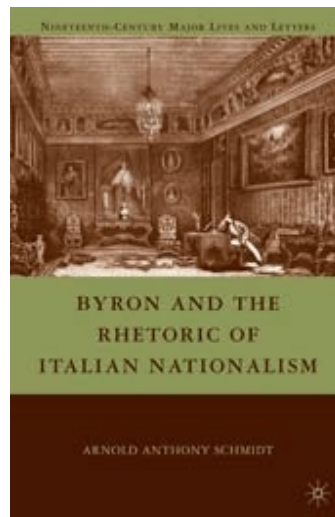
Garland and Liza Minnelli. Taken together, the essays provide not only a career retrospective of an influential scholar and teacher but also a map of the innovations and controversies that have influenced literary studies from the early 1980s to the present. As Peter Manning observes in his foreword, "this collection shows that even in diverse essays the force of a curious and disciplined mind makes itself felt." www.ashgate.com



JONATHAN SACHS (Concordia) would like to announce his new book, *Romantic Antiquity: Rome in the British Imagination, 1789-1832* (Oxford 2010). While scholars have long noted the fascination with Roman literature and history expressed by many preeminent British cultural figures of the early and middle-eighteenth century, they have only sparingly commented on the increasingly vexed role Rome played during the

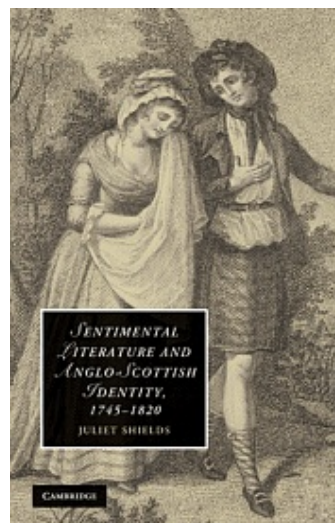
subsequent Romantic period. This critical oversight has skewed our understanding of British Romanticism as being either a full-scale rejection of classical precedents or an embrace of Greece at the expense of Rome. In contrast, *Romantic Antiquity* argues that Rome is relevant to the Romantic period not as the continuation of an earlier neoclassicism, but rather as a concept that is simultaneously transformed and transformative: transformed in the sense that new models of historical thinking produced a changed understanding of the Roman past for Romantic writers, and transformative because Rome became the locus for new understandings of historicity itself and therefore a way to comprehend changes associated with modernity. The book positions Rome as central to a variety of literary events, including the British response to the French Revolution, the Jacobin novel, Byron's late rejection of Romantic poetics, Shelley's Hellenism and the London theatre, where the staging of Rome is directly responsible for Hazlitt's understanding of poetry as anti-democratic, or "right royal." By exposing how Roman references helped structure Romantic poetics and theories of the imagination, and how this aesthetic work, in turn, impacted fundamental aspects of political modernity like mass democracy and the spread of empire, the book recasts how we view the presence of antiquity in a modernity with which we continue to struggle.

www.oup.com



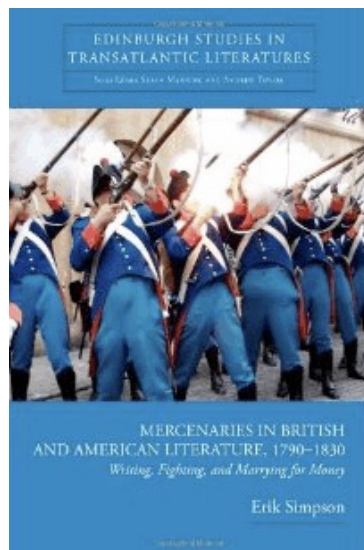
ARNOLD ANTHONY SCHMIDT (California State, Stanislaus) is pleased to announce the publication of *Byron and the Rhetoric of Italian Nationalism* (Palgrave Macmillan 2010). Making extensive use of untranslated texts, *Byron and the Rhetoric of Italian Nationalism* analyzes the incorporation of Byron's life and works into Italian political discourse during the *risorgimento*, unification, and the two world wars. Italian authors

appreciated his celebration of liberty and nationalism so much that between 1818 and 1948, they referred to Byron more than to any other non-Italian poet. Schmidt explores the intellectual milieu of Byron's Italian years, his participation in Grand Tour and salon culture, his influence on Italian Classicists and Romantics, and his importance in constructing Italy's national identity. www.palgrave.com



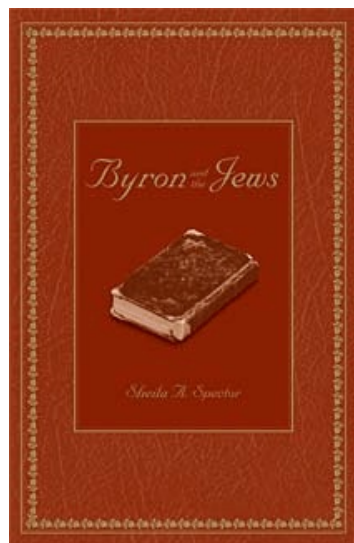
JULIET SHIELDS (Washington) has recently published *Sentimental Literature and Anglo-Scottish Identity, 1745-1820* (Cambridge 2010). What did it mean to be British, and more specifically to feel British, in the century following the parliamentary union of Scotland and England? Shields departs from recent accounts of the Romantic emergence of nationalism by recovering the terms in which

eighteenth- and early nineteenth-century writers understood nationhood. She argues that in the wake of the turmoil surrounding the Union, Scottish writers appealed to sentiment, or refined feeling, to imagine the nation as a community. They sought to transform a Great Britain united by political and economic interests into one united by shared sympathies, even while they used the gendered and racial connotations of sentiment to differentiate sharply between Scottish, English, and British identities. By moving Scotland from the margins to the center of literary history, the book explores how sentiment shaped both the development of British identity and the literature within which writers responded creatively to the idea of nationhood. www.cambridge.org



ERIK SIMPSON (Grinnell) has recently published *Mercenaries in British and American Literature, 1790-1830: Writing, Fighting, and Marrying for Money* (Edinburgh 2010). After the American Revolution, the figure of the mercenary was a meeting point of psychological, national, and ideological issues that connected the severed nations of Britain and America. When writers treat the figure of the

mercenary in literary works, the general issues of incentive, independence, and national service become intertwined with two of the well-known social developments of the period: an increased ability of young people to choose their spouses and the shift from patronage to commercial, market-based support of authorship. Whereas the slave, a traditional focus of transatlantic studies, troubles the rhetoric of liberty through a lack of autonomy and consent, the mercenary raises questions about liberty by embodying its excess. The mercenary of popular imagination takes monstrous advantage of modern freedoms by contracting away the ostensibly natural and foundational bonds of civil society. This book analyzes the fictions of Charles Brockden Brown, Charlotte Smith, Walter Scott, Lord Byron, and James Fenimore Cooper. These writers present mercenary action with unusual complexity and self-awareness, reaching beyond propaganda to explore the problematic nature of the mercenary at the nexus of fighting, writing, and marrying for money. www.euppublishing.com

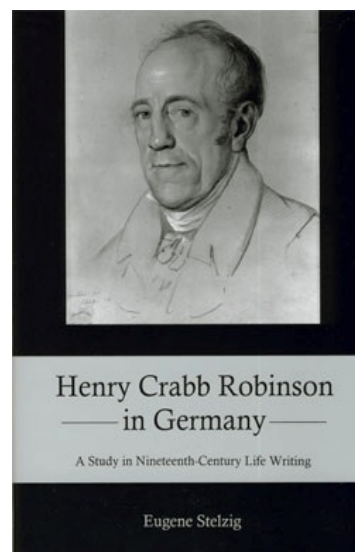


SHEILA A. SPECTOR (Independent Scholar) has recently released *Byron and the Jews* (Wayne State 2010). Despite their religious and geographic differences, the British poet Lord Byron shared certain attitudes about politics, institutionalized religion, and individual identity that made him very popular with Jewish readers. In *Byron and the Jews*, Spector investigates why, of all the British Romantic poets, Byron is the most frequently

translated into Hebrew and Yiddish and how Jews used translations of Byron's works to help construct a new Jewish identity. Spector begins by examining Byron's

interaction with contemporary Jewish writers Isaac D'Israeli and Isaac Nathan and investigates how the writers translated each other. The following three chapters demonstrate how the Byron translations interrelated with intellectual leaders of the three cultural movements that dominated Jewish culture in the nineteenth and twentieth centuries: the Maskilim, the Yiddishists, and the Zionists. Spector's conclusion explores the theoretical inference implicit in this study—that the act of translation inevitably produces an allegorical reading of a text that may be contrary to an author's original intention. A useful appendix contains transcriptions of many of the texts discussed in this volume, as few of these Hebrew and Yiddish translations are readily available elsewhere. Not only are portions of all of the translations represented, but different versions are included so that readers can see for themselves how Byron was adapted for different Jewish interpretive communities. Scholars of Byron, Jewish identity, and those interested in translation and reception studies will appreciate this insightful volume.

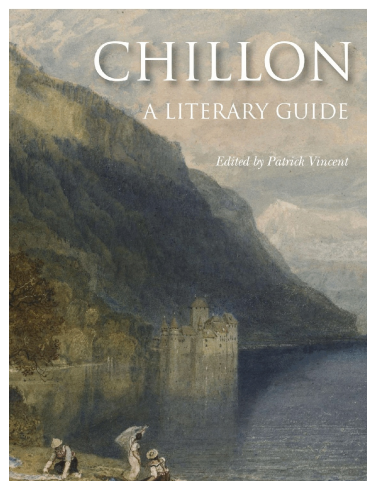
<http://wsupress.wayne.edu/>



EUGENE STELZIG (SUNY, Geneseo) is pleased to announce the publication of his new book, *Henry Crabb Robinson in Germany: A Study in Nineteenth-Century Life Writing* (Bucknell 2010). Henry Crabb Robinson (1775-1867) spent five years in Germany (1800-1805) and became deeply informed about its Romantic literature and philosophy, then at its height in that country. In the course of his enthusiastic embrace of the

German language and culture, Robinson built up an intellectual and literary capital that he would draw on for the rest of his long life. The main thrust of this critical and biographical study is to demonstrate that Robinson is an important nineteenth-century life writer, and that his autobiographical writings, a large portion of which are still in manuscript, deserve to be taken seriously by students and scholars of autobiography, and to be published in a new edition. Since to date no one has focused on Robinson the life writer, this study of Robinson's German years draws on his published letters, diaries, and reminiscences as well as some manuscript material.

