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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 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 April 2010. □

2010 Online Memberships

There are two options for existing NASSR members to renew their 2009 membership fees. Members can renew online at: <http://publish.uwo.ca/~nassr>. Simply go to the NASSR site, and select the heading for "How to Join NASSR." On the same page, there are also instructions for members who wish to renew by mailing fees directly to Peter Melville at the University of Winnipeg. □

Future NASSR Conferences

NASSR conferences are now planned through to 2012 !

NASSR 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

NASSR 2011, "Romanticism and Independence," co-hosted by Brigham Young University and the University of Utah, will be held in Park City, Utah.

NASSR 2012, "Romantic Prospects," will be held in Neuchâtel, Switzerland, and hosted by the University of Neuchâtel.

The NASSR Executive and Advisory Board are currently scheduling conferences from 2015 onwards. We welcome offers to host the annual conferences in the near or not so near future, either from individual universities or from a group of geographically contiguous universities and colleges that can pool funds and energies. We also welcome proposals for smaller conferences that could be formally affiliated with NASSR. We would assist by posting information on the website and distributing it to the membership via e-mail and the Newsletter. If you are interested in hosting the conference and would like more details, please contact Tilottama Rajan (trajan@uwo.ca), David L. Clark (dclark@mcmaster.ca) or any other member of the Executive or Advisory Board. □

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.□

NASSR 2009 Conference Report



NASSR held its seventeenth annual conference this past May at Duke University in Durham, North Carolina. Taking place over four days, with over 60 panels, ten seminars, and three plenary addresses, NASSR 2009 focused on the theme of "Romanticism and Modernity," and was organized by Thomas Pfau and Robert Mitchell with the help of an Organizing Committee (Srinivas Aravamudan, Kathy Psomiades, and Charlotte Sussman). Thomas and Rob would like to thank the many sponsors of this event, which included the Vice-Provost's Office of Interdisciplinary Studies; the Vice-Provost's Office of International Studies; the Vice-Provost for the Arts; the Franklin Humanities Institute; the Office of the Dean for the Humanities; the Arts & Sciences Research Council; and the Departments of English, Romance Studies, History, Germanic Languages & Literatures, and the Program in Literature & Theory, all at Duke University. In addition, the Josiah Charles Foundation; Routledge's Annotated Bibliography of English Studies; Oxford University Press; Scholars Choice; Maney Publishing; Ashgate Publishing Group; Broadview Press; the Keats-Shelley Journal and NASSR supported the conference.

The conference began on Thursday morning, May 21st, at the Washington Duke Inn. Sessions ranged from discussions of Wordsworth and Blake to questions about systems theory and visual cultures. The first two of a series of ten seminar discussions took place after lunch with sessions held by Ted Underwood ("How Should New Theories of Secularization Change Literary History? A Case

Study: Romantic Historicism and the Rapture") and Noel Jackson ("Reason to Lament: Causes of Melancholy in the Early Romantic Lyric"). The first day came to a close with David Wellbery's remarkable plenary address, "Romanticism/Modernism: Epistemological Breaks and Continuities." Based on a period-scheme that moved from classical to romantic to modernist aesthetics, Wellbery focused on *eidetic*, *endogenous*, and *constructivist* concepts of form. Between an endogenous idea of form, as evidenced in the writings of Kant and Goethe, and the constructivist model that was to supplant it in European modernism, Wellbery located a locus for thinking about the discontinuities between the Romantic and Modernist periods.

Friday's seminars were led by Nancy Yousef ("Between Subjects: Romanticism, Psychoanalysis and the Interpretation of Silence"), Vivasvan Soni ("The Romantic Imagination, Negativity and the Demise of Utopia"), and Tilottama Rajan ("Excitability: The (Dis)organization of Knowledge from Schelling's *First Outline* (1799) to *Ages of the World* (1815)"). The day's panel's came to a close in the early afternoon, as chartered buses transported participants in the afternoon to the Nelson Music Room on Duke's East Campus for a performance by the Ciompi Quartet, with Sandra M. Cotton singing mezzo-soprano. The ensemble provided a striking performance of Ottorino's Respighi's song setting of Shelley's "The Sunset", followed by a rendition of Beethoven's Quartet in C#-minor, Op. 131.

Immediately following this musical event, Frances Ferguson offered her plenary address, entitled "Progress Generating History." Ferguson discussed two distinct, but related phenomena in the late eighteenth century and the Romantic era: the rise of claims for multiple authorship of received texts and the practice of naming individuals with particular intensity in describing their deaths. Ferguson noted that even as much scholarly literature has led us to think of the Higher Criticism of the Bible and Wolf's philology as having inaugurated the sense that the Biblical and Homeric texts had multiple authors, Dissenters such as John Locke, Philip Doddridge, and Joseph Priestley were imagining the Bible as multiply authored in another sense. For them, the Bible was a text that was central but corrupt, its truths larded with Catholic and Anglican doctrines in the extraordinarily long-lived King James Version of the Bible. Yet if Locke, Doddridge, and Priestley submerged their own positions and words in that of the Bible and thus disappeared from view as individuals, one of the peculiar features of the discussion of authorship in the eighteenth century is that it regularly depicted individuals as nameable contributors to a larger human narrative. Ferguson concluded by discussing Jeremy Bentham's account of constitutions as public scripture as representing a thoroughly secular version of this process. Following Ferguson's plenary, participants had an opportunity to

explore Durham's renowned restaurant scene and take in the charms of its old tobacco district.



The conference reconvened early Saturday morning, and featured seminar presentations from Kevis Goodman ("Reconsidering Romanticism and Nostalgia: Pathologies of Motion and Practices of Reading"), Joan Steigerwald ("Purposiveness and the Reflecting Power of Judgment: The Position of the Organism in Kant's Critical Philosophy"), Denis Gigante ("The Essay as Form"), and David Collings ("After the Covenant: Figures of Disastrous Transcendence"). This last full day of the conference came to a close with Terry Pinkard's address, "How to Move From Romanticism to Post-Romanticism: Schelling, Hegel, and Heine." Pinkard's talk brought together many of the subjects that had been discussed over the previous three days, including the question of form, the importance of Kant's claims about the "amphibious" nature of the human, and the question of the role and status of art in modern experience. The question that motivated Pinkard's work was the following: why did the Romantics—especially, but not exclusively, those in Germany—valorize aesthetic experience to such an extent that it became synonymous with the very possibility of making experience itself meaningful in the modern era? Pinkard explored a variety of different attempts—those of Schelling, Novalis, Hegel, and Heine—to ground our sense of freedom by drawing on Kant's notion of "purposiveness without purpose." At stake in each of these accounts, Pinkard suggested, was the question of how one might cultivate a sense of "purposiveness" even in the absence of any divinely-established prior purpose, a project guided by the hope that it might be possible to ground freedom in that feeling of purposiveness without purpose that occurs in aesthetic experience. Saturday evening closed with a banquet event held at the Washington Duke Inn.

The conference came to a close Sunday morning with one last seminar hosted by Nicholas Halmi ("Truth is always strange: Truth and Reality in *Don Juan*") and a number of panels, ranging from "Religious Institutions and Modernity" to "Melancholia" to "Wordsworth: Investing the Spirits of Time."

Our thanks again to everyone who participated in this year's conference, which—according to emails received after the event—was "superbly organized" and "extraordinarily well done" and at which the "plenary speakers and seminar leaders were utterly sensational."□

NASSR 2009

Graduate Student Paper Prizes

Every year NASSR Conference organizers offer prizes for graduate student papers presented at their conference.

Congratulations are extended to Chris Bundock (Western Ontario) for Best Graduate Paper, for "A feeling that I was not for that hour/ Nor for that place': Wordsworth's Modernity," and Amanda Jo Goldstein (Berkeley), Outstanding Graduate Paper, for "Growing Old Together: Composite Physiognomy, Prosopopoeia and 'The Triumph of Life'."□

MEMBERS'S NEWS



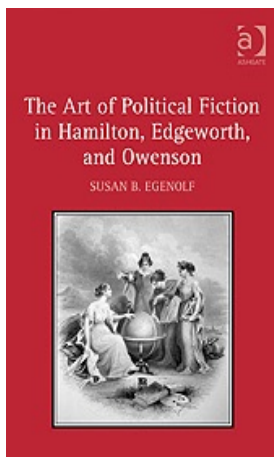
Under the general editorship of WILLIAM D. BREWER (Appalachian), a new critical edition of *The Works of Mary Robinson* has recently been released (Pickering & Chatto, 2009). Regularly the subject of cartoonists and satirical novelists, Mary 'Perdita' Robinson (1758–1800) achieved public notoriety as the mistress of the young Prince of Wales, later George IV. This eight-volume reset edition consolidates the recent shift in

emphasis from her salacious life to her considerable literary achievements as both a novelist and poet. And recent interest in Robinson's work is fast awarding her a place of importance within the canon of British Romantic Literature. Her association with key romantic figures such as William Godwin and Mary Wollstonecraft, and the thematic comparisons between Robinson's work and that of her contemporary Charlotte Smith, make her a serious figure for scholarly research. With a keen eye for cultural and social critique her works expose the moral shortcomings of high society in Georgian England: the misogynistic treatment of women and the fetishistic obsession with wealth and social status receive particular attention. But more than social critique, these works identify Robinson as an avatar of subversive politics. Her well documented sympathy for the French Revolution evinces her political radicalism. And her unconventional treatment of gender and sexuality is emphasised by representations of transvestism and incest. This critical edition presents all seven of Robinson's novels for the first time. Also included is the unpublished play *Nobody*, a satirical afterpiece which sheds new light on Robinson's wider oeuvre. www.pickeringchatto.com



MONIKA CLASS (Oxford) and TERRY F. ROBINSON (Colorado-Boulder) have co-edited *Transnational England: Home and Abroad, 1780-1860* (Cambridge Scholars, 2009). The rise of the modern English nation coincided with England's increased encounters with other peoples, both at home and abroad. Their cultures and ideas—artistic, religious, political, and philosophical—contributed, in turn, to the composition of England's

own domestic identity. *Transnational England* sheds light on this exchange through a close investigation of the literatures of the time, from dramas to novels, travel narratives to religious hymns, and poetry to prose, all of which reveal how connections between England and other world communities 1780-1860 simultaneously fostered and challenged the sovereignty of the English nation and the ideological boundaries that constituted it. Featuring essays from distinguished and emergent scholars that will enhance the literary, historical, and cultural knowledge of England's interaction with European, American, Eastern, and Asian nations during a time of increased travel and vast imperial expansion, this volume is valuable reading for academics and students alike. www.c-s-p.org



