

October 2008, Volume 17, Number 2

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

*NASSR Newsletter* prints news of members' recent book publications, calls for papers, and conference or journal information of interest to Romanticists. Please send announcements to Josh Lambier, at [nassr@uwo.ca](mailto:nassr@uwo.ca). The deadline for the next *NASSR Newsletter* is 1 April 2009.

## 2009 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 2009, "Romanticism & Modernity," will take place between May 21-24 of 2009, at the Washington Duke Inn & Golf Club, immediately adjacent to the Duke University campus. See "Conferences" below or visit the conference website:

<http://nassr2009.english.duke.edu/>

NASSR 2010, "Romantic Mediations," will be held in Vancouver, British Columbia, and co-hosted by the University of British Columbia and Simon Fraser University.

NASSR 2011, "Romanticism and Independence," will be held in Park City, Utah, and co-hosted by Brigham Young University and the University of 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 2014 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](mailto:trajan@uwo.ca)), Jill Heydt-Stevenson ([jill.heydt@colorado.edu](mailto:jill.heydt@colorado.edu)) 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 15 April 2009 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 2008 Conference Report by Dan White, for the Organizing Committee



Our field gathered in Toronto from August 21 to 24 for the sixteenth annual NASSR conference. On behalf of everyone involved in organizing NASSR 2008, let me extend my warm thanks to all of you who attended, and we very much appreciate and want to acknowledge the many kind emails we received in the days and weeks following the conference. An enormous amount of work goes into planning a meeting of this scale, but the effort was more than compensated by the sense that the conference provided a congenial and invigorating environment in which to share our scholarship and think about the ideas and problems that constitute the field of Romantic studies today. "Cordial, rigorous, and productive" were the terms used to describe the meeting by the writer of one email, which is particularly dear to us because it vividly expresses the vision we set out to realize: "NASSR conferences are always such fascinating affairs, in part because each takes on a life of its own, each manifesting more or less distinct strands of research in the field and usefully symptomatizing the particular questions that are worrying and delighting us in the moment and in anticipation of the future. This conference was no exception, yet I found it to be especially provocative, learned, and affirming."

Held in lovely Victoria University in the University of Toronto, the conference was organized by Alan Bewell, Heather Jackson, Thomas Keymer, Deidre Lynch, Karen Weisman, and myself, and crucial support in the form of vetting abstracts and fundraising assistance was provided by a conference committee of James Allard, Ian Balfour, Ina Ferris, Willi Goetschel, Mark Jones, Ivan Kalmar, Trevor

Levere, Robert Morrison, John Noyes, and Daniel O'Quinn. Our NASSR liaisons were Tiltottama Rajan and Angela Esterhammer. We were incredibly fortunate in our two conference coordinators, Pamela Gravestock and Cathy Baillie, with whom many of you corresponded by email in the months leading up to the conference, and whom many of you then had the pleasure of meeting in and about the foyer of Old Vic. Our wonderful web and program design was the work of Amanda Wagner, and we are grateful to our administrative assistant, Cristina Henrique, who handled our budget. A team of graduate and undergraduate students from the University of Toronto generously volunteered their time and energy. The conference was made possible by financial contributions from the administration and various departments of the University of Toronto, as well as from Brock University, University of Ottawa, Queen's University, and York University. In response to our call for papers on the theme of "Romantic Diversity," we received over 300 abstracts. The final program included 229 papers presented in 78 sessions (of which 22 were special sessions), along with 7 seminars, a special presentation and field trip on "The Claude Mirror and the Picturesque," and 3 outstanding plenary presentations, by Jeffrey Cox, Esther Schor, and Linda Colley. No session began before 9:00 a.m. or included more than three papers, and no time slot contained more than seven concurrent sessions.

The conference began on Thursday morning with two sets of concurrent sessions followed by the first plenary presentation. Jeffrey Cox's "'Diverse, sheer opposite, antipodes': Diversity, Opposition, and Community in Romantic Culture" supplied a remarkable survey of the diversity of global Romantic culture, a tour of genres and geographies which highlighted the challenge of embracing the period's incredible diversity while attempting to retain or conceive coherent notions of Romanticism. The lecture concluded with a stirring and provocative proposal that Romantic diversity and the social nature of Romantic culture call for a set of scholarly practices and conceptual tools that could be described as "communal Romanticism." Following a spirited discussion, we then walked across the quad to the E.J. Pratt Library, where the opening reception was held in the Kathleen Coburn Reading Room. During the reception, delegates were able to view "Romantic Diversity: An Exhibition," a selection of items from rare books and special collections at Victoria University Library. The exhibition was organized by Heather Jackson and the following Ph.D. candidates from the Department of English, University of Toronto: Lindsey Eckert, Christopher Laxer, Nora Ruddock, and Rebecca Walker. It can now be viewed online at:  
<http://library.vicu.utoronto.ca/exhibitions/nassr/index.htm>.

After two sets of concurrent sessions on Friday morning, many conference-goers took advantage of the opportunity to eat lunch while watching and listening to Alex McKay and



Suzanne Matheson's special presentation, "The Claude Mirror and the Picturesque," a wonderfully illustrated discussion of the Claude mirror and the way that Romantic-era tourists used this optical device to view and transcribe the beauties of the landscapes through which they traveled. (Some then joined Alex and Suzanne later in the afternoon for a "field trip" which allowed NASSR participants to wield Claude mirrors of different sizes in order to view and re-make the landscape around Victoria College. The mirrors really did turn out to be what they had promised: "a bit of practical magic for the pocket.") After lunch, we broke the pattern of sessions and plenaries by offering seminars, which were limited to thirty participants each and were by registration only. These were conceived as an attempt to integrate the past models of "seminars" and "workshops": the organizing committee invited eight prominent scholars at various stages of the career to hold a seminar based on an unpublished work relevant to our conference theme. Each leader also had the option of suggesting one additional reading – a Romantic-era literary or non-literary text or a piece of criticism or theory – and this material, along with the work-in-progress itself, was made available in advance to registrants online. Our invited seminar leaders were Marshall Brown (who unfortunately could not attend), Adriana Craciun, Leith Davis, Denise Gigante, Anne Janowitz, Paul Keen, Charles Mahoney, and Jane Moody. Another set of concurrent sessions followed the seminars, after which Esther Schor delivered our second plenary, "Universal Romanticism." Memorable for many reasons, the lecture began with a reading of "On First Looking into Chapman's Homer" in Esperanto! ("Multe vojaĝhis mi en l'ora zono ...") Ranging across worlds in order to trace the diversity at the heart of Romantic conceptualizations of universalism, Schor presented a genealogy of the word "universe" and its derivatives in the context of universal language, universal rights, and universal egotism. After the talk, graduate students gathered for the Graduate Student Pub Night at the Duke of York.

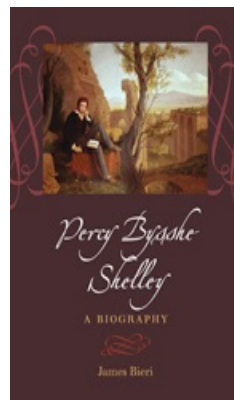
Saturday offered a full day of concurrent sessions with more conversation over refreshments, at the end of which we were treated to Linda Colley's plenary, "Trans-Continental Romances, Gender, and Power: The World-Wide Political Thought of Philip Francis." In the process of exploring competing visions of this fascinating figure – Irishman, rake, member of Calcutta's Supreme Council in the 1770s, fierce critic of Warren Hastings both in India and London, political theorist and writer, and supporter of the American and French Revolutions – the lecture crossed from Bengal to the Cape of Africa, London, and Paris to provide new perspectives on questions of empire, gender, war, nationality, race, and religion during the early Romantic period. After the lecture a shorter crossing took us from Vic to Hart House, where the banquet was held in the Great Hall. A convivial (and I thought surprisingly excellent) meal was followed by the presentation of awards.

Through the generous support of Routledge, the Routledge Annotated Bibliography of English Studies Award for Best Paper by a Graduate Student was presented to Lily Gurton-Wachter (University of California, Berkeley) for her paper, "An Enemy that Nature has made': Charlotte Smith and the Natural Enemy," and a runner-up award was presented to Annika Mann (Indiana University) for "That 'strange and awful hour / of vast concussion': Reading Time in *Beachy Head*." Fred Burwick then presented this year's *European Romantic Review* Best Article prize to Alex J. Dick (University of British Columbia) for "'The Ghost of Gold': Forgery Trials and the Standard of Value in Shelley's *The Mask of Anarchy*" (*ERR* 18 [July 2007]: 381-400).

After two more sets of concurrent sessions on Sunday morning, the conference ended at 12:15 p.m.

On behalf of all of us in Toronto, it was a pleasure and a privilege. □

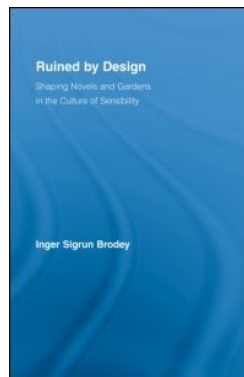
## MEMBERS' NEWS



JAMES BIERI (*Texas-Austin*) has published *Percy Bysshe Shelley: A Biography* (Johns Hopkins, 2008). This major biography of Shelley, England's most radical and controversial Romantic poet, is the first to appear in thirty years. Informed by the author's extensive research, psychological insight, and recent scholarship on Shelley and his circle, the biography stresses the intimate relationship between the poet's writing and his complex personality. James Bieri

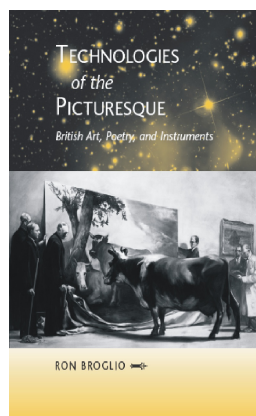
draws upon his dual background as a Shelley scholar and a psychologist to create a compelling narrative of Shelley's multifaceted life. Shelley's personality transcends any entreaty either to see it "plain" or to be labeled with a clinical diagnosis. Remarkably resilient, he was continually creative despite intervals of depression and periodic, hallucinatory panic attacks. Fascinated by the human psyche, he incorporated into his poetry his own self-analysis, including a remarkably sophisticated theory of love that provided the title to his most powerful erotic poem, *Epipsychidion*. Bieri also probes Shelley's numerous emotional, romantic, and familial entanglements. Based on the author's twenty years of research, the book includes new information on the discovery of Shelley's older illegitimate half-brother; important letters of his father and grandfather; his mother's early life, her letters about young Shelley, and her major influence upon Shelley; the first published portrait of Sophia Stacey, who beguiled Shelley in Florence; and further evidence on Shelley's secretly adopted Neapolitan infant. This biography offers a

sympathetic and nuanced view of Shelley's tumultuous life, personality, and poetry. [www.press.jhu.edu](http://www.press.jhu.edu)