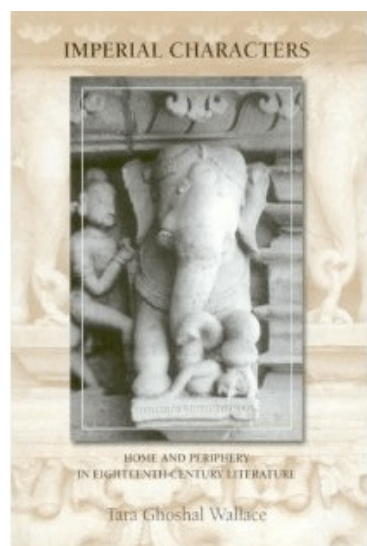
www.bucknell.edu/universitypress



PATRICK VINCENT (Neuchâtel) has recently released, *Chillon: A Literary Guide* (Château de Chillon 2010). This anthology traces the trajectory of response to Chillon from fascination to disenchantment in the travel narratives, letters, poetry and fiction of close to fifty British and American writers. Spanning almost three and half centuries, it guides

readers through Chillon's labyrinthine dungeons, provides at times chilling, other times highly comic accounts of its history and myths, and offers lively insight into the quotidian realities of castle life. The selection includes texts by many lesser known authors as well as by major literary figures, including Lord Byron, Percy Bysshe Shelley, James Fenimore Cooper, Dorothy Wordsworth, Charles Dickens, Harriet Beecher Stowe, Nathaniel Hawthorne, John Ruskin, Mark Twain, Henry James and F. Scott Fitzgerald.

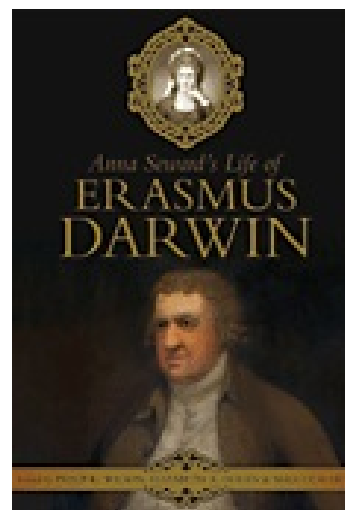
www.chillon.ch



TARA GHOSHAL WALLACE (George Washington) has recently published *Imperial Characters: Home and Periphery in Eighteenth-Century Literature* (Bucknell 2010). During the long eighteenth century, Britain won and lost an empire in North America while consolidating its hegemony on the Indian subcontinent. The idea of imperial Britain became an essential piece of national self-definition, so that to be British was to

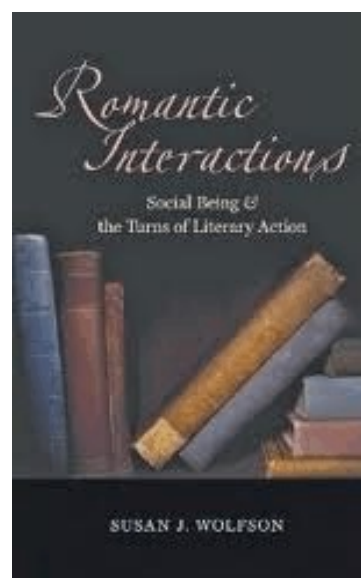
be a citizen of an imperial power. The British literary imagination inevitably participated in the formulation and interrogation of this new national character, examining in fiction empire's effects on the world at home. *Imperial Characters* traces a range of literary articulations of how British national character is formed, changed, and distorted by the imperial project. Tara Wallace argues that each text she considers, from Aphra Behn's early description of seventeenth-century colonists in Surinam to Robert Louis Stevenson's historical narrative about eighteenth-century Scotsmen roaming the globe, enacts the opportunities, disruptions, and dangers of imperial adventurism. Through close readings of works by Behn, Pope, Thomson, Defoe, Smollett, Bage, Hamilton, Scott, and Stevenson,

contextualized within historical moments, Wallace persuasively shows how literary texts rehearse the risks incurred in the course of imperial expansion, not only to British lives but also to cherished national values. www.bucknell.edu/universitypress



PHILIP K. WILSON (PSU-Hershey Medical School), ELIZABETH DOLAN (Lehigh), and MALCOLM DICK (Birmingham) have co-edited *Anna Seward's Life of Erasmus Darwin* (Brewin Books, 2010). In 1804, Anna Seward (1742-1809) published the first biography of Erasmus Darwin (1731-1802). Darwin, Charles Darwin's grandfather, was one of Britain's foremost physicians, scientists, poets and observers of

nature. Anna Seward was a leading poet, critic and commentator. Both flourished in late-eighteenth-century Lichfield, making it a provincial centre for intellectual activity. Throughout her biography, Seward describes encounters with influential figures, including members of the Lunar Society, and explores Darwin's scientific and literary creativity. But her biography is more than a commentary on others: it reveals her complex relationship with Darwin, her love of poetry and the natural landscape, and the personality, challenges and aspirations of an intelligent, passionate, and independent woman writer of the early Romantic period. Through an introductory essay and comments on the text, the editors provide a framework in which to understand Seward, Darwin, and their times. www.brewinbooks.com



SUSAN J. WOLFSON (Princeton) has recently published her new book, *Romantic Interactions: Social Being and the Turns of Literary Action* (Johns Hopkins 2010). In *Romantic Interactions*, Wolfson examines how interaction with other authors – whether on the bookshelf, in the embodied company of someone else writing, or in relation to literary celebrity – shaped the work of some of the best-known (and less well-known)

writers in the English language. Working across the arc of

Long Romanticism, from the 1780s to the 1840s, this lively study involves writing by women and men, in poetry and prose. Combining careful readings with sophisticated literary, historical, and cultural criticism, Wolfson reveals how various writers came to define themselves as "author." The story unfolds not only in deft textual analyses but also by provocatively placing writers in dialogue with what they were reading, with one another, and with the community of readers (and writers) their writings helped bring into being: Mary Wollstonecraft and Charlotte Smith in the Revolution-roiled 1790s; William Wordsworth and Dorothy Wordsworth in the society of the Lake District; Lord Byron, a magnet for writers everywhere, inspired, troubled, but always arrested by what he (and his scandal-ridden celebrity) represented. This fresh, informative account of key writers, important texts, and complex cultural currents promises keen interest for students and scholars, literary critics, and cultural historians. For this title only, the Johns Hopkins University Press is offering a free exam copy to professors, yours to keep or pass along to a colleague. No costs, no shipping, no strings attached. For your free exam copy, please email examcopy@press.jhu.edu. www.press.jhu.edu □

JOURNALS & SOCIETIES

Romantic Studies Association of Australasia (RSAA)

www.rsaa.net.au

The Romantic Studies Association of Australasia (RSAA) was founded at the University of Sydney in 2010 to promote the study of the literary, artistic, political, and scientific culture of the 'long' Romantic period ©. 1750-1850) throughout universities, secondary schools, and the general community in Australia and New Zealand.

Hosting a biennial conference and occasional public lectures, readings, colloquia, and workshops throughout the year, RSAA provides a forum for the discussion of British, European, American, and colonial culture of the eighteenth and nineteenth centuries, and invites a wide variety of theoretical approaches to Romantic cultural and intellectual works in all genres and disciplines, including literature and print culture, history, the pictorial arts, music, theatre, religion, philosophy, science, and political economy. □

European Romantic Review

www.informaworld.com/ERR

The European Romantic Review is pleased to announce its latest issue (21.6).

CONTENTS:

- SUH-REEN HAN (Seoul National), "When Theory Meets the World: Kant's Post-Revolutionary Renegotiation of the Cosmopolitan Ideal"
- YAËL RACHEL SCHLICK (Queen's), "Travel as Praxis: Suzanne Voilquin and the Saint-Simonian 'Call to the Woman'"
- ANYA TAYLOR (John Jay College, CUNY), "Coleridge's 'Fire, Famine, Slaughter': The Vendée, Rage, and Hypostasized Allegory"
- HADLEY J. MOZER (Flagler College), "'Ozymandias,' or *De Casibus* Lord Byron: Literary Celebrity on the Rocks"
- JULIAN NORTH (Leicester), "Shelley Revitalized: Biography and the Reanimated Body"
- ANNE STILES (Washington State), Stanley Finger (Washington), and David E. Petrain (Vanderbilt), "A New Look at Polidori"
- DAVID E. PETRAIN (Vanderbilt), "An English Translation of John William Polidori's (1815) Medical Dissertation on *Oneirodynia* (Somnambulism)" □

Keats-Shelley Association of America Mentoring Program

The Mentoring Program of the Keats-Shelley Association of America is designed to match young scholars who have recently completed their degrees in English Romanticism studies (and particularly those who specialize in the works of the second generation of the Romantics) with professional mentors who may be able to offer them occasional advice and guidance, both in their research and publishing endeavours and in matters related to their employment and teaching. The program aims to provide professional support and encouragement to scholars in small departments and on small campuses who are not able to enjoy the advantage of having colleagues in their field or discipline close by.

If you are a junior scholar who is interested in being matched with a professional mentor, please send an email expressing your interest to Arnold A. Markley at aam2@psu.edu. □

The Keats-Shelley Review

www.ingentaconnect.com/content/maney/ksr/

The Keats-Shelley Review has been published by the Keats-Shelley Memorial Association for over 100 years. It has a unique identity and broad appeal, embracing Romanticism, English Literature and Anglo-Italian relations. A diverse range of items are published within the Review, including notes, prize-winning essays and contemporary poetry of the highest quality, around a core of peer-reviewed academic articles, essays and reviews. The editor, Nicholas Roe, along

with the newly established editorial board, seeks to develop the depth and quality of the contributions, whilst retaining the Review's distinctive and accessible nature. The journal is the official organ of the Keats-Shelley House in Rome and the Review contains new material about the house, securing the broad based appeal of this scholarly journal. The Review has a longstanding status as a prestigious journal of major literary and cultural significance, appealing both to a broadly informed and more specialised readership. *The Keats-Shelley Review* celebrated its centenary in 2009.

The latest volume (24.1) is now available:

REPORT:

HARRIET CULLEN, "Chairman's Report"

CATHERINE PAYLING, "Report from Rome"

NEWS AND NOTES:

ADAM SZYMZYK, "The Profession of Strangers"

STACEY McDOWELL, "Keats House Foundation Inaugural Event"

ANNE COVELL, "Digitizing the University of Iowa Libraries' Leigh Hunt Letters — A Reflection"

JEAN HAYNES, "Richard Abbey's Resting Place"

MICK SCOTT, "Keats House Hampstead"

RODNEY STENNING EDGEcombe, "Keats and Henry VI"

THE KEATS-SHELLEY PRIZE ESSAYS 2010:

JILLIAN HESS, "This Living Hand': Commonplacing Keats"

STACEY McDOWELL, "Grotesque Organicism in Keats's *Isabella*; or, the Pot of Basil"

POETRY:

MICHAEL O'NEILL, "Beatrice Cenci"

STEPHEN GRAY, "Keats to Ritchie"

POETRY: THE KEATS-SHELLEY PRIZE POEMS 2010:

D.H. MAITREYABANDHU, "The Small Boy and the Mouse"

ANTOINETTE FAWCETT, "Where Places Exist"

JOSH EKROY, "Ted Smith"

ESSAYS:

MADELEINE CALLAGHAN, "'His Mute Voice': The Two Heroes of *Adonais*"

STEPHEN C. BEHRENDT, "'A Defect in their Education': Blake, Haydon, and the Misguided British Audience"

CHARLES E. ROBINSON, "Four New William Hazlitt Letters"

PETER COCHRAN, "Why Did Byron Envy Thomas Hope's Anastasius?"

