

north american society for the study of romanticism

NASSR newsletter

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

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

Executive Committee

Angela Esterhammer (Western Ontario / Zürich)

Joel Faflak (Western Ontario)

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Julia M. Wright (Dalhousie)

Peter Melville (Winnipeg) - Secretary Treasurer

Josh Lambier (Western Ontario) - Newsletter Editor

Ex Officio

Frederick Burwick (UCLA)

Robert Mitchell (Duke)

Alex Dick (British Columbia)

SOCIETY NEWS

The NASSR Newsletter prints news of members's recent book publications, calls for papers, websites, and conference or journal information of interest to Romanticists. Please send announcements to Josh Lambier, at nassr@uwo.ca. The deadline for the next *NASSR Newsletter* is 1 October 2010.□

2010 Advisory Board Elections

The NASSR Executive Committee is pleased to announce the results of the 2010 Advisory Board Election, as per the guidelines outlined in the revised Constitution, printed in the October 1995 Newsletter. We welcome the following members, elected to three-year terms beginning 1 January 2010.

Christoph Bode (Ludwig Maximilian, München)

Michael Eberle-Sinatra (Montréal)

Greg Kucich (Notre Dame)

NASSR wishes to thank departing members Jill Heydt-Stevenson (Colorado), Deidre Lynch (Toronto), and Marc Redfield (Claremont Graduate) for their service and hard work, as well as all those who participated in the election process. A list of nominees from names submitted with the 2010 Ballot will be finalized by the Advisory Board and included on the 2011 Ballot, to be distributed later this year.□

2010 Online Memberships

There are two options for existing NASSR members to renew their 2009 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 Peter Melville at the University of Winnipeg.□

NASSR Graduate Student Caucus

The NASSR Graduate Student Caucus (NGSC) will meet for the first time at the 2010 NASSR conference in Vancouver to elect members and to set by-laws. Under the aegis of NASSR, the NGSC is intended as a venue for students interested in the study of Romanticism to make contact with one other, and to share intellectual and professional resources. We are committed to working together to further the interests, not only of the graduate student community in Romantic studies, but also of the broader profession, by helping to train active and engaged scholars who will continue to strengthen and advance themselves and the discipline. Please join us at the conference as we work to develop this organization for the benefit of the graduate student community in Romanticism.

The NGSC will also be offering a special panel for all interested graduate students titled, "What is now proved, was once only imagin'd"; or, What Every Graduate Student Should Know About Journal Publication." Representatives from several of the leading print and electronic journals in the field will be on-hand to speak about the publication process, to offer their professional advice and suggestions, and to answer your questions. Please consult the conference program for exact times of these events (both the NGSC meeting and the publishing panel). We urge all interested graduate students to get involved in advance of the meeting as well, by emailing us at nassrgradcaucus@colorado.edu. Please provide your name, institution, academic year, email address, and research interests, in addition to sending us your questions or suggestions. We will add your name to a master database of graduate student NASSR members that is currently being collated, and update you about our progress as we continue to make plans. You can also keep track of our progress by visiting our NGSC blog: nassrgrads.wordpress.com.□

Future NASSR Conferences

NASSR conferences are now planned through to 2014!

The 18th Annual NASSR Conference (2010), "Romantic Mediations," co-hosted by the University of British Columbia and Simon Fraser University, will be held in Vancouver, British Columbia, at the Coast Plaza Hotel and Suites. See "Conferences" below or visit the conference website:

www.nassr2010.arts.ubc.ca

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.

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.

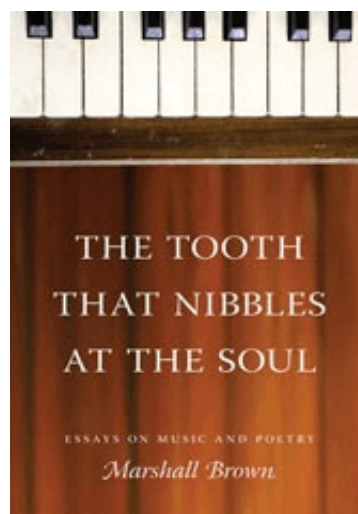
The 22nd Annual NASSR Conference (2014), co-hosted by the American University, Georgetown University, and George Washington University, will be held in Washington, D.C.□

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 P.Melville, NASSR Secretary-Treasurer, Department of English, University of Winnipeg, Winnipeg, Manitoba, R3B 2E9, Canada. All applicants must be NASSR members. Bursary cheques will be distributed at or soon after the conference.□

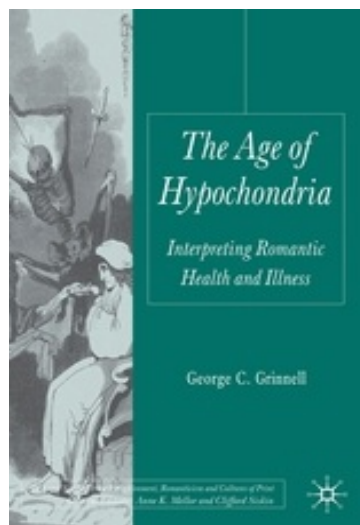
MEMBERS'S NEWS



MARSHALL BROWN (Washington) has recently published *The Tooth That Nibbles at the Soul: Essays on Music and Poetry* (Washington, 2010). This book brings together Brown's new and previously published writings on literature and music. These essays engage questions that are central to the development of literature, music, and the arts in the period from Romanticism at the end of

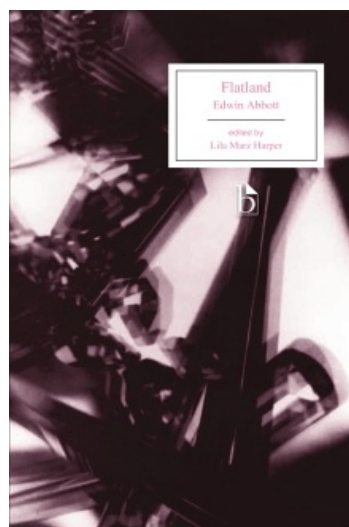
the eighteenth century to the avant-garde movements of the early twentieth, a period in which the modern evolution of the arts is coupled with a rise in the significance of music as artistic form. With a special focus on lyric poetry and canonical composers including Mozart, Bach, Beethoven, Brahms, and Schubert, Brown ties the growing prominence of music in this period to the modernist principle of abstraction. Music, as Brown provocatively notes, conveys meaning without explicitly saying anything. This principle of abstraction could be taken as the overriding formula for modernist art in general; and it explains why in this period music becomes the model to which all the other arts, in particular painting and literature, aspire. Brown's title, taken from a poem by Emily Dickinson, reminds us that abstraction – musical and artistic – is anything but toothless; indeed, it "nibbles at the soul" in subtle and enduring ways. Throughout his wide-ranging and erudite analysis, Brown's goal is to pinpoint the nature of music's bite and to illuminate the shared elements of literature and music. Brown's essays can be enjoyed by a general, well-read public not trained in either music or eighteenth-century literature, as well as by an audience steeped in sophisticated (if not technical) musical analysis.

www.washington.edu/uwpress/



GEORGE C. GRINNELL (British Columbia-Okanagan) has recently published *The Age of Hypochondria: Interpreting Romantic Health and Illness* (Palgrave Macmillan, 2010). What if the experience of hypochondria was not simply one of imagined infirmity? In an age in which health was increasingly policed in terms of moral as well as physical well-being, writers

at the turn of the nineteenth century viewed hypochondria as a malady and a metaphor for the difficulty of discerning health in the body. As a troubling laceration in normalizing efforts to determine the body as either ideally healthy or improperly sick, hypochondria mediated a range of social and political concerns and became a figure of interpretation for the ways in which the corporeal body eludes our efforts to know it. *The Age of Hypochondria* examines several episodes of hypochondria, in works by Thomas Beddoes, Samuel Taylor Coleridge, Mary Shelley, Thomas De Quincey and Mary Prince, in order to suggest why fictions of health – and obsessions with disease – may have become so pervasive in the Romantic era. www.palgrave.com



LILA MARZ HARPER (Central Washington) has released a new edition of Edwin Abbott's *Flatland* (Broadview, 2009). *Flatland* (1884) is an influential mathematical fantasy that simultaneously provides an introduction to non-Euclidean geometry and a satire on the Victorian class structure, issues of science and faith, and the role of women. A classic of early science fiction, the novel takes place in a world of two

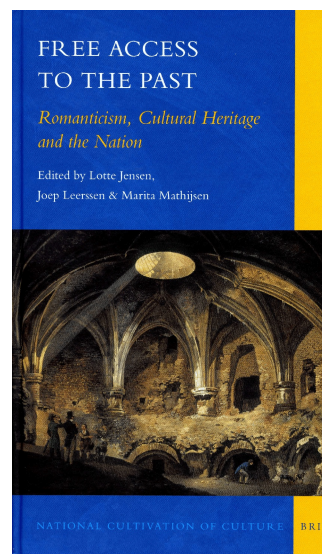
dimensions where all the characters are geometric shapes. The narrator, A Square, is a naïve, respectable citizen who is faced with proof of the existence of three dimensions when he is visited by a sphere and is forced to see the limitations of his world. The introduction to this Broadview Edition provides context for the book's references to Victorian culture and religion, mathematical history, and the history of philosophy. The appendices contain contemporary reviews; extracts from the work of fellow mathematical fantasy writer/mathematician Charles

Hinton; Hermann von Helmholtz's "The Axioms of Geometry" (1870); and autobiographical passages from Abbott's *The Kernel and the Husk* (1886). www.broadviewpress.com