INGER SIGRUN BRODEY (North Carolina) has recently released *Ruined by Design Shaping Novels and Gardens in the Culture of Sensibility* (Routledge, 2008). By examining the motif of ruination in a variety of late-eighteenth-century domains, this book portrays the moral aesthetic of the culture of sensibility in Europe, particularly its negotiation of the demands of tradition and pragmatism alongside utopian longings for

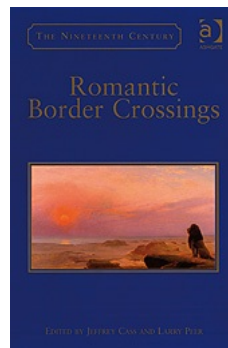
authenticity, natural goodness, self-governance, mutual transparency, and instantaneous kinship. This book argues that the rhetoric of ruins lends a distinctive shape to the architecture and literature of the time and requires the novel to adjust notions of authorship and narrative to accommodate the prevailing aesthetic. Just as architects of eighteenth-century follies pretend to have discovered "authentic" ruins, novelists within the culture of sensibility also build purposely fragmented texts and disguise their authorship, invoking highly artificial means of simulating nature. The cultural pursuit of human ruin, however, leads to hypocritical and sadistic extremes that put an end to the characteristic ambivalence of sensibility and its unusual structures. [www.routledge.com](http://www.routledge.com)



RON BROGLIO (Georgia Institute for Technology) has recently published *Technologies of the Picturesque: British Art, Poetry and Instruments 1750-1830* (Bucknell, 2008). This book examines how art and technology mutually align their representations of nature in order to transform land into intelligible landscapes. The author has selected three technological fields burgeoning in 18<sup>th</sup> century Britain whose influence on the picturesque

aesthetic has been overlooked: cartography, meteorology, and animal breeding. *Technologies of the Picturesque* traces how these scientific fields influence the works of Wordsworth, Gilpin, Constable, Gainsborough and other key figures of the period. Technology and interior experience of the poetic subject overlap in their means and methods of removing the viewer from nature while presenting the land as a comprehensible object. With each chapter archival research is paired with a phenomenological critique of how representation abstracts from the lived engagement with the land and how artists are both complicit with such objectification of nature and at other moments work toward a more vivid connection to the environment.

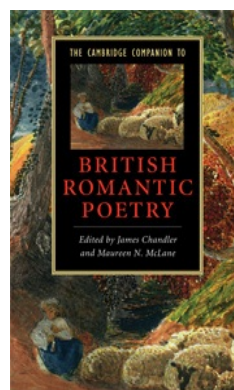
[www.bucknell.edu/script/upress](http://www.bucknell.edu/script/upress)



JEFFREY CASS (Louisiana-Monroe) and LARRY PEER (Brigham Young) have recently co-edited *Romantic Border Crossings* (Ashgate, 2008). *Romantic Border Crossings* participates in the important movement towards 'otherness' in Romanticism, by uncovering the intellectual and disciplinary anxieties that surround comparative studies of British, American, and European literature and

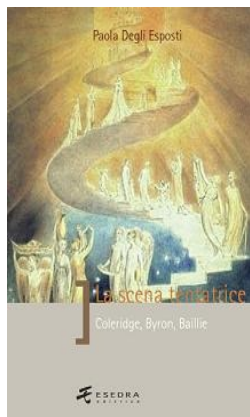
culture. As this diverse group of essays demonstrates, we can now speak of a global Romanticism that encompasses emerging critical categories such as Romantic pedagogy, transatlantic studies, and transnationalism, with the result that 'new' works by writers marginalized by class, gender, race, or geography are invited into the canon at the same time that fresh readings of traditional texts emerge.

Exemplifying these developments, the authors and topics examined include Elizabeth Inchbald, Lord Byron, Gérard de Nerval, English Jacobinism, Goethe, the Gothic, Orientalism, Emily Dickinson, Walt Whitman, Anglo-American conflicts, manifest destiny, and teaching romanticism. The collection constitutes a powerful rethinking of the divisions that continue to haunt Romantic studies. [www.ashgate.com](http://www.ashgate.com)



JAMES CHANDLER (Chicago) and MAUREEN N. McLANE (New York) have recently edited *The Cambridge Companion to British Romantic Poetry* (Cambridge, 2008). More than any other period of British literature, Romanticism is strongly identified with a single genre. Romantic poetry has been one of the most enduring, best loved, most widely read and most frequently studied genres for two centuries and remains no less so

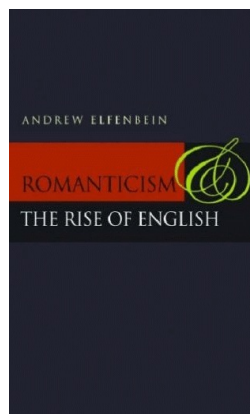
today. This *Companion* offers a comprehensive overview and interpretation of the poetry of the period in its literary and historical contexts. The essays consider its metrical, formal, and linguistic features; its relation to history; its influence on other genres; its reflections of empire and nationalism, both within and outside the British Isles; and the various implications of oral transmission and the rapid expansion of print culture and mass readership. Attention is given to the work of less well-known or recently rediscovered authors, alongside the achievements of some of the greatest poets in the English language: Wordsworth, Coleridge, Blake, Scott, Burns, Keats, Shelley, Byron and Clare. [www.cambridge.org](http://www.cambridge.org)



PAOLA DEGLI ESPOSTI (Padova) has recently published *La scena tentatrice. Coleridge, Byron, Baillie (A Tempting Stage: Coleridge, Byron, Baillie)* (Esedra, 2008). From Baillie's unwavering longing for representation, through Coleridge's qualified appreciation of the stage, to Byron's apparently ambiguous attitude, this volume investigates the complex relationship these outstanding personalities had with the stage of their times. Starting

from the analysis of Baillie's dramatic theory, Degli Esposti argues that her plays are conceived as open texts which may be indefinitely modified as a result of their staging; *De Monfort* – which is also thematically analyzed – is here seen as an instance of such conception. The second part of the volume is devoted to Coleridge who, while undoubtedly less open than Baillie to stage representation, shared her conception of the stage as an educational tool; such conception led him not only to envision an ideal theatre but to compose a play, *Zapolya*, which, although failing to reach the stage, aimed at furthering his idea of social reform through representation. The last author to come under scrutiny, Lord Byron, though a promoter of the staging of both Baillie's and Coleridge's plays, openly opposed the representation of his own *pièces*. However, such a hostile attitude was rather a reaction to the theatrical *status quo*, which is why his opposition turned into an attempt to reform contemporary playwriting through a series of dramatic experiments which might have been performed with his consent, had the British stage been governed by the French practice of letting the author be the ruling intelligence of the *mise en scène*.

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



ANDREW ELFENBEIN (Minnesota) has recently released *Romanticism and the Rise of English* (Stanford, 2008). *Romanticism and the Rise of English* addresses a peculiar development in contemporary literary criticism: the disappearance of the history of the English language as a relevant topic. Elfenbein argues for a return not to older modes of criticism, but to questions about the relation between literature and language that have vanished from

contemporary investigation. His book is an example of a kind of work that has often been called for but rarely realized—a social philology that takes seriously the formal and institutional forces shaping the production of English. This results not only in a history of English, but also in a recovery of major events shaping English studies as a coherent discipline. This book points to new directions in

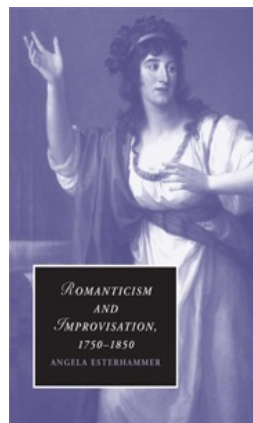
literary criticism by arguing for the need to reconceptualize authorial agency in light of a broadened understanding of linguistic history. [www.sup.org](http://www.sup.org)



STEFANI ENGELSTEIN (Missouri) has published *Anxious Anatomy: The Conception of the Human Form in Literary and Naturalist Discourse* (SUNY, 2008). Debates at the turn of the 19<sup>th</sup> century surrounding the human form – its reproduction, its maiming through injury and amputation, and its supplementation with prosthetics – not only dominated natural history, but also informed a variety of interrelated discourses such as surgery, art, aesthetics, and

literature. Engelstein traces the transformation of the concept of teleology from a principle in natural history necessary for understanding reproduction, into a rationalization for using the biological sciences to ground ideologies in the body – from theories of subjectivity, race, and gender, to support for republican revolution and social hierarchies. *Anxious Anatomy* provides a compelling and timely cultural history of the body as well as provocative new interpretations of works by Goethe, Blake, Kleist, Hoffmann, Mary Shelley, and Austen.

[www.sunypress.edu](http://www.sunypress.edu)

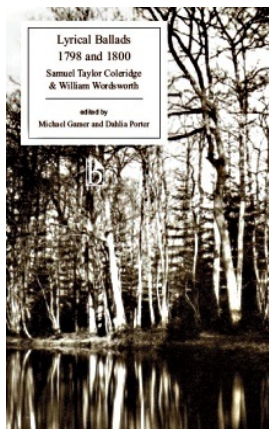


ANGELA ESTERHAMMER (Zurich / Western Ontario) has recently published *Romanticism and Improvisation, 1750-1850* (Cambridge, 2008). During the Romantic era, especially in Italy, performers known as *improvvisatori* and *improvvisatrici* extemporised poetry in public in response to subjects requested by their audiences. This type of performance fascinated grand tourists from northern Europe, who reported on

poetic improvisers in hundreds of travel accounts, journals, letters, and periodical articles. By uncovering historical data and interpreting literary texts, Angela Esterhammer identifies patterns in the responses of English, German, French, and Russian writers to the experience of improvisation. She explores how improvisation interacts with Romantic ideas about genius, spontaneity, orality, and emotional expressiveness, as well as with evolving concepts of gender and nation.