OBITUARIES:

VIRGINIA MURRAY, "Andrew Nicholson" □

Romanticism and Victorianism on the Net
www.ravon.umontreal.ca



"Victorian Studies and its Publics": Guest Edited by Linda K. Hughes

Linda K. Hughes (Texas Christian University, Fort Worth):
 "Introduction"

CONTENT:

RUSSELL M. WYLAND (National Endowment for the Humanities): "Public Funding and the 'Untamed Wilderness' of Victorian Studies"

LAUREL BRAKE (Birkbeck, London): "Tacking: Nineteenth-Century Print Culture and its Readers"

ANNE HELMREICH (Case Western Reserve): "Victorian Exhibition Culture: The Market Then and the Museum Today"

MARGARET STETZ (Delaware): "Would You Like Some Victorian Dressing with That?"

MIRIAM BAILIN (Washington): "A Community of Interest—Victorian Scholars and Literary Societies"

REGENIA GAGNIER (Exeter): "Victorian Studies' International Publics: The California Dickens and Global Circulation Projects"

TERESA MANGUM (Iowa): "The Many Lives of Victorian Fiction"

CAROL CHRIST (Smith College): "Victorian Studies and its Publics"

BOOK REVIEWS:

ANTHONY JARRELLS (South Carolina): David Simpson, *Wordsworth, Commodification and Social Concern: The Poetics of Modernity*

IAN DENNIS (Ottawa): Cheryl A. Wilson, ed., *Byron: Heritage and Legacy*

PATRICK MADDEN (Brigham Young): Denise Gigante, *The Great Age of the English Essay*

IHSEN HACHAICHI (Montréal): Andrew Bennett, *Wordsworth Writing*

NOEL JACKSON (MIT): Jeffrey C. Robinson, *Unfettering Poetry: Fancy in British Romanticism*

JEFFREY W. BARBEAU (Wheaton College): Nicholas Reid, *Coleridge, Form and Symbol, or The Ascertaining Vision*

CAROLINE LEVINE (Wisconsin-Madison): Kate Flint, *The Transatlantic Indian, 1776-1930*

JULIA F. SAVILLE (Illinois, Urbana-Champaign): Herbert F. Tucker, *Epic: Britain's Heroic Muse 1790-1910*

GEORGINA O'BRIEN HILL (Chester): Laurel Brake and Marysa Demoor, eds., *DNCJ: Dictionary of Nineteenth-Century Journalism in Great Britain and Ireland*

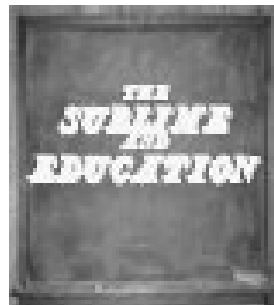
- ELSIE B. MICHIE (Louisiana State): Linda H. Peterson, *Becoming a Woman of Letters: Myths of Authorship and Facts of the Victorian Market*
- PAUL SAWYER (Cornell): Jason Camlot, *Style and the Nineteenth-Century British Critic: Sincere Mannerisms*
- GORDON BIGELOW (Rhodes College): Margaret Marwick, Deborah Denenholz Morse, and Regenia Gagnier, eds., *The Politics of Gender in Anthony Trollope's Novels: New Readings for the Twenty-First Century*
- ROBERTO DAINOTTO (Duke): Chenxi Tang, *The Geographic Imagination of Modernity: Geography, Literature, and Philosophy in German Romanticism*
- CONSTANCE HASSETT (Fordham): Suzanne Waldman, *The Demon and the Damozel: Dynamics of Desire in the Works of Christina Rossetti and Dante Gabriel Rossetti*
- HERBERT SUSSMAN (The New School): Trev Lynn Broughton and Helen Rogers, eds., *Gender and Fatherhood in the Nineteenth Century*
- KATHLEEN CALLANAN MARTIN (Boston): Ellen Bayuk Rosenman, and Claudia C. Klaver, eds., *Other Mothers: Beyond the Maternal Ideal*
- MIRIAM ELIZABETH BURSTEIN (College at Brockport, SUNY): Maria LaMonaca, *Masked Atheism: Catholicism and the Secular Victorian Home*
- ZIA MIRIC (Illinois, Urbana-Champaign): Nadia Valman, *The Jewess in Nineteenth-Century British Literary Culture*
- DANIEL WONG (Illinois, Urbana-Champaign): Victoria Morgan and Clare Williams, eds., *Shaping Belief: Culture, Politics and Religion in Nineteenth-Century Writing*
- LORNA HARDWICK (The Open University, UK): Shanyn Fiske, *Heretical Hellenism: Women Writers, Ancient Greece and the Victorian Popular Imagination*
- RUTH LIVESEY (London): *Spellbound, George Gissing. Volume I: The Storyteller; Volume II: A Twenty-First Century Reappraisal*
- ANDREA GOULET (Pennsylvania): Chris Otter, *The Victorian Eye: A Political History of Light and Vision in Britain, 1800-1910*
- MARGARET COHEN (Stanford): Anne-Lise François. *Open Secrets: The Literature of Uncounted Experience* □

Romantic Circles

www.rc.umd.edu

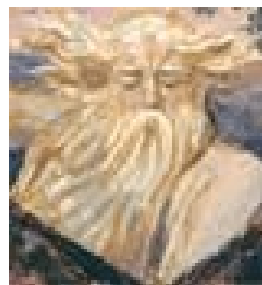
Romantic Circles is very pleased to announce several new editions.

Firstly, *Romantic Circles* would like to highlight a new volume in the Praxis Series: *The Sublime and Education*, edited by J. Jennifer Jones. *The Sublime and Education* offers a series of essays on how the concept of education intersects with sublime theory and Romantic aesthetics. Rooted in the critical philosophy of Immanuel Kant, this



diverse collection engages comparatively with Romantic-era literature and cultural theory of the 20th and 21st centuries. One underlying inspiration is the pedagogical theory of Gayatri Chakravorty Spivak, who has thought widely about humanities-based training using Romantic-era texts as principal theoretical and

literary tools, formative among them the aesthetic philosophy of Kant. Spivak's pedagogical theory can perhaps best be apprehended through the claim that proper pedagogy consists in "the uncoercive rearrangement of desires," which is to say a pedagogy founded on a notion of an immanent rather than a transcendental sublime. In complementary but nevertheless highly individuated ways, each contributor to this volume offers just this type of reformatory work. This volume of the *Romantic Circles Praxis Series* includes an editor's introduction by J. Jennifer Jones; features essays by Christopher Braider, Frances Ferguson, Paul Hamilton, Anne McCarthy, Forest Pyle, and Deborah Elise White; and an afterword by Ian Balfour. The volume of essays can be accessed directly at: www.rc.umd.edu/praxis/sublime_education/index.html



Romantic Circles has also launched *Editing and Reading Blake*, a new volume in our Praxis series. Co-edited by Wayne C. Ripley and Justin Van Kleeck, this collection of essays looks at the profound challenges William Blake poses to both editors and readers. Despite the promises of the current multi-

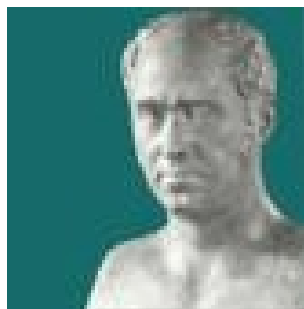
modal environment, the effort to represent Blake's works as he intended them to be read is increasingly being recognized as an editorial fantasy. All editorial work necessitates mediation and misrepresentation. Yet editorial work also illuminates much in Blake's corpus, and more remains to be done. The essays in this volume grapple with past, present, and future attempts at editing Blake's idiosyncratic verbal and visual work for a wide variety of audiences who will read Blake using numerous forms of media. Ripley's introduction attempts to tell the history of editing Blake from the perspective of editorial remediation. Essays by W. H. Stevenson, Mary Lynn Johnson, and David Fuller, all of whom have edited successful print editions of Blake's works, reflect on the actual work of editing and explore how the assumptions underlying editorial practices were challenged by publishers, new ideas of editing, new forms of technology, and ideas of audience. Recognizing that editorial work is never done, the volume also includes the indispensable errata to the 2008 edition of Grant and Johnson's *Blake Designs*. Essays by current and past project assistants to the *Blake Archive*, Rachel Lee, J. Alexander McGhee, Ripley, and Van Kleeck, examine the

difficulties that Blake's heavily revised manuscripts, such as *An Island in the Moon* and *Vala or The Four Zoas*, and Blake's illustrations of other authors, have posed both to editors working in print and to the ever-evolving *Blake Archive*. The volume can be found at the following address: www.rc.umd.edu/praxis/editing_blake/index.html



Romantic Circles Scholarly Editions would like to draw your attention to the publication of William Dodd's long poem *Thoughts in Prison*, edited by Charles Rzepka. *Thoughts in Prison*, in Five Parts, was written by the Reverend William Dodd in 1777, while he was awaiting

execution for forgery in his Newgate prison cell. Blandly Miltonic in style, the poem is unique not only among prison writings, but also in the history of English literature: none of the many reflections, stories, essays, ballads, and broadside "Confessions" originating—or purporting to have originated—in a jail cell over the last few hundred years can begin to match it in length (over three thousand lines of blank verse), in the irony of its author's notoriety (Dodd had been a chaplain to the king), or in the completeness of its erasure from history after a meteoric career in print that began to wane only at the turn of the nineteenth century. It is a document deserving attention from anyone interested in the early movement for prison reform in England, the rise of "natural theology," the impact of Enlightenment thought on mainstream religion, and, of course, death-row confessions and crime literature in general. An appendix presents manuscript versions of Samuel Taylor Coleridge's "This Lime-Tree Bower, my Prison," by way of suggesting a reliance, at least metaphorically, on this major work of prison literature by Romantic writers. This edition complete with Introduction and Appendix is available at: www.rc.umd.edu/editions/prison



Romantic Circles and the contributing editors would finally like to announce the publication of a newly revised electronic edition of *New Letters from Charles Brown to Joseph Severn* (first published December 2007): www.rc.umd.edu/editions/brownsevern/. This updated edition

corrects several transcriptional errors in the letter-texts, supplies new information in the footnotes, and identifies more historical figures and literary references. More important, it provides a more convincing date for one of the letters (6, 7 June [1824] for [1823]) and adds two significant new letters to the edition, that of 9 March 1821 to Joseph Severn (Letter 1), which has not previously been

published in accurate form, and that of 17 October 1835 to Richard Monckton Milnes (Appendix Letter 4), which was published by Leonidas M. Jones in the *Keats-Shelley Memorial Bulletin* (1979), but is now largely unknown. We have provided fresh annotations for both of these letters.