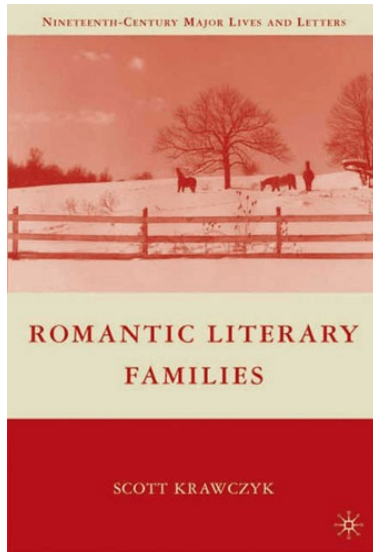
DAVID HIGGINS (Leeds) and SHARON RUSTON (Salford) have edited a new volume entitled, *Teaching Romanticism* (Palgrave Macmillan, 2010). Romanticism is taught at universities across the globe and is considered integral to the study of British and European literature. This book, written by leading academics, presents innovative, practical approaches to teaching traditional and newer aspects of the curriculum

and is essential to anyone teaching Romanticism at university level. www.palgrave.com



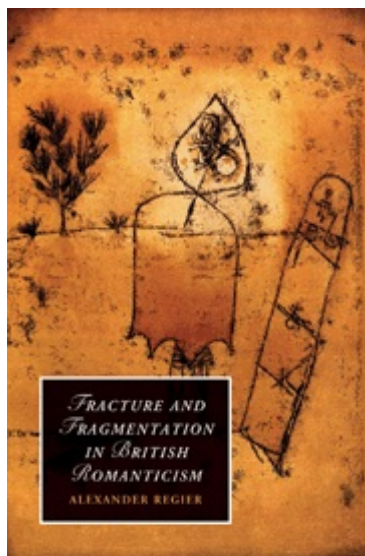
LOTTE JENSEN (Radboud), JOEP LEERSSEN (Amsterdam), and MARITA MATHIJSEN (Amsterdam) have edited a new volume entitled, *Free Access to the Past. Romanticism, Cultural Heritage and the Nation* (Brill, 2010). Throughout Europe, nostalgia and modernization embraced around 1800: the rise of historicism coincided with the emergence of the modern nation-state.

Poetical, cultural changes intersected with political, institutional ones: a Romantic taste for medieval or tribal antiquity benefitted from a modernization-driven transfer of cultural relics into the public sphere. This process involved the establishment of museums, libraries, archives and university institutes, as well as the dissemination of historical knowledge through text editions, philological studies, historical novels, plays, operas and paintings, monuments and restorations. Antiquaries, philologists and historians produced a new past and rendered history a matter of public, national interest and collective identification. This international and interdisciplinary collection explores the romantic-historicist complexities at the root of the modern nation-state. www.brillusa.com



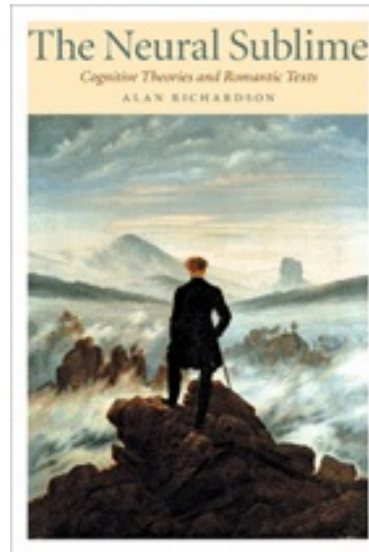
SCOTT KRAWCZYK (West Point) has recently released *Romantic Literary Families* (Palgrave Macmillan, 2009). The late eighteenth century witnessed the emergence of the *literary family*: a collaborative kinship network of family and friends that, by the end of the century, displayed the characteristics of a nascent corporation. This book examines different models of collaboration

within English literary families during the period 1760-1820. Beginning with the sibling model of Anna Barbauld and John Aikin, and concluding with the intergenerational model presented by the Godwins and the Shelleys, this study traces the conflict and cooperation that developed within and among literary families as they sought to leave their legacies on the English world of letters. www.palgrave.com



ALEXANDER REGIER (Rice) has recently published *Fracture and Fragmentation in British Romanticism* (Cambridge, 2010). What associates fragmentation with Romanticism? In this book, Alexander Regier explains how fracture and fragmentation form a lens through which some central concerns of Romanticism can be analyzed in a particularly effective way. These categories also supply a

critical framework for a discussion of fundamental issues concerning language and thought in the period. Over the course of the volume, Regier discusses fracture and fragmentation thematically and structurally, offering new readings of Wordsworth, Kant, Burke, Keats, and De Quincey, as well as analyzing central intellectual presuppositions of the period. He also highlights Romanticism's importance for contemporary scholarship, especially in the writings of Benjamin and de Man. More generally, Regier's discussion of fragmentation exposes a philosophical problem that lies behind the definition of Romanticism. www.cambridge.com



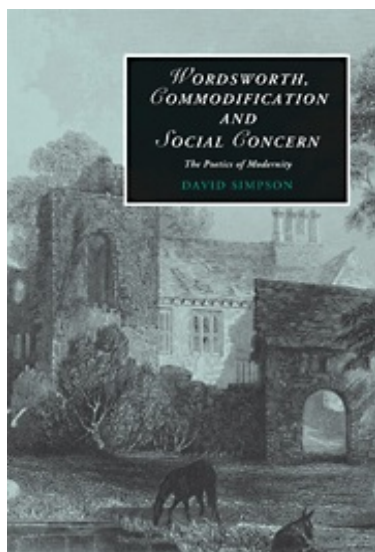
ALAN RICHARDSON (Boston College) has recently published *The Neural Sublime: Cognitive Theories and Romantic Texts* (Johns Hopkins, 2010). *The Neural Sublime* brings recent work in cognitive neuroscience to bear on some famously vexed issues in British Romantic studies. In exciting and unprecedented ways, Alan Richardson demonstrates how developments in the neurosciences can transform the study of

literary history. Richardson presents six exemplary studies, each exploring a different intersection of Romanticism and the sciences of the mind and brain: the experience of the sublime and the neuroscience of illusion; the Romantic imagination and visual imaging; the figure of apostrophe and linguistic theory; fictional representations of the mind and "theory of mind" theory; depictions of sibling incest and neo-Darwinian theories of mental behavior; and representations of female speech and cognitive developmental psychology. Richardson's insightful analysis opens fresh perspectives on British Romanticism, pointing scholars to new developments in cognitive literary studies. He combines elements of new historicist analysis with original – and much needed – models for understanding language, subjectivity, and social behavior. Far from signaling a departure from the prevalent critical approaches of new historicism, Richardson argues, cognitive theory presents an essential complement to them. *The Neural Sublime* features an array of cognitive and neuroscientific approaches, providing an engaging and readable introduction to the emergent field of cognitive literary studies. www.press.jhu.edu



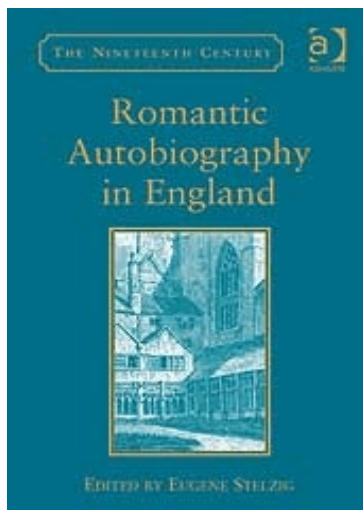
BEN P. ROBERTSON (Troy) has recently released *Inchbald, Hawthorne and the Romantic Moral Romance: Little Histories and Neutral Territories* (Pickering & Chatto, 2009). Robertson's study explores the connections between British and American Romanticism, focussing on the novels of Elizabeth Inchbald (1753-1821) and Nathaniel Hawthorne (1804-64). Inchbald sought to legitimize herself as a serious author in a society that privileged male authorship.

Fifty years later, Hawthorne struggled to establish an indigenous American literature in a British-dominated publishing world. Although the two authors wrote on opposite sides of the Atlantic and with different goals, they produced remarkably similar texts that point to a connection between British and American culture. Robertson characterizes their novels as the "Romantic moral romance," a unique kind of romance that acts as an experimental sub-genre of the novel. He argues that Inchbald and Hawthorne are representative of a larger British/American cultural confluence. www.pickeringchatto.com



DAVID SIMPSON (California, Davis) has recently published *Wordsworth, Commodification, and Social Concern: The Poetics of Modernity* (Cambridge, 2009). This new reading of Wordsworth's poetry by leading critic David Simpson centers on its almost obsessive representation of spectral forms and images of death in life. Wordsworth is reacting, Simpson

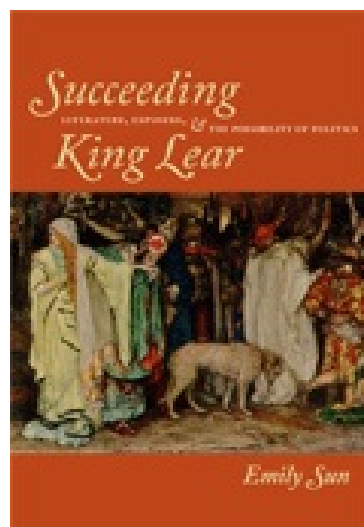
argues, to the massive changes in the condition of England and the modern world at the turn of the century: mass warfare; the increased scope of machine-driven labor and urbanization; and the expanding power of commodity form in rendering economic and social exchange more and more abstract, more and more distant from human agency and control. Reading Wordsworth alongside Marx and Derrida, Simpson examines the genesis of an attitude of concern which exemplifies the predicament of modern subjectivity as it faces suffering and distress. www.cambridge.com