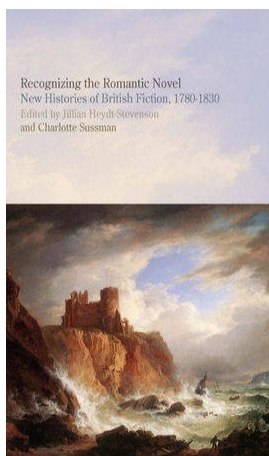
[www.cambridge.com](http://www.cambridge.com)





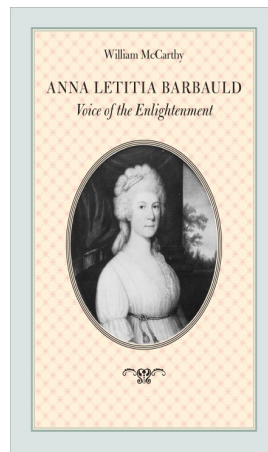
MICHAEL GAMER (Pennsylvania) and DAHLIA PORTER (Vanderbilt) have edited a new edition of *Lyrical Ballads 1798 and 1800* (Broadview, 2008). Long central to the canon of British Romantic literature, Samuel Taylor Coleridge and William Wordsworth's *Lyrical Ballads* is a fascinating case study in the history of poetry, publishing, and authorship. This Broadview edition is the first to reprint both the 1798 and the 1800 editions of *Lyrical Ballads* in their entirety. In

the appendices to this Broadview edition, reviews, correspondence, and a selection of contemporary verse and prose situate the work within the popular and experimental literature of its time, and allow readers to trace the work's transformations in response to the pressures of the literary marketplace. [www.broadviewpress.com](http://www.broadviewpress.com)



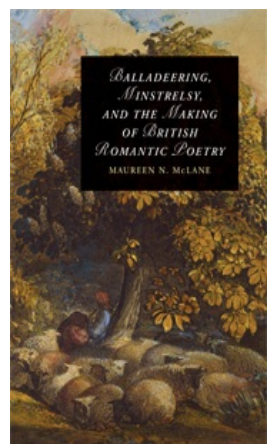
JILLIAN HEYDT-STEVENSON (Colorado) and CHARLOTTE SUSSMAN (Duke) have co-edited *Recognizing the Romantic Novel: New Histories of British Fiction, 1774-1824* (Liverpool, 2008). Something happened to the literary field at the end of the eighteenth and the beginning of the nineteenth century, and that thing was not Romanticism, or at least not Romanticism as it has traditionally been understood. The event was the quantifiable

dominance of the novel as the most important literary genre of the day. Much more concerned with the unexpected, the unconventional, and the uncanny than their immediate predecessors or successors, the novels of the Romantic era have often puzzled critics, who fear that they achieve neither the compelling realism of the eighteenth-century novel, nor the psychological complexity of the Victorian novel. Yet this period produced some of the most important novelists of British literary history, including Jane Austen and Walter Scott. The essays collected in *Recognizing the Romantic Novel* emerge out of the current re-evaluation of the vibrancy and centrality of the Romantic era novel, and showcase the diversity of important new voices and directions in the field. Featuring essays from such distinguished scholars as Mary L. Jacobus, Ian Duncan, Ina Ferris and Saree Makdisi, this timely volume will be required reading for scholars of the Romantic era. [www.liverpool-unipress.co.uk](http://www.liverpool-unipress.co.uk)



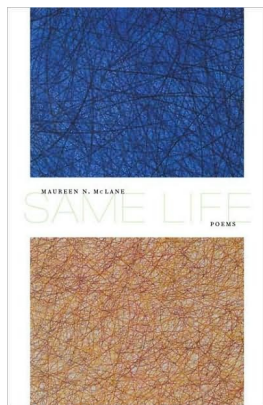
WILLIAM MCCARTHY (Iowa State) has recently released *Anna Letitia Barbauld: Voice of the Enlightenment* (Johns Hopkins, 2008). Against the background of the American and French revolutions, the Napoleonic Wars, and the struggle for religious equality in Great Britain, a brilliant, embattled woman strove to defend Enlightenment values to her nation. Poet, teacher, essayist, political writer, editor, and critic, Anna Letitia Barbauld was

venerated by contemporaries on both sides of the Atlantic, among them the young Walter Scott, the young Samuel Taylor Coleridge, and Boston Unitarians such as William Ellery Channing. After decades in the historical limbo into which almost all work by women writers of her era was swept, Barbauld's writings on citizenly ethics, identity politics, church-state relations, and empire are still deeply relevant today. Inquiring and witty as well as principled and passionate, Barbauld was a voice for the Enlightenment in an age of revolution and reaction. Based on more than fifteen years of research in dozens of libraries and archives of five countries, this is the first full-length biography of one of the foremost women writers in Georgian England. [www.press.jhu.edu](http://www.press.jhu.edu)



MAUREEN N. McLANE (New York) has recently published *Balladeering, Minstrelsy, and the Making of British Romantic Poetry* (Cambridge, 2008). This is a new history and theory of British poetry between 1760 and 1830, focusing on the relationship between Romantic poetry and the production, circulation and textuality of ballads. By discussing the ways in which eighteenth-century cultural and literary researches flowed into and shaped key canonical works,

McLane argues that romantic poetry's influences went far beyond the merely literary. Breathing new life into the work of eighteenth-century balladeers and antiquarians, she addresses the revival of the ballad, the figure of the minstrel, and the prevalence of a 'minstrelsy complex' in romanticism. Furthermore, she envisages a new way of engaging with romantic poetics, encompassing both 'oral' and 'literary' modes of poetic construction, and anticipates the role that technology might play in a media-driven twenty-first century. The study will be of great interest to scholars and students of Romantic poetry, literature and culture. [www.cambridge.org](http://www.cambridge.org)



MAUREEN N. McLANE (New York) is also pleased to announce the publication of *Same Life: Poems* (Palgrave-Macmillan, 2008). From the alphabet inscribed in our DNA to the stars that once told stories, *Same Life* maps a cosmos both intricate and vast. In her first full-length book of poems, McLane has written a beautifully sensual and moving work, full of passion and sadness and humor and understanding. Erotically charged

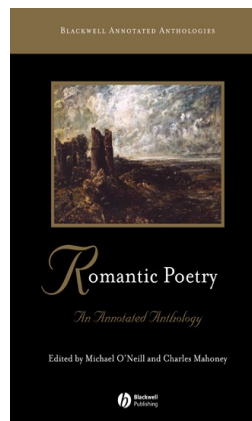
lyrics conjure a latter-day Sappho; major sequences explore citizenship and sexuality, landscape and history, moving us from Etruscan ruins to video porn, ushering us through cities, gardens, lakefronts, and airplanes. Here are poems equally alert to shifts in weather and cracks in consciousness; here is a poet equally at home with delicate song and vivid polemic. *Same Life* evokes an American life in transit, shareable yet singular; singable, ponderable, erotic; an unpredictable venture in twenty-first-century soul-making. [www.palgrave-usa.com](http://www.palgrave-usa.com)



DEVONEY LOOSER (Missouri) has recently published *Women Writers and Old Age in Great Britain, 1750-1850* (Johns Hopkins, 2008). This groundbreaking study explores the later lives and late-life writings of more than two dozen British women authors active during the long eighteenth century. Drawing on biographical materials, literary texts, and reception histories, Looser finds that far from fading into moribund old age, female literary greats such as

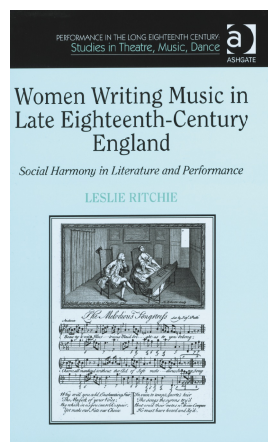
Anna Letitia Barbauld, Frances Burney, Maria Edgeworth, Catharine Macaulay, Hester Lynch Piozzi, and Jane Porter toiled for decades after they achieved acclaim—despite seemingly concerted attempts by literary gatekeepers to marginalize their later contributions. Though these remarkable women wrote and published well into old age, Looser sees in their late careers the necessity of choosing among several different paths. These included receding into the background as authors of “classics,” adapting to grandmotherly standards of behavior, attempting to reshape masculinized conceptions of aged wisdom, or trying to create entirely new categories for older women writers. In assessing how these writers affected and were affected by the culture in which they lived, and in examining their varied reactions to the prospect of aging, Looser constructs careful portraits of each of her subjects and explains why many turned toward retrospection in their later works. In illuminating the powerful and often poorly recognized legacy of the British women writers who spurred a marketplace revolution in their earlier years only to find

unanticipated barriers to acceptance in later life, Looser opens up new scholarly territory in the burgeoning field of feminist age studies. [www.press.jhu.edu](http://www.press.jhu.edu)



MICHAEL O'NEILL (Durham) and CHARLES MAHONEY (Connecticut at Storrs) have recently edited *Romantic Poetry: An Annotated Anthology* (Blackwell, 2008). Easily adaptable as both an anthology and an insightful guide to reading and understanding Romantic Poetry, this text discusses the important elements in the works from poets such as Smith, Blake, Wordsworth, Coleridge, Southey, Barbauld, Byron, Shelley, Hemans, Keats and Landon.

This anthology offers a thorough examination of the essential elements of Romantic Poetry; discusses theme, genre, structure, rhyme, form, imagery, and poetic influence; features helpful head notes and annotations provide relevant contextual information and in-depth commentary; and examines each of its poems in great detail. [www.blackwellpublishing.com](http://www.blackwellpublishing.com)



LESLIE RITCHIE (Queen's) has recently published *Women Writing Music in Late Eighteenth-Century England: Social Harmony in Literature and Performance* (Ashgate, 2008). Combining new musicology trends, formal musical analysis, and literary feminist recovery work, Leslie Ritchie examines rare poetic, didactic, fictional, and musical texts written by women in late eighteenth-century Britain. She finds instances of and resistance to

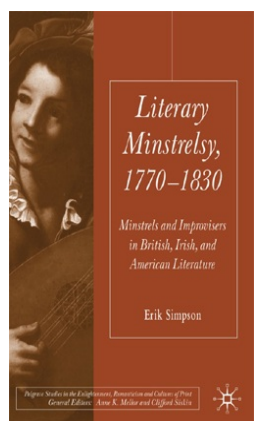
contemporary perceptions of music as a form of social control in works by Maria Barthélemon, Harriett Abrams, Mary Worgan, Susanna Rowson, Hannah Cowley, and Amelia Opie, among others. Relating women's musical compositions and writings about music to theories of music's function in the formation of female subjectivities during the latter half of the eighteenth century, Ritchie draws on the work of cultural theorists and cultural historians, as well as feminist scholars who have explored the connection between femininity and performance. Whether crafting works consonant with societal ideals of charitable, natural, and national order, or re-imagining their participation in these musical aids to social harmony, women contributed significantly to the formation of British cultural identity. Ritchie's interdisciplinary book will interest scholars working in a range of fields, including gender studies, musicology, eighteenth-century British literature, and cultural studies. [www.ashgate.com](http://www.ashgate.com)





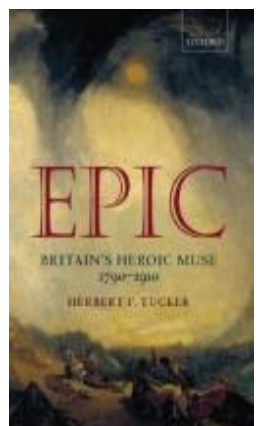
MATTHEW SCHNEIDER (*Chapman*) has recently published *The Long and Winding Road from Blake to the Beatles* (Palgrave-Macmillan, 2008). The story of the Beatles begins not with the rock-'n'-roll revolution of the 1950s, but in the Romantic revolution of the 1790s, when age-old notions about literature, politics, education, and social relations changed forever. Tracing the Beatles to their late eighteenth- and early nineteenth-century poetic,

musical, and philosophic roots, *The Long and Winding Road from Blake to the Beatles* weaves literary criticism and cultural analysis together to how the Fab Four—in their songs, personalities, and relations with each other—mirror the themes and history of Anglo-American Romanticism. [www.palgrave-usa.com](http://www.palgrave-usa.com)