The staff at *Romantic Circles* has spent the past year thinking about how they might rework their Pedagogies section into something that is really dynamic and usable. As one result of their thoughts, they are now pleased to launch *Teaching Romanticism* ("TR @ RC"), a new blog on pedagogy that offers an online commons to debate, discuss, and trade pointers about teaching Romanticism to a range of students at a variety of institutions. Heading up the blogging this year is Deidre Lynch, whose first post considers how to begin a semester's worth of teaching Romanticism. Among the cadre of bloggers are those teaching seminars on "Keats and the Contemporary," "Blake 2.0," and Romantic-era fiction. They consist of the twitter-happy and the techno-skeptical; those teaching at liberal arts institutions, larger research universities, and technical institutes; graduate students, assistant professors, and tenured faculty. They hope that you'll make a regular habit of visiting the blog and that you'll join them by reading and commenting, offering up your own pedagogical questions, techniques, and war stories. You can find *Teaching Romanticism* at: www.rc.umd.edu/pedagogies/pedagogies_blog/. Stay tuned for more coming attractions to the new and improved Pedagogies section of *Romantic Circles*. □

Studies in Romanticism

www.bu.edu/sir

Nostalgia, Melancholy, Anxiety: Discursive Mobility and the Circulation of Bodies: Guest Editor: Peter J. Manning

Peter J. Manning, "Introduction"

CONTENT:

KEVIS GOODMAN: "'Uncertain Disease': Nostalgia, Pathologies of Motion, Practices of Reading"

MIRANDA BURGESS: "Transport: Mobility, Anxiety, and the Romantic Poetics of Feeling"

ERIC GIDAL: "Melancholy, Trauma, and National Character: Mme de Staël's *Considérations sur les principaux événements de la Révolution française*"

ELIZABETH FAY: "Hallucinogenesis: Thomas De Quincey's *Mind Trips*"

JENNIFER L. FLEISSNER: "Earth-Eating, Addiction, Nostalgia: Charles Chesnutt's *Diasporic Regionalism*"

REVIEWS

LAURA M. STEVENS: Tim Fulford's *Romantic Indians: Native Americans, British Literature, and Transatlantic Culture 1756-1830*

EMILY ROHRBACH: Jacques Khalip's *Anonymous Life:*

Romanticism and Dispossession

STEVEN E. JONES: Mark Canuel's *The Shadow of Death:*

Literature, Romanticism, and the Subject of Punishment □

New Submissions Procedures for *Studies in Romanticism*

In preparing manuscripts, contributors should consult the *Chicago Manual of Style*, and specifically the "Notes and Bibliography" documentation system for footnotes and bibliography appropriate for scholars in the humanities. Essays should be no more than 9,000 words in length, double-spaced in 12-point type using Times New Roman font, and should not have right justified margins. Essays should be composed and saved in MS Word (.doc preferred). An abstract of no more than 300 words, headed with the title of the essay and the author's name, institutional affiliation, and contact information, should be sent as a separate attachment. The author's name should not appear anywhere in the essay—neither in the text itself, nor in the footnotes, nor in headers or footers. The essay should be emailed as an attachment, along with the abstract, to Deborah Swedberg, our managing editor, at debswed@bu.edu. Those who lack access to email may print and send their submission along with a duplicate copy, to Deborah Swedberg, Managing Editor, *Studies in Romanticism*, 236 Bay State Road, Boston, MA 02215. They should include an SASE if they wish their MS returned. *SiR* will not accept essays already published or under consideration elsewhere. Contributions must be in English, but quoted matter may be in any of the major modern European languages, or in classical Greek, as long as an English translation is included. Quotations in a non-European language should be transliterated into the Roman alphabet and the transliteration system indicated. Footnotes should be kept to a minimum. The *Book Reviews* section provides concise, substantive assessments (approx. 1200-1500 words) of recently published scholarly titles in the field. While attending to all major works of scholarship, including new scholarly editions and essay collections, *SiR* takes an especial interest in reviewing first monographs and work by younger scholars. □

Romanticism

www.eupjournals.com/journal/rom

The latest issue of *Romanticism*, 16.3 (2010), is now available.

CONTENT:

TIMOTHY WEBB: "After Horsemonger Lane: Leigh Hunt's London Letters to Byron (1815–1816)"

JOHN BARNARD: "Keats's Sleepless Night: Charles Cowden Clarke's Letter of 1821"

MICHAEL DEMSON: "Percy Shelley's Radical Agrarian Politics"

PETER SPRATLEY: "Annette, Caroline and Reclaiming Liberty: Wordsworth in Calais"

TOM FURNISS: "A Romantic Geology: James Hutton's 1788 'Theory of the Earth'"

REVIEWS:

RICHARD CRONIN: David Fairer, *Organising Poetry: The Coleridge Circle, 1790–1798*

ANITA O'CONNELL: Morton D. Paley, *Samuel Taylor Coleridge and the Fine Arts*

FELICITY JAMES: W.J.B. Owen and J.W. Smyser (eds.), *Wordsworth's Political Writings*

FLORIAN BISSIG: Elinor Shaffer and Edoardo Zuccato, *The Reception of S. T. Coleridge in Europe*.

GUY CUTHBERTSON: Erik Simpson, *Literary Minstrelsy, 1770–1830: Minstrels and Improvisers in British, Irish, and American Literature* □

The Byron Journal

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

The Byron Journal has recently released its latest volume (38.1).

CONTENTS

ALAN RAWES, "Editorial"

TIMOTHY WEBB, "Memories of Andrew Nicholson"

GABRIELE POOLE, "The Byronic Hero, Theatricality and Leadership"

HOWARD NEEDLER, "'She Walks in Beauty' and the Theory of the Sublime"

EMILY A. BERNHARD JACKSON, "Least Like Saints: The Vexed Issue of Byron's Sexuality"

SHOBHANA BHATTACHARJI, "'I Like the Albanians Much': Byron and Three Twentieth-Century British Travellers to Albania"

TIMOTHY WEBB, "The Mysterious Dwyer: An Unpublished Note by Byron"

CONFERENCES:

ANDREW STAUFFER and MARIA SCHOINA, "The 35th International Byron Society Conference: 'Lord Byron and History' 6-13 September 2009 Messolonghi and Athens"

IMKE HEUER, "'Byron and the Politics of Continental Europe' 4-5 December 2009 The Byron Centre University of Manchester"

ANDREW STAUFFER, "Byron Society of America Session: 'Byron and the Revolutionary Spirit' 28 December 2009 Modern Language Association Conference Philadelphia"

FIONA WILSON, "Byron Society of America and Scottish Literature Discussion Group Session: 'Four O'Clock Friends: John Murray and His Circle' 29 December

2009 Modern Language Association Conference
Philadelphia"

REVIEWS:

PETER COCHRAN: Alice Levine, ed., *Byron's Poetry and Prose*
GHISLAINE MCDAYTER: Ian Dennis, *Lord Byron and the History*

of Desire

JOEL FAFLAK: Robert Morrison and Daniel Sanjiv Roberts,
eds., *Thomas De Quincey: New Theoretical and*
Critical Directions

MICHAEL J. FRANKLIN: Carol Bolton, *Writing the Empire: Robert*
Southey and Romantic Colonialism

PETER FRANCEV: Jonathan Shears, *The Romantic Legacy of*
Paradise Lost

JONATHAN GROSS: Richard C. Sha, *Perverse Romanticism:*
Aesthetics and Sexuality in Britain, 1750-1832

JENNIFER BATT: Bridget Keegan, *British Labouring-Class*
Nature Poetry, 1730-1837

DAVID HIGGINS: Kevin Gilmartin, *Writing Against Revolution:*
Literary Conservatism in Britain, 1790-1832

MAUREEN C. MCCUE: Edoardo Zuccato, *Petrarch in Romantic*
England

ALISTAIR HEYS: Roy Sellars and Graham Allen, eds., *The Salt*
Companion to Harold Bloom

ALEX ALEC-SMITH, Report from the Salerooms□

CALLS for PAPERS

NASSR 2011

Romanticism and Independence

<http://nassr11.byu.edu/>



Plan now to join us in the mountains of Utah for "Romanticism and Independence," the 2011 conference of the North American Society for the Study of Romanticism. The conference will be held from 11-14 of August 2011 in Park City, the resort town that hosted the 2002 Winter Olympics and is permanent home to the Sundance Film Festival. NASSR 2011 will include keynote addresses by Ian Duncan (Berkeley) and Deidre Lynch (Toronto). Seminars on classic books in the field and their contemporary counterparts will feature Alan Bewell (Toronto), Mark Canuel (Illinois-Chicago), Jeffrey Cox (Colorado), Frances Ferguson (Johns Hopkins), Anne-Lise Francois (Berkeley), Neil Fraistat (Maryland), Anne Frey (Texas Christian), Denise Gigante (Stanford), Nicholas Halmi (Oxford), Jon Klancher (Carnegie Mellon), Marjorie Levinson (Michigan), Devoney Looser (Missouri-Columbia), Anne Mellor (UCLA), Andrew

Piper (McGill), Tilottama Rajan (UWO), and Gillen D'Arcy Wood (Illinois, Urbana-Champaign).

The NASSR 2011 Organizing Committee invites proposals for papers and special sessions on "Romanticism and Independence." The conference theme is capacious, and we encourage submissions that engage any of its many possible inflections: literary, aesthetic, political, social, cultural, scientific. Proposals from disciplinary perspectives beyond literature and the arts are particularly welcome. Please submit proposals of 500 words to nassr.utah@hotmail.com by 15 JANUARY 2011.

In addition to paper proposals, we also invite the submission of proposals for complete special sessions on the conference theme. Special sessions should consist of three presenters and a moderator (who may also be a presenter); please submit separate proposals for each paper and a brief description of the session. In the event that a proposed special session cannot be accommodated, individual paper proposals will be considered separately.

We would also be happy to help make arrangements for those who would prefer to organize special sessions through an open call for papers.



Topics for papers and special sessions might include:

- ✧ Generic and Formal Innovations
- ✧ Imagination
- ✧ Sublimity
- ✧ Impartiality and Disinterestedness
- ✧ Individualism
- ✧ Liberty
- ✧ Sovereignty
- ✧ Feminism
- ✧ Religious Freedom
- ✧ Libertinism
- ✧ Declarations of Independence
- ✧ Romantic Nationalism
- ✧ Atlantic Revolutions
- ✧ Transatlantic Independence Movements
- ✧ Counter-Enlightenment
- ✧ Philhellenism
- ✧ Romanticism and the American West
- ✧ "Indie Romanticism"
- ✧ Romanticism and Film
- ✧ Romanticism and Contemporary Culture

Please note that the availability of audio-visual equipment will be limited and will be allocated by application after papers have been accepted.□

BARS 2011

Enlightenment, Romanticism, and Nation

www.gla.ac.uk/departments/englishliterature/bars2011/



The 12th International Biennial BARS Conference will be hosted by the University of Glasgow, from 28-31 of July 2011. The Conference committee is pleased to announce that the plenary speakers will be Ian Duncan (Berkeley), Ina Ferris (Ottawa), and Susan Manning (Edinburgh). The conference will also feature a roundtable discussion of the new "Re: Enlightenment" project at New York University and New York Public Library.