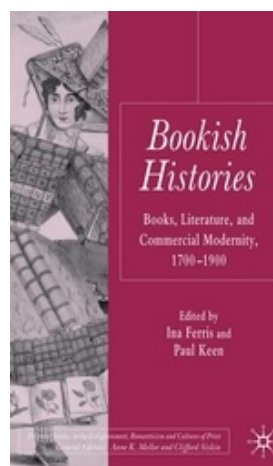
SUSAN EGENOLF (Texas A&M) recently published *The Art of Political Fiction in Hamilton, Edgeworth, and Owenson* (Ashgate, 2009). This book examines the artistic craft and political engagement of three major women novelists—Elizabeth Hamilton, Maria Edgeworth, and Sydney Owenson—whose self-conscious use of glosses facilitated their critiques of politics and society. All three writers employed devices such as

prefaces and editorial notes, as well as alternative media, especially painting and drama, to comment on the central narrative. The effect of these disparate media, Egenolf argues, is to call the reader's attention away from the narrative itself. That is, such glossing or 'varnishing' creates narrative ruptures that offer the reader a glimpse of the process of fictional structuring and often reveal the novel's indebtedness to a particular historical moment. Informed by a wide range of archival texts and examples from the visual arts, and highlighting the 1798 Irish Rebellion as a major event in Irish and British Romantic writing, Egenolf's study offers a new interdisciplinary reading of gendered and political responses to key events in the history of Romanticism. www.ashgate.com



ERIC EISNER (George Mason) has recently released *Nineteenth-Century Poetry and Literary Celebrity* (Palgrave, 2009). Poets writing in nineteenth-century Britain participated in a burgeoning culture of literary celebrity in which readers responded to writers with powerful feelings of fascination, desire, love or horror. While critical treatments of the period often characterize the era's most artistically ambitious poets as preferring a lasting future fame to a suspect

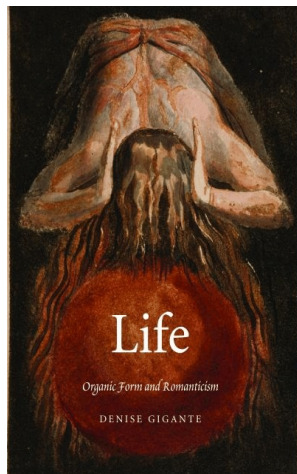
contemporary popularity, this book argues that a sophisticated, strategic and fascinated engagement with new modes of fame and new modes of fandom was in fact central to the way such poets as Byron, Shelley, Keats, Landon and Barrett Browning experimented with literary form. Neither a traditional reception study nor primarily a study of the way authors manage their careers, this book instead offers a new way to think about the interrelationship of reception and form. Focusing on the exchanges between writers and their passionate readers, the study links the performative operation of language in poetic practice with the array of novel cultural practices through which celebrity is created and sustained, from autograph collecting and cultural tourism to new techniques of marketing. By considering both Romantic and early Victorian writers, and by analyzing the work of celebrity women writers alongside the work of male contemporaries now more securely canonized, this study shows how these writers and their readers play a transitional role in the development of new institutions of reading, and how a gendered culture of fame created rewards and perils for writers (and readers) of either sex. www.palgrave.com



INA FERRIS (Ottawa) and PAUL KEEN (Carleton) have released a new edited volume, *Bookish Histories: Books, Literature, and Commercial Modernity, 1700-1900* (Palgrave, 2009). *Bookish Histories* presents a new 'bookish' approach to the literary history of eighteenth and nineteenth-century Britain. Concentrating on overlooked dimensions of literary practice and production during the period when printed matter became incorporated into

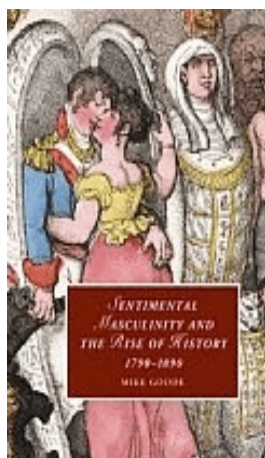
everyday life, the essays in the volume bring together book history, cultural history, and literary studies to expand our understanding of books in modernity. Gathering together leading scholars, the volume represents a collective

rethinking of the making of the modern literary field as they reflect on topics such as the repositioning of authors in the literary market, the development of intimate reading routines, changing book practices, transformations in print genres, and experiments in publishing. www.palgrave.com



DENISE GIGANTE (Stanford) has recently released *Life: Organic Form and Romanticism* (Yale, 2009). What makes something alive? Or, more to the point, what is life? The question is as old as the ages and has not been (and may never be) resolved. Life springs from life, and liveliness motivates matter to act the way it does. Yet vitality in its very unpredictability often appears as a threat. In this intellectually stimulating work, Gigante looks at how major writers of the

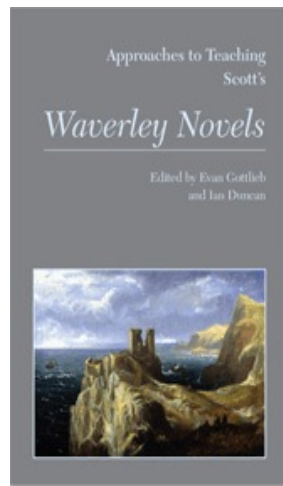
Romantic period strove to produce living forms of art on an analogy with biological form, often finding themselves face to face with a power known as monstrous. The poets Christopher Smart, William Blake, Percy Bysshe Shelley, and John Keats were all immersed in a culture obsessed with scientific ideas about vital power and its generation, and they broke with poetic convention in imagining new forms of "life." In *Life*, Gigante offers a way to read ostensibly difficult poetry and reflects on the natural-philosophical idea of organic form and the discipline of literary studies. <http://yalepress.yale.edu/>



MIKE GOODE (Syracuse) has recently published *Sentimental Masculinity and the Rise of History* (Cambridge, 2009). Goode challenges received accounts of the development of modern historical thought, arguing that, in Romantic and Victorian Britain, struggles over historical authority were as much disputes over the nature of proper masculinity as they were contests over ideas and interpretations.

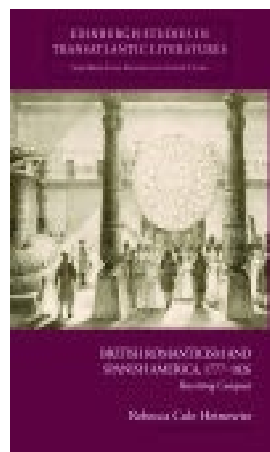
Drawing on primary materials from such diverse fields as political economy, moral philosophy, medicine, antiquarian study, and visual satire, Goode uncovers a Romantic historical tradition — one most influentially realized by historical novels — which held that historians must be manly and sentimental in order to understand history properly. Goode further shows how and why, by later in the nineteenth century, the bodies and feelings — but not the gender — of historians came to be regarded as irrelevant to their scholarly projects. The result is an unconventional account of the rise of history, one that

focuses more on novelists, political philosophers, and caricaturists than on historians. www.cambridge.org



EVAN GOTTLIEB (Oregon State) and IAN DUNCAN (Berkeley) have recently edited a new volume of essays, *Approaches to Teaching Scott's Waverley Novels*. (MLA, 2009). Scott's Waverley novels, as his fiction is collectively known, are increasingly popular in the classroom, where they fit into courses that explore topics from Victorianism and nationalism to the rise of the publishing industry and the cult of the author. As the editors of this volume recognize, however,

Scott's fictions present unusual challenges to instructors. Students need guidance, for instance, in navigating Scott's use of vernacular Scots and antique styles, sorting through his historical and geographical references, and distinguishing his multiple authorial personas. The essays in this volume are designed to help teachers negotiate these and other intriguing features of the Waverley novels. Part 1, "Materials," guides instructors in selecting appropriate editions of the Waverley novels for classroom use. It also categorizes and lists background and critical studies of Scott's novels and recommends additional readings for students, as well as multimedia instructional resources. The essays in part 2 examine the novels's relation to Scottish history, Scott's use of language, and concepts of Romantic authorship; consider gender, legal, queer, and multicultural approaches; recommend strategies for teaching Scott alongside other authors such as Jane Austen; and offer detailed ideas for introducing individual novels to students—from imagining *Ivanhoe* in the context of nineteenth-century medievalism to reconsidering how the ethical issues raised in *Old Mortality* reflect on religion and violence in our own day. www.mla.org

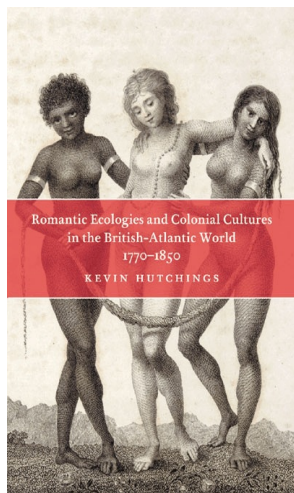


REBECCA COLE HEINOWITZ (Bard) has recently published *Spanish America and British Romanticism, 1777-1826: Rewriting Conquest* (Edinburgh, 2009). As Spain's hold on its colonies progressively weakened during the late eighteenth and early nineteenth centuries, thousands of British scientists, soldiers, entrepreneurs, and settlers rushed to take advantage of the enticing opportunities Spanish America offered. Britain's fascination with

the region displayed itself in poems, plays, operas, political tracts, news reportage, travel narratives, and stock market

quotations. Through critical reconsiderations of both canonical and lesser-known Romantic texts, from Helen Maria Williams's *Peru* to Samuel Rogers's *The Voyage of Columbus* and Byron's *The Age of Bronze*, Heinowitz reveals the untold story of Romantic-era Britain's Spanish American obsession. Although historians have traditionally characterized Britain's relationship with Spanish America as commercial rather than colonial, this book explores the significant rhetorical overlap between formal and informal strategies of rule. In the absence of a coherent imperial policy regarding Spain's colonies, Britain struggled to justify its actions by means of the problematic assertion that British primacy was authorized by a political, cultural, ethical, and even historical identification with the peoples of Spanish America. By examining the ways in which this discourse of British-Spanish American similitude was deployed and increasingly strained throughout the late eighteenth and early nineteenth centuries, Heinowitz demonstrates that British writing about Spanish America redefines the anxieties, ambivalences, and contradictions that characterize Romantic Imperialism.