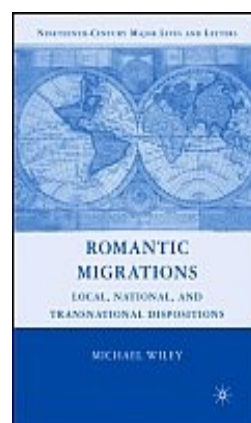
ERIK SIMPSON (*Grinnell*) has recently published *Literary Minstrelsy, 1770-1830: Minstrels and Improvisers in British, Irish, and American Literature* (Palgrave, 2008). Simpson contends that Romantic-era writers used the figure of the minstrel to imagine authorship as a social, responsive enterprise. This study demonstrates that the minstrel was central to developments as varied as the introduction of the word

“improvisation” into English through portrayals of Italian improvisers, the rivalry between Wordsworth and Byron in the 1810s, and the emergence of poems that dramatized ancient minstrel contests to address the competitive dynamics of the literary marketplace. Reading *The Last of the Mohicans* alongside a wide range of materials from early nineteenth-century print culture, the book’s final chapter draws out the project’s implications for the emergence of transatlantic blackface minstrelsy in the 1830s and 1840s. [www.palgrave.com](http://www.palgrave.com)



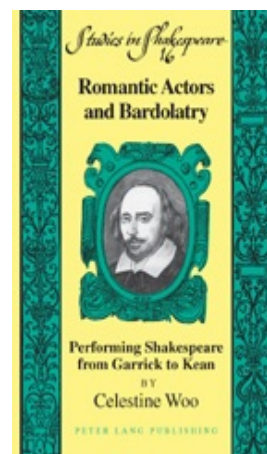
HERBERT F. TUCKER (Virginia) has recently published *Epic: Britain's Heroic Muse 1790-1910* (Oxford, 2008). This book is the first to provide a connected history of epic poetry in Britain between the French Revolution and the First World War. Although epic is widely held to have been shouldered aside by the novel, if not invalidated in advance by modernity, in fact the genre was practiced without interruption across the long nineteenth century by nearly

every prominent Romantic and Victorian poet, and shoals of ambitious poetasters into the bargain. Poets kept the epic alive by revising its conventions to meet an overlapping series of changing realities: insurgent democracy, Napoleonic war, the rise of class consciousness and repeated reform of the franchise, challenges posed by scientific advance to religious belief and cherished notions of the human, the evolution of a postnationalist and eventually imperialist identity for Britain as the world’s superpower. Each of these developments called on nineteenth-century epic to do what the genre had always done: affirm the unity of its sponsoring culture through a large utterance that both acknowledged the distinctive flowering of the modern and affirmed its rootedness in tradition. The best writers answered this call by figuring Britain’s self-renewal and the genre’s as versions of one another. In passing Herbert Tucker notices scores of mediocre congeners (and worse), so as to show where the challenge of a given decade fell and suggest what lay at stake. [www.oup.com](http://www.oup.com)



MICHAEL WILEY (*North Florida*) has recently published *Romantic Migrations: Local, National, and Transnational Dispositions* (Palgrave, 2008). Analyzing real, speculative, and imaginary schemes of migration to and from Britain, *Romantic Migrations* addresses three interrelated movements: between France and Britain after the French Revolution, between Britain and North America after the American Revolution, and between West Africa

and Britain after English slavery was outlawed. At this time and within these spaces, radical changes destabilized Britons’s sense of individual, local, and national selfhood. Wiley illuminates how the British literature of migration registered the destabilizations and negotiated new possibilities for international, transnational, or global selves in a new and still-changing world. [www.palgrave-usa.com](http://www.palgrave-usa.com)



CELESTINE WOO (*SUNY, Empire State*) has recently published *Romantic Actors and Bardolatry: Performing Shakespeare from Garrick to Kean* (Peter Lang, 2008). “Bardolatry,” that whimsical term referring to Shakespeare’s rise to canonical status as well as to his worshippers’s adulation, solidified within the theatrical discourses of the eighteenth century and the British Romantic era. Woo examines the era’s four most celebrated Shakespeare performers in London - David Garrick, John Philip Kemble,



Sarah Siddons, and Edmund Kean - arguing that they broadened and altered the boundaries of Shakespearean discourse in specific ways, offering and modeling novel paradigms by which to apprehend Shakespeare, and thus contributing to the growth of bardolatry as a discursive phenomenon. Using Pierre Bourdieu as a model, Woo traces the development of Shakespearean discourse as a field of cultural production, shaped by these actors. By examining their disparate approaches to performing Shakespeare, she reveals that Shakespeare as an icon became commodified, politicized, gendered, and increasingly appropriated within literary and dramatic discourse as a result of the influences of these four performers. Her analysis deepens our understanding of the processes by which Shakespeare was institutionalized as a figure representing national character, human nature, and the breadth of human experience. [www.peterlang.com](http://www.peterlang.com) □

## JOURNALS & SOCIETIES

### HAZLITT REVIEW

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

The Hazlitt Society is pleased to announce the publication of *The Hazlitt Review*, an annual peer-reviewed journal, the first internationally to be devoted to Hazlitt studies. The Review aims to promote and maintain Hazlitt's standing, both in the academy and to a wider readership, by providing a forum for new writing on Hazlitt, by established scholars as well as more recent entrants in the field.

The first issue has now been released (September, 2008):

#### Contents:

DAVID BROMWICH, "Hazlitt on Shakespeare and the Motives of Power"

UTTARA NATARAJAN, "Hazlitt and Kean"

MATTHEW SCOTT, "Hazlitt's Burke and the Idea of Grace"

MALI PURKAYASTHA, "Why Hogarth Mattered to Hazlitt"

MAUREEN McCUE, "'A Gallery in the Mind': Hazlitt, the Louvre, and the Meritocracy of Taste"

KEVIN McCARRA, "Hazlitt Enters the Ring"

#### Review of Hazlitt Studies 2007

*The Hazlitt Review* invites submissions for its 2009 issue. Scholarly essays (4000-7000 words) and reviews should follow the MHRA style. The Board is also happy to consider more informal submissions from Hazlitt's lay readership. E-mail [u.natarajan@gold.ac.uk](mailto:u.natarajan@gold.ac.uk) or post to Uttara Natarajan, c/o Department of English & Comparative Literature, Goldsmiths College, New Cross, London SE14 6NW. We regret that we cannot publish material already published or submitted elsewhere. □

## Romanticism and Victorianism on the Net (RaVoN)

[www.ravon.umontreal.ca](http://www.ravon.umontreal.ca)

*Romanticism and Victorianism on the Net* is pleased to announce two new issues (49-50).

Articles from Issue 49 (February 2008)

[www.erudit.org/revue/ravon/2008/v/n49/index.html](http://www.erudit.org/revue/ravon/2008/v/n49/index.html)

Interdisciplinarity and the Body: Guest-edited by Pamela K. Gilbert

Pamela K. Gilbert: "Introduction"

#### CONTENTS:

TIMOTHY ALBORN (Lehman College, CUNY): "Normal Bodies, Normal Prices: Interdisciplinarity in Victorian Life Insurance"

PETER MELVILLE LOGAN (Temple): "Imitations of Insanity and Victorian Medical Aesthetics"

GAVIN BUDGE (Hertfordshire): "'Art's Neurosis': Medicine, Mass Culture and the Romantic Artist in William Hazlitt"

SUSAN ZIEGER (California, Riverside): "Victorian Hallucinogens"

MEEGAN KENNEDY (Florida State): "Diagnosis or Detour?: The Uses of Medical Realism in the Victorian Novel"

#### REVIEWS:

TIM FULFORD (Nottingham Trent): Daniel O'Quinn, *Staging Governance: Theatrical Imperialism in London, 1770-1800*

KEVIN HUTCHINGS (Northern British Columbia): Timothy Morton, *Ecology without Nature: Rethinking Environmental Aesthetics*

DAVID M. BAULCH (West Florida): Robert Mitchell, *Sympathy and the State in the Romantic Era: Systems, State Finance, and the Shadows of Futurity*

NEIL FORSYTH (Lausanne): Luisa Calé, *Fuseli's Milton Gallery: 'Turning readers into Spectators'*

BRIAN COOPER (Hobart and William Smith Colleges): Catherine Gallagher, *The Body Economic: Life, Death, and Sensation in Political Economy and the Victorian Novel*

GAIL MARSHALL (Oxford Brookes): Kirsten Pullen, *Actresses and Whores: On Stage and in Society*

TABITHA SPARKS (McGill): Sondra M. Archimedes, *Gendered Pathologies: The Female Body and Biomedical Discourse in the Nineteenth-Century Novel*

RACHEL TEUKOLSKY (Pennsylvania State): Colette Colligan, *The Traffic in Obscenity from Byron to Beardsley*

*Sexuality and Exoticism in Nineteenth-Century Print Culture*

JOSS MARSH: Mervyn Heard. *Phantasmagoria: The Secret Life of the Magic Lantern*.

DANIEL SIEGEL (Alabama at Birmingham): Amanda Claybaugh. *The Novel of Purpose: Literature and Social Reform in the Anglo-American World*.

MARTIN DANAHAY (Brock): Oliver S. Buckton. *Cruising with Robert Louis Stevenson: Travel, Narrative and the Colonial Body*.

DAN BIVONA (Arizona State): Bruce Robbins. *Upward Mobility and the Common Good: Toward a Literary History of the Welfare State*.

[www.erudit.org/revue/ravon/2008/v/n50/index.html](http://www.erudit.org/revue/ravon/2008/v/n50/index.html)

CONTENTS:

KEN A. BUGAJSKI (Saint Francis in Fort Wayne): "Editing and Noting: Vision and Revisions of Leigh Hunt's Literary Lives"

PAUL KEEN (Carleton): "On the Highways of Literature: Herbert Croft's Unfinished Business"

DOUGLASS H. THOMSON (Georgia Southern): "Mingled Measures: Gothic Parody in *Tales of Wonder and Tales of Terror*"

DEBRA CHANNICK (California, Irvine): "'A Logic of Its Own': Repetition in Coleridge's 'Christabel'"

ROMAN SYMPOS (Nephelokokkygia): "Enchanted Archive: Influence, Dissemination, and Media Transformation in Shelley's 'Ode to the West Wind'"

DEWEY W. HALL (California State Polytechnic, Pomona): "Wordsworth and Emerson: Aurora Borealis and the Question of Influence"

LISA NEVÁREZ (Siena College): "'Monk' Lewis' 'The Isle of Devils' and the Perils of Colonialism"

ARIA F. CHERNIK (North Carolina at Greensboro): "The 'Peculiar Light' of Blakean Vision: Reorganizing Enlightenment Discourse and Opening the Exemptive Sublime"

PATRICK WRIGHT (Manchester Metropolitan): "Coleridge's Translucence: A Failed Transcendence?"