GENE STELZIG (SUNY-Geneseo) has recently edited a new volume of essays entitled, *Romantic Autobiography in England* (Ashgate, 2009). Taking into account the popularity and variety of the genre, this collaborative volume considers a wide range of English Romantic autobiographical writers and modes, including working-class autobiography, the familiar essay, and the staged

presence. In the wake of Rousseau's *Confessions*,

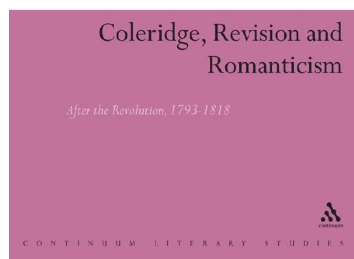
autobiography became an increasingly popular as well as literary mode of writing. By the early nineteenth century, this hybrid and metamorphic genre is found everywhere in English letters, in prose and poetry by men and women of all classes. As such, it resists attempts to provide a coherent historical account or establish a neat theoretical paradigm. The contributors to *Romantic Autobiography in England* embrace the challenge, focussing not only on major writers such as William Wordsworth, De Quincey, and Mary Shelley, but on more recent additions to the canon such as Mary Robinson, Dorothy Wordsworth, and Mary Hays. There are also essays on the scandalous *Memoirs* of Mrs. Billington and on Joseph Severn's autobiographical scripting of himself as "the friend of Keats." The result is an exploratory and provisional mapping of the field, provocative rather than exhaustive, intended to inspire future scholarship and teaching. www.ashgate.com



EMILY SUN (Colgate) has recently released *Succeeding King Lear: Literature, Exposure, and the Possibility of Politics* (Fordham, 2010). This study investigates the question of the relations between literature and politics in democratic modernity. *Succeeding King Lear* makes connections between Shakespeare's tragedy, Wordsworth's poetry, and the documentary

nonfiction and photography of James Agee and Walker Evans to offer new ways of thinking of the logic of literary history and the relationship between early modern, Romantic, and twentieth-century texts; and it brings literature into dialogue with contemporary philosophical readings of Western political thought. *King Lear*, Sun argues, opens up a literary succession at the heart of which is a crisis of sovereignty. Interrogating what it is to be a political subject as actor and spectator in the kingdom, the play issues an injunction to transform spectatorship in plural and nonsovereign terms. Thorough engagements with *Lear*, Wordsworth in the 1790s, and Agee and Evans in the 1930s assume this injunction by generating new artistic genres and modes for their times. fordhampress.com

Ve-Yin Tee



VE-YIN TEE (Nanzan) has recently published *Coleridge, Revision and Romanticism: After the Revolution, 1793-1818* (Continuum, 2009). The Romantic phenomenon of multiple texts has been shaped by the link between revision and authorial intent. Scrutinizing four works of Samuel Taylor Coleridge (two poems, a newspaper article and a play), where every major variant is read as a separate work with its own distinct socio-historical

context, Tee challenges the notion that any one text is representative of its totality. By re-reading Coleridge in the light of alternative textual materials within that time, we are given a different perspective of the man and his times: we see, for example, his shift into Tory conservatism as a gradual process taking place in the early 1800s, rather than beginning in 1798, and furthermore that it was not a position he maintained for the rest of his life.

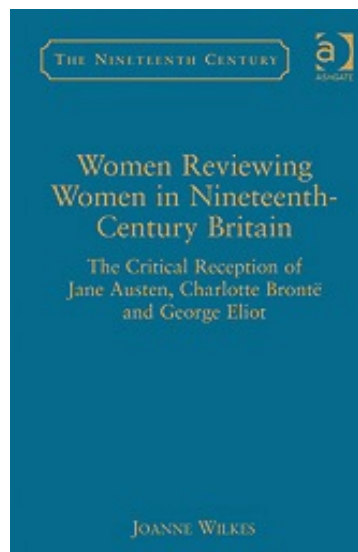
www.continuumbooks.com



GILLEN D'ARCY WOOD (Illinois, Urbana-Champaign) has recently released *Romanticism and Music Culture in Britain, 1770-1840: Virtue and Virtuosity* (Cambridge, 2010). Music was central to everyday life and expression in late Georgian Britain, and this is the first interdisciplinary study of its impact on Romantic literature. Focussing on the public fascination with virtuoso performance, Wood documents a struggle

between sober 'literary' virtue and luxurious, effeminate virtuosity that staged deep anxieties over class, cosmopolitanism, machine technology, and the professionalization of culture. A remarkable synthesis of cultural history and literary criticism, *Romanticism and Music Culture in Britain, 1770-1840* opens new perspectives on key Romantic authors – including Burney, Wordsworth, Austen and Byron – and their relationship to definitive debates in late Georgian culture.

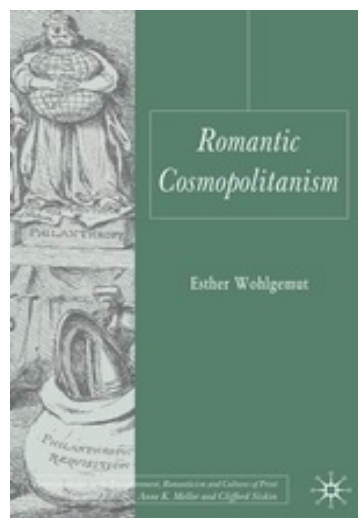
www.cambridge.com



JOANNE WILKES (Auckland) has recently released *Women Reviewing Women in Nineteenth-Century Britain: The Critical Reception of Jane Austen, Charlotte Brontë and George Eliot* (Ashgate, 2010). Focussing particularly on the critical reception of Jane Austen, Charlotte Brontë and George Eliot, Joanne Wilkes offers in-depth examinations of reviews by eight female critics:

Maria Jane Jewsbury, Sara Coleridge, Hannah Lawrance, Jane Williams, Julia Kavanagh, Anne Mozley, Margaret Oliphant and Mary Augusta Ward. What they wrote about women writers, and what their writings tell us about the critics's own sense of themselves as women writers, reveal the distinctive character of nineteenth-century women's contributions to literary history. Wilkes explores the different choices these critics, writing when women had to grapple with limiting assumptions about female intellectual capacities, made about how to disseminate their own writing. While several publishing in periodicals wrote anonymously, others published books, articles and reviews under their own names. Wilkes teases out the distinctiveness of nineteenth-century women's often ignored contributions to the critical reception of canonical women authors, and also devotes space to the pioneering efforts of Lawrance, Kavanagh and Williams to draw attention to the long tradition of female literary activity up to the nineteenth century. She draws on commentary by male critics of the period as well, to provide context for this important contribution to the recuperation of women's critical discourse in nineteenth-century Britain.

www.ashgate.com



ESTHER WOHLGEMUT (Prince Edward Island) has recently released *Romantic Cosmopolitanism* (Palgrave Macmillan, 2009). This book is a study of cosmopolitanism in early nineteenth-century Britain, and it approaches cosmopolitanism as an alternative and often overlooked approach to the question of nation in the early nineteenth century. Building out of enlightenment political

philosophies such as that of Kant, cosmopolitanism does not mean the absence of national attachment and national limitations but rather involves the co-existence of national demarcations and universal belonging, and in early nineteenth-century Britain, it appears alongside romantic nationalism in the struggle to represent the nation. Wohlgemut traces this alternative formulation not only in representative fictions of the late eighteenth- and early nineteenth-century (such as Edgeworth's Irish tales, Byron's *Childe Harold* and *Don Juan*, Maturin's *Melmoth the Wanderer*) but also in British political thought of the period (including Smith's *Wealth of Nations*, Price's *Discourse on the love of our country*, and the discourse of the *Edinburgh Review*). www.palgrave.com □

JOURNALS & SOCIETIES

European Romantic Review

www.informaworld.com/ERR

The editors of the *European Romantic Review* are pleased to announce that the journal will increase frequency of publication from five to six issues beginning this year.

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. □

European Romantic Review

Essay Prize

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

The editors of the *European Romantic Review* are pleased to announce the winner of the prize for the best article published in the journal in 2009. It is "The Frankenstein of the French Revolution: Nogaret's Automaton Tale of 1790" by Julia V. Douthwaite, Professor of French at the University of Notre Dame, with Daniel Richter (also from Notre Dame). This outstanding essay appeared in *ERR* 20.3 (July 2009). The award will be presented at the 2010 NASSR Conference in Vancouver.

Keats-Shelley Prize 2010

www.keats-shelley.com

The Keats-Shelley Memorial Association (KSMA) invites applications for the Keats-Shelley Prize 2010. Two competitions, open to all, are for an essay and a poem, with £3,000 in prizes. The prizes are sponsored by the Cowley Foundation, the School of English, University of St. Andrews, City of London/Keats House, and *The Liberal*. The winners's work will be published in the *Keats-Shelley Journal*.

The essay can be on any aspect of the lives and works of John Keats, P. B. Shelley, Mary Shelley, Lord Byron and their circles and should be of 2,000 - 3,000 words, including quotations. Preference will be given to entries showing originality of thought and written in a clear and accessible style. All sources must be acknowledged.

The poem (which may be a narrative) must be original, unpublished and not a parody. It should focus on the theme "Ice." It may be of any length up to 50 lines.

The Judges's Panel Chair will be Jack Mapanje, a distinguished Malawian poet, linguist, editor and scholar. Formerly Head of English at Chancellor College, University of Malawi, he was also Poet in Residence at Dove Cottage, Senior Lecturer in English at Newcastle University and now lives in York. He has published five books of poetry including *Beasts of Nalunga* (2007), which was short-listed for the Forward Prize for best collection. For *Of Chameleons and Gods* (1981) he was imprisoned for four years by Hastings Banda of Malawi. The Poetry Panel will include John Hartley Williams and Matthew Sweeney. The Essay Panel will be Simon Bainbridge (Lancaster) and Sharon Ruston (Salford).