www.euppublishing.com



KEVIN HUTCHINGS (Northern British Columbia) has recently published, *Romantic Ecologies and Colonial Cultures in the British Atlantic World, 1770-1850* (McGill-Queen's, 2009). Why did Afro-British writer and abolitionist Ignatius Sancho rail against the abuse of domestic animals in the eighteenth-century London marketplace? Why did Samuel Taylor Coleridge attack the institution of slavery by writing a poem about animal rights? Did William Blake's

allegorical depiction of American colonialism as an act of sexual and ecological violence make him an early ecofeminist? When nineteenth-century Ojibwa author George Copway invoked Wordsworthian Romanticism and quoted various European Romantic poets in his autobiographical accounts of traditional Indigenous hunting practices and religious beliefs, was he embracing - or rejecting - the still-influential Romantic ideal of the "ecologically noble savage"? By addressing these and other intriguing questions, Kevin Hutchings highlights significant intersections between Green Romanticism and colonial politics, demonstrating how contemporary understandings of animality, climate, and habitat informed literary and cross-cultural debates about race, slavery, colonialism, and nature in the British Atlantic world. Revealing an innovative dialogue between British, African, and Native American writers of the Romantic period, this book will be of interest to anyone wishing to consider the interconnected histories

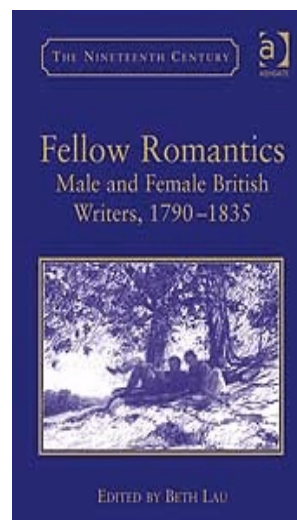
of transatlantic colonial relations and environmental thought. <http://mqup.mcgill.ca>



JACQUES KHALIP (Brown) has recently released *Anonymous Life: Romanticism and Dispossession* (Stanford, 2009). Romanticism is often synonymous with models of identity and action that privilege individual empowerment and emotional autonomy. In the last two decades, these models have been the focus of critiques of Romanticism's purported self-absorption and alienation from politics. While such critiques have proven useful, they often draw

attention to the conceptual or material tensions of romantic subjectivity while accepting a conspicuous, autonomous subject as a given, thus failing to appreciate the possibility that Romanticism sustains an alternative model of being, one anonymous and dispossessed, one whose authority is irreducible to that of an easily recognizable, psychologized persona. In *Anonymous Life*, Khalip goes against the grain of these dominant critical stances by examining anonymity as a model of being that is provocative for writers of the era because it resists the Enlightenment emphasis on transparency and self-disclosure. He explores how romantic subjectivity, even as it negotiates with others in the social sphere, frequently rejects the demands of self-assertion and fails to prove its authenticity and coherence.

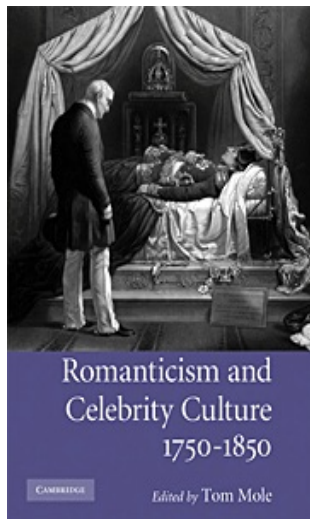
www.sup.org



BETH LAU (California State, Long Beach) has recently edited a volume of essays entitled, *Fellow Romantics: Male and Female British Writers, 1790-1835* (Ashgate, 2009). Beginning with the premise that men and women of the Romantic period were lively interlocutors who participated in many of the same literary traditions and experiments, *Fellow Romantics* offers a counterpoint to studies of Romantic-era women writers that stress their differences from male contemporaries. As they

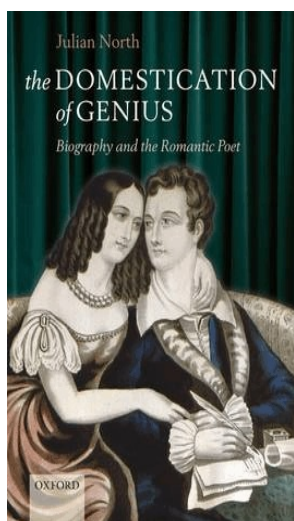
advance the work of scholars who have questioned binary approaches to studying male and female writers, the contributors variously link, among others, Charlotte Smith and William Wordsworth, Mary Robinson and Samuel Taylor Coleridge, Felicia Hemans and Percy Bysshe Shelley, Jane Austen and the male Romantic poets. These pairings invite us to see anew the work of both male and female writers by

drawing our attention to frequently neglected aspects of each writer's art. Here we see writers of both sexes interacting in their shared historical moment, while the contributors reorient our attention toward common points of engagement between male and female authors. What is gained is a more textured understanding of the period that will serve as a model for future studies. www.ashgate.com



TOM MOLE (McGill) has recently released an edited volume of essays addressing *Romanticism and Celebrity Culture, 1750-1850* (Cambridge, 2009). We live in a celebrity-obsessed culture, but until recently the history of celebrity has been little discussed. The contributors to this innovative collection locate the origins of a distinctively modern kind of celebrity in the Romantic period. Celebrity was from the beginning a multi-media phenomenon whose

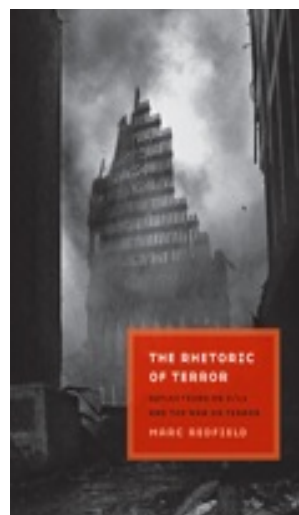
cultural pervasiveness – in literature and the theatre, music and visual culture, fashion and boxing – overflows modern disciplinary boundaries and requires attention from scholars with different kinds of expertise. Looking back to the 1720s and forward to the 1890s, this volume identifies the people and institutions that made the Romantic period a pivotal moment in the creation of celebrity. Tracing connections between celebrity and the period's discourses of heroism, genius, nationalism, patronage and gender, these essays map the contours of a cultural apparatus that many of the period's central figures became implicated in, even as they sought to distance themselves from it. www.cambridge.org



JULIAN NORTH (Leicester) has recently published *The Domestication of Genius: Biography and the Romantic Poet* (Oxford, 2009). This is a book about the biographical afterlives of the Romantic poets and the creation of literary biography as a popular form. It focuses on the *Lives* of six major poets of the period: Byron, Shelley, Wordsworth, Coleridge, Felicia Hemans, and Letitia Landon, published from the 1820s, by Thomas Moore, Mary Shelley, Thomas De Quincey, and others.

It situates these within the context of the development of biography as a genre from the 1780s to the 1840s. Starting with Johnson, Boswell, and female collective *Lives*, it looks

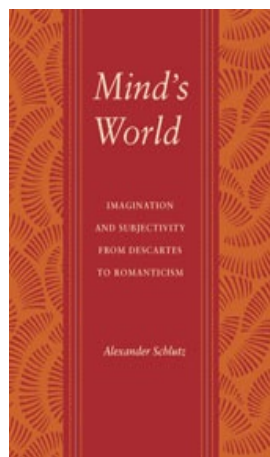
at how the market success of biography was built on its representation and publication of domestic life. In the 1820s and 30s biographers 'domesticated' Byron, Shelley, and other poets by situating them at home, opening up their (often scandalous) private lives to view, and bringing readers into intimate contact with greatness. Biography was an influential transmitter of the myth of 'the Romantic poet', as the self-creating, masculine genius, but it also posed one of the first important challenges to that myth, by revealing failures in domestic responsibility that were often seen as indicative of these writers's inattention to the needs of the reader. *The Domestication of Genius* is the most comprehensive account to date of the shaping of the Romantic poets by biography in the nineteenth-century. Written in a lively and accessible style, it casts new light on the literary culture of the 1830s and the transition between Romantic and Victorian conceptions of authorship. It offers a powerful re-evaluation of Romantic literary biography, of major biographers of the period, and of the posthumous reputations of the Romantic poets. www.oup.com



MARC REDFIELD (Claremont Graduate) has recently published *The Rhetoric of Terror: Reflections on 9/11 and the War on Terror* (Fordham, 2009). The terrorist attacks of September 11, 2001, did symbolic as well as literal damage. A trace of this cultural shock echoes in the American idiom "9/11": a bare name-date conveying both a trauma (the unspeakable happened then) and a claim on our knowledge. In the first of the two interlinked essays making up *The Rhetoric of Terror*,

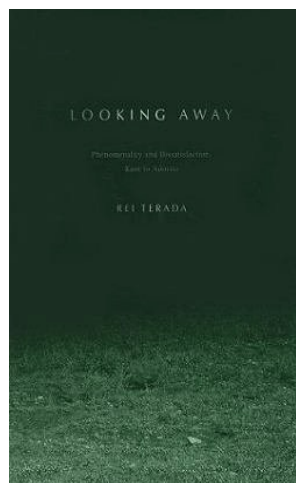
Redfield proposes the notion of "virtual trauma" to describe the cultural wound that this name-date both deflects and relays. Virtual trauma describes the shock of an event at once terribly real and utterly mediated. In consequence, a tormented self-reflexivity has tended to characterize representations of 9/11 in texts, discussions, and films, such as *World Trade Center* and *United 93*. In the second half of the book, Redfield examines the historical and philosophical infrastructure of the notion of "war on terror." Redfield argues that the declaration of war on terror is the exemplary postmodern sovereign speech act: it unleashes war as terror and terror as war, while remaining a crazed, even in a certain sense fictional performative utterance. Only a pseudosovereign—the executive officer of the world's superpower—could have declared this absolute, phantasmatic, yet terribly damaging war. Though politicized terror and absolute war have their roots in the French Revolution and the emergence of the modern nation-state, Redfield suggests that the idea of a war on terror relays the complex, spectral afterlife of sovereignty in an era of