CARL PLASA (Cardiff): "'Conveying Away the Trash': Sweetening Slavery in Matthew Lewis's *Journal of a West India Proprietor, Kept during a Residence in the Island of Jamaica*"

REVIEWS:

TIM FULFORD (Nottingham Trent): Jill Heydt-Stevenson. *Austen's Unbecoming Conjunctions: Subversive Laughter, Embodied History*

CHRISTOPH BODE (Munich): Cian Duffy. *Shelley and the Revolutionary Sublime*

ELLA DZELZAINIS (Birkbeck, London): Janice Carlisle. *Common Scents: Comparative Encounters in High-Victorian Fiction*

CARL LEHNEN (Illinois at Urbana-Champaign): Jonah Siegel. *Haunted Museum: Longing, Travel, and the Art-Romance Tradition*

LISA JENKINS (Independent Scholar): *Captivating Subjects: Writing Confinement, Citizenship, & Nationhood in the Nineteenth Century*. Eds. Jason Haslam and Julia M. Wright

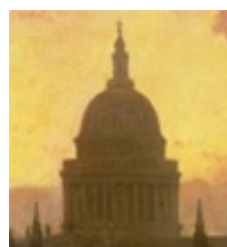
DEIRDRE D'ALBERTIS (Bard): Pamela K. Gilbert. *The Citizen's Body: Desire, Health, and the Social in Victorian England*

MARK LLEWELLYN (Liverpool): Molly Youngkin. *Feminist Realism at the Fin de Siècle: The Influence of the Late-Victorian Woman's Press on the Development of the Novel*

TANYA AGATHOCLEOUS (Yale): Leela Gandhi. *Affective Communities: Anti-colonial Thought, Fin-de-Siècle Radicalism, and the Politics of Friendship* □

## Romantic Circles

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



### *Secularism, Cosmopolitanism, and Romanticism*

*Romantic Circles* is pleased to announce the publication of a new volume in its *Praxis* series, *Secularism, Cosmopolitanism, and Romanticism*, edited by Colin Jager, with essays

contributed by Colin Jager, Mark Canuel, Paul Hamilton, and Bruce Robbins. Despite its air of neutrality, "secularism" is increasingly understood to have its own interests, particularly when it comes to defining and managing the "religious." And, thanks to its constitutive relationship to modernity, romanticism is invested in secularism, not least in those moments typically coded as "spiritual" or "religious." Cosmopolitanism, too, bears a vexed relationship to a period typically associated with nationalism. Finally, secularism and cosmopolitanism are themselves related in surprising ways, both historically and conceptually. Do they pursue the same project? Do they diverge? How and when? And how does romantic writing figure such alignments? These are the questions motivating the three essays in this volume. You can access the volume directly here:

<http://romantic.arhu.umd.edu/praxis/secularism/>



### *Novel Prospects: Teaching Romantic-Era Fiction*

*Romantic Circles* is delighted to announce the publication of *Novel Prospects: Teaching Romantic-Era Fiction*, a new special issue in our

*Pedagogies Commons* section. Edited by Patricia A. Matthew and Miriam L. Wallace, with essays and teaching



materials by Stephen C. Behrendt, A. A. Markley, Daniel Schierenbeck, Evan Gottlieb, Michael Goode, Lisa Wilson, Lesley Walker, and Mary Favret, this collection explores the challenges of teaching narrative fiction published between 1789 and 1830. These essays engage with the ways in which Romantic-era fiction challenges not just period conventions, but pedagogical practices and undergraduate scholarship. Topics examined include issues raised by teaching "historical" novels to modern students, reading Jane Austen in a time of war, depictions of racialized bodies in reformist fictions, and situating Romantic fictions in place and social contexts. Emphasizing new possibilities for classroom teaching and demonstrating that scholarly pursuits and teaching need not exist in separate spheres, the essays also offer practical approaches to "folding" Romantic-era fiction into existing course projects at the same time that they examine the questions raised by including texts and writers that, until recently, have been largely ignored. You can find *Novel Prospects* at: [www.rc.umd.edu/pedagogies/commons/novel/](http://www.rc.umd.edu/pedagogies/commons/novel/)



#### *Utopianism and Joanna Baillie*

*Romantic Circles* is pleased to announce the publication of its latest volume in the *Praxis* series: *Utopianism and Joanna Baillie*, edited by Regina Hewitt. This volume of original critical essays contextualizes work by and about Joanna

Baillie with respect to new views of utopianism that emphasize processes of envisioning social change. Hewitt's Preface offers an overview of the shift from structure to strategy in utopian studies and aligns the resultant interest in seeking justice, expanding gender roles, and staging thought experiments with preoccupations in Baillie studies. Each essay that follows participates in an ongoing utopian project of recovering Baillie by offering new material about her life or insights into her works: Thomas McLean provides a chronology of Baillie's letters that merges information from his forthcoming volume of newly discovered letters with information from Judith Bailey Slagle's landmark edition; Robert Hale reveals a subtext of social critique in Baillie's first published volume of poems; William Brewer analyzes the complexity of transgressive gender roles in Baillie's *Orra* and *The Dream*; Marjean Purinton reads Baillie's comedies as protests against the masculinist norms being codified in the medical profession during the Romantic Era; Regina Hewitt treats Baillie's comedies as "ecotopian" works that identify and encourage sympathetic behaviors conducive to the co-survival of all humans in the physical and social environments they occupy. This volume is available at: [www.rc.umd.edu/praxis/utopia/](http://www.rc.umd.edu/praxis/utopia/)



#### *Philosophy and Culture*

*Romantic Circles* is pleased to announce a new volume in the *Praxis* series, *Philosophy and Culture*, edited by Rei Terada, with contributions from Manu Chander, Ted Underwood,

Thomas Pfau, J. Hillis Miller, and Daniel Tiffany. This volume addresses a perceived opposition between philosophy and critical theory on the one hand, and culture or cultural studies on the other. It seeks to revalidate critical work that develops a philosophy of culture and a culturally historical philosophy. The contributors develop such cultural work by comparing Romantic, modern, and/or contemporary notions of individuality and society and by considering ways of thinking about the dynamics of autonomy and collectivity on which culture depends. All the contributions suggest that culture is less about intentionality or a coherent group of people and more about a network of habits, ideas, and enigmatic affiliations. The difficulty of construing the relations between deliberate practices and their non-deliberate outcomes underlies each of the essays in the volume; a philosophy of culture and a culturally historical philosophy best address such difficulty. This volume is now available at: [www.rc.umd.edu/praxis/philcult/](http://www.rc.umd.edu/praxis/philcult/)

#### *Ecocriticism Blog*

Romantic Circles is pleased to call your attention to a new series of posts on our blog, initial statements in a thematic thread on Ecocriticism. We anticipate that this thread will run from July through October. Guest bloggers, invited by Ron Broglio on behalf of Romantic Circles, are Kurt Fosso, Timothy Morton, and Ashton Nicholas. In future, we'll invite other scholars to participate in threads on other topics (feel free to contact the Editors with suggestions). The Romantic Circles blog allows readers to comment on posts, so we hope readers will respond to the guest bloggers' entries. The blog is available at: [www.rc.umd.edu/blog\\_rc/](http://www.rc.umd.edu/blog_rc/)

Romantic Circles is also pleased to announce the latest installment of its Poets on Poets archive of audio files, with contemporary poets choosing and reading Romantic-period poems. This grouping includes Ken Cormier performing Blake's "The Fly," Douglas Kearney reading Blake's "A Poison Tree," Molly Peacock reading Wordsworth's "Nuns fret not" sonnet, Joshua Kryah reading John Clare's "Where she told her love," and Erica Wright reading Wordsworth's "Elegiac Stanzas." As always, the audio files (in MP3 format) or readings, accompanied by bios of the contemporary poets and texts of the poems, can be listened to and downloaded for free from this address: [www.rc.umd.edu/editions/poets/toc.html](http://www.rc.umd.edu/editions/poets/toc.html) □

## Romanticism

The latest issue of *Romanticism*, 14.2 (2008), is now available.

*Re-imagining the City: Edited by Gregory Dart*

### Contents:

GREGORY DART, "Preface: Re-imagining the City"

JUDITH HAWLEY, "Grub Street in Albion: or, Scriblerian Satire in the Romantic Metropolis"

ALISON O'BYRNE, "The Art of Walking in London: Representing Urban Pedestrianism in the Early Nineteenth Century"

RICHARD HAMBLYN, "Notes from Underground: Lisbon after the Earthquake"

LEYA LANDAU, "The Metropolis and Women Novelists in the Romantic Period"

MARKMAN ELLIS, "'Spectacles within doors': Panoramas of London in the 1790s"

GREGORY DART, "On Great and Little Things: Cockney Art in the 1820s"

FREDERICK BURWICK, "Coleridge's Conversation Poems: Thinking the Thinker"

JONATHAN SHEARS, "Byron's Aposiopesis"

### Reviews:

PETER COCHRAN, "Ireland's Minstrel: A Life of Tom Moore, Poet, Patriot, and Byron's Friend, and: Robert Southey: Entire Man of Letters"

OLIVIA MURPHY, "Prospect and Refuge in the Landscape of Jane Austen"

ANTHONY JARRELLS, "Bloody Romanticism: Spectacular Violence and the Politics of Representation, 1776-1832"

DAVID TAYLOR, "Staging Governance: Theatrical Imperialism in London, 1770-1800" □

## The Nineteenth Century Studies Association 2009 Article Prize and Emerging Scholar Award

### 2009 Article Prize

The *Nineteenth Century Studies Association* (NCSA) is pleased to announce the 2009 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 annual meeting of NCSA in Milwaukee, WI, 26-28 March 2009. Prize recipients need not be members of the NCSA, but are encouraged to attend the conference, at which the registration fee will be waived, in order to receive the award.

Only articles physically published between 1 September 2007 and 31 August 2008 (even if the citation date of the journal is different) are eligible for consideration for the 2009 prize and may be submitted by the author or the publisher of a journal, anthology, or volume containing independent essays. Submission of interdisciplinary studies is especially encouraged. The winning article will be selected by a committee of nineteenth-century scholars representing diverse disciplines.

Send three copies of published articles/essays to the chair of the committee at the following address: Dr. Karen Waters, Department of Literature and Languages, Marymount University, 2807 N. Glebe Road, Arlington, VA 22203. Questions may be addressed to Dr. Waters ([karen.waters@marymount.edu](mailto:karen.waters@marymount.edu)). Applicants must verify the 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 in whole in a language other than English must be accompanied by an English translation. Postmark deadline for submission is 15 NOVEMBER 2008.