Other conditions of entry:

1. Three copies of your entry should be sent to KSMA Competition Secretary, School of English, The University, St. Andrews, KY16 9AR, Scotland. Please enclose an SAE if you want your entry to be acknowledged. Copies of entries cannot be returned and no correspondence will be entered into. For all further information regarding shortlists, date of Awards, etc., please see the KSMA website, www.keats-shelley.com
2. All entries must be received by 30 JUNE 2010. Prize winner and a runner-up in each category will be notified in August. There will be a presentation ceremony at the British Academy, London, on 13 October 2010. The winners will be announced at that time on the KSMA website, www.keats-shelley.com
3. You may enter both categories. There is a fee of £5 sterling for a single entry, plus a further £5 for each additional entry in either category up to a maximum of two

poems and two essays. Payment must be enclosed, made by cheque, postal order or international money order in favour of the Keats-Shelley Memorial Association, or by sterling bank notes. All first-time entrants who are not already Friends of the KSMA will become Honorary Friends for one year.

4. All entries must be typed or word-processed on A4 or foolscap paper, and attached with a paper clip to a typed sheet giving the following: your name, address, a contact telephone number, the title of your essay or poem, and how you heard about the prize. Your entrance fee should also be attached. Please do not use staples, and kindly ensure that your name does not appear on the entry itself.

5. Essays and poems must be in English and your own original and unpublished work, and must not have been submitted to us in a former competition. Copyright remains with you as author, but your entry will be deemed to give consent to first publication in journals nominated by the Keats-Shelley Memorial Association.

6. The submission of an entry will be deemed to indicate full acceptance of the above conditions of entry to the competition. □

Keats-Shelley Association of America Grants 2010

The Keats-Shelley Association of America, Inc., awards two \$2,500 grants annually to support research in the field of British Romanticism. Named in honor of the Association's most generous benefactor, the Carl H. Pforzheimer, Jr., Research Grants support the work of advanced graduate students, independent scholars, and untenured faculty. The awards honor the late Carl H. Pforzheimer, Jr., a past President of the Association and among its most vigorous advocates. He also headed The Carl and Lily Pforzheimer Foundation, Inc., long distinguished for funding scholarship centered on early nineteenth-century English literature. Applications are solicited for this year's \$2,500 Research Grants, which will be announced in December 2010. Advanced graduate students, independent scholars, and untenured faculty pursuing research in the field of British Romanticism and literary culture between 1789 and 1832 are eligible to apply, especially for projects involving authors featured in the Keats-Shelley Journal bibliography. The application deadline is 1 NOVEMBER 2010. Winners will be guests of the Keats-Shelley Association at its Annual Awards Dinner, held during the MLA annual convention.

A complete application must include:

1. Application form
2. Curriculum vitae

3. Description of the project, not to exceed three pages. This brief narrative should clearly describe your project, its contribution to the field, and your plan for use of the money.

4. A one-page bibliography of publications that treat the topic.

5. Two letters of reference from people who know your work well and can judge its value. These letters should be sent directly by your referees to the Chair of the Grants Committee and be postmarked before the application deadline.

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

Keats-Shelley Journal

www.rc.umd.edu/ksaa/ksj/index.html

The Keats-Shelley Journal welcomes submissions from NASSR members. The KSJ is published in print form annually by the Keats-Shelley Association of America, but membership in the KSAA is not required for submitting or publishing an article with us. The KSJ contains articles on John Keats, Percy Shelley, Mary Shelley, Lord Byron, Leigh Hunt, and their circles of mutual influence and context—as well as news and notes, book reviews, and a current bibliography. Articles intended for publication should be prepared according to The Chicago Manual of Style, and submitted by email attachment to Jeanne Moskal, Editor, Department of English, Box 3520, University of North Carolina, Chapel Hill, NC, 27599-3520, keats_shelley@yahoo.com.

The Keats-Shelley Association is pleased to announce the latest volume of the *Keats-Shelley Journal* (Volume 58, 2009).

CONTENTS:

ANNE C. MACMASTER AND HOLLY M. SYPNIEWSKI, "Interpolation as Inspiration: 'Sight-Wonder' in Keats, Chapman, and Homer"

INA FERRIS, "Book Fancy: Bibliomania and the Literary Word"
JOEL FAFLAK, "The Difficult Education of Shelley's 'Triumph of Life'"

MARK LOUNIBOS, "In Praise of the Démêler: William Godwin and the Romantic Mixture"

NOAH COMET, "Felicia Hemans and the 'Exquisite Remains' of Modern Greece"

GRANT F. SCOTT, "New Severn Letters and Paintings: An Update with Corrections"

TIMOTHY WEBB, "John Hunt to Edwin Atherstone: Seven Letters" □

Byron Society Collection

www.byronsociety.org/bsc/index.html



The Byron Society of America has announced that it has chosen Drew University in Madison, New Jersey, as the new home for its Byron Society Collection. The collection of almost 5,000 items, including rare books, portraits, letters, and other priceless material, will be housed with the Drew Library's special collections, where students, scholars, and members of the public will be able to access it. Robert Weisbuch, president of Drew University and a specialist in nineteenth-century British and American writers, stated in his welcome: "The arrival of this collection will provide a feast of research opportunities for scholars and undergraduates alike."

Included in the Byron Society Collection are letters from Mrs. Byron, Thomas Moore, and Lady Byron, and the splendid collection of 1,900 volumes, including many early and rare editions, together with 600 booklets and 60 material objects belonging to collector Michael Rees, former secretary of the International Council of Byron Societies. Papers, correspondence, books, and photographs once owned by the late Leslie A. Marchand, author of *Byron: A Biography*, and editor of *Byron's Letters and Journals*, likewise form an essential part of the collection's holdings.

The collection also includes visual representations of the poet, such as Rembrandt Peale's 1825 lithograph of Byron, as well as statuary, mezzotints and engravings, Staffordshire figures, and decorative and other material objects that demonstrate the impact of Byron's life and works on his readers, both past and present.

Drew University is known for its special collections and archives, including distinctive holdings on Willa Cather, Walt Whitman, John Wesley, and the history of world Methodism. Discussions between Drew and the Byron Society began when it became known that the university had been given the coveted Byron and Whitman holdings of private collector Norman Tomlinson.

The Byron Society of America is a non-profit literary organization founded to study the life and works of the English Romantic poet, George Gordon, Lord Byron (1788-1824), whose immense cultural impact extends from the nineteenth century to the present day. The Society is one of

forty societies representing forty countries that collectively comprise the International Byron Society. □

Romanticism and Victorianism on the Net

www.ravon.umontreal.ca



Romanticism and Victorianism on the Net is pleased to announce its latest issue (54).

Articles from Issue 54 (May 2009)

www.erudit.org/revue/ravon/2009/v/n54/index.html

CONTENTS:

- IAN HAYWOOD (Roehampton): "The Spectropolitics of Romantic Infidelism: Cruikshank, Paine, and *The Age of Reason*"
- NICHOLAS FRANKEL (Virginia Commonwealth): "The Designer's Eye: *Ancient Spanish Ballads*, Poetry, and the Rise of Decorative Design"
- HARRIET KRAMER LINKIN (New Mexico State): "Lucy Hooper, William Blake, and 'The Fairy's Funeral'"
- SHELLEY TROWER (Exeter): "Nerves, Vibration and the Aeolian Harp"
- ANDREW BURKETT (Wake Forest): "Wordsworthian Chance"
- MARCUS TOMALIN (Downing College, Cambridge): "William Rowan Hamilton and the Poetry of Science"
- CHRIS JONES AND LI-PO LEE (Bangor and Chia-Nan): "Wordsworth's Creation of Active Taste"

REVIEW ESSAYS:

- LAURIE LANGBAUER (North Carolina at Chapel Hill): "Consumerism and the Archive: On Krista Lysack's *Come Buy, Come Buy: Shopping and the Culture of Consumption in Victorian Women's Writing*, and Brent Shannon's *The Cut of His Coat: Men, Dress, and Consumer Culture in Britain, 1860-1914*"
- BRUCE ROBBINS (Columbia): "Mary Poovey's Anxiety: Mary Poovey's *Genres of the Credit Economy: Mediating Value in Eighteenth- and Nineteenth-Century Britain*"

REVIEWS:

- THOMAS PFAU (Duke): Colin Jager, *The Book of God: Secularization and Design in the Romantic Era*
- RICHARD C. SHA (American): Christopher C. Nagle, *Sexuality and the Culture of Sensibility in the British Romantic Era*
- W. MICHAEL JOHNSTONE (Toronto): John Strachan, *Advertising and Satirical Culture in the Romantic Period*
- STEPHEN PRICKETT (Kent): Adam Potkay, *The Story of Joy: From the Bible to Late Romanticism*

- SOPHIE RUDLAND (Warwick): Lilla Maria Crisafulli and Cecilia Pietropoli, eds. *Romantic Women Poets: Genre and Gender*; Stephen Behrendt, *British Women Poets and the Romantic Writing Community*
- JENNIFER RUTH (Portland State): Susan E. Colón, *The Professional Ideal in the Victorian Novel: The Works of Disraeli, Trollope, Gaskell, and Eliot*
- CAROLE G. SILVER (Yeshiva): Aviva Briefel, *The Deceivers: Art Forgery and Identity in the Nineteenth Century*
- LAURA CALLANAN (Duquesne): Vanessa D. Dickerson, *Dark Victorians*
- DEHN GILMORE (California Institute of Technology): Lara Kriegel, *Grand Designs: Labor, Empire, and the Museum in Victorian Culture*
- JOAN DELPLATO (Bard College at Simon's Rock): Mary Roberts, *Intimate Outsiders: The Harem in Ottoman and Orientalist Art and Travel Literature*
- KAREN KURT TEAL (Washington): Margaret Markwick, *New Men in Trollope's Novels: Rewriting the Victorian Male*
- KRISTIN MAHONEY (Western Washington): Margaret Stetz and Cheryl Wilson, eds., *Michael Field and Their World*
- JOHN MCGOWAN (North Carolina, Chapel Hill): Andrew Miller, *The Burdens of Perfection: On Ethics and Reading in Nineteenth-Century British Literature*□

Romantic Circles

www.rc.umd.edu



Romantic Circles Reviews (RCR) offers thoughtful, thorough reviews of key works of scholarship in the field that also take advantage of the particular strengths of the Internet. Our goal is delivering the timeliest responses to new directions in Romanticism, publishing reviews without the long lag-time that print

generates. Rather than being collated into volumes, each review will be published "just-in-time": our hope is to cover the publications of today, instead of those of several years ago. While we focus chiefly on reviews of books—including essay collections, textual editions, anthologies, biographies as well as monographs—RCR also engages other relevant projects in Romantic Studies, especially all forms of digital media.