In the last few decades, scholarly perceptions of the relationship between Enlightenment and Romanticism have been revised in a number of ways, to the extent that a narrative of continuity has largely replaced an older picture of rupture and antagonism. This is especially evident in the following fields: romantic affect, sensibility and gender; the aesthetics of the sublime and beautiful; conversation and romantic sociability; antiquarianism and historiography; periodicals and the history of the book; race and ethnicity; popular culture and the ballad revival. At the same time the period categories 'Enlightenment' and 'Romanticism' have themselves been opened up to a more pluralistic and contextualized understanding. The rise of a 'four nation' approach to Romanticism has questioned an older 'centre and periphery' model of cultural production, devolving canonical notions of 'English literature' and underlining a more nuanced sense of national and regional location. By extension, this has important consequences for thinking about nationalism in Europe and the wider world, as well as transnational and colonial networks, ethnic diasporas, migration and slavery: why was the 'British Empire' never the 'English Empire'? It is with a view to encouraging conference papers addressing these and other related themes that we have chosen the title of "Enlightenment, Romanticism & Nation."

The conference seeks to address two specific areas: first, the relationship between the Scottish Enlightenment and Romanticism (British, American, European etc); and second, the study of Scottish, Irish, and Welsh literature in relation to their distinct national cultures, and to the overarching claims of 'Britishness'. The conference hopes to continue and deepen these debates, and move outwards from the particular case of Anglo/Scottish literary negotiations to a broader consideration of regional,

national and trans-national issues, under the aegis of "Enlightenment, Romanticism & Nation."

The committee invites the submission of 250-word abstracts for twenty-minute papers that may address, but not be limited by, the following topics:

- ✧ Four-Nations Romanticism
- ✧ The Scottish Enlightenment and Romanticism
- ✧ Adam Smith and Sympathy
- ✧ Antiquarianism, History and Historiography
- ✧ Robert Burns and Romanticism
- ✧ Language
- ✧ National Public Spheres and Romantic Periodical Culture
- ✧ Romantic Writers and Asia: Empire, Nation and Exchange
- ✧ Sir Walter Scott, Nation and the Romantic Historical Novel
- ✧ James Hogg and Scottish Romanticism
- ✧ Enlightenment and Romantic Landscape
- ✧ Romantic Ecologies
- ✧ Medicine and Embodiments
- ✧ The National Tale
- ✧ Transatlantic Literary Relations
- ✧ Nationalism and Revolution
- ✧ Ballad and Song
- ✧ Political Economy: 'An End to Poverty'

The conference committee also welcomes proposals for panels comprising 3 presenters and chairperson (please submit 3 x 250-word abstract and a short rationale for the panel theme). The deadline for submissions will be 21 JANUARY 2011, and can be sent by email to bars2011@arts.gla.ac.uk.□

Gesellschaft für englische Romantik

Romantic Cityscapes

www.uni-due.de/romanticism2011/

The 14th international conference of the Gesellschaft für englische Romantik will be hosted by the University of Duisburg-Essen, 6 – 9 October 2011.

The contrast of country and city as well as a number of central Romantic texts representing the city have long been the subject of intense scholarly debate among Romanticists. Only more recently, however, have scholars in the field more systematically begun to explore the centrality of the city to British and European Romanticism. Thus, James Chandler and Kevin Gilmartin have taught us to weigh the implications of Wordsworth's contention that "the increasing accumulation of men in cities, where the uniformity of their occupations produces a craving for extraordinary incident" was a major impetus behind the writing of the *Lyrical Ballads*. We therefore invite papers addressing Romantic poetry, drama, fiction, non-fiction, visual representations and urban popular culture in their cultural contexts. Building on recent work on the Romantic

city and in urban studies, we also welcome papers attempting a more systematic application of key concepts and approaches in urban studies to Romantic texts and contexts. In this vein, it might be fruitful to conceptualize engagements with the city on three interrelated spatial scales: (1) Individual city-dwellers and their responses to their immediate urban environment, (2) Perceptions of the city as a whole and urban Romanticism in a more general and metaphorical sense, plus (3) The city as a node in early globalization.

However, we propose to explore "Romantic Cityscapes" and their literary representation from a variety of angles. Topics may include but are by no means limited to:

- ✧ Romantic definitions and negotiations of urbanity
- ✧ Structures, strategies and tactics of urban communication
- ✧ The politics of urban representation
- ✧ Representations of urban complexity: simultaneity, multiplicity and chaos in Romantic writing
- ✧ Centre and periphery in Romantic England: London and beyond
- ✧ British Romantics as travellers to cities abroad
- ✧ Fresh readings of classic texts as well as new discoveries
- ✧ Urban popular culture in the Romantic period
- ✧ Representations of the Romantic city in present-day literature and culture

If you would like to present a paper addressing these or related matters, please send in an abstract of no more than 500 words, accompanied by a short biographical sketch. The deadline for proposals is 10 JANUARY 2011.

Presentations (in English) are limited to 30 minutes. As usual, a selection of papers and lectures will be published in the conference proceedings.

Detailed information about accommodation, travel and registration and a provisional conference programme will be provided on our website: www.uni-due.de/romanticism2011. Please visit also the GER website at www.englische-romantik.de.

The conference will take place in the heart of the Ruhr Metropolis at the beautifully situated Catholic Academy Die Wolfsburg (www.die-wolfsburg.de). Since it also offers very pleasant and inexpensive accommodation, we propose that all participants reside there to make for a wonderfully congenial and concentrated conference atmosphere. Expect an ambitious and thought-provoking academic programme and an equally fascinating social one in the Ruhr Metropolis, European Capital of Culture in 2010.

Note: By special agreement, members of BARS and NASSR do not have to become members of the *German Society for English Romanticism* to take part in this conference – they only pay the regular conference fee of 35 Euros (10 Euros for students).

Please send your abstracts to the local organizers:
Prof. Dr. Jens Martin Gurr and Prof. Dr. Frank Erik Pointner
Department of Anglophone Studies
Universität Duisburg-Essen
Universitätsstraße 12
45117 Essen
Germany
jens.gurr@uni-due.de and frank.pointner@uni-due.de □

International Gothic Association

Gothic limits / Gothic Ltd

www.gothic.unitt.de



The 10th Biennial Conference of the International Gothic Association, "Gothic Limits / Gothic Ltd," will be held at the University of Heidelberg, Germany, 2-5 August 2011. Recent Gothic studies have increasingly looked into problems associated with the idea of delimitation, both in terms of material and media. This leads to the two sets of questions implied in this conference's title: Where are the limits of the 'classic' Gothic tradition? Where have these limits been reached or even transgressed? Can one speak about a 'post-Gothic mode'? What, if anything, is capable of replacing the Gothic? The second set of questions is prompted by the commercialisation and commodification of an increasingly romanticised Gothic and its diffusion among different media and modes: Is the Gothic dependent on 'literature'? Are there media-specific 'Gothics'? Which intermedial and intermodal forms are there? In other words, we are interested in all phenomena where the Gothic shades off into something else: cross-over genres, mash-ups, parodies, post-modern Gothic, Candy Gothic, the currently ubiquitous vampires, Gothic mangas, blogs, computer and role-playing games as well as more traditional literary formats that contest the range and concerns of the Gothic.

Papers which explore any aspect of Gothic limits in fiction, film, and other media are welcome.

Topics which could be explored, although not limited to, include:

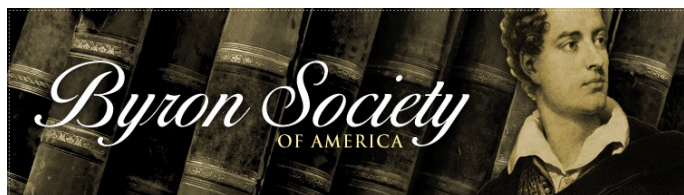
- ✧ Gothic origins
- ✧ Enlightenment Gothic
- ✧ Romanticism and the Gothic
- ✧ Defining the Victorian Gothic
- ✧ Genre/mode
- ✧ Romance and Realism
- ✧ Gothic Science/Science and the Gothic
- ✧ Liminality

- ✧ Domestic Gothic
- ✧ The national limits of Gothic
- ✧ Gothic media
- ✧ Gothic spaces
- ✧ Theme parks
- ✧ Neo-Gothic
- ✧ Games
- ✧ Modernism and postmodernism
- ✧ Cartoons
- ✧ The Goth
- ✧ Selling the Gothic/Sell out Gothic

Abstracts (350 words max.) for 20 minute papers may be submitted to www.gothic.unitt.de. The submission deadline is 10 JANUARY 2011. Queries and earlier submissions may be sent to: ellen.redling@as.uni-heidelberg.de. We also welcome submissions for panels (consisting of three papers) which address specific topics.□

The International Byron Society Conference

www.byronsociety.org



The 37th International Byron Society Conference will be held at the University of Valladolid, Valladolid, Spain, 27 June to 1 July of 2011. The Academic committee welcomes 20-minute papers on the theme of "Byron & Latin Culture." This broad theme can accommodate a wide range of approaches, including:

✧ Byron and Cervantes; Byron's experience of Spain and Portugal; Byron's *Don Juan* and Tirso's; Juan, Boscan and Garcilasso; Hobhouse, the Ladies from Cadiz, and the Master's Mate; *El Diablo Mundo* and *Don Juan*; Byron's influence on Spanish and Portuguese literature; Portuguese and Spanish translations of Byron... *or similar*.

✧ Byron's readings of Voltaire, Bayle, and the Encyclopaedists; "mademoiselle Byronnet": Alfred de Musset's reading of Byron; George Sand and Byron; Stendhal adapts *Don Juan*; *The Count of Monte Cristo*: Alexandre Dumas borrows Byron; Conrad and Captain Nemo; "He bored us in verse and betrayed us in prose" – Lamartine's reading of Byron; "le ton systematiquement byronien": Baudelaire's Byron; from *The Giaour* via Pushkin's *Gypsies* to Merimee's *Carmen*... *or similar*.

✧ Byron's love of Horace and Martial; *Don Juan* and Epic; *Malus Animus*: Byron's schoolboy reading in Terence; "Keep your piece nine years" – *Hints from Horace* and the *Ars Poetica*; *Surgit amari aliquid*: "Have we not been living like

the gods in Lucretius?"; Byron the Juvenalian satirist... *or similar*.

✧ *Don Juan* and the Italian tradition of mock-epic; *Beppo* and the *Novelle Galanti*; did Byron know *Il Poema Tartaro*?; "The Ariosto of the North"; *Childe Harold IV* and Italy; Byron and Michele Leoni; "in Milan a celebrity, in Venice a fornicator, in Rome a tourist, in Pisa a host, in Genoa an emigrant...." Byron in Italy; how reliable a witness is Teresa Guiccioli?; Byron goes to the opera; Byron and the Carbonari; Byron and Cesare Abba; Byron and the Risorgimento; "I often read Byron..." Mussolini's inspiration... *or similar*.