### 2009 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, the *Nineteenth Century Studies Association* has established the Emerging Scholars Award.

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.

The winner will receive \$500 to be presented at the annual meeting of the NCSA in March 2009. Prize recipients need not be members of the NCSA, but are encouraged to attend the conference, at which the registration fee will be waived, in order to receive the award.

### Eligibility:

1) 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.

2) Articles published in any scholarly journals, including on-line journals, or in edited volumes of essays are eligible.



3) Articles submitted to the NCSA Article Prize competition are ineligible for the Emerging Scholars Award.

4) Only articles physically published between 1 September 2007 and 31 August 2008 (even if the citation date of the journal is different) are eligible for the 2009 Emerging Scholars Award.

#### Submission Process

1) An article can be submitted by an author or by the publisher or editor of a journal or essay collection.

2) In any given year, an applicant may submit more than one article for this award. The winning article will be selected by a committee representing diverse disciplines.

3) Send three off-prints or photocopies to: Dr. Dennis Denisoff / Department of English / Ryerson University / 350 Victoria Street / Toronto, ON M5B 2K3 / Canada. Please note that sufficient postage to Canada is required.

4) Deadline: Postmarked 15 NOVEMBER 2008. □

## CALLS for PAPERS

### NASSR 2009

<http://nassr2009.english.duke.edu>

#### Romanticism & Modernity



Having hosted NASSR's second conference in 1994, Duke is proud to welcome NASSR members back to Durham for the 17th annual meeting of the North American Society for the Study of Romanticism. The conference, which will take place between May 21-24 of 2009, at the Washington Duke Inn & Golf Club, immediately adjacent to the Duke University campus, will explore the theme of "Romanticism & Modernity."

Over the course of three days, NASSR 2009 will feature three renowned keynote addresses by *David Wellbery* (University of Chicago), *Frances Ferguson* (Johns Hopkins University), *Terry Pinkard* (Georgetown University), seminars led by Denise Gigante (Stanford), Joan Steigerwald (York), Kevis Goodman (UC Berkeley), Noel Jackson (MIT), Thomas Pfau (Duke), Tilottama Rajan (Western), Vivasvan Soni (Northwestern), Ted Underwood (Illinois), and Nicholas

Halmi (Washington), and a large number of special sessions and regular panels. The intellectual rationale and objective behind the theme of "Romanticism and Modernity" is twofold. First, at the level of content, the meeting aims to explore and reconsider continuities and/or points of contact between the relatively compact period of Romanticism and the social, political, economic, and aesthetic formations of European modernity that either precede it or that follow in Romanticism's wake. Secondly, at a disciplinary level, our focus on Romanticism's complex and often ambivalent place within the material processes and intellectual genealogies of European modernity aims to encourage work that links British Romantic Studies to a wider European context. This conference specifically encourages presentations that forge connections among British, German, French national literatures and cultures, as well as European philosophical and aesthetic traditions flourishing during the Romantic period, leading up to it, and/or extending into the nineteenth century and beyond.



#### Possible Topics Include:

- A new Hermeneutic: the Rise of Historicism
- Skepticism as Romantic Method and/or Affect
- Romanticism & Narratives of Secularization
- Rewriting the Ancient-Modern Divide
- Commerce, Finance, & Social Imaginaries, 1780-1840
- Knowledge as Transaction: the Rise of Professionalism
- Romanticism and the Political Languages of Modernity
- Romantic Institutions: Library, Museum, Encyclopedia, etc.
- The Rise of Avantgarde Forms: Romanticism & Modernism
- Rethinking Production: From "Work" to "Labor"
- Rethinking Community: From the "Public" to the "Social"
- Romanticism & the Transformation of Reading
- The "Long" Century of Romantic Music: 1770-1949
- Rethinking the Life-Sciences: Hume to Darwin
- The Dawn of Nationalist and Imperialist Imaginaries
- Modernity & Romantic Melancholy
- Curriculum, Canon, and the Consolidation of "Literature"
- Romantic "Terror" as a New Mode of Social Imagination

The deadline for abstract submissions is 1 DECEMBER 2008. For updates and additional information, please visit the conference website listed above. □

## Wordsworth Summer Conference

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

The Wordsworth Conference Foundation would like to announce that it has now become incorporated as a non-profit company, and a registered charity, whose raison d'être is sustaining and developing two uniquely successful events, the Wordsworth Summer Conference and the Wordsworth Winter School.

Professor Nicholas Roe has been unanimously elected as first Chair of the Foundation, by the other Trustees, who are David Chandler, Professor Angela Esterhammer, Richard Gravil, Professor Anthony Harding, and Professor Michael O'Neill.

For a Prospectus outlining the Objects of the Charity, and how all supporters of the conferences who wish to do so can apply to become Members or Friends of the Foundation, please visit the website above.

The 2009 Wordsworth Summer Conference will be held 27 July to 6 August at Forest Side, Grasmere, Cumbria. The Conference will be in two parts, each of four days, with an all-day event on the changeover day (1 August). Keynote lecturers are: Gillian Beer, Frederick Burwick, Frances Ferguson, Paul H. Fry, Stephen Gill, Claire Lamont, Michael O'Neill, Nicholas Roe, and Ann Wroe.

Contributions may take the form of short papers (2750 words) which are scheduled at two papers to a session or workshops (short handout-based presentations leading into an hour or more of discussion). Proposals are welcome on any Romantic topic whatsoever, though proposals may like to note that the opening Lecture of Part 2 will be on Darwin and the Romantics, celebrating the bicentennial of Darwin's birth, and the sesquicentennial of *The Origin of Species*. The Programme may also – space permitting – include two debates, one on the merits and cultural significance of *The White Doe of Rylstone* (1809) and another on Dorothy Wordsworth's status as a poet. Clusters of papers on each of these topics would therefore be welcome.

Proposals (250–500 words) will be considered by two members of the Board of Trustees and should be submitted by email attachment to the Director by 23 MARCH 2009. Details of Bursaries will be announced in December: it is anticipated that there will be 10 Bursaries, ranging in value from £250 to £300.

### Registration and Accommodation:

- A full 9 days in Grasmere (two parts, of 5 nights each, with a changeover day)
- Full Board Hotel Rates for 10 nights: £550, £600, £660, £740 (Hotel)
- Youth Hostel Half-Board prices t.b.a. (shared rooms)

- Some apartments for three may be available
- Non-resident fee £185 including all excursions (or £155 for one part only) with a 10% discount for Members and Friends of the Foundation
- Excursions to such places as Hutton-in-the-Forest, Mirehouse, Blackwell, and Cartmel Abbey or up to seventy miles of fell walking including some major fells

All participants must register for the whole of Part 1, or Part 2, or Both and should do so by 27 APRIL 2009. Fees rise to £200 (both parts) and £170 (one part) on 28 April. Because both resident and non-resident places are limited, early registration is advised. Accommodation costs are payable in full by 25 May, after which date no refunds of fees or other costs can be guaranteed (participants are therefore advised to take out travel insurance).

Inquiries to the website above, to the Director, Richard Gravil [richardgravil@hotmail.com](mailto:richardgravil@hotmail.com), or the Administrator, Fiona Gravil [wordsworth\\_conferences@hotmail.co.uk](mailto:wordsworth_conferences@hotmail.co.uk) □

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## Gesellschaft für Englische Romantik (Society for English Romanticism)

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

The Society for English Romanticism will be hosting its next annual conference, "Romantic Explorations," at the University of Koblenz-Landau, Campus Koblenz, 8-11 October 2009. The conference focuses on the various ways in which the Romantics exploded traditional notions of the arts, of individual and collective identity, of philosophy and science, exploring new ground in a literal and a metaphorical sense. Papers may deal with individual disciplines or interdisciplinary connections between the arts and other discourses, addressing, among other topics:

- Epistemology: rational and intuitive knowledge, visual hermeneutics, and the visionary
- Science and the arts: experimental knowledge and aesthetic experience
- Geography, ethnography, and history: self and other in domestic and foreign travelogues and in historical writing
- Ethics, the law, and politics: the individual and society (incl. gender, race, and generation)
- Industry, trade, and wealth: national economy, capital, class, and values
- The media and representation

Confirmed plenary speakers: Stephen C. Behrendt, University of Nebraska; Frederick Burwick, UCLA; Noah Heringman, University of Missouri-Columbia; Peter J. Kitson, University of Dundee; and, to be confirmed: Cecilia Powell, Courtauld Institute, London.

The conference will take place at a modern campus in the romantic setting of the Rhine and Moselle valleys, studded



with castles and vineyards. Delegates will be offered a wine tasting, a cruise on the river Rhine, and a guided tour through an ancient castle. The conference fee is approximately 35 Euros.

Note: By special agreement, members of BARS and NASSR do not have to become members of the German Society for English Romanticism to take part in this conference!

Local Organizer: Prof. Dr. Michael Meyer, Universitätsstraße 1, F 118, 56070 Koblenz. E-mail: mimeyer@uni-koblenz.de

Abstracts not exceeding 500 words and a brief biographical sketch should be submitted before 15 JANUARY 2009. Papers should not exceed 25 minutes, to allow for ample discussion time. Please consult our website for updates and further information. □

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## International Conference on Romanticism

[www.ccny.cuny.edu/icrnyc/](http://www.ccny.cuny.edu/icrnyc/)

The fall 2009 meeting of the International Conference on Romanticism will convene in New York City from 5-8 November to address the topic "Romanticism and the City." The meeting will be jointly hosted by The City College and The Graduate Center of The City University of New York. Submissions engaging with some aspect of the general theme are welcome from all disciplines, including but not limited to literary studies, history, philosophy, and political science. Plenary Speakers will be Alexander Gelley (California-Irvine), Marjorie Levinson (Michigan), and Michael Moon (Emory).

From Wordsworth's description of *Lyrical Ballads* as a response to "the increasing accumulation of men in cities" to Baudelaire's location of the impetus for his prose poetry in "la fréquentation des villes énormes," the history of Romanticism is bound up with a continuous and evolving response to the emergence of the modern city. As work in a range of areas in our own day leads us to reconsider how we think about such oppositions as nature and culture, the organic and the mechanical, wholeness and multiplicity, the urban text or sub-text of Romanticism presents itself not only as a comparatively neglected area of investigation but as a place to pursue this rethinking.

These observations are offered to prompt debate and, above all, to invite a broadened conception of the historical reach of Romanticism in the formulation of proposals. Proposals for individual papers should be limited to 500 words and emailed to [icrnyc@ccny.cuny.edu](mailto:icrnyc@ccny.cuny.edu) no later than May 1, 2009. Proposals for special sessions should be limited to 1000 words and emailed to [icrnyc@ccny.cuny.edu](mailto:icrnyc@ccny.cuny.edu) no later than 1 MARCH 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](http://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. Submit abstracts or completed papers by email to the organizers (via Paul Douglass, [Paul.douglass@sjsu.edu](mailto:Paul.douglass@sjsu.edu)): 300 word abstracts or completed papers for presentations not to exceed fifteen minutes are due by 15 JANUARY 2009.