Romantic Circles would like to announce several new reviews:

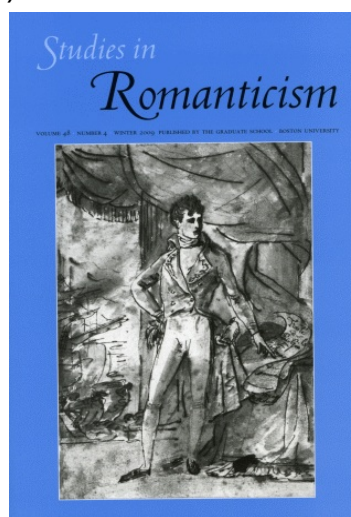
- JOHN PARHAM (Thames Valley): Eric Wilson, *Romantic Turbulence: Chaos, Ecology, and American Space*
- MICHELLE LEVY (Simon Fraser): William St. Clair, *The Reading Nation in the Romantic Period*; E. J. Clery, Caroline Franklin, and Peter Garside, eds., *Authorship, Commerce and the Public: Scenes of Writing, 1750-1850*; Hannah Barker and Simon Burrows, eds.,

Press, Politics and the Public Sphere in Europe and North America, 1760-1820; George L. Justice and Nathan Tinker, eds., *Women's Writing and the Circulation of Ideas: Manuscript Publication in England, 1550-1800*

- SUSAN J. WOLFSON (Princeton): Stanley Plumly, *Posthumous Keats*
- DAVID SIGLER (Idaho): Dale Townshend, *The Orders of Gothic: Foucault, Lacan and the Subject of Gothic Writing 1764-1820*
- DAVID M. BAULCH (West Florida): Anya Taylor, *Erotic Coleridge: Women, Love, and the Law Against Divorce*□

Studies in Romanticism

www.bu.edu/sir



The latest volume of *Studies in Romanticism* (Vol. 48.4) is now available:

CONTENTS:

- MARK J. BRUHN: "Romanticism and the Cognitive Science of Imagination"
- BRIAN McGRATH: "Wordsworth, 'Simon Lee,' and the Craving for Incidents"
- ARTHUR S. MARKS: "Wilkie, Hogarth, and Hazlitt: *The Reading of a Will*, Its Origins and Legacy"
- DARREN HOWARD: "Talking Animals and Reading Children: Teaching (dis)Obedience in John Aikin and Anna Barbauld's *Evenings at Home*"
- ERIK SIMPSON: "'A Good One Though Rather for the Foreign Market': Mercenary Writing and Scott's *Quentin Durward*"
- KATHERINE SINGER: "Stoned Shelley: Revolutionary Tactics and Women Under the Influence"

REVIEWS:

- FELICITY JAMES: Denise Gigante's *Taste: A Literary History*
- SEAN DEMPSEY: Colin Jager's *The Book of God: Secularization and Design in the Romantic Era*

JANE STABLER: Michael O'Neill's *The All-Sustaining Air: Romantic Legacies and Renewals in British, American and Irish Poetry since 1900*
ANNE F. JANOWITZ: William McCarthy's *Anna Letitia Barbauld: Voice of the Enlightenment*□

Romanticism

www.eupjournals.com/journal/rom

The latest issue of *Romanticism*, 16.1 (2010), is now available.

CONTENTS:

GRANT F. SCOTT, "The Many Men so Beautiful: Gustave Dore's Illustrations to *The Rime of the Ancient Mariner*"
NICOLA HEALEY, "The Reception of Hartley Coleridge's Poetry, from 1833 to the Present"
KERRI ANDREWS, "Paternal Care and Maternal Feeling: New Correspondence between Ann Yearsley and Hannah More"
NANCY JIWON CHO AND DAVID WORRALL, "William Blake's Meeting with Dorothy Gott: The Female Origins of Blake's Prophetic Mode"
JULIA S. CARLSON, "Topographical Measures: Wordsworth's and Crosthwaite's Lines on the Lake District"
CHRISTOPHER MACLACHLAN, "Review Essay: Sir Walter Scott"

REVIEWS:

PETER J. KITSON: Derek Hughes, *Culture and Sacrifice: Ritual Death in Literature and Opera*
GREGORY LEADBETTER: Brian Goldberg, *The Lake Poets and Professional Identity*
CLAIRE BROCK: Angela Esterhammer, *Romanticism and Improvisation, 1750-1850*
HUGH ROBERTS: Sharon Ruston, *Shelley and Vitality*
ROBIN JARVIS: Bridget Keegan, *British Labouring-Class Nature Poetry, 1730-1837*; John Goodridge and John Lucas, eds., *Robert Bloomfield: Selected Poems*, rev. and enlarged ed.
JANE DARCY: Jonathon Shears, *The Romantic Legacy of 'Paradise Lost': Reading against the Grain*
EDWARD LARRISSY: Michael O'Neill, *The All-Sustaining Air: Romantic Legacies in British, American, and Irish Poetry since 1900*□

The Hemlow Prize in Burney Studies

burneycentre.mcgill.ca

The Burney Society invites submissions for the Hemlow Prize in Burney Studies, named in honour of the late Joyce Hemlow, Greenshields Professor of English at McGill University, whose biography of Frances Burney and edition of her journals and letters are among the foundational works of eighteenth-century literary scholarship. The Hemlow Prize

will be awarded to the best essay written by a graduate student on any aspect of the life or writings of Frances Burney or members of the Burney family. The essay, which can be up to 6,000 words, should make a substantial contribution to Burney studies. The judges will take into consideration the essay's originality, coherence, use of source material, awareness of other work in the field, and documentation. The winning essay will be published in the Burney Journal and the recipient will receive an award of US \$250, as well as a year's membership in the Burney Society. The Hemlow Prize will be awarded in October 2010. Essays should be sent, by email attachment, to the Chair of the Prize Committee, Dr. Lorna Clark, lcclarklj@aol.com or at Department of English, Carleton University, 1125 Colonel By Drive, Ottawa, Ontario, Canada K1S 5B6. Submissions must be received by 1 JULY 2010.□

New Books on Literature 19

www.nbol-19.org

Launched at Dartmouth College on September 1, 2009, *nbol-19.org* is an Online Review of Books on English and American Literature of the Nineteenth Century. Sponsored by the Department of English and the Dean of Humanities, it is edited by James Heffernan with technical guidance from Thomas Luxon and editorial advice from an international group of thirty-three specialists in nineteenth-century literature.

This site aims to revolutionize academic reviewing. While academic studies of literature must normally wait at least two years to be reviewed in printed journals, this site will strive to assess new books within ninety days of their publication, will invite authors to respond to each review within thirty days of its submission, and will also welcome comments from visitors to the site.

Taking advantage of web resources, its reviews will include pictures from the books it reviews and links to relevant material on other sites. With reviewers ranging from graduate students to chaired professors and emeriti, this site has commissioned just over one hundred reviews of books published in 2009, is already posting nearly thirty of them, and aims to have the rest up by next April. Meanwhile, its Books Announced list for 2009 briefly describes all the books it will review. If you have questions, please email James Heffernan (jamesheff@dartmouth.edu) for further information.□

CALLS for PAPERS

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.

Suggested paper topics include (but are not limited to):

- ✧ Collections, Museums, Cabinets, and Natural History
- ✧ Philosophies of Nature and Romantic Biology
- ✧ Aesthetics and Poetics in light of Evolution
- ✧ Literatures of Revolution, Evolution and Science
- ✧ Romantic Ecology and Ecocriticism
- ✧ The Pantheism Crisis, *Naturphilosophie* and the Romanticization of Spinoza
- ✧ Colonialism, Imperialism, and Travel Narratives
- ✧ Theories of the earth and the rise of geology
- ✧ Morality, Ethics, Affect, and the Scottish Enlightenment
- ✧ Disaster, Catastrophe, and Natural Revolution
- ✧ Romantic Vitalism, Organicism and Emergent Evolution
- ✧ Theories of Preformationism, Epigenesis and Descent
- ✧ Discourses of Sensibility, Excitability, Irritability
- ✧ Sex, Gender, and Reproduction
- ✧ Romantic Theologies, Creationism, and Intelligent Design
- ✧ Genealogy, Archaeology, and Contemporary Theories of Change
- ✧ Universal History, Natural Law, and Universal Peace
- ✧ Germs, Disease, Illness, and Contagion
- ✧ Theories of Race, Nationality, and Ethnicity
- ✧ Romantic Animals, Mutation, and Monstrosity

Proposals for papers and sessions should be limited to 500 words. The deadline for the submission of abstracts for 20-minute presentations is 1 OCTOBER 2010. Please include with your paper or session proposal, your name, e-mail address, and institutional affiliation. Abstracts should be e-mailed to romanticism@uwo.ca. For further information and updates, please visit the conference website listed above. □

Nineteenth Century Studies Association

www.english.uwoh.edu/roth/ncsa



The 32nd Annual Conference of the Nineteenth Century Studies Association (NCSA), "Money / Myths," will be held at Arizona State University, Tempe & Phoenix, Arizona, 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?