Abstracts of papers consisting of no more than 250 words should be sent to: Dr. Peter Cochran (peter.s.cochran@googlemail.com). The deadline for all proposals will be the 31ST OF DECEMBER 2010.□

Romantic Identities: Selves in Society, 1770-1835

<http://ies.sas.ac.uk/events/conferences/2011/BARS/index.htm>

The British Association for Romantic Studies invites proposals for papers for its 2011 Early Career and Postgraduate conference on the theme of "Romantic Identities: Selves in Society, 1770-1835." The conference will be hosted by the Institute of English Studies at the Senate House in London. In addition to panel sessions, the conference will feature a keynote address by John Whale (Leeds) and a roundtable session on conceiving, co-ordinating and working on large-scale academic projects with Sharon Ruston (Salford) and Simon Eliot (Institute of English Studies).



Political and military conflict, the proliferation of print culture, and the diverse aesthetics espoused by competing authors all served to make the Romantic period one in which creating, assuming and redefining different kinds of identities was of critical importance. Increased interest in the lives and characters of writers, particularly in periodicals, constrained certain authors while provoking others to develop new forms of self-expression. Effectively manipulating identities was also critical to the period's burgeoning theatrical culture, in debates about hierarchies

of forms and genres, and in the works and reception of female and working-class writers. The interplay of these competing self-presentations has had wide-ranging and continuing consequences, including the posthumous canonisation of certain writers of the period as Romantics while others remain neglected.

We welcome proposals for papers on any aspects of the ways that writers and works of the period construct, construe and project identities and/or on the ways such identities have been received. Topics might include, but are not limited to: theatre and theatricality; nationalism; imperialism; femininities and masculinities; gender and sexuality; class; authorial masks and personae; censorship; criticism and politics; fame and celebrity; conceptions of Romanticism; ideas of literary value; identities in visual arts; characters and lives; auto/biography; genres; archetypes; iconography and worship; modes of education; publicity and promotion; periodical culture; anonymous and pseudonymous authorship; forgery and authenticity; genius and hack writing.

Papers at the conference will last twenty minutes. If you are interested in presenting a paper, please email an abstract of up to 250 words to romanticidentities@gmail.com. Please also direct any queries or questions to this address. The deadline for abstracts will be 15 JANUARY 2011.□

Coleridge, Romanticism, and the Orient: Cultural Negotiations

www.stc2011kobe.com

“Coleridge and the Orient” will be a three-day international conference focusing on Samuel Taylor Coleridge, Romantic literature, and the Orient. The event will be held at the Kobe Convention Center, Kobe, Japan, 16 - 18 July 2011. Plenary speakers for the event will be Elinor Shaffer, Alan Bewell, Seamus Perry, Masashi Suzuki, Tim Fulford, and Deirdre Coleman.



In the context of post-Saidian criticism, the conference aims to explore the large, untapped territory of Asia, the East, and the Orient in the texts of Romantic literature. The Romantic imagination is enhanced, and yet sometimes

threatened by the presence of the Orient. It reflects Westerners's ambivalent concerns and cross-cultural negotiations with the East, and is at times complicated by colonial anxiety and imperial guilt.

Topics for discussion will range widely to include Coleridge and other Romantic writers, travel writings, cross-cultural issues in Romantic Literature, a reconsideration of Romanticism and Orientalism, the reception of Coleridge and other Romantic writers in the non- European context – and much more. Please note that all papers will be in English.

Deadline: please send approximately 400-word paper proposals as an e- mail attached document to kaz@lit.nagoya-u.ac.jp by 31 JANUARY 2011. Please include your e-mail address and affiliation in your proposal sheet.□

Poetry and Melancholia

The University of Stirling will be hosting “Poetry and Melancholy,” 8-10 July 2011. Keynote speakers will include: Catherine Maxwell (Queen Mary, London), Don Paterson (Poet), and Susan J. Wolfson (Princeton). Other speakers include John Drakakis (Stirling), Lorna Hutson (St Andrews), Ron Levao (Rutgers), Cornelia D. J. Pearsall (Smith College) and David G. Riede (Ohio State).

This interdisciplinary conference seeks to explore the nature and representation of melancholia within poetry and its relationship to poetics and poetic creation from the Renaissance to the present. Drawing together contributors from Art History, Literature, Medical Humanities, Philosophy, and Print Media, “Poetry and Melancholia” will try to examine the variety of forms that melancholia has historically taken and extend its meaning beyond the social, medical and epistemological norms that had framed it as a sign of mental illness or a way of behaving to that of a cultural idea. We aim to define not only the different configurations and significance of melancholia as mood, feeling, state of mind, and a cultural outlook but also the role that modernity has played in its development from a medical discourse to a dispositional perspective. The Stirling International Poetry Conference has always been an event that both welcomes and supports practising poets, and this year working poets are especially welcome to participate, give readings of their work, and also to engage in the subject debates around melancholia and poetry.

The conference themes will include:

- ✧ **Aesthetics:** the sublime, art and longing, decadence, narcissism and loss, revelations of destruction, degeneration, eroticism, melancholy genius, nostalgia, spleen, the states of boredom
- ✧ **Affect:** sensibility, solitude and alienation, despair, grief, suffering and sadness, distorted senses, mood as language, psychology, transference, the workings of sympathy, haunting and return
- ✧ **Biomedical sciences:** clinical depression, malady, delirium, humors, mental derangement, physiology and pathologies of the mind, psychoanalytic workings of mourning, somatic conditions
- ✧ **Nature, Space, and Landscape:** landscape and distance, the resistance of physical objects, conflicts with nature, interior distance and phenomenology
- ✧ **Poetics:** creativity, idleness and labour, imagination, inspiration and delirium, the politics of form and genre (allegory, elegy, lyric, and pastoral, etc.), poetry's relation to the visual and plastic arts
- ✧ **Tradition and History:** appropriations of classical theories of melancholia, the idea of tainted inheritance, the traditions of witchcraft and the demonic, the past as loss, writing and memory
- ✧ **Sociology:** alienation, anomalies of self-consciousness and the will, fragmentation and conflicts of modernity, otherness, gender, class, race, sexuality, social role of the poet, suicide

Please submit 300 word abstracts for 20 minute papers or proposals for panels together with a short biographical note or CV to Kyriaki Hadjiafxendi and David Miller at poetryandmelancholia@stir.ac.uk by no later than 15 JANUARY 2011.□

The Thomas Hardy Association

www.yale.edu/hardysoc/Welcome/welcomet.htm

The Thomas Hardy Association in conjunction with the Yale Center for British Art is pleased to announce the conference, "Hardy at Yale II," scheduled for 9-12 June 2011. Plenary speakers for the event will be George Levine (Rutgers), Herbert Tucker (Virginia), Penny Boumelha (Victoria U of Wellington, New Zealand), and Gillian Forrester (Yale). Guest lectures will be given by Linda Shires (Yeshiva); Pamela Dalziel (British Columbia); Jane Thomas (Hull); Phillip Mallett (St. Andrews); Angelique Richardson (Exeter); Judith Mitchell (Victoria); Rosemarie Morgan (St. Andrews); William Morgan (Illinois State); Anna Henschman

(Boston); Special Guest Performance by Douglas Yeo (Boston Symphony) and The Mellstock Band (Dorset, UK).



Papers and proposals are solicited on any aspect of the poetry, fiction, drama, or other writings of Thomas Hardy. Possible topics might include (but are not limited to):

- ✧ Hardy and Electronic/Visual Media
- ✧ Hardy and Ecocriticism
- ✧ Hardy and Cosmology
- ✧ Hardy and the *Fin de Siècle*
- ✧ Hardy and Psychology
- ✧ Hardy and Culture
- ✧ Hardy and the Short Story
- ✧ Hardy and Drama
- ✧ Hardy and Music
- ✧ Hardy and War
- ✧ Hardy and his Circle
- ✧ Global Hardy

Proposals should be 300-500 words in length, completed papers should be no longer than 10 double-spaced pages (delivery time maximum of 20 minutes). Submissions should be received by 15 DECEMBER 2010, and should be addressed to: Dr. Richard Nemesvari, Department of English, St. Francis Xavier University, Antigonish, Nova Scotia, Canada, B2G 2W5 (rnemesva@stfx.ca), or, Dr. Angelique Richardson, Department of English, Exeter University, Exeter, Devon, UK, EX4 4QJ (A.Richardson@exeter.ac.uk).□

Travel in the Nineteenth Century:

Narratives, Histories and Collections

www.lincoln.ac.uk/home/conferences/travel_in_the_19th_century/index.htm

"Travel in the Nineteenth Century: Narratives, Histories and Collections" will take place at the University of Lincoln, Lincoln, UK, 14-15 July 2011. Plenary speakers will be James Buzard (MIT), Geoff Quilley (Sussex), and Nicholas Thomas (Cambridge).

In the nineteenth century, railways made distant locations ever more accessible, the Grand Tour became more and more a pastime of the middle classes and British imperial expansion brought exotic locales and non-Western cultures ever closer to home. New ways of thinking about and communicating experiences of travel and of interactions with other cultures held a significant influence in various areas of nineteenth-century culture. This period saw an enormous expansion in museums and popular exhibition culture, technological innovations such as photography and film, as well as the vast growth of a popular press that served to deliver these experiences, images and objects to an increasingly literate public. This public in turn seemed to possess an insatiable appetite for travel narratives, shows and exhibitions, both fictional and factual.

This interdisciplinary conference seeks to explore the divergent and complex ways in which travel was understood and communicated in the nineteenth century. Contributors are invited to investigate the depiction and representation of travel in as wide a variety of media and for as wide a variety of audiences as possible. We seek submissions from historians, literary scholars, art historians, anthropologists and material culture scholars, which illuminate the narratives—popular, academic, private or official—that surrounded travel in the period.

We invite papers on themes such as:

- ✧ The construction of ideas of the real and the virtual or authenticity and distance through travel narratives
- ✧ Different venues for narrating travel, including the domestic, and the way such venues affected the consumption of travel narratives
- ✧ Forms of travelling individuals, such as the missionary, the explorer, the tourist, the connoisseur or the scientist, and how they were constructed by texts, images and objects
- ✧ Different audiences for travel narratives – in literature, exhibitions, private patronage of artists, or in museums and private collections
- ✧ How different narratives framed and constructed the moment of encounter with the cultural other in travel
- ✧ The role of technology in enabling new narratives of travel and how narratives of travel described technology
- ✧ Travelling in time as well as travelling in space

We also invite session proposals which map onto the themes listed above. Session proposals should include a brief outline of the session (300 words) as well as three abstracts (300 words each) for the proposed session. Please send abstracts of no more than 300 words to Kate

Hill (khill@lincoln.ac.uk), Laurie Garrison (lgarrison@lincoln.ac.uk) or Claudia Capancioni (claudia.capancioni@bishopg.ac.uk). The closing date for proposals will be 15 FEBRUARY 2011.□

University of Northern British Columbia Post-doctoral Fellowship

Canada Research Chair in Literature, Culture and
Environmental Studies
English Program, University of Northern British Columbia

Candidates with a strong background in Nineteenth-Century Literature and/or Nineteenth-Century Environmental Humanities are invited to apply for a postdoctoral fellowship to the Canada Research Chair in Literature, Culture and Environmental Studies. The candidate's research program could focus on topics such as transatlantic colonialism and environmental history, traditional environmental knowledges, literary representations of landscapes or animals, or the relationship between nineteenth-century literatures and colonial governance in North America.