Possible topics include (but are certainly not limited to):

- Italy in the Romantic imagination
- The British Romantics Living and Writing in Italy
- Romantic Era Translations of Dante into English
- Romantic Writers and Mediterranean Culture in Italy
- Dante's influence on Romantic Writers
- Petrarch and the Romantics
- Italian Drama and the 19th C. British Theater
- Italian Sculpture, Painting, or Music and Romantic Literature
- British Romantic Politics and Italian Culture
- Foscolo's influence on Romantic and/or Italian Literature
- Italian Romantics (Manzoni, Berchet, Alfieri, etc.) & British Romantics
- Keats and Italy
- Shelley and Italy
- Byron and Italy
- Hawthorne and Italy
- Longfellow and Italy
- Coleridge and Italy
- Goethe and Italy
- Madame de Staël and Italy
- Translations of British, French, or German
- Romantic Literature into Italian

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. □

## Romantic Disorder: Predisciplinarity and the Divisions of Knowledge 1750-1850

[www.bbk.ac.uk/eh/research/research\\_conferences/romantic\\_disorder](http://www.bbk.ac.uk/eh/research/research_conferences/romantic_disorder)

"Romantic Disorder" will be held at the University of London, Birkbeck, 18-20 June 2009. This conference explores the fluid and unfamiliar contours of predisciplinarity in an expansive Romantic Century, 1750-1850. We envision this conference as an opportunity to defamiliarize foundational moments, master narratives, and key figures of the Romantic century, by opening them up to predisciplinary and eccentric objects, encounters, and texts.

Modern disciplines like geology, history, and anthropology often trace their origins to Romantic-era developments. "Literature," as a distinct category of expressive writing also emerged in conjunction with other disciplines, a synthetic dialogue that would later be characterized as a contentious division between "two cultures." So too do sites such as the gallery, the museum, and the academy emerge around this time as new forms of sociability, as attempts to display unruly arrays of pictures and other eccentric specimens. What can Romantic-era aesthetic practices contribute to our understandings of the rise of disciplinarity in the nineteenth century? How can the increasing professionalization and isolation of practices like botany, literary criticism, geology, art and theatre reviews, and collecting illuminate the unruly dynamism of aesthetic forms, both verbal and visual? How do the spaces (whether institutional, geographic, or social) of predisciplinary encounters and formations help shape disciplinary discourses, and how do subjects with varying degrees of agency participate in these discourses? Reading against the grain of the "rise of disciplinarity", and trying to undo its teleological short circuits, this conference seeks to engage imaginatively with the possibilities of predisciplinarity.

**Plenary Speakers:** James Chandler (Chicago), Jonathan Lamb (Vanderbilt), Nicholas Thomas (Cambridge).

### Possible Topics:

- Predisciplinarity and Enlightenment universalism
- Cosmopolitanism and predisciplinarity
- Sites and spaces of disciplinary formation
- Gentlemen experts and professionals
- Eclecticism and specialization
- Accidents, ephemera, exceptions, monsters
- Eccentric objects inside/outside galleries, museums and

- other displays
- Museum objects, museum narratives, museum disciplines
- Learned societies and institutions
- Disciplinarity, punishment and the law
- Culturally specific disciplines
- Archane, discredited or vestigial disciplines
- Counterfactual disciplines: alternative outcomes
- Exploration and empire as generators of disciplines
- Frontiers of disciplines
- Gender and discipline
- Romantic resistance to disciplinarity
- Genres and disciplines
- Predisciplinary periodicals and print culture
- Travelers before disciplinary boundaries
- The Humboldts and academic disciplines
- Evolutionism and disciplinary change
- Catastrophism and uniformitarianism: disciplinary transformations

**Revised Deadline:** Please send 300-word abstracts to [romantic.disorder@bbk.ac.uk](mailto:romantic.disorder@bbk.ac.uk) by 1 DECEMBER 2008.

**Organization:** Hosted by the Institute of English Studies (School of Advanced Studies, University of London) and the Centre for Nineteenth-Century Studies (Birkbeck, University of London), with the support of the Centre for Iberian and Latin American Visual Studies (Birkbeck, University of London). Conference Committee: Luisa Calè ([l.cale@bbk.ac.uk](mailto:l.cale@bbk.ac.uk)), Adriana Craciun ([adriana.craciun@ucr.edu](mailto:adriana.craciun@ucr.edu)), Luciana Martins ([l.martins@bbk.ac.uk](mailto:l.martins@bbk.ac.uk)), Sue Wiseman ([s.wiseman@bbk.ac.uk](mailto:s.wiseman@bbk.ac.uk)) □

## monstrous media/ spectral subjects [www.monstrous-media.com](http://www.monstrous-media.com)

Lancaster University is hosting "Monstrous Media/ spectral subjects," 21-24 July 2009. Gothic forms and figures have long been bound up with different media, from the machinery of Walpole's modern romance to Robertson's phantasmagorical shows in the eighteenth century; from uncanny automata to ghostly photographs and monstrous kinetograms in the nineteenth; from cinematic shocks to digital disembodiments in the twentieth. More than merely exploiting new technical developments in cultural production and consumption, Gothic modes, in adopting and adapting new media, engage with excitements and anxieties attendant on cultural and technological change. Confirmed Plenary speakers will be Elisabeth Bronfen, Tanya Krzywinska, and Marina Warner.

Examining conjunctions of literary, visual, spatial and digital texts in relation to spectral and visceral effects and affects, the conference aims to stimulate discussions of the relationship between Gothic fictions and other cultural

forms, media and technologies. Doubling monstrosity and spectrality, it sets out to explore the cultural production and consumption of monsters and ghosts from the eighteenth century to the present.

This interdisciplinary, international conference will be hosted by the Department of English and Creative Writing and supported across the University by colleagues in English, Film, Media and Cultural Studies, Gender Studies and the Contemporary Arts. It is hoped that international scholars from diverse fields will participate.

Topics which may be covered include, but are not limited to:

- Early visual technologies (phantasmagoria/ magic lantern shows/spirit photography)
- Gothic embodiments (staging, smoke and mirrors, automata and mechanical curiosities)
- Gothic on screen
- Digital Gothic (web, video games, hypertext)
- Visualising Gothic narrative (graphic novels, comics and illustration)
- Monstrosities (subjects, texts, bodies, forms)
- Media monsters
- Spectralities (subjects, spaces, environments, images)
- Transgeneric crossings (cyborgs, science, fictions)

Send queries and 250-word abstracts to Dr Catherine Spooner and Prof. Fred Botting at [monstrousmedia@lancaster.ac.uk](mailto:monstrousmedia@lancaster.ac.uk) by 5 JANUARY 2009. Suggestions for panels and for sessions which break the traditional academic mould are warmly welcomed. □

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## The Art and the Act: John Thelwall in Practice

The second Thelwell Memorial Conference, "The Art and the Act: John Thelwell in Practice," will be held at Dalhousie University, Halifax, 16-18 October, 2009. Since the inaugural Thelwall memorial conference held in Bath in January 2007, interdisciplinary scholarship on Thelwall's multifaceted career has gathered momentum. In 2009, the 175th anniversary of his death, we will once again gather to take stock, to celebrate his remarkable legacy, and to extend the circle of those who have risen to the challenge that his theory and practice offer our research, our teaching and our lives.

This conference invites papers on any aspect of Thelwall's wide-ranging arts and acts (medical, political, elocutionary, literary, journalistic, peripatetic etc). Since Thelwall challenges us to practise what we profess, papers that cross boundaries between theory and practice are particularly welcome, as are those that explore Thelwall's legacy, and/or transatlantic connections.

Halifax is ideally located between British and American Thelwall communities, with direct international

connections. Birthplace of representative government and freedom of the press in Canada, this colourful 18th century port hosts several universities and a dynamic arts scene. In conjunction with the conference, Dalhousie Theatre Productions will stage a full-scale performance of one of Thelwall's plays.

Papers and panel proposals by 17 FEBRUARY 2009 to [judith.thompson@dal.ca](mailto:judith.thompson@dal.ca) □

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## Boston and the New Atlantic World

[www.symbiosisonline.org.uk/conference.htm](http://www.symbiosisonline.org.uk/conference.htm)

The 7th Biennial Symbiosis Conference, "Boston and the New Atlantic World," will be hosted at Suffolk University, Boston, 25-28 June, 2009. Plenary speakers will be Richard E. Brantley (Florida), Anna Brickhouse (Virginia), Mark Peterson (Berkeley). In honor of Boston's "New World" past and in recognition of its central role in what William Boelhower has termed the "new Atlantic studies matrix," the 2009 Symbiosis conference committee is delighted to invite participation in a three-day conference, "Boston and the New Atlantic World."

Aiming to capitalize on the tremendous wealth of current scholarship on transatlantic subjects as well as to work on bridging the disciplinary gap between scholars of Atlantic literature and history, this conference will gather participants on the Suffolk University campus on Boston's Beacon Hill, within striking distance of the Freedom Trail, the Black Heritage Trail, the Museum of African American History, the Boston Athenaeum, and other sites of great Atlantic significance.

We invite proposals for panels and individual papers that engage a variety of transatlantic and/or transnational topics in the literatures and cultural histories of the Atlantic world. Papers that treat Boston as a site of Atlantic cultural exchange are especially welcome, although the conference is certainly not limited to local concerns. Submissions are encouraged from scholars of literary history from the early modern period to the present. Possible topics for panels and/or papers might include the following:

- European visions of the New World
- transcultural encounters around the Atlantic rim
- linguistic exchange and translation
- transatlantic religious experiments and institutions
- Atlantic revolutions (United States: 1776, France: 1789, Haiti: 1791, Europe: 1848)
- Atlantic utopianism (American colonies, Pantisocratic dreams, Fourierist communities, Liberian settlement)
- Atlantic genres (slave and captivity narratives, travel journals, ship's logs, sermons, theatrical performances, epistolary novels, personal letters, newspaper dispatches)



- transatlantic publishing (literary reception and reputation, reviews and puffs, international editions and copyright disputes)
- transatlantic cultural celebrities
- transnational literary friendships, collaborations, and currents of influence
- artistic movements that crossed and recrossed the Atlantic (Romanticism, modernism)
- figures of the Black Atlantic (Wheatley, Equiano, Douglass, Brown, Delany, Jacobs, Wright, Baldwin, and others)
- transatlantic abolitionism (lecture tours, conventions, antislavery periodicals)
- competing nativist, nationalist, and cosmopolitan interests
- transamerican and hemispheric Atlantic studies: literary connections between the cultures of Canada, the United States, the Caribbean, and Latin America

Please submit a 300-word abstract and a 1-page CV as Microsoft Word attachments to Professor Leslie Eckel ([leckel@suffolk.edu](mailto:leckel@suffolk.edu)) by 10 JANUARY 2009. Inquiries are welcome before then. □

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## New Directions in Austen Studies Conference [www.chawtonhouse.org](http://www.chawtonhouse.org)

Conference: New Directions in Austen Studies, 9-11 July 2009. Confirmed speakers include: Linda Bree, Emma Clery, Deirdre Le Faye, Isobel Grundy, Claudia L. Johnson, Deidre Lynch, Juliet McMaster, Kathryn Sutherland, Janet Todd and John Wiltshire. In July 1809, Jane Austen moved to the village of Chawton in Hampshire with her mother and sister, into a cottage owned by her brother, Edward Knight. Thus began the most productive period of Austen's literary career, as she substantially revised the manuscripts that would become *Sense and Sensibility*, *Pride and Prejudice* and *Northanger Abbey* and composed *Mansfield Park*, *Emma* and *Persuasion*.