This theme would invite papers and panel proposals concerning any aspect of money/myth during the long nineteenth century, including, but not limited to the “myths” or “realities” of trade, debt, industry and investment, economics, money lending, poverty, consumer culture, class relations, race relations and their economic implications, gender politics, masculinity and femininity as shaped by/of money, sexual politics, sexuality and the law, aesthetics, art and art collecting, theater and performance politics, religion and wealth, social service programs, education, travel, entertainment, sporting, financing and producing wealth through science, international connections and compacts, public/private divide, differential health care, class mobility, marriage, widowhood, inheritance, prostitution, child rearing, infanticide, property politics, movements motivated by money (Chartism, socialism, communism, trades unions, reform), immigration, empire, war, and slavery. Equally welcome are paper and panel proposals concerning the processes of creating mythic structures around money including governmental campaigns, the publishing industry, legal processes, military campaigns, advertising, propaganda, and novelizations.

Abstracts (250 words) for 20-minute papers should be sent by 15 SEPTEMBER 2010 to Marlene Tromp, Program Chair, Denison University, nsca@denison.edu. Proposals should include the author's name and paper title in the heading, with one page c.v.

Presenters will be notified by 15 December 2010. 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/>

The 2011 Interdisciplinary Nineteenth-Century Studies Conference (INCS), which will explore the theme of “Speaking Nature,” will be held at Pitzer College, Claremont, California, between March 31st and April 3rd of 2011. Keynote Speakers will include 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 Interdisciplinary Nineteenth-Century Studies (INCS) Conference invites proposals 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.

Topics may include (but are not limited to):

- ✧ human nature
- ✧ animal nature
- ✧ plant nature
- ✧ gender & nature
- ✧ empire & nature
- ✧ anatomy, medicine, health
- ✧ Nature's language
- ✧ laws of nature
- ✧ environmentalism & sustainability
- ✧ natural disasters & catastrophes
- ✧ natural frontiers
- ✧ wilderness & gardens
- ✧ cities & ruins
- ✧ violent /nurturing nature
- ✧ new worlds, lost worlds, our world
- ✧ landscapes, oceans, deserts
- ✧ conquest of nature
- ✧ nature & antiquity
- ✧ nature & art
- ✧ nature & technology
- ✧ nature & the sciences
- ✧ nature & human responsibility
- ✧ nature & the disciplines

Please submit 250-word abstracts by 1 November 2010 to incs2011@pitzer.edu. Selected conference papers will be published in *Nineteenth-Century Contexts*.□

International Conference on Romanticism

www.depts.ttu.edu/honors/icr2010

The 18th Annual Meeting International Conference on Romanticism will be held at Texas Tech University in Lubbock, Texas, 11-14 November 2010. The conference will include a Theatre Royal Production of *The Celebrated Mrs. Inchbald*, an exhibit from the University Library Special Collections, and ample scholarship and discussion. Hermione de Almeida (Tulsa) will be delivering the keynote address, "‘Empire Follows Art’: Romantic Frontiers."

The conference will explore the ways in which artists from 1780-1840 as well as contemporary critics have participated in what might be termed "Pioneering Romanticisms," the theme of the 2010 ICR in West Texas, a location on the South Plains recognized for its pioneering heritage.

Proposals for papers and for panels from all disciplines are welcome. Submit 300-500 word proposals by 1 JUNE 2010 to icr2010@ttu.edu, subject line ICR Proposal. One panel is already open, "Theater as Liminal Space," and participants are encouraged to submit.□

International Scott Conference

www.uwyo.edu/scottconf2011/index.html

The Ninth 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 welcomes proposals (200 words) from the open range of Scott studies and beyond, as we take the author into new cultural and critical territory. We particularly welcome arguments 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.

Because this conference is all about breaking the rules, we also welcome proposals focused on other aspects of Scott. Topics might include: Scott as innovative poet, novelist, letter

writer, president of the Royal Society of Edinburgh, agricultural improver, Romanticist, Scot, traveler, historian, friend, medievalist, anthropologist, etc.; Scott's contribution to ideas of landscape, architecture, or travel; his contribution to ideas of Europe and America (South, West), etc. All critical and theoretical approaches are welcome.

Panel proposals should include the convener's short description, and no more than four 200-word proposals. The convener should have a reliable commitment from all participants. Proposals should be accompanied by a short CV. Panel proposals should include the convener's CV, and a brief description of each speaker (university and appointment, field, major publications). All proposals are due by 15 NOVEMBER 2010, and should be sent to Caroline McCracken-Flesher, cmf@uwyo.edu.

If you are a student, you may apply for a scholarship toward expenses. Submit that application along with your paper proposal.□

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. 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).□

Romanticism and Responsibility: Concepts, Debates and Actions in Europe and its Colonies 1770s-1830s

"Romanticism and Responsibility: Concepts, Debates and Actions in Europe and its Colonies 1770s-1830s" will be held at the University of Cyprus, 3-4 September 2010. The plenary speakers will be: Pamela Clemit, Paul Hamilton, Cora Kaplan, Laurence Lockridge, and Nicholas Roe. There will also be an art exhibition and poetry reading by Marcia Scanlon.

This conference seeks to explore and interrogate the ways in which Romanticism was a universal call to responsibility, in itself revolutionary. The sense (and senses) of responsibility impelled one to action and gave value and significance to action. Action itself took many different forms and was expressed not only through the physical dynamics of movements and mobilizations but equally through writing, such as, but not limited to, poetry, fiction and journalism, and the arts (especially music and painting). Debates and actions posed the question of individual responsibility towards oneself, individual others, the community, but also the collective responsibility of a community, nation, sex or race, and either individual or collective responsibility towards more abstract notions, such as the nation and history, or non-human others, such as animals, nature and the environment in general.

Suggested list of topics (not exhaustive):

- ✧ ethics and responsibility; the individual as responsible agent;
- ✧ education and judgment;
- ✧ response-ability and the ethics of responsiveness;
- ✧ the other, compassion and cosmopolitanism;
- ✧ the transformation of self and world;
- ✧ literature, the arts and civic responsibility;
- ✧ politics of Romantic travel;
- ✧ responsibility and freedom;
- ✧ cosmopolitan idealism and responsibility;
- ✧ theory and practice of responsibility in individual Romantics;
- ✧ the responsibility of the community;
- ✧ truth as responsibility;
- ✧ the responsibility of taking sides in the debate: revolution versus social order;
- ✧ vindications and indictments;
- ✧ the responsibility to criticize;
- ✧ the responsibility to and of women, children, the colonized, laborers and the enslaved;
- ✧ who is responsible for violence / is violence responsible;
- ✧ responsibility and arbitrary power;
- ✧ the power of responsibility and responsibility as empowerment;
- ✧ the limits of responsibility.

Proposals for both individual papers and panels are welcome. Please send an abstract of 200 words to evyvarsa@ucy.ac.cy by 31 MAY 2010. □

CONFERENCES

NASSR 2010

www.nassr2010.arts.ubc.ca



The 2010 NASSR Conference will be co-hosted by the University of British Columbia and Simon Fraser University in association with the University of Victoria. The theme of the conference, which will take place between 18 - 22 August 2010, at the Coast Plaza Hotel and Suites in downtown Vancouver, is "Romantic Mediations." The main focus is the communications technologies and print culture of the Romantic period. But we also conceive of "mediation" in a broadly metaphorical sense and look forward to 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.

Plenary speakers for the conference include Heather Jackson (Toronto), Iwan Rhys Morus (Wales at Aberystwyth), Clifford Siskin (New York), and William Warner (California-Santa Barbara). The seminar leaders for the 2010 conference are: Angela Esterhammer (Zürich), Mary Favret (Indiana), Celeste Langan (Berkeley), Deidre Lynch (Toronto), Laura Mandell (Miami), Tom Mole (McGill), Charlotte Sussman (Duke), Rei Terada (Irvine), and Gillen Darcy Wood (Illinois).

A major Pacific Rim port, Vancouver marks the cultural intersections of the East and West and is a center of both digital invention and environmental action—it is a city of meetings and mediations, broadly understood. Similarly, the field of Romantic studies has been expanded and transformed by its engagements with the study of print culture, the histories of writing, technology, and scientific thought, the philosophy of mind and its environments, and the increased recognition of global movement. The era that saw the invention of semaphore, telegraphy, the continuous-feed press, and the difference engine, the Romantic in all its senses might be characterized as a

period of significant experimentation in media and ideas of mediation. We imagine a conference that will engage the topic of mediation across a broad spectrum that includes materialist appreciation as well as theoretical inquiry—indeed, that emphasizes their meeting, or their mediations.



Titles and abstracts will be posted on the website as they become available. For updates and additional information, please visit the conference website listed above.□

Coleridge Summer Conference

www.friendsofcoleridge.com/

The 12th Coleridge Summer Conference will be held between 21 - 28 July 2010, at the beautiful Clifford Hall at Cannington, continuing our long established residence in Coleridge's Somerset at the foot of the Quantock Hills. STC 2010 will present a full and stimulating programme of lectures, papers, walks, excursions, and convivial social gatherings. The Conference tradition of avoiding "parallel sessions" of papers continues in 2010. The College's extensive garden grounds will be available for all participants, and there are a variety of walks in the village and across the levels towards the River Parrett. The plenary lecturers will be Paul Cheshire, David Fairer, Marilyn Gaull, Noel Jackson, Kiyoshi Nishiyama, and Alan Vardy.

The Conference Excursion in 2010 will be to Coleridge's Clevedon by way of the National Trust property of Tyntesfield House. Alternatively, join guide Peter Larkin on a walk up to Cadbury Camp and along wooded ridges into the heart of Clevedon through byways Coleridge would have known to finish at the Victorian Pier. It is hoped to call first at Brockley Coombe where there will be a reading of the poem.