This one-year appointment provides a salary and benefits valued at a total of \$35,000. Subject to budgetary approval, there may be the possibility of teaching a course or two in the UNBC English Program for additional remuneration. Starting dates are flexible, ranging from 1 May to 1 September 2011.

Admissibility criteria:

- ✧ Ph.D. degree obtained within the last 5 years in English, History, First Nations Studies, Ecocriticism, or a related field
- ✧ Ph.D. requirements completed by the date of appointment
- ✧ Demonstrated interest in nineteenth-century literature, culture and/or environmental history
- ✧ Knowledge of British Romanticism and/or nineteenth-century First Nations / Indigenous studies and/or nineteenth-century transatlantic studies an asset

To apply, send the following by 1 MARCH 2011:

- ✧ A letter of application stating the starting date of the fellowship and outlining a proposed research program (1000 words maximum)
- ✧ A curriculum vitae
- ✧ An article-length sample of written work in English
- ✧ Two letters of recommendation (including one from the thesis supervisor) sent separately by the referees

All correspondence and materials should be sent to:
Dr. Kevin Hutchings
Canada Research Chair in Literature, Culture and
Environmental Studies
English Program
University of Northern British Columbia
3333 University Way
Prince George, BC, Canada, V2N 4Z9

For additional information, please contact
hutchink@unbc.ca or visit www.unbc.ca. □

NINES / NEH Summer Institute Evaluating Digital Scholarship

www.nines.org



How does the profession of literary studies evaluate and grant credit for born-digital scholarship? What are the intellectual stakes of such work, and how might we better understand the changing nature of scholarly inquiry and communication in a digital age? NINES (Networked Infrastructure for Nineteenth-century Electronic Scholarship) will be hosting two NEH Summer Institutes (in 2011 and 2012) focused on these issues, gathering together digital practitioners in the field and administrative/institutional leaders to advance the conversation. We aim to address the range of literary fields and periods, with an eye towards producing collaborative working papers that might influence the larger cultures of peer-review and promotion/tenure in the profession. The Summer Institutes will take place between 30 May and 3 June 2011 at the University of Virginia.

The 2011 Institute will be focused on five broad categories or aspects of humanities scholarship, with attention to the specifics of literary studies:

1. conceptualization
2. evidence and discovery
3. remediation
4. interpretation
5. communication

Accordingly, we hope to receive applications from two types of applicant: first, literary scholars involved with sophisticated digital projects; and second, administrative or institutional leaders engaged with policies related to peer-review and promotion/tenure. Individuals from this latter group need not have previous experience in evaluating digital scholarship.

The NINES / NEH Institute will begin on the afternoon of Monday, May 30 (Memorial Day) and continue through the evening of June 3, 2011. Participants will reimbursed for their travel expenses and given a \$500 stipend to offset housing in Charlottesville. Applications should consist of a c.v. and a brief narrative (not to exceed 800 words) describing your background/perspective, your reasons for wanting to be part of the Institute, and your thoughts on peer-review and promotion/tenure in reference to the changing nature of scholarship in a digital frame of reference.

Please send applications by 1 DECEMBER 2010 to institutes@nines.org. Direct questions to the organizers: Andrew Stauffer (ams4k@virginia.edu), Laura Mandell (laura.mandell@gmail.com), or Susan Schreibman (Susan.Schreibman@gmail.com). □

Romantic Circles Pedagogy Commons

Special Issue: Teaching Global Romanticisms

www.rc.umd.edu/pedagogies/commons/index.html



The study of Romanticism as a global cultural movement continues to develop in complex ways. From the age of Wellek and Lovejoy to the diverse and overlapping fields of contemporary research, scholarship on the literature and culture of the late eighteenth and early nineteenth centuries becomes a site for thinking about the relation of the local and national to the global. Ours is an exciting moment for teaching global Romanticisms, and new anthologies make it possible to be more comparative in our approaches than ever before. The Pedagogies series is a site where scholars can share ideas about new possibilities for innovative and effective teaching of Romantic Period literature. The majority of essays in the first few issues of this series have been on the teaching of British Romanticism, but for this upcoming issue we are looking for fresh discussion of European/Global/Non-Anglophone Romanticisms. For the purposes of this specifically-themed

issue we are expecting a primary focus on writers not from England or the United States. Articles that take an ambitious approach to more than one author or tradition will be preferable, for this purpose, than studies of individual writers, but these could also be considered if approached in the spirit of informing new possibilities in effective teaching.

Articles should be in English, with translations provided of texts from other languages. Hyperlinks to texts in other languages are fine.

Please send a 500-word abstract and brief (1-2 pp) vita to William Stroup at wstroup@keene.edu by 15 DECEMBER 2010. The deadline for articles from accepted abstracts will be 15 May 2011. Articles should be between 3000-5000 words (excluding links), and all articles will be peer-reviewed. We value innovative use of the online publishing format: links to related resources, integrated into the article (though you must plan to ensure against "dead links" whenever possible), are highly encouraged. Please direct all inquiries to William Stroup, Associate Professor of English at Keene State College, at the email address above.□

CONFERENCES

Romanticism & Evolution

www.uwo.ca/english/evolution



The Romanticism Research Group at The University of Western Ontario invites paper and special session proposals for an international conference, "Romanticism & Evolution." The meeting will convene at Windermere Manor next to Western's main campus in London, Ontario, from 12 - 14 May 2011. Keynote speakers will be Gillian Beer (Cambridge), Tilottama Rajan (Western Ontario), and Robert J. Richards (Chicago). Special seminar leaders will include: Alan Bewell (Toronto), Noah Heringman (Missouri),

Thomas Pfau (Duke), Matthew Rowlinson (Western Ontario), and Joan Steigerwald (York).

Though Romanticism is often imagined as the "age of revolution," recent criticism has seen renewed interest in the general theme of "Romantic Evolution," including the resurgence of such topics as organicism, vitalism, natural history, and natural philosophy. The objective of "Romanticism & Evolution" is to defamiliarize prevailing notions of evolution by tracing their origins to literary and scientific discourses of the transitional period 1775-1850, a time that witnessed the genesis of the modern idea of "literature" alongside the emergence of specialized disciplines, such as geology, biology, physiology, chemistry, psychology, and anthropology. Disenchanted with mechanistic science and Enlightenment rationalism, Romanticism also introduced a new organic image of the world, which displaced the older atomistic and static idea of nature with one that was dynamic and evolutionary. However, whether the organic mode of explanation replaced the mechanical philosophy as a radically incommensurable paradigm, or whether both coexisted in creative tension during and beyond the Romantic period, remains a matter for debate.

Revisiting important events and developments in the history of evolution prior to the publication of *The Origin of Species*, "Romanticism & Evolution" will focus critical attention on earlier, less recognized theories of change and transformation emerging in the cultural, literary, philosophical, and scientific debates of the Romantic period. Instead of searching through eighteenth- and early nineteenth-century science for "forerunners" to the Darwinian revolution, this conference aims to explore British and European Romanticism's liminal position between the classical idea of an immutable "great chain of being" and the rise of modern discourses of historiography.

For further information and updates, please visit the conference website listed above. All inquiries can be sent to the conference email address, romanticism@uwo.ca.□

Romantic Studies Association of Australasia (RSAA)

www.rsaa.net.au

"Romanticism and the Tyrannies of Distance" will be the first of the biennial conferences planned for the newly founded Romantic Studies Association of Australasia (RSAA), to take place at the University of Sydney from

Thursday to Saturday, 10-12 February 2011. The keynote speakers for the conference will include Deirdre Coleman (Melbourne), Nicholas Roe (St Andrews), and James Chandler (Chicago). There will also be a panel discussion on "Romanticism in Australia" featuring Iain McCalman (Sydney), Gillian Russell (ANU), Clara Tuite (Melbourne), and Jon Mee (Warwickshire).

The east coast of New Holland was discovered and mapped by Captain James Cook, its flora and fauna recorded and categorised by Joseph Banks and Daniel Solander, in the autumn of 1770, the same year that saw the births on the other side of the world of Wordsworth and Beethoven, making the origin and establishment of the modern Australian nation coincident with the origin and establishment of what we conventionally, if controversially, refer to as the Romantic period. This coincidence, though only one of a number of reasons for forming a confederation of Australasian Romanticists, is nonetheless a compelling one, and we invite scholars of the period from all over the world, as well as from Australia and New Zealand, to join us in marking and celebrating the foundation of the RSAA with a major scholarly event.

The theme of the conference, "Romanticism and the Tyrannies of Distance," is named after the Australian historian Geoffrey Blainey's now classic account of the way the geographical remoteness of Australia has shaped its history and identity. From here, it is but a small step to seeing the way in which all kinds of distance – and the will to overcome distance – conditioned and challenged the writers and thinkers of the late eighteenth and early nineteenth centuries. Indeed, in the spirit of new beginnings, scholars are encouraged to use the historical distance of the early twenty first century and the geographical and cultural distance of the Great South Land to reconceptualise the geographical and cultural field of Romantic studies. □

Nineteenth Century Studies Association

www.english.uwosh.edu/roth/ncsa



The 32nd Annual Conference of the Nineteenth Century Studies Association (NCSA), "Money / Myths," will be held at the University of New Mexico, Albuquerque, New Mexico, 3-6 March 2011. The keynote speaker for the conference will be Mary Poovey (New York).

How was money understood in the nineteenth century? in its global context? by laborers? How did the ideation of money evolve around and through art, music, race, nation, and empire? How did the stories told about money influence people and practices? What role do myths play in comprehending money? How were relations between people mediated by narratives of money? Relations between nations?

Graduate students whose proposals are accepted can at that point submit a full-length version of the paper to compete for a travel grant to help cover transportation and lodging expenses. □

Interdisciplinary Nineteenth-century Studies

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

This year's *Interdisciplinary Nineteenth-Century Studies* (INCS) Conference, "Speaking Nature," will take place at Pitzer College, a member of the Claremont Colleges in Claremont, California, between 31 March and 3 April 2011. Keynote speakers will be James Kincaid (Southern California) and Harriet Ritvo (MIT)



How did the nineteenth century conceive, construct, and represent the physical world? In what ways did nature as an ideology and/or material reality shape the nineteenth century? How did the nineteenth century understand the relation of human beings to nature? The 2011 Conference will feature contributions that investigate any aspect of this topic from multiple interdisciplinary perspectives, including and/or integrating Literature, History, Science, Art History, Environmental Studies, Law, Philosophy, Sociology, Anthropology, Music, Economics, and Theology.