biopower, global capital, and telecommunication.
www.fordhampress.com



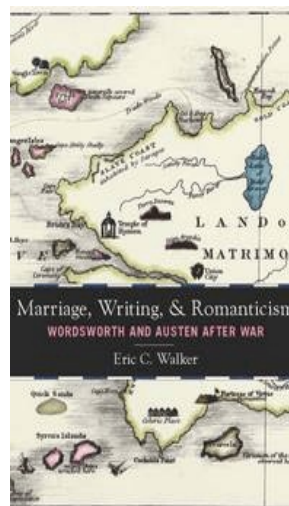
ALEXANDER M. SCHLUTZ (CUNY) has recently released *Mind's World: Imagination and Subjectivity from Descartes to Romanticism* (Washington, 2009). As the mental faculty that mediates between self and world, mind and body, the senses and the intellect, imagination is indispensable for modern models of subjectivity. From René Descartes's *Meditations* to the aesthetic and philosophical systems of the Romantic period, to think about the subject necessarily

means to address the problem of imagination. In close readings of Descartes, Kant, Fichte, Novalis, and Coleridge, Schlutz demonstrates that neither the unity of the subject itself, nor the unity of the philosophical systems that are based on it, can be conceptualized without recourse to imagination. Yet, philosophers like Descartes and Kant must deny imagination any such foundational role because of its dangerous connection to the body and the unruly passions, which threatens the desired autonomy of the rational subject. The modern subject is simultaneously dependent upon and constructed in opposition to imagination, and the resulting ambivalence about the faculty is one of the fundamental conditions of modern models of subjectivity. Schlutz's readings of the Romantic poet-philosophers Coleridge and Hardenberg highlight that also their texts are not free of fears about the faculty's disruptive potential and its connection to the body. While imagination is now openly enlisted to produce the aesthetic unity of subjectivity, it still threatens to unravel and destroy a subject that needs to keep the body and its desires at bay in order to secure its rational and moral autonomy. The dark abyss of a self not in control of its thoughts, feelings, and desires is not overcome by the philosophical glorification of the subject's powers of imagination.
www.washington.edu/uwpress



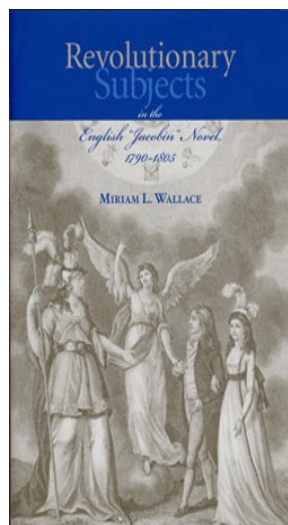
REI TERADA (Irvine) has recently published *Looking Away: Phenomenality and Dissatisfaction, Kant to Adorno* (Harvard, 2009). In *Looking Away*, Terada revisits debates about appearance and reality in order to make a startling claim: that the purpose of such debates is to police feelings of dissatisfaction with the given world. Focusing on romantic and post-romantic thought after Kant, Terada argues that acceptance

of the world "as is" is coerced by canonical epistemology and aesthetics. In guilty evasions of this coercion, post-Kantian thinkers cultivate fleeting, aberrant appearances, perceptual experiences that do not present themselves as facts to be accepted and therefore become images of freedom. This "phenomenophilia," she suggests, informs romanticism and subsequent philosophical thought with a nascent queer theory. Through graceful readings of Coleridge's obsession with perceptual ephemera, or "spectra," recorded in his *Notebooks*; of Kant's efforts in his First and Third Critiques to come to terms with the given world; of Nietzsche's responses to Kant and his meditations on ephemeral phenomenal experiences; and of Adorno's interpretations of both Nietzsche and Kant, Terada proposes that the connection between dissatisfaction and ephemeral phenomenality reveals a hitherto-unknown alternative to aesthetics that expresses our right to desire something other than experience "as is," even those parts of it that really cannot be otherwise. www.hup.harvard.edu



ERIC WALKER (Florida State) has recently published *Marriage, Writing, and Romanticism: Wordsworth and Austen After War* (Stanford, 2009). When peace breaks out after Waterloo, marriage trumps conquest on the battlefield of meaning, the best maps of which forbidding new empire are hidden in plain sight in Jane Austen's postwar fiction and sequestered in Wordsworth's postwar poetry. Based on the new Cambridge edition of Austen, and focused especially on *Emma*, *Persuasion*, and

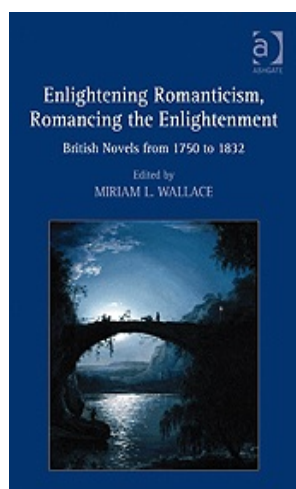
Sanditon, *Marriage, Writing, and Romanticism* reads the postwar agon of conjugality in Austen through the lens of marriage theory in Godwin, Wollstonecraft, Hegel, Kierkegaard, and, in our time, Adam Phillips and Stanley Cavell. Grounded in the rich body of evidence in the Cornell Wordsworth edition, the book also offers news about Wordsworth: a new postwar chapter in his dialogue with Samuel Taylor Coleridge, an overlooked poetic response to John Keats, an unknown poem to his wife, and an unremarked book of marriage that is a bibliographical non-event in 1820. For students of the history and theory of western marriage, the book addresses the imperial claims of post-Enlightenment marriage to supply the meaning on which all meaning rests, and it identifies new forms of marriage writing that, in response, dig in recalcitrant heels against the closed imperative either to celebrate or condemn marriage. www.sup.org



MIRIAM L. WALLACE (New College of Florida) has recently released *Revolutionary Subjects in the English "Jacobin" Novel, 1790 - 1805* (Bucknell, 2009). This study engages ongoing debates on subject formation and rights discourse through the so-called "English Jacobin" novels. Ostensibly celebrating the universal rights-bearing subject, these political novels inadvertently also questioned the limitations of such universal conceptions. Including works by both men and women, and those

normatively identified as radical alongside others considered more conservative or even "anti-Jacobin," this work examines the shared efforts to represent developing political consciousness and to inculcate such consciousness in readers across a reformist continuum. These novels's efforts to expand the citizen-subject threatened to reveal the cost implicit in accessing subjectivity on universal terms. Wallace argues that subversive narrative strategies in fiction, including William Godwin's *Things as They Are* (1794), Robert Bage's *Hermesprong* (1796), and Amelie Opie's *Adeline Mowbray* (1805), undercut and question the sovereign subject modeled as the ideal republican radical subject and describe a discourse that is not always in line with the work's overt "moral." If the concept of human rights appears both necessary and inadequate in 2009, it was likewise problematic in the revolutionary 1790s.

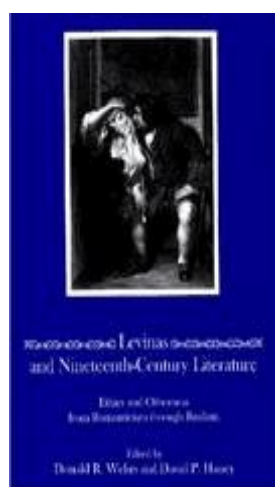
www.bucknell.edu/script/upress



MIRIAM L. WALLACE (New College of Florida) has also edited *Enlightening Romanticism, Romancing the Enlightenment British Novels from 1750 to 1832* (Ashgate, 2009). As eighteenth-century scholarship expands its range, and disciplinary boundaries such as Enlightenment and Romanticism are challenged, novels published during the rich period from 1750 to 1832 have become a contested site of critical overlap. In this volume,

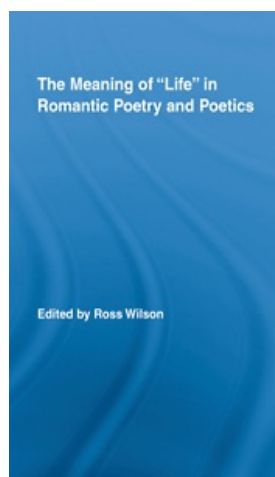
scholars who typically write under the rubric of either the long eighteenth century or Romanticism examine novels often claimed by both scholarly periods. This shared enterprise opens new and rich discussions of novels and novelistic concerns by creating dialogue across scholarly boundaries. Dominant narratives, critical approaches, and methodological assumptions differ in important ways, but these differences reveal a productive tension. Among the

issues engaged are the eighteenth-century novel's development of emotional interiority, including theories of melancholia; the troubling heritage of the epistolary novel for the 1790s radical novel; tensions between rationality and romantic affect; issues of aesthetics and politics; and constructions of gender, genre, and race. Rather than positing a simple opposition between an eighteenth-century Enlightenment of rationality, propriety, and progress and a Romantic Period of inspiration, heroic individualism, and sublime emotionality, these essays trace the putatively 'Romantic' in the early 1700s as well as the long legacy of 'Enlightenment' values and ideas well into the nineteenth century. The volume concludes with responses from Patricia Meyer Spacks and Stephen C. Behrendt, who situate the essays and elaborate on the stakes. www.ashgate.com



DONALD R. WEHRS (Auburn) and DAVID P. HANEY (Appalachian) have recently edited *Levinas and Nineteenth-Century Literature: Ethics and Otherness from Romanticism through Realism* (Delaware, 2009). This volume presents nine essays that reread major British, American, and European nineteenth-century literary texts in light of the post-deconstruction ethical philosophy of Emmanuel Levinas. The first section pursues in essays on Wordsworth, Coleridge, De

Quincey, and Baudelaire connections between Levinas's radical rethinking of subjectivity and Romantic generic, aesthetic, and conceptual innovation. The second section explores how Levinas's analysis of totalizing thought may illuminate how Poe, Emerson, Hawthorne, Douglass, Susan Warner, and Melville grapple with American experience and culture. The third section considers the relevance of Levinas's work for reassessments of the realist novel through essays on Austen, Dickens, and George Eliot. www2.lib.udel.edu/udpress



ROSS WILSON (East Anglia) has recently released an edited volume of essays entitled, *The Meaning of "Life" in Romantic Poetry and Poetics* (Routledge, 2009). This volume brings together an impressive range of established and emerging scholars to investigate the meaning of 'life' in Romantic poetry and poetics. This investigation involves sustained attention to a set of challenging questions at the heart of British

Romantic poetic practice and theory. Is poetry alive for the Romantic poets? If so, how? Does 'life' always mean 'life'? In a range of essays from a variety of complementary perspectives, a number of major Romantic poets are examined in detail. The fate of Romantic conceptions of 'life' in later poetry also receives attention. Through, for examples, a revision of Blake's relationship to so-called rationalism, a renewed examination of Wordsworth's fascination with country graveyards, an exploration of Shelley's concept of survival, and a discussion of the notions of 'life' in Byron, Kierkegaard, and Mozart, this volume opens up new and exciting terrain in Romantic poetry's relation to literary theory, the history of philosophy, ethics, and aesthetics. www.routledge.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 in 2010.