STC 2010 will start on Wednesday 21 July with a 6:30 pm reception; the conference will close after breakfast on Wednesday 28 July. For those coming to the conference for the first time, our outline programme on our website sets

out the format.

For STC 2010 we have kept the increase in fees to a minimum, just £50 more than STC 2008. The cost of attending the conference, including accommodation with ensuite bathroom and meals, will be £600 per person (£1100 for shared double accommodation), or £425 non-residential.



We are committed to enabling graduate students, who would not otherwise be able to finance the cost of the conference, to come to this essential Coleridgean event, and are delighted to announce that Bursaries will be available for 2010. Two of our bursary awards for 2010 are generously funded by the Charles Lamb Society. For up to date information and news about STC 2010, including bursaries and online registration forms, please visit and return to the Friends of Coleridge Website listed above.□

Wordsworth Summer Conference

www.wordsworthconferences.org.uk

The 40th annual Wordsworth Summer Conference will be held from 28 July to 7 August 2010 at Forest Side, Grasmere, Cumbria. The Wordsworth Summer Conference, founded by Richard Wordsworth in 1970, remains the least utilitarian, most congenial, most conversational, and least sedentary conference in the academic world. It offers a unique blend of full-scale lectures, well-spaced papers with generous discussion time, and a significant experience of Grasmere and Lakeland.

Part 1 of the celebratory 40th anniversary conference concludes with a poetry reading by Seamus Heaney. Part 2 opens with a Richard Wordsworth Conference Dinner, with John Beer, Marilyn Gaull and Molly Lefebure as Guest Speakers. Over the course of the conference, keynote lecturers will include Simon Bainbridge (Lancaster), David Chandler (Doshisha), Julie Carlson (Santa Barbara), Jeffrey N Cox (Boulder, Colorado), Damian Walford Davies (Aberystwyth), Angela Esterhammer (Zürich), Gary Harrison (New Mexico), Kenneth R Johnston (Indiana), Seamus Perry (Oxford), and Alan Richardson (Boston College).

Because both resident and non-resident places are very limited, early registration is advised. Please check back soon to register as soon as prices are published. Residential costs are payable in full by 25 MAY, after which date refunds of fees or other costs cannot be guaranteed (participants are therefore advised to take out travel insurance). 12 to 14 Bursaries will be announced in December, ranging in value from £250 to £300.



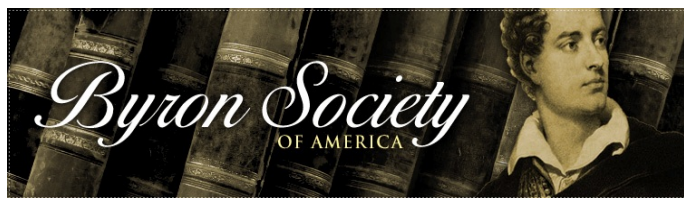
Registration and Accommodation

- ✧ Either 4 or 9 full days in Grasmere (two parts, of 5 nights each, with a changeover day)
- ✧ Registration fee: £205 for both parts; £155 for one part (rising to £225/170 on 28 April):
- ✧ Full Board Hotel prices for 10 nights: from £450 to £640 shared, £620 to £820 single
- ✧ Youth Hostel prices (six two-bedded rooms have been reserved): half board £188 for 5 nights; £375 for 10 nights (£210 or £424 with packed lunches). These prices include one dinner at the conference hotel in each part of the conference.
- ✧ Some apartments for three may be available at £550 per person (full board)
- ✧ Excursions to (e.g.) Lanercost Priory, Blackwell, St. Bees, Holker Hall
- ✧ Up to seventy miles of fell walking including (probably) Pillar and Helvellyn

Further inquiries can be sent to Richard and Fiona Gravil
wordsworth_conferences@hotmail.co.uk □

The International Byron Society Conference

www.byronsociety.org



The Byron Society of America is pleased to announce the 36th International Byron Society Conference, "Byron and the Book," which will examine Byron's place in print culture. The conference will be held at Northeastern University, Houghton

Library (the principal rare books and manuscripts library of Harvard University), the Boston Athenaeum, and other cultural venues in greater Boston, from 26 July through 31 July of 2010.

Academic sessions might include: Byron's Reading; Byron's Readership; Byron as Bibliophile; Byron's American Reputation; Byron and His Publishers; Byron's Illustrators; Images of Byron; Byron in Translation; Byron in Fiction; Byron and Contemporary Poetry; Byron on Film; Editing Byron; Byron Online; Collecting Byron; Byron and the Bible; Byron's Textual History; Byron and the Romantic Book; Byron and the Book of the World; Byron and the Pirates; Byron and Forgery and In Memoriam: The Great Byronists.

The conference will coincide with a major Houghton Library exhibition entitled "Let Satire Be My Song": Byron's *English Bards and Scotch Reviewers*, curated by Peter X. Accardo. The conference organizers, Stuart Peterfreund (Northeastern) and Peter Accardo (Houghton Library, Harvard College Library), will be announcing details about the conference over the next several months, so please check the website periodically. □

The Godwin Diary

Reconstructing London's Culture 1788-1836

godwindiary.politics.ox.ac.uk

On 23-24 July 2010, the Leverhulme sponsored research project responsible for editing the diary of William Godwin will hold a two-day conference to introduce scholars to the new resource and to explore how that resource provides a distinctive light on our understanding of late eighteenth and early nineteenth century social and political culture. The Godwin Diary conference will mark the culmination of three years' effort to edit the diary and publish a digital and fully searchable edition. Accompanying the searchable text will be a complete scan of the original diary.

The conference organizers have invited a number of speakers but would also welcome proposals for paper from those interested in exploring the light that the resource can shed on their own research interests. Those speaking include: John Barrell, Luisa Calé, Julie Carlson, Greg Claeys, Pamela Clemit, Beth Lau, Jon Mee, Jane Moody, and Philip Schofield.

We should state at the outset that the conference format, and the nature of the papers presented, is a little unusual. The objective of the conference is to launch the diary website and to illustrate its potential as a research tool for the study of the period 1788-1836. It is not, therefore, a "Godwin conference" but is concerned with how the diary illuminates various aspects of London's cultural and material worlds with particular emphasis on the manifold networks of relationships that Godwin mapped in his diary.

The Bodleian has agreed that a collection of the papers will be published in a special issue of the *Bodleian Library Record*. We plan to have sessions on radicalism, theatre, lives and deaths, sociability, visual culture, and publishing culture. There will also be a panel on the practice of diary-keeping. We will offer a hands-on session navigating the diary and exploiting its search mechanisms. The conference will also, in conjunction with the Bodleian Library, host an exhibition of the diary and other key manuscripts from the Godwin-Shelley archive (Abinger Collection). It is also planned to stage the world premiere of Godwin's MS tragedy, *St Dunstan* (1790)!

Those attending the conference will get access to the diary before its full launch in Autumn 2010 as we hope to improve the resource after feedback from users. Inquires should be sent to the project e-mail address, godwin.diary@politics.ox.ac.uk □

Burns and Byron in Scottish, British and European Romanticism

The Centre for Robert Burns Studies (University of Glasgow) and The Byron Centre (University of Manchester) are holding an international conference on "Burns and Byron in Scottish, British and European Romanticism" at the University of Manchester, 4-5 December 2010. The keynote speakers for this event will be Drummond Bone, Brean Hammond, Nigel Leask, Murray Pittock, and Martin Prochazka.

Burns and Byron did much to shape first and second generation Romanticism. They are iconic points of reference from the early and late stages of Romanticism in the UK. Putting them together as a pair helps to focus attention particularly on the often-neglected Scottishness that runs through British Romanticism; indeed that often defined British Romanticism in the eyes of contemporary European readers. Their international importance in fact invites questions about the ongoing Scottishness of European Romanticism itself between Ossian and Scott. Contributions at this conference might address any aspect of the Scottishness, Britishness and, especially, the European-ness of these two Romantic celebrities, viewed from poetic, political, religious, cultural, historical or other perspectives.

Further inquiries may be sent to either Dr Gerard Carruthers (gec@arts.gla.ac.uk) or Dr Alan Rawes (alan.rawes@manchester.ac.uk). □

The Burney Society of North America

burneycentre.mcgill.ca/conferences_2010_portland.html



VIEW NEAR DELVILLE CASTLE

The Burney Society of North America will hold their biennial conference, "Burney and the Gothic," in Portland, Oregon, 28-29 October 2010. The plenary speaker is Cynthia Wall (Virginia).

Frances Burney's literary career coincided with the Gothic movement in Great Britain, framed roughly by Horace Walpole's *Castle of Otranto* in 1764 and Robert Maturin's *Melmoth the Wanderer* in 1820. The Burney Society is seeking papers to illuminate Burney in this Gothic context for its biennial conference at the Hilton Hotel in Portland, Oregon. Papers may explore the ways Burney influenced (and was influenced by) Gothic writers; Burney's responses to the Gothic; or Burney as a subject of commentary and critique by Gothic writers. Papers may focus on the Gothic and gender; Gothic violence, transgression and authority; or Gothic motifs (incest, trauma, horror, etc.) as they relate to Burney.

The Burney Society will be sponsoring a reception in conjunction with the Jane Austen Society of North America at Portland's Multnomah County Library, which will be hosting a special exhibit of first editions of works by Burney, Austen, Inchbald, Radcliffe, More, West, Opie, and Edgeworth, as well as Burney letters and Gothic cartoons by Gillray and Rowlandson, including Gillray's iconic "Tales of Wonder."

Please send all inquiries to Catherine M. Parisian at cmparisian@verizon.net □

James Hogg's Borders

The James Hogg Society and The Department of Literature, University of Konstanz, Germany, will be hosting a meeting addressing "James Hogg's Borders," 14 - 17 July 2010.