Inquiries regarding the event can be sent to incs2011@pitzer.edu or to sumangala_bhattacharya@pitzer.edu. For more information on INCS, see the conference website listed

above. Selected conference papers will be published in *Nineteenth-Century Contexts*. □

18th- & 19th-Century British Women Writers Conference

<http://bwwc2011.osu.edu/>

The 18th & 19th-Century British Women Writers Conference on “Curiosities” will be held at Ohio State University in Columbus, Ohio, between 31 March to 3 April 2011. Keynote speakers will be Sharon Marcus (Columbia) and Helen Deutsch (UCLA). The conference will reconsider how the concept of curiosity—in its dual meaning of intellectual pursuit and particular material objects—influenced the lives and work of eighteenth- and nineteenth-century women writers, and continues to drive our scholarship today. The event will explore interdisciplinary approaches to this topic, and will be especially interested in both the ways in which women of this period expressed curiosity about their world through science, politics, philosophy, travel, religion, and art, and the ways in which these same questing, curious women became the subjects and objects of inquiry themselves.

All inquiries regarding the event can be sent to the Conference email address at: bwwc2011@gmail.com. □

Exploring Empire Science, Travel, Trade & Culture 1768–1820 Sir Joseph Banks, India and the ‘Great Pacific Ocean’

The aim of this two-day conference, taking place on 24-25 June 2011, is to bring together scholars from different disciplines, e.g. historians of science, ethnologists, natural historians (botany & zoology), curators, museologists, literary critics, geographers, students of local history, colonial critics and others interested in the cultures of late eighteenth and early nineteenth-century Britain, India and the Pacific. Convening at the National Maritime Museum in London, the conference will have Sir Joseph Banks at its centre, but it also aims more broadly to present critical work in a range of areas. The plenary speakers will be Simon Schaffer (Cambridge) and Jeremy Coote (Pitt Rivers Museum, Oxford).

In 1768, Sir Joseph Banks sailed around the world with Captain Cook and in doing so inaugurated a new era in British exploration, empire and science. As a botanist, man of science, adviser of the monarch and of ministers, and as President of the Royal Society, Banks became a central

figure in the expansion in discovery and settlement that took place in the Indo-Pacific region from 1768 to 1820. Through his correspondence with fellow men of science and with government agents, Banks promoted the exchange of knowledge about flora, fauna and human cultures new to Europeans. He was a prime mover in the development of natural philosophy, ethnology, collecting and its global organization, travel and exploration, the publication and illustration of natural history and other mission findings, the development of knowledge within the eighteenth-century Republic of Letters, imperial policy making and the practical uses of science by the state. He planned, for instance, the colonization of Australia and shaped the extension of British imperial influence through India and Polynesia. His activities brought Britons into contact with peoples, countries, plants and animals previously unknown to them, and this contact had major effects on indigenous societies and ecosystems. It also stimulated major cultural interest at home, and this is apparent in the new, Romantic, turn in literature and visual art, whether in Shelley’s *Frankenstein*, Byron’s *The Island*, Southey’s *The Curse of Kehama* and in the paintings of Pacific mission artists Hodges and Westall. □

International Scott Conference www.uwyo.edu/scottconf2011/index.html

The 9th International Scott Conference, “Walter Scott: Sheriff and Outlaw,” will be held at the University of Wyoming, Laramie, Wyoming, 5-9 July 2011. The keynote speakers will be Jenni Calder (President of Scottish PEN) and Judith Wilt (Boston College),

Scott was a lawyer, friend to the great, and literary authority, yet he became so by breaking all the rules. “Walter Scott: Sheriff and Outlaw” encourages new understanding of Scott’s innovations, and his contribution to literary and other fields up to the present day. The conference will offer sessions, plenaries, workshops, roundtables, advice from journal editors, and a trip to see the West Walter Scott has made. It will coincide with Laramie’s Jubilee Days, when cowboys ride herd through town and the rodeo lets rip.

The conference aims to provoke discussion on an open range of topics related to Scott studies and beyond, as we take the author into new cultural and critical territory. They particularly welcome dialogue about the many ways in which Scott broke boundaries in his time, and the ways in

which his work has redirected literature and culture in the years since his death.

All event inquiries should be sent to Caroline McCracken-Flesher, cmf@uwyo.edu. □

Wordsworth Winter School

<http://wordsworthconferences.org.uk/WWS2011.htm>

The 2011 Wordsworth Winter School will take place between 21-26 of February at Rydal Hall, Rydal. The theme of this year's conference will be "Wordsworth and Romantic Nature." The lecturers and topics will include:

Richard Gravil (Wordsworth Conference Foundation): "Romantic Weather"

David Fairer (Leeds): "Wordsworth, Coleridge and Nature's Beguilements"

Felicity James (Leicester): "The Poem upon the Wye"

Cecilia Powell (Independent Art Historian): "Savage Grandeur and Other Sublimes"

Chris Simons (ICU, Tokyo) "Wordsworth's Topographical Description of the Lake Country"

David Chandler (Doshisha): "Southey's Romantic Landscapes"

Pamela Woof (The Wordsworth Trust): "'Soft eye-music': Wordsworth's Later Style"

John Strachan (Sunderland): "The Romantics Outdoors"

Wordsworth Summer Conference

<http://wordsworthconferences.org.uk/WSC2011.htm>

The 40th Wordsworth Summer Conference will take place from 1-11 August of 2011 at the Forest Side Hotel, Grasmere, Cumbria. The Conference keynote lecturers will include: Richard Brantley (Florida), Frederick Burwick (UCLA), Jeff Cowton (Curator, The Jerwood Centre), Nora Crook (Anglia Ruskin), Kelvin Everest (Liverpool), Mary Favret (Bloomington, Indiana), Stephen Gill (Lincoln College, Oxford), Richard Gravil (Secretary of the Foundation), Felicity James (Leicester), Peter Kitson (Dundee), Ichiro Koguchi (Osaka), Michael O'Neill (Durham), Ann Wroe (*The Economist*), and Sarah Zimmerman (Fordham).

The conference will also feature a Debate on Barbauld's *Eighteen Hundred and Eleven*. □

WEBSITES

Networked Infrastructure for Nineteenth-Century Electronic Scholarship (NINES)

www.nines.org



NINES, a scholarly institution that offers an online hub for primary sources and peer-reviewed digital scholarship, has added over 500,000 new resources to its search interface in the past year. Go to <http://nines.org> to search photos from the Library of Congress Prints and Photographs Division and the University of Florida Digital Collections as well as full-text resources from Wright American Fiction, The Journals of the Lewis and Clark Expedition Online, and the Victorians Institute Journal's Digital Annex. In an effort to reach out to scholars in nineteenth-century studies interested in creating their own digital projects, NINES is a sponsor of the Digital Humanities Summer Institute (<http://dhsi.org>) at the University of Victoria and will be running its own NEH-support Summer Institute at the University of Virginia in Summer 2011. Learn more about both of these events on the NINES blog: nines.org/news.

Charles Lamb on Facebook



Charles Lamb has a Facebook page! This forum is intended to create a space for easy discussion and sharing ideas - as well as a place to find Lamb's work online. Come make friends with Lamb at:

www.facebook.com/#!/profile.php?id=100000934205003&ref=ts □

The William Blake Archive

www.blakearchive.org



The William Blake Archive is pleased to announce the launch of the electronic edition of *An Island in the Moon* (Fitzwilliam Museum), an incomplete manuscript written in pen and ink in Blake's hand. It notably contains the earliest extant drafts of "Nurse's Song," "HOLY THURSDAY," and "The Little Boy Lost," which make their first published appearance in his *Songs of Innocence* (1789).

Topical allusions and the history of Blake's associations with the London social circle of the Rev. A. S. Mathew and his wife Harriet in the 1780s suggest a period of composition c. 1784-85. Before the manuscript was given to the Fitzwilliam Museum in 1905, two or more leaves may have been removed. The contents of a final page of lettering and rough sketches (object 18), apparently unrelated to the text of *Island*, may reflect Robert Blake's attempts to draw subjects that had been set as exercises for him by older brother William (see Editors's Notes for object 18).

In *An Island in the Moon* Blake, writing in his mid to late 20s, demonstrates a born satirist's instincts for the ridiculous with a boisterous sendup of middle class London social and intellectual life distilled into eleven brief chapters of "Great confusion & disorder" (object 10). The use of dialogue interspersed with song lyrics links the narrative to both contemporary theatrical forms and broader eighteenth-century satirical traditions. Blake's experiences in the Mathew circle may be the main inspiration for these mocking reflections, which feature impertinent, passionate, confrontational characters, some if not all derived from Blake's contemporaries, probably including Blake himself and his younger brother Robert as Quid and Suction. Although Blake left it orphaned, untitled, and unfinished in a heavily revised manuscript, *Island* is in some sense a primary literary experiment for him, setting the undertone of much to follow.

In 2006 the University of Rochester department of English agreed to sponsor an Archive team that would specialize in text editing. The team's electronic edition of *Island*, its first

major project, has fully searchable texts and images supported by our Inote and ImageSizer applications. Several new features make their debut here. Zoomed images of more complex textual cruxes strengthen the explanatory power of Editors' Notes. A sophisticated XML tagset has been tailored to the needs of Blake's manuscripts and to the fundamental principles of the Archive. The tagset plus a straightforward and legible color coding system (using XSLT and CSS) make it possible to display most of Blake's manuscript alterations and eliminate the clutter of conventional textual signs and symbols. A simple key to the color coding is available from every page of the transcriptions and notes.

With the publication of *An Island in the Moon*, the Archive now contains fully searchable and scalable electronic editions of 77 copies of Blake's twenty illuminated works 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, sketches, and water color drawings, including illustrations to Thomas Gray's *Poems*, water color and engraved illustrations to Dante's *Divine Comedy*, the large color printed drawings of 1795 and c. 1805, the Linnell and Butts sets of the *Book of Job* water colors and the sketchbook containing drawings for the engraved illustrations to the *Book of Job*, the water color illustrations to Robert Blair's *The Grave*, and all nine of Blake's water color series illustrating the poetry of John Milton.

As always, the William Blake Archive is a free site, imposing no access restrictions and charging no subscription fees. The site is made possible by the University of North Carolina at Chapel Hill, 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.□

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European Romantic Review

journals.orders@tandf.co.uk

www.informaworld.com/ERR

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

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Administrative correspondence regarding pre-2002 issues of *ERR* should be addressed to Fred Burwick at fburwick@humnet.ucla.edu. Administrative correspondence for 2002 and beyond can be addressed to Routledge Publishing, Taylor & Francis Ltd., Customer Services Department, 4 Park Square, Milton Park, Abingdon, UK OX14 4RN. Tel: +44 (0) 1256 813002 Fax: +44 (0) 1256 330245.□

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" to nassr-l-request@wvnm.wvnet.edu. You will then receive instructions on how to post messages to the list. If you encounter problems, please contact ADAM KOMISARUK akomisar@wvu.edu.

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

**NASSR 2011
Memberships
are now due!**

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

publish.uwo.ca/~nassr