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. □

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. □

The Nineteenth Century Studies Association Article Prize



The Nineteenth Century Studies Association (NCSA) is pleased to announce the 2010 Article Prize, which recognizes excellence in scholarly studies from any discipline focusing on any aspect of the long 19th century (French Revolution to World War I). The winner will receive a cash award of \$500 to be presented at the 31st Annual NCSA Conference, "Theatricality and the Performative in the Long Nineteenth Century," in Tampa, Florida, 11-13 March 2010.

Articles published between 1 September 2008 and 31 August 2009 are eligible for consideration for the 2010 prize and may be submitted by the author or the publisher of a journal, anthology, or volume containing independent essays. The submission of essays that take an interdisciplinary approach is especially encouraged. The winning article will be selected by a committee of NCSA scholars representing diverse disciplines.

Send three photocopies of published articles/essays, including the publication's name/volume/date etc. to the chair of the committee at the following address: Dr. Deborah Maltby, Department of English, University of Missouri-St. Louis, 436 Lucas Hall, One University Blvd., St. Louis, MO 63121. Questions may be addressed to Dr. Maltby at maltbyd@umsl.edu. Applicants must verify date of actual publication for eligibility and provide an email address so that receipt of their submissions may be acknowledged. One entry per scholar or publisher is allowed annually. Essays written in part or entirely in a language other than English must be accompanied by English translations. Deadline for submission is 16 NOVEMBER 2009. □

The Nineteenth Century Studies Association Emerging Scholars Award



The Nineteenth Century Studies Association (NCSA) is pleased to announce the 2010 Emerging Scholars Award.

The work of emerging scholars represents the promise and long-term future of interdisciplinary scholarship in 19th-century studies. In recognition of the excellent publications of this constituency of emerging scholars, this award recognizes an outstanding article or essay published within five years of the author's doctorate.

Entries can be from any discipline focusing on any aspect of the long 19th century (the French Revolution to World War I), must be published in English or be accompanied by an English translation, and must be by a single author. Submission of essays that are interdisciplinary is especially encouraged.

Entrants must be within five years of having received a doctorate or other terminal professional degree, and must have less than seven years of experience either in an academic career, or as a post-terminal-degree independent scholar or practicing professional.

Only articles physically published between 1 September 2008 and 31 August 2009 (even if the citation date of the journal is different) are eligible for the 2010 Emerging Scholar Award. Articles published in any scholarly journal, including on-line journals, or in edited volumes of essays are eligible and may be submitted either by the author or the publisher of a journal, anthology, or volume containing independent essays. In any given year, an applicant may submit more than one article for this award.

The winning article will be selected by a committee of nineteenth-century scholars representing diverse disciplines. Articles submitted to the NCSA Article Prize competition are ineligible for the Emerging Scholars Award. The winner will receive \$500 to be presented at the 31st Annual NCSA Conference, "Theatricality and the Performative in the Long Nineteenth Century," in Tampa, Florida, 11-13 March 2010. Prize recipients need not be members of the NCSA, but are encouraged to attend the conference to receive the award. Deadline for submission is 16 NOVEMBER 2009.

Send three off-prints or photocopies of published articles/essays to the committee chair: Dr. Maria K. Bachman / Department of English / Coastal Carolina University / P.O. Box 261954 / Conway, SC 29528-6054. (Electronic submissions will not be accepted.) Address all

questions to mbachman@coastal.edu. Please note that applicants must verify date of actual publication for eligibility and provide an email address so that receipt of their submissions may be acknowledged. □

Keats-Shelley Journal

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

The *Keats-Shelley Journal* welcomes submissions from NASSR members. The *K-SJ* is published in print form annually by the Keats-Shelley Association of America, but membership in the K-SAA is not required for submitting or publishing an article with us. The *K-SJ* 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. Recent special issues were devoted to Regency Women Writers and to Romantic Travel and Tourism.

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. Our email address is keats_shelley@yahoo.com. □

Romanticism and Victorianism on the Net

www.ravon.umontreal.ca



Romanticism and Victorianism on the Net is pleased to announce its latest issue (53).

Articles from Issue 53 (February 2009)
www.erudit.org/revue/ravon/2009/v/n53/index.html

"Materiality and memory," Guest Edited by Kate Flint

KATE FLINT (Rutgers): "Introduction"

CONTENT:

CLARE PETTITT (King's College, London): "Peggotty's Work-Box: Victorian Souvenirs and Material Memory"
KARA MARLER-KENNEDY (Rice): "Immortelles: Literary, Botanical, and National Memories"
KATE FLINT (Rutgers): "Photographic Memory"
ATHENA VRETTOS (Case Western Reserve): "'Little bags of remembrance': du Maurier's Peter Ibbetson and Victorian Theories of Ancestral Memory"

MEGAN WARD (Lawrence): "William Morris's Conditional Moment"

CATHERINE ROBSON (California, Davis): "Memorization and Memorialization: 'The Burial of Sir John Moore after Corunna'"

ADELENE BUCKLAND (Newnham College, Cambridge): "‘Pictures in the Fire’: the Dickensian Hearth and the Concept of History"

JONATHAN FARINA (Seton Hall): "Middlemarch and ‘that Sort of Thing’"

REVIEWS:

JOSEPH W. CHILDERS (California, Riverside): Sally Ledger. Dickens and the Popular Radical Imagination

JONATHAN SACHS (Concordia): Andrew Franta. Romanticism and the Rise of the Mass Public

SARAH MOSS (Kent): Carl Thompson. The Suffering Traveller and the Romantic Imagination

J. JENNIFER JONES (Rhode Island): Ron Broglio. Technologies of the Picturesque: British Art, Poetry, and Instruments, 1750-1830

SEAN DEMPSEY (Boston): Peter Melville. Romantic Hospitality and the Resistance to Accommodation

PRITI JOSHI (Puget Sound): Christopher Herbert. War of No Pity: The Indian Mutiny and Victorian Trauma

IRENE TUCKER (California, Irvine): Julia Wright. Ireland, India and Nationalism in the Nineteenth Century

RACHEL ABLOW (SUNY, Buffalo): Nicholas Dames. The Physiology of the Novel: Reading, Neural Science, and the Form of Victorian Fiction

BRYAN B. RASMUSSEN (California Lutheran): Anna Maria Jones. Problem Novels: Victorian Fiction Theorizes the Sensational Self

PATRICK BRANTLINGER (Indiana): Francis O’Gorman, ed. Victorian Literature and Finance

JIM HANSEN (Illinois): Adrian S. Wisnicki. Conspiracy, Revolution, and Terrorism from Victorian Fiction to the Modern Novel

TIMOTHY L. CARENS (Charleston): Deborah Epstein Nord. Gypsies and the British Imagination, 1807-1930

DENNIS DENISOFF (Ryerson): Oscar Wilde. The Picture of Dorian Gray. Ed. Andrew Elfenbein; Robert Louis Stevenson. Joseph Conrad and Mary Shelley. Dr. Jekyll and Mr Hyde, The Secret Sharers, and Transformation: Three Tales of Doubles. Eds. Susan J. Wolfson and Barry V. Qualls

SUSAN ZLOTNICK (Vassar): Rebecca Stern. Home Economics: Domestic Fraud in Victorian England

JOHN PLOTZ (Brandeis): Julia Prewitt Brown. The Bourgeois Interior: How the Middle Class Imagines Itself in Literature and Film □

Romantic Circles

www.rc.umd.edu



Letters of Robert Bloomfield and his Circle

Romantic Circles is very pleased to announce the publication of a new electronic edition, *The Letters of Robert Bloomfield and his Circle*, edited by Tim Fulford and Lynda Pratt, with Associate Editor John Goodridge and Technical Editor Laura Mandell.

The Suffolk farmhand turned London shoemaker Robert Bloomfield was the most popular poet of the early nineteenth-century before Byron, admired not just for the authenticity that stemmed from his childhood experience as a rural labourer, but accepted as a master of narrative and versification—the living continuation of the Georgic and ballad traditions epitomised by James Thomson and Robert Burns. This edition of Bloomfield’s correspondence makes fascinating reading for anyone interested in what it was like to be a professional poet in the early nineteenth century. Intimate, humorous, self-analytical, Bloomfield’s letters show from the inside what it was like to work in the rapidly expanding book market. They reveal the power of the publisher, and show Bloomfield struggling, as Wordsworth and Clare also did, with gentlemen patrons who resented the independence that sales gave their protégés. Throughout, they demonstrate Bloomfield’s difficulties in straddling the labouring-class culture from which he came and the polite culture of his readers and supporters. This is partly a matter of what they discuss—work in garrets, poor relief, popular songs and political protest, for example. Bloomfield meets the radical shoemaker Thomas Hardy and converses with Hardy’s fellow-accused in the 1794 treason trials, John Horne Tooke; he also corresponds with Paine’s admirer Thomas Clio Rickman.

Invaluable resources for the social historian, like the memoirs of Francis Place and the more passing comments of William Blake, Bloomfield’s letters open up a world not recorded in print at the time, and absent from most twentieth-century histories. With Clare and Rogers among his correspondents, and with Moore and Wordsworth among his admirers, Bloomfield emerges here as a writer who was for a while central to the poetic culture of the Romantic era. Intended as a resource for scholars of Bloomfield and of labouring-class writing, this edition includes an introduction and extensive editorial apparatus and features transcriptions of Bloomfield’s unpublished poems, critical remarks and children’s writings. It incorporates over forty reproductions of illustrations to his poems (Bloomfield was one of the most heavily illustrated poets of the day). Also collected are contemporary reviews

of his poems and the texts of poems by his brothers George and Nathaniel. The electronic edition can be accessed at: www.rc.umd.edu/editions/bloomfield_letters/



Online Critical Edition of Frankenstein

Romantic Circles is also pleased to announce the publication of Stuart Curran's long-awaited electronic version of Shelley's *Frankenstein*, which was publicly unveiled on 1 May 2009, during

the festivities at the University of Pennsylvania celebrating his retirement. In gestation for over fifteen years, this monumental edition contains the texts of the 1818 and 1831 editions, as well as study aids and copious scholarly annotations that emphasize the novel's strong inter- and intra-textual connections. This edition has been designed and marked up in XHTML 1.0 Transitional and CSS by Joseph Byrne at the University of Maryland. Additional markup assistance was contributed by Lisa Marie Rhody, David Rettenmaier and Mike Quilligan. Curran's *Frankenstein* critical edition can be found at: www.rc.umd.edu/editions/frankenstein



Romantic Circles is also delighted to announce the launch of the new online review section. *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. □

Romanticism

www.eupjournals.com/journal/rom

The latest issue of *Romanticism*, 15.3 (2009), is now available.