In continuation of the "Borders" theme at previous James Hogg conferences – "Crossing Borders: James Hogg and the Global Context of British Romanticism" (2006) and

"Crossing Borders: Clare, Hogg and their Worlds" (2001) – the Konstanz conference will both seek to embed James Hogg in his actual historical and cultural context, the Scottish Borders, and employ the "borders" motif metaphorically to explore Hogg's creative transgression of, for instance, the boundaries of language or genre. However, papers will address all topics related to the life and works of James Hogg, as well as Hogg's literary connections and influence.

Inquiries can be sent to Prof. Silvia Mergenthal, Department of Literature, University of Konstanz, D-78457 Konstanz, Germany, silvia.mergenthal@uni-konstanz.de.

The University of Konstanz is situated on a modern campus overlooking Lake Constance, in the picturesque South West of Germany and on the border to Switzerland. For more information see www.uni-konstanz.de. Konstanz is easily accessible by train from the nearest major airport (Zurich/Switzerland), but participants might also investigate budget flight alternatives to Friedrichshafen. A tour of one of the UNESCO World Heritage Sites in the area – the monastic island of Reichenau or the library at St. Gallen – and other social events including a conference dinner will be part of the conference programme.□

Blake in Our Time

"Blake in Our Time," a symposium celebrating "the future of Blake studies and the legacy of G. E. Bentley, Jr.," will be held at Victoria University in the University of Toronto, 28 August 2010. This event will explore new directions and approaches to the study of Blake using manuscript archives, online resources, forgeries and oddities, variations in Blake's illuminated books, Blake's commercial engravings, and the major collections amassed by private scholar-collectors. Speakers will include Robert N. Essick, Joseph Viscomi, Mary Lynn Johnson, and Angus Whitehead. The day will feature a series of short illustrated papers and illustrated panel presentations in an open forum. For information, or to make a proposal for the panel presentations, please contact Karen Mulhallen, Ryerson University, kmulhall@ryerson.ca.□

Blake, Gender and Sexuality in the 21st Century

www.arts.uwaterloo.ca/~tjconnol/sexy.blake/

"Blake, Gender and Sexuality in the Twenty-First Century" will be held 15-16 July 2010 in the Christopher Room at St Aldate's Church, Oxford, UK.

Over the many years since Irene Tayler's classic "The Woman Scaly" opened up feminist debate about Blake's art, generations of critics have wrestled and struggled with, delighted in and savoured, Blake's provocative and abundant

sexual visions. Throughout the 70s, 80s, 90s and 00s, trends, tastes and judgements shifted and swirled, from angry critique and searching psychoanalysis, through heavy theory and politicized interpretation, to wary appreciation and queer celebration. Outside academia, too, Blake's reputation as a prophet of free love and naked beauty remained a nuanced yet perennial global presence. And yet, amazingly, there has to date never been a gathering of critics, artists, writers and fans solely devoted to appreciation of and keen debate about these significant aspects of Blake's work.



"Blake, Gender and Sexuality in the Twenty-First Century" aims to become that gathering, to celebrate and build upon past knowledge as it reaches toward likely concerns of the future. We eagerly invite abstracts for papers which range widely and wildly over sexy Blake, whilst anchoring themselves to at least one of the conference title's key themes: gender, sexuality, and current and future approaches to these fertile issues.

Blake, Gender and Sexuality in the Twenty-First Century is an independent, self-sustaining event. For more information, and to register, please visit the conference website listed above.□

Midwest Conference on British Studies

mwcbs.edublogs.org/

The Midwest Conference on British Studies is proud to announce that its 56th annual meeting will be hosted by Baldwin-Wallace College at the Renaissance Cleveland Hotel, Cleveland, and will take place from 8–10 October of 2010. The conference organizers are pleased to have the following keynote speakers for this event: Martha Vicinus (Michigan) and Retha Warnicke (Arizona State).

The MWCBS attracts scholars in all fields of British Studies, broadly defined to include those who study England, Scotland, Wales, Ireland, and Britain's empire. The conference welcomes scholars from the broad spectrum of disciplines, including but not limited to history, literature, political science, gender studies and art history. All inquiries can be sent to the Program Committee Chair, Rick Incorvati, at rincorvati@wittenberg.edu.□

Romanticism and Print Culture

Michael Eberle-Sinatra (Montréal) and John Sachs (Concordia) will be co-hosting a joint session for NASSR / ACCUTE at the Canadian Congress of the Humanities and Social Sciences in Montreal, Quebec, 28 May 2010. The session, entitled "Romanticism and Print Culture," intends to provoke conversation and reflection on trends in recent print culture scholarship and Romantic studies.

Print culture, as Paul Keen suggests, "evokes a society whose self-understanding was fundamentally determined by the prominence of...practices of reading and writing within it." Indeed, much recent scholarly work has underscored the importance of material practices associated with print culture in the constitution of Romanticism itself. Further inquiries can be sent to michael.eberle.sinatra@umontreal.ca and jsachs@alcor.concordia.ca.

Digital Romanticisms

"Digital Romanticisms" will be taking place at the Graduate School of Humanities and Sociology, University of Tokyo, 22-23 May 2010.

The starting-point for the conference is discussion of the changes in the definition and rationale of romantic studies that have occurred due to recent technological innovations. The electronic archive is now in many respects an indispensable tool for researchers in the period; it has transformed, and arguably displaced, traditional methods of investigation and protocols of evidence. This paradigm shift not only has clear and immediate relevance to contemporary modes of reception and criteria of debate at all levels, but has also served retrospectively to reconfigure its object of study. How can romantic studies accommodate such issues as reproducibility, transfer, ownership, access, and dissemination; how might renewed emphasis on the material determinants of information exchange alter both local and general narratives of the period?

Further enquiries should be sent to Steve Clark, Graduate School of Humanities and Sociology, University of Tokyo, shc100@hotmail.com.

WEBSITES

Romantic-Era Songs

www.sjsu.edu/faculty/douglass/music/index.html

On this site devoted to theater and popular songs of the Romantic Era, Paul Douglass and Frederic Burwick have just

added music and lyrics to *Blackbeard; or, The Captive Princess* (premiered on April 9, 1798 at the Royal Circus Theatre). Scenario and lyrics by John Cartwright Cross, with James Sanderson's score. Edited by Peter Broadwell, UCLA.

In addition to providing selections of the music, Peter Broadwell also furnishes the corresponding musical score. With evidence that the toy theaters of the period copied the actual staging and costume, Broadwell reproduces the figures and scenes from Pollocks' Toy Theaters Ltd., of London.□

The William Blake Archive

www.blakearchive.org



The William Blake Archive is pleased to announce the publication of an electronic edition of 20 of Blake's water color illustrations to the Bible. They are presented in a new category in the Archive's main Table of Contents, "Illustrations to the Bible, c. 1780-1824," under Drawings and Paintings, Water Color Drawings. These designs illustrate the Old Testament and are arranged according to the passages illustrated. They are presented in our Preview mode, one that provides all the features of the Archive except Image Search and Inote (which provides detailed descriptions of Blake's images).

The Bible had an enormous influence on Blake's work as both artist and poet. Among his many and complex responses to that text are water color drawings. The present group of 20 is selected from a sequence of about 80 biblical water colors of similar size that Blake painted for Thomas Butts between c. 1800 and c. 1806. These designs emphasize interactions between the human and the divine. In works such as *Ezekiel's Wheels* and *David Delivered Out of Many Waters*, the interaction is revelatory or redemptive. In other designs, including *Pestilence: The Death of the First-Born*, the relationship between God and humankind devolves into punishment and destruction.

This group of water colors is the first installment in our publication of a large selection of Blake's water color drawings illustrating the Bible. In coming months we will

publish a group of New Testament illustrations also from the series executed for Butts. Later we will add early works, such as *Abraham and Isaac*, datable to c. 1780, and continue through Blake's final biblical water colors, including *Moses Placed in the Ark of the Bulrushes* of c. 1824.

The William Blake Archive is also pleased to announce the publication of the electronic edition of *Milton a Poem* copy D. Only four copies of *Milton*, Blake's most personal epic, are extant. Copy D, from the Rosenwald Collection, Library of Congress, joins copies A, B, and C, previously published in the Archive, enabling the Archive to display the complete production history of this illuminated book.

Blake etched forty-five plates for *Milton* in relief, with some full-page designs in white-line etching, between c. 1804 (the date on the title page) and c. 1810. Six additional plates (a-f) were probably etched in subsequent years up to 1818. No copy contains all fifty-one plates. The prose "Preface" (plate 2) appears only in copies A and B. Plates a-e appear only in copies C and D, plate f only in copy D. The first printing, late in 1810 or early in 1811, produced copies A-C, printed in black ink and finished in water colors. Blake retained copy C and added new plates and rearranged others at least twice; copy C was not finished until c. 1821. Copy D was printed in 1818 in orange ink and elaborately colored.

Like all the illuminated books in the Archive, the text and images of *Milton* copy D are fully searchable and are supported by our Inote and ImageSizer applications. With the Archive's Compare feature, users can easily juxtapose multiple impressions of any plate across the different copies of this or any of the other illuminated books. New protocols for transcription, which produce improved accuracy and fuller documentation in editors's notes, have been applied to all copies of *Milton* in the Archive.

With the publication of *Milton* copy D, the Archive now contains fully searchable and scalable electronic editions of 73 copies of Blake's nineteen illuminated books in the context of full bibliographic information about each work, careful diplomatic transcriptions of all texts, detailed descriptions of all images, and extensive bibliographies. In addition to illuminated books, the Archive contains many important manuscripts and series of engravings, 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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You will also find instructions about joining NASSR-L at the
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