To celebrate the bicentenary of Austen's arrival in the village, Chawton House Library invites proposals for papers on any and all aspects of her work for a conference to be held in the library and grounds. Since the 200th anniversary of Austen's birth in 1975, there has been a wealth of criticism on her life and work. This conference is intended to provide an opportunity both to take stock of recent scholarship, and to frame new directions in Austen studies.

Proposals of 500 words for papers or panels should be sent for the attention of Dr Gillian Dow to the following address: [AustenConference2009cfp@chawton.net](mailto:AustenConference2009cfp@chawton.net). The deadline for proposals is the 16 JANUARY 2009. For more information about the conference location, please see the website. □

## British Literature in Context in the Long Eighteenth Century

Announcing a new book series from Ashgate Publishing

Series Editor: Jack Lynch, Associate Professor of English, Rutgers - Newark, The State University New Jersey

This series aims to promote original scholarship on the intersection of British literature and history in the long eighteenth century, from the Restoration through the first generation of the Romantic era.

Both "literature" and "history" are broadly conceived. Literature might include not only canonical novels, poems, and plays but also essays, life-writing, and belles lettres of all sorts, by both major and minor authors. History might include not only traditional political and social history but also the history of the book, the history of science, the history of religion, the history of scholarship, and the history of sexuality, as well as broader questions of historiography and periodization.

The series editor invites proposals for both monographs and collections taking a wide range of approaches. Contributions should be interdisciplinary but always grounded in sound historical research; the authoritative is always preferred to the merely trendy. All contributions should be written so as to be accessible to the widest possible audience, and should seek to make lasting contributions to the field.

Proposals should take the form of either:

1. a preliminary letter of inquiry, briefly describing the project; or
2. a formal prospectus including abstract, chapter descriptions, sample chapter, estimate of length, estimate of the number & type of illustrations to be included, and CV.

Please send a copy of either type of proposal to both the series editor and to the publisher at the following addresses:

Jack Lynch, Department of English, Rutgers University, 360 M. L. King Blvd., Newark, N.J., 07102. E-mail: [jlynch@andromeda.rutgers.edu](mailto:jlynch@andromeda.rutgers.edu)

Ann Donahue, Senior Editor, Ashgate Publishing, 101 Cherry Street, Suite 420, Burlington, VT, 05401-4405 USA. E-mail: [adonahue@ashgate.com](mailto:adonahue@ashgate.com) □

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## Writing the Midwest

Michigan State University in East Lansing is holding a symposium for scholars and creative writers, "Writing the Midwest," 7-9 May 2009, sponsored by the Society for the

Study of Midwestern Literature. We welcome proposals for individual papers, panels, films, and roundtables on Midwestern literature and reading of creative work with a Midwestern emphasis. Please plan on fifteen minutes for creative and scholarly presentations. If you are a new participant, please provide an abstract, or if you are proposing to read creative work, please submit a short sample of recent work. The deadline for proposals is 1 JANUARY 2009. The Society offers monetary prizes for the best creative work and literary criticism read at the conference. Writing presented at the conference may be submitted for inclusion in one of the Society's publications. There is also a prize for student work. Scholarships to fund conference attendance are available to graduate and undergraduate students. Please submit proposals (and queries) to the program chair, Mary Obuchowski, at [obuch1mc@cmich.edu](mailto:obuch1mc@cmich.edu) or at 1119 Kent Dr., Mt. Pleasant, MI 48858. □

## CONFERENCES

### British Association for Romantic Studies [www.bars.ac.uk/](http://www.bars.ac.uk/)

The 11<sup>th</sup> biennial International Conference of the British Association for Romantic Studies (BARS), "Romantic Circulations," will be held at Roehampton University, London, UK, 23-26 July 2009. Some of the most productive recent work on the literature and culture of the Romantic period has explored ideas of circulation. The range of scholarship influenced by this approach includes studies of sociability, reading, publishing, anthologizing, conversation, visual and verbal cultures, the history of affect, medicine and disease, and colonialism and slavery. This aim of 'Romantic Circulations' is to investigate the transmission of Romantic ideas, knowledge, cultural forms and literary discourses in the context of changing relations between artist and audience, writer and reader, producer and consumer, elite and popular, national and trans-national. For more information, contact [I.Haywood@roehampton.ac.uk](mailto:I.Haywood@roehampton.ac.uk). □

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### Nineteenth Century Studies Association [www.english.uwosh.edu/roth/ncsa/](http://www.english.uwosh.edu/roth/ncsa/)

The 30<sup>th</sup> Annual Conference of the Nineteenth Century Studies Association, "The Green Nineteenth Century," will be held in Milwaukee, Wisconsin, 26-28 March 2009. The conference will take up different aspects of "green" studies in the long nineteenth century, including, but not limited to "ecocriticism" in nineteenth-century studies; history of ecological science, environmental ethics, and environmentalist activism; nineteenth-century studies and animal welfare; ecofeminist philosophy and gender politics;

contemporary discourses on nature; nineteenth-century ecotourism; Romantic "ecopoetics" and the politics of nature; "green" program music and tone poems; sustainability, including sustainable architecture and interior design; landscape painting and nature imagery; dramatic scenery; color associations and color theories; gardening and farming; conservation movements; and the idea of the "natural" or "unnatural." For more information, contact Christine Roth, Program Chair, University of Wisconsin Oshkosh ([roth@uwosh.edu](mailto:roth@uwosh.edu)) □

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### Interdisciplinary Nineteenth Century Studies [www.nd.edu/~incshp](http://www.nd.edu/~incshp)

The Interdisciplinary Nineteenth-Century Studies (INCS) Conference, "The Pursuit of Happiness," will be held at Skidmore College, Saratoga Springs, NY, 24-26 April 2009. Following on the 2008 INCS theme, "The Emergence of Human Rights," this conference will focus on the pursuit of happiness, that elusive corollary to life and liberty. What form did happiness and the comprehension of happiness take in the nineteenth century? How, for example, did the legacy of the American and French Revolutions shape nineteenth-century understandings of happiness? What were the effects of burgeoning industrialism? In keeping with the recent turn to studies of emotion, feeling, and affect within literary studies as well as psychology, economics, history, and philosophy, we invite papers on the nineteenth-century contexts and genealogies for such work. And, in acknowledgment of our 2009 conference location. Saratoga Springs, NY, we particularly encourage papers exploring Victorian pleasure-seeking as having provided popular, if contested, routes to happiness. Keynote speakers will be Robert Frank (Cornell), Darrin McMahon (Florida State), and Adam Potkay (College of William and Mary). This year's conference is co-sponsored by Bard College and Skidmore College. For more information, please e-mail Deirdre d'Albertis (Bard), ([dalberti@bard.edu](mailto:dalberti@bard.edu)), or Barbara Black (Skidmore), ([bblack@skidmore.edu](mailto:bblack@skidmore.edu)). □

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### Germaine de Staël: Currents and Cross-Currents

The Germaine de Staël Society for Revolutionary and Romantic Studies is holding an international symposium, "Germaine de Staël: Currents and Cross-Currents," scheduled for 8-10 May 2009 at Washington University in St. Louis. The event comes on the 20th anniversary of the first international congress on Staël in America, held at Rutgers University, "Germaine de Staël: Crossing the Borders." The conference, devoted entirely to the works of this early multiculturalist exiled from her native France by Napoleon, has resulted in an impressive number of studies in various disciplines: women's studies, history, art, music, political science, pedagogy, language theory, and

translation, among many others. These contributions testify to the sustained interest in Staël's thought and to the magnitude of her influence on her era and our own modernity. It's time to survey the work of twenty years done in this field and to examine new paradigms for Staël studies in the 21st century. For more information, contact directors Karyna Szmurlo (Clemson), [skaryna@clemson.edu](mailto:skaryna@clemson.edu), or Tili Boon Cuillé (Washington), [tbcuille@wustl.edu](mailto:tbcuille@wustl.edu). □

## Robert Burns 1759 to 2009

[www.glasgow.ac.uk/robertburnsstudies/conference](http://www.glasgow.ac.uk/robertburnsstudies/conference)

2009 is the 250th anniversary of Robert Burns's birth: it promises to be a year of celebration, and is the inspiration behind Scotland's year of Homecoming. Acknowledging this significant date, the Centre for Robert Burns Studies at the University of Glasgow is hosting "Robert Burns 1759 to 2009," 15-17 January 2009, a major academic conference that has attracted papers from over 65 Burns scholars. The Centre's Director, Dr Gerry Carruthers, and the Associate Director, Dr. Kirsteen McCue, both at the Department of Scottish Literature, are looking forward to three days of debate, provocative discussion and a sharing of ideas and information. Already there's been a lot of interest in the conference which will be busy with an audience of academics and Burns enthusiasts coming to Glasgow from all parts of the globe. Seven plenary speakers will be in Glasgow University, including Leith Davis (Simon Fraser), Chris Whatley (Dundee), Jon Mee (Warwick), G Ross Roy (Columbia, South Carolina), Susan Manning (Edinburgh), Robert Crawford (St. Andrews), and Fiona Stafford (Oxford). For registration details, programme, information and form, please visit the website. If you have any questions please contact [Burns2009@scotlit.arts.gla.ac.uk](mailto:Burns2009@scotlit.arts.gla.ac.uk). □

## British Women Writers Conference

[www.uiowa.edu/~englgrad/bwwc/](http://www.uiowa.edu/~englgrad/bwwc/)

This year's conference, "Fresh Threads of Connection," will take place at the University of Iowa, 2-5 April 2009, with keynote lectures by Alison Booth (Virginia), Lynda Joy Sperling (Denison), and Judith Pascoe (Iowa), as well as a round-table presentation by Florence Boos, Shuchi Kapila, and Devoney Looser. In addition, the conference will include an English garden-themed exhibit which will feature ten