CONTENTS:

- NORBERT LENNARTZ: "Icarian Romanticism—The Motif of Soaring and Falling in British Romantic Poetry"
 NICK GROOM: "'With certain grand Cottleisms': Joseph Cottle, Robert Southey and the 1803 *Works of Thomas Chatterton*"
 CATHERINE JONES: "Madame de Staël and Scotland: *Corinne*, Ossian and the Science of Nations"

FRANCESCA CAUCHI: "Nietzsche's Zarathustra: Promethean Pretensions and Romantic Dialectics"

PAIGE MORGAN: "The Minute Particular in the Immensity of the Internet: What Coleridge, Hartley and Blake can teach us about Digital Editing"

DAVID VALLINS: "'Review Essay: Coleridge, Symbol, Scepticis,' Nicholas Halmi, *The Genealogy of the Romantic Symbol*; Ben Brice, *Coleridge and Scepticism*"

TOM DUGGETT: "'Review Essay: Winged Words,' Susan Manly, *Language, Custom and Nation in the 1790s: Locke, Tooke, Wordsworth, Edgeworth*; James M. Garrett, *Wordsworth and the Writing of the Nation*"

REVIEWS:

SHARON RUSTON: Christa Knellwolf and Jane Goodall (eds.), *Frankenstein's Science: Experimentation and Discovery in Romantic Culture, 1780–1830*

NICOLA HEALEY: Andrew Keanie, *Hartley Coleridge: A Reassessment of His Life and Work*

PAUL CHESHIRE: David Paton-Williams, *Katterfelto: Prince of Puff* □

CALLS for PAPERS

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 organizers of the eighteenth annual NASSR conference invite proposals from any discipline on the subject of

"Romantic Mediations." A major Pacific Rim port, Vancouver marks the cultural intersections of the East and West and is a centre 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.



Possible Topics include:

- ◆ Communication and its Technologies
- ◆ The histories of writing and print
- ◆ Professionals and Amateurs
- ◆ Minds, Bodies, and Environments
- ◆ Culture and Nature
- ◆ Realities material and virtual
- ◆ Mediations of peoples and nations
- ◆ Cosmopolitanisms and Trans-nationalisms
- ◆ Spiritual Encounters and Religious Meetings
- ◆ Collecting and Antiquing
- ◆ Mediation and Disciplinarity
- ◆ Generic Blends and Mixtures

Please send abstracts of 250-500 words to NASSR.2010@ubc.ca. The deadline for submission to the conference is 1 MARCH 2010. For updates and additional information, please visit the conference website listed above.□

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).



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.□

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.

Our Conference theme for 2010 is “The Genius of Coleridge” and we invite papers on all aspects of Coleridge's achievements. We also welcome proposals for papers on poems by others in the Coleridge Circle. As in previous Coleridge Conferences, the theme is non-exclusive, a suggested guideline only, and we will be pleased to see proposals for papers on all aspects of Coleridge and British Romanticism. Proposals should be in the form of an abstract, not less than 200 and not more than 250 words in length, sent in the first instance as an e-mail attached document to the Academic Director, Nicholas Roe at nhr@st-andrews.ac.uk, not later than 15 MARCH 2010. Confirmations will be sent by e-mail prior to 1 April 2010. Please include your e-mail and postal addresses on the abstract itself. Those wanting confirmation before that date for funding purposes will be given a conditional response upon request. A committee of the Conference organisers will consider all proposals.

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 Winter School

www.wordsworthconferences.org.uk

The Wordsworth Winter School devotes four full days of lectures, discussions and readings to immersion in the poetry of Wordsworth and his contemporaries. There are two lectures, a seminar and a poetry reading on each of the main days. There are no 'conference papers'. Afternoons

are devoted to a special event, a walk or an excursion, exploring Grasmere and its surroundings, in their rich winter colours. The theme of this year's Winter School is "Wordsworth & Romantic Story-Telling."

Over the course of the event, there will be lectures given by Richard Gravil (Director), Claire Lamont (Newcastle), Ken Smith (Bradford), Felicity James (Leicester), Chris Simons (ICU, Tokyo), Pamela Woof (Newcastle), Michael O'Neill (Durham), and David Chandler (Doshisha University). Tony Reavell will also give a Bindman Lecture at the Jerwood Centre on "William Angus Knight: Eminent Victorian."

Accommodation and all events are at Forest Side Hotel, fifteen minutes walk from Wordsworth's home at Dove Cottage. The Conference Fee is £130 for Residents and £140 for non-residents (£117 or £126 for Members and Friends of the Foundation). There is a fee of £50 for non-participants accompanying participants. We do not accept residential bookings for less than the full period. The prices (shown below) are exceptional value for five nights full board (dinner, bed and breakfast and packed lunch) in the Lake District. Prices in brackets include the conference fee. There is also a daily rate of £35 (without meals, payable on the day) or £60 with dinner and packed lunch (which must be pre-booked). For the Venue, the 2009 Programme (by way of example), a Gallery and the Registration form (with Google payment buttons), please see the links below.

Further information may be obtained from the Director, Richard Gravil, richardgravil@hotmail.com, or the Administrator, Fiona Gravil, wordsworth_conferences@hotmail.co.uk. □

Wordsworth Summer Conference

www.wordsworthconferences.org.uk

The 40th annual Wordsworth Summer Conference will be held 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).

Contributions may take the form of short papers (2750 words; 25 minutes) which are scheduled at two papers to a session or workshops (short handout-based presentations leading into an hour or more of discussion). Papers or workshops may address any aspect of British Romantic Studies, including comparative studies, though it is worth noting that 2010 is the bicentenary of the famous Wordsworth-Coleridge 'Quarrel'. Proposals (250–300 words) will be considered by at least two members of the Board, and should include, in the same file, a brief c.v. (in total, no more than 2 sides of A4). Proposals should be submitted by email attachment, in Word, to the Director by 23 MARCH 2010. It is not the culture of this conference that only paper readers attend, and you should bear in mind that although papers may not be finally decided until April, accommodation could well be booked up by that time by non-presenters.

All participants must register for the whole of Part 1, or Part 2, or Both and should do so by 27 April 2010. Fees will rise on 28 April. 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 □

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 are invited on all topics related to the life and works of James Hogg, as well as Hogg's literary connections and influence. The conference organizers would also especially welcome papers that address Hogg's reception in Continental Europe, as well as papers that make connections between Hogg's works and European writers. Reading time should not exceed 20 minutes.

Inquiries are welcomed at any time. Proposals or abstracts should be sent by 31 DECEMBER 2009 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.□

Call for Essays for on Thomas Holcroft Re-viewing Thomas Holcroft, 1745-1809

New approaches to any of the works of this understudied cobbler's son who became a controversial political radical, popular playwright, travel writer, and influential reformist novelist are solicited for a collection of essays.

March 2009 was the bicentennial of the death of Thomas Holcroft (March 23, 1809). Best known to some as a close friend and "oral instructor" of William Godwin, to others as the translator of Beaumarchais's *Le Mariage de Figaro* as "Follies of a Day" or the introducer of the "melodrama" to

Britain, and to still others as a victim of the 1794 London Treason Trials, Holcroft is due for a reassessment.

This collection invites considerations of Holcroft's significance and work across literary genres and political engagements. Why has Holcroft's work failed to become as available as the works of his cohort: Elizabeth Inchbald, Mary Wollstonecraft, Mary Hays, William Godwin, or Amelia Opie? What has recent work on late-century drama or the political 1790s novel added to our understanding of Holcroft's significance? How do we engage with a figure who was as famous for his conversation and for his radical politics as for any of his written literary work? What do we make of an autodidact and son of a failed shoemaker whose works often reward characters with land? How do we assess Holcroft's social mobility (stableboy, secretary to Granville Sharpe, playwright, and core member of the Godwin-Wollstonecraft circle) and his apparently radical associations and commitments: is this the work of an organic intellectual or of someone who betrayed his own origins? How do we respond to the work of a figure who seems powerfully engaged with contemporary concerns from feminist self-determination to capital punishment, and yet who in some ways remains tightly located in the decades of the late 1700s/early 1800s? How do we re-vision this curious figure with allegiance both to Enlightenment faith in rationality and Romantic valuation for hybrid literary genres?

Essays engaging political philosophy, literature, biography, cultural criticism, translation, travel, legal issues, or other approaches to the figure, life, or work of Holcroft are invited.

Guidelines for Submissions

Initial letter of interest and 200-300 word proposal due by 1 MAY 2010. Email submission is acceptable. Proposal should include a working title.

Article and 200-300-word abstract due 31 JULY 2010.

- ◆ Article length: 6000-8000 words including endnotes (about 12-18 pages)
- ◆ Chicago Author-title style with endnotes.
- ◆ Please refer whenever possible to the Pickering & Chatto edition of *Selected Novels and Plays of Thomas Holcroft*.
- ◆ Use automatic footnote/endnote function in your wordprocessor.
- ◆ Electronic submission as attachment preferred.
- ◆ MS Word or .doc format preferred; other formats may require RTF conversion.

Submissions and Inquiries to: Arnold Markley, Professor, English, 22 Yearsley Mill Road, Pennsylvania State-Brandywine, Media, PA 19063-5596, aam2@psu.edu, phone (610) 892-1437, fax (610) 892-1357. Or, Miriam L. Wallace, Associate Professor, English, COH-104

Humanities, New College of Florida, Sarasota, FL 34243,
mwallace@ncf.edu, 941-487-4335.□

Blake, Gender and Sexuality in the Twenty-First 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.



Topics (on a far from exhaustive list) might include:

- ◆ how far queer and camp readings of Blake can go; how the engagements of gay writers and artists with his art illuminate this question
- ◆ what Blake might have to say about genuine perversity, perversion, obscenity, in a postmodern context where transgression is (supposedly) ubiquitous
- ◆ how Blake's often neglected humour might speak to issues of gender and sexuality

- ◆ considerations of sexuality and performance: for example, the potential of transvestism to challenge androgyny as a Blakean sexual axiom / ideal
- ◆ revisiting classically troublesome scenes, characters, scenarios: perhaps asking what Thel's decision, Oothoon's eroticism, Enitharmon's 'Womans love' or Ololon's sacrifice look like these days, not to mention Orc's passions, Los's creativity, Urizen's brooding or Albion's regeneration
- ◆ fresh thought on classic feminist dilemmas: for instance, can and do woman fully possess and inhabit the humanity Blake so cherished? and what precisely is the sexual shape of his variously and copiously rendered 'human form divine'
- ◆ religion and sex: re/considering, or adding to, the recent revelations about Blake's erotico-spiritual contexts; also broader exploration of just how comfortably devotional approaches to Blake's beliefs sit alongside his daring sexualization of the spiritual life and the spiritual realms
- ◆ the women in Blake's life: relationships personal and professional; also his friendships with men, especially where brotherhood takes emotional or confrontational forms
- ◆ historicist considerations of eighteenth and nineteenth century understandings of sexuality, or of sexual difference, roles or rights; also the thorny issue of ahistorical expectations, and the interpretive influence of the many things readers would like Blake to have thought, commended, practised
- ◆ gender and genre, or questions of material practice: is there, for example, a sexual subtext to some of Blake's aesthetic or technical choices

Blake, Gender and Sexuality in the Twenty-First Century is an independent, self-sustaining event. We invite 200-word abstracts for papers which will last a maximum of twenty minutes, to be sent to Helen Bruder and Tristanne Connolly at sexy.blake@yahoo.co.uk by 15 DECEMBER 2009 at the latest. For more information, and to register, please visit the conference website listed above.□

Commitment in British Women Writers' Novels of the 18th and 19th Centuries

As soon as novels developed, women played an important role both as readers and as authors, since among the 2,000 works which were published in the 18th century, 600 were written by women. One can then wonder about the way they used that means of expression and ask whether Mary Wollstonecraft opened the path for a British female literature characterized by commitment through her desire for political and social equality with men. Let us specify that during that seminar the term "commitment" will be used in the sense it had in the 18th and 19th centuries rather than in the sense it took in the 20th century.

Some could focus on the different aspects of commitment whether it is political, social, religious, moral, intellectual,

artistic. It would also be quite interesting to consider the sources of inspiration for that commitment in novels by Hannah More, Mary Wollstonecraft, Jane Austen, Elizabeth Gaskell, George Eliot, Margaret Oliphant, or the Brontës (this is not an exhaustive list). Besides one could deal with the role played by some major figures such as Harriet Martineau or Harriet Taylor Mill, John Stuart Mill's wife, but also by some ideals and among them that of the "New Woman".

Other proposals could be centred on the form that commitment takes on. Does it influence women writers' strategies for articulating their experience? How does commitment characterize the very text? Does it make itself known always strikingly? And more generally are women writers' means of expression the same as those adopted in the society of the time?

Please send your proposals (one A4 page maximum) before 1 DECEMBER 2009 to Elise Ouvrard, ouvrard_elise@hotmail.com.□

The Correspondence of Humphry Davy Call for documents

Sir Humphry Davy (1778–1829) was the foremost British chemist of his day. Born in Penzance, Cornwall, he rose to prominence at the Pneumatic Institute in Bristol, before moving to the Royal Institution in London, and eventually became President of the Royal Society. His major contributions to science include the physiological effects of nitrous oxide (laughing gas), the discovery of potassium and sodium, the development of electro-chemistry, the miners' safety lamp, the electro-chemical protection of the copper sheeting of Royal Navy vessels, the conservation of the Herculaneum papyri and seeking to improve the quality of optical glass. As a friend of Coleridge, Southey and Wordsworth, Davy was also a Romantic poet and was almost certainly the chemist whom Mary Shelley had in mind when she described the teacher of Victor Frankenstein.

A team of Davy scholars is now planning to publish an edition of letters of Davy and his circle including his wife Jane Davy (née Kerr, olim Apreece, 1780–1855) and his brother John Davy (1790–1868). Although the Royal Institution holds the vast majority of Davy letters, we have so far located Davy material in about fifty archives including the British Library, Wellcome, Bodleian, Bristol City Archives, American Philosophical Society, the Northumberland Record Office and other North-East archives. We would be very interested to hear of any Davy letters or related material by or about him located in other archives or in private possession.

The team comprises Professor Sharon Ruston (University of Salford), Professor Frank James (Royal Institution), Professor Tim Fulford (Nottingham Trent University), Professor Jan Golinski (University of New Hampshire) and Professor David Knight (University of Durham).

Please contact Professor Sharon Ruston at s.ruston@salford.ac.uk.□

CONFERENCES

Nineteenth Century Studies Association
www.english.uwosh.edu/roth/ncsa/



The 31st Annual Conference of the Nineteenth Century Studies Association (NCSA), "Theatricality and the Performative in the Long Nineteenth Century," will be held at the University of Tampa, March 11-13, 2010, Tampa, Florida.

Dramatic expression and self-conscious performances marked almost every aspect of nineteenth century life and artistic culture, as theatrical turns and performative mindsets introduced in the 17th-18th centuries expanded in the 1780s through the beginning of World War One. We invite paper and panel proposals that explore these themes and subjects in the long Nineteenth Century (1780-1914). Papers might address the theatrical shows—whether serious drama, circus displays, vaudeville, operas, or Shakespearean revivals—that appeared in cities and towns on both sides of the Atlantic (as well as in more distant lands). Or they might investigate how politics, social events, military engagements, domestic affairs, public trials, crime reports, religious rituals, architectural spaces, sculptural moments, exhibition halls, artistic and musical compositions, and the early moving pictures of the cinema, assumed a theatrical sensibility. Welcome also are papers that bring scholarly and theoretical interests in performativity to bear on concepts of identity, individuality, and audience in the given era.

Conference sessions will be held at the University of Tampa, a campus with both the historic late-19th century building, Plant Hall (formerly the Tampa Bay Hotel), and a state-of-the-art conference center. Accommodations will be available at the Hyatt Regency in downtown Tampa, a short walk from campus. For further information—available in midsummer—please visit the NCSA website www.english.uwosh.edu/roth/ncsa/ or contact Elizabeth

Winston, Local Arrangements Director (Tampa), at the conference address ncsa2010@earthlink.net. □

The Godwin Diary

Reconstructing London's Culture 1788-1836

<http://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 □

The 18th and 19th-Century British Women Writers Conference

www-english.tamu.edu/bwwc18

The eighteenth annual 18th and 19th-century British Women Writers Conference, "Journeys," will be held at Texas A&M University, 8-11 April 2010. The keynote speakers will be Kate Flint and Felicity Nussbaum, and plenary panel speakers will be Mary Fissell, Jillian Heydt-Stevenson, and Erika Rappaport.

This conference will explore the abundant varieties of journeys found in 18th- and 19th-century British women's writings. We conceive this theme broadly to encourage interdisciplinary considerations of topics such as migration, travel, exile, exploration, tourism, border crossing, religion, travel writing, art, fantasy, children's literature and more.

Inquires can be sent to the conference e-mail address at: BWWC18@tamu.edu. For more information and updates, visit the website listed above. □

Thomas de Quincey, Manchester and Medicine, 1785-1859

A one-day conference to be held at the University of Salford on Friday, 4 December 2009.

It has been 150 years since Thomas de Quincey died on the 8th December 1859: conference papers are invited on any topic concerning his work, Manchester, and medicine, during the period of his lifetime (1785-1859). Plenary speaker Peter Kitson (author of *Romantic Literature, Race, and Colonial Encounter*, 2008) will speak on 'Mr De Quincey and Dr White: The Racial Politics of Manchester Medicine', and Grevel Lindop (author of *The Opium-Eater: A Life of Thomas De Quincey*, 1981) will speak on 'Confessions and Case Histories: De Quincey and the Medical Sublime'. We are hoping to show an exhibition of de Quincey books from the University of Salford's archives to accompany the conference.

Please send abstracts of no more than 200 words to Sharon Ruston, s.ruston@salford.ac.uk, by 31 MAY 2009. □

The Romantics in Italy: Dante, Italian Culture, and Romantic Literature

www.fondazione-delbianco.org/seminari/progetti_prof/progview_PL.asp?start=1&idprog=96

An international symposium entitled, "The Romantics in Italy: Dante, Italian Culture, and Romantic Literature," will be held in Florence, Italy, 23-30 January 2010, organized by

Professors Frederick Burwick, Paul Douglass, and Temur Kobakhidze, under the auspices of the Romualdo del Bianco Foundation of Florence.



A symposium dedicated to exploring relations between Romantic-Era Writers and Italian Literature and Culture, especially (but not limited to) Dante. Participants are requested to compose presentations of no longer than 15 minutes duration to allow plenty of time for discussion and interaction. They are asked to agree that the Foundation and the Organizers will have the first right of refusal for publication of their papers, if the quality of the work presented should prove to be sufficient to warrant the effort and expense of publication. All participants will be asked to be present at all sessions and to participate in cultural events related to the symposium. Meetings will consist primarily (but not exclusively) of sessions in which formal academic papers will be read, accompanied by PowerPoint or other media demonstrations. For more information on the program details, please visit the conference website.□

Interdisciplinary Nineteenth-century Studies

www.nd.edu/~incshp/

Hosted on the campus of the University of Texas at Austin, the INCS Conference will take place 25-27 March 2010, and will include a reception at the Harry Ransom Center and a plenary address by Elizabeth Helsinger (Chicago).

The theme for the 2010 Interdisciplinary Nineteenth-Century Studies (INCS) Conference will be *Family/Resemblance* in the 19th Century. The conference will consider how both family and resemblance were conceived/constructed in the 19th century from multiple interdisciplinary perspectives, including and/or integrating Literature, History, Art History, Law, Science, Sociology, Anthropology, Philosophy, Music, Economics, and Theology.

Further inquiries regarding the conference can be sent to Alexandra Wettlaufer at akw@mail.utexas.edu. For more information on INCS, see the website listed above. Selected conference papers will be published in *Nineteenth-Century Contexts*.

Byron and the Politics of Continental Europe

"Byron and the Politics of Continental Europe" will be held between 4-5 December 2009 at The Byron Centre, University of Manchester, UK.

Few British literary figures have attained the international stature enjoyed by Byron both during his own life time and posthumously. While his influence upon continental European literature and the arts more generally has received much recent scholarly attention, in Anglophone scholarship his political role and influence has been severely neglected. His name is, of course, still linked to struggles for independence in Greece and Italy, but little systematic analysis exists of the contribution he made as an individual to these causes, of his own position on these and other questions of European politics in the Napoleonic and Restoration period, and of how his poetry and personality were appropriated and exploited for political purposes across the continent as a whole. This conference aims to tease out the multifaceted, nuanced and sometimes contradictory political impact of Byron, and to enhance our understanding of the complex and manifold ways in which he entered into and changed the historical actualities and political lives of a range of European political cultures.

Inquires regarding this event should be sent to david.laven@manchester.ac.uk.□

Southeastern American Society for Eighteenth-Century Studies

www.seasecs.net

Hosted by East Tennessee State University, the 36th annual conference of the Southeastern American Society for Eighteenth-Century Studies will be held at The Carnegie Hotel in Johnson City, Tennessee. This year's theme is "Echoes of Heritage and Place." Plenaries will include presentations on British drama by Jean Marsden and on Scottish fiddle music by Jane MacMorran. Other special presentations include a theatrical production of *Tartuffe* that will be preceded by an informal chat with Freyda Thomas, who served as translator of this adaptation of Molière's play, as well as a concert of period Appalachian music.

Conference accommodations will be at The Carnegie Hotel, just across the street from ETSU; our meetings will also take place in that hotel. You can learn more about accommodations (including the Carnegie Hotel Spa) on our "Hotel Information" page. SEASECS attendees may also enjoy nearby Jonesborough, the oldest town in Tennessee (full of antiques, unusual shops, the National Storytelling Center, and one-of-a-kind restaurants), nearby Bristol Tennessee/Virginia (the birthplace of modern country music), and the numerous opportunities afforded by our natural setting, including the Appalachian Trail (fabled in song and story) and the ETSU Arboretum.

Questions regarding any information about the conference may be directed to Dr. Karen Cajka at Cajka@etsu.edu or Dr. Judith Slagle at Slagle@etsu.edu.□

WEBSITES

Jackson Bibliography of Romantic Poetry

By J.R. de J. Jackson

<http://jacksonbibliography.library.utoronto.ca>

The bibliography attempts to record every edition of verse in English published in volume form during the years 1770 to 1835. It omits volumes of fewer than 10 pages in length and books that were first published before 1770, and it omits books written for musical performance and books that contain musical scores. Although works in languages other than English are omitted, translations from them into English verse are included. In the case of books that contain as much prose as verse, the criterion of inclusion is that they should contain at least 10 pages of verse that was first published no earlier than 1770. Phase I is confined to books published between 1798 and 1835. Books published between 1770 and 1797 are in an advanced state of preparation and are expected to be added to Phase I to constitute Phase II.

Two important consequences of the way the scope of the database has been defined is that periodical literature, broadsheets, and most chapbooks are routinely ignored; and reprints and new editions of books from before 1770 are not accounted for. The first consequence reflects the difficulty of gathering such information in the same way as one gathers it for books; the second is the result of a deliberate wish to identify the material that was new to the period and to separate it from the important but overwhelming presence of earlier literature. The short-title catalogues of the eighteenth and nineteenth centuries go a long way to make up for these deficiencies.

The entries are organized into twelve categories: Author(s); Title; Editor(s) or Translator(s); Place(s) of Publication; Publication date; Edition; Format; Pagination or Volumes(s); Price; Reference; Library; Shelfmark; and Comments. It can be searched by Author, Editor(s) or Translator(s), Title, Place of Publication, Publisher(s), Date, and Library. It can also be searched by Keyword for Edition, Format, and Price.□

Nineteenth-Century British Literary Annuals An Online Exhibition of Materials from the University of Toronto

By Lindsey Eckert

<http://bookhistory.fis.utoronto.ca/annuals/index.html>

Literary annuals had a massive influence on the British publishing market from the mid-1820s through the 1840s. Published in the fall before the Christmas and New Year gift-giving season, the volumes were marketed as beautiful

and respectable presents that were especially appropriate for young ladies. Typically between three and four hundred pages, annuals contained a mixture of prose and poetry by famous authors of the Romantic and Victorian periods and their aristocratic contemporaries. William Wordsworth, S.T. Coleridge, Mary Shelley, Walter Scott, Robert Browning, Countess Blessington, Lady Caroline Lamb, and Lord Morpeth were among the contributors.



As important as their literary content was, annuals were also prized for their artistic elements. From elaborate bindings of glazed paper, gold-blocked leather, and watered silk to detailed engravings produced with the newest printing technologies, the volumes were beautiful objects often displayed in drawing rooms. As books intended for display and exchange between friends, family, and lovers, the annuals created a new genre that changed the publishing industry. Their success was staggering. While in the 1820s it was common for books to be published in print runs of 500 or sometimes 1,500 copies, literary annuals were produced in runs of several thousand. In 1828, for example, over 100,000 annuals were sold.

Though immensely influential, the contemporary response to the genre was not entirely positive. The Poet Laureate Robert Southey, for instance, declared the entire genre to be “picture-books for grown children.” Alfred Tennyson similarly called the annuals “vapid books” produced for an equally vapid audience. The tendency to deprecate the genre and its importance to British publishing history lingers today, and annuals have received relatively little attention from literary scholars. Indeed, much of the influential work on the genre has come from bibliographers who have used the annuals to trace technological advances in binding, steel-plate engraving, and color printing.

Recognizing the annuals’ important role in the print culture of nineteenth-century Britain, this online exhibition aims to provide an introduction to the genre. Drawing from the impressive holdings at the University of Toronto, the exhibition brings together volumes from the Thomas Fisher Rare Book Library, the McLean Collection in the Robertson Davies Library at Massey College, and the Special Collections in the E.J. Pratt Library at Victoria University. Thematically organized virtual cases display books from diverse and dispersed collections and libraries. Viewed in sequential order, the cases tell a loose narrative of the development of the genre from 1823-1839.□

The William Blake Archive

www.blakearchive.org



The William Blake Archive is pleased to announce the publication of electronic editions of *The Song of Los* copies C and E, from the Morgan Library and Museum and the Huntington Library and Art Gallery respectively. They join copies A and D from the British Museum and copy B from the Library of Congress, giving the Archive five of the six extant copies of this illuminated book.

The eight plates of *The Song of Los* were produced in 1795; all extant copies (A-F) were color printed in that year in a single pressrun. Divided into sections entitled "Africa" and "Asia," *The Song of Los* is the last of Blake's "Continental Prophecies" (see also *America* [1793] and *Europe* [1794], exemplary printings of which are in the Archive). Blake abandons direct references to contemporary events to pursue the junctures among biblical narrative, the origins of law and religion, and his own developing mythology. Adam, Noah, Socrates, Brama, Los, Urizen, and several others represent both historical periods and states of consciousness. The loose narrative structure reaches towards a vision of universal history ending with apocalyptic resurrection.

Plates 1, 2, 5, and 8 (frontispiece, title page, and full-page designs) are color printed drawings, executed on millboards and printed in the planographic manner of—and probably concurrent with—the twelve Large Color Printed Drawings of 1795, which are also in the Archive. Plates 3 and 4, which make up "Africa," and plates 6 and 7, which make up "Asia," were executed first, side by side on two oblong pieces of copper (plates 3/4, 6/7). Initially designed with double columns in landscape format, the texts of the poems were transformed into vertical pages by printing the oblong plates with one side masked. In copies C and E, plates 5 and 8 are differently arranged: 8 follows plate 1 and 5 is placed at the end in copy C; 8 follows plate 3 and 5 follows plate 6 in copy E.

Like all the illuminated books in the Archive, the text and images of *The Song of Los* copies C and E 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' notes, have been applied to all copies of *The Song of Los* in the Archive.

With the publication of these copies of *The Song of Los*, the Archive now contains fully searchable and scalable electronic editions of seventy 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 Blake's 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.

The William Blake Archive is pleased to announce the publication of an electronic edition of Blake's ten monochrome wash drawings illustrating Mary Wollstonecraft's *Original Stories from Real Life* and the first and second editions of the book containing Blake's six engravings of his designs. The designs and inscribed texts in all three series are fully searchable and are supported by our Inote and ImageSizer applications.

In 1788, Joseph Johnson published the first edition of Mary Wollstonecraft's morally instructive narrative for children, *Original Stories from Real Life; with Conversations, Calculated to Regulate the Affections, and Form the Mind to Truth and Goodness*. A few years later, Johnson decided to issue a new edition, for which he commissioned Blake to prepare a series of illustrations. Blake's extant drawings, now in the Rosenwald Collection, Library of Congress, are datable to c. 1791. In addition to these ten designs, Blake must have executed at least one further drawing as a preliminary for his fifth plate; this drawing is untraced. Six designs were selected for publication in the 1791 edition of Wollstonecraft's book; Blake engraved the designs himself.

The first and second states of Blake's plates appear variously in copies of the 1791 edition. The second edition to contain Blake's plates was published by Johnson in 1796; it contains the third (final) states of Blake's plates. The copy of the 1791 edition now in the Archive is from the Huntington Library; it contains the second states of the plates. The copy of the 1796 edition in the Archive is from the Essick collection and contains the third (final) states of the plates.

Modern interpreters of the illustrations have detected a pictorial critique of Wollstonecraft's stories. Blake appears to have found her morality too calculating, rationalistic, and rigid. He represents Wollstonecraft's spokesperson, Mrs. Mason, as a domineering presence. From Blake's perspective, Mason's acts of charity are excessively condescending and tend to reinforce the underlying social conditions that create disparities between wealth and poverty. As Blake wrote in "The Human Abstract," "Pity would be no more, / If we did not make somebody Poor."

With this publication, the Archive adds a new set of scholarly tools. These tools, known collectively as our Related Works system, are designed to show relationships among works and individual objects in the Archive. They function at two levels. First, work index pages now include active links to related materials in the Archive (for example, a set of preliminary sketches for a group of engravings). Second, the Show Me menu on object view pages now includes Related Works in the Archive. Like the work-level menu, this list includes active links to the related objects and is meant to allow study of the related materials side-by-side. The Wollstonecraft illustrations are the first publication in the Archive to use this feature.

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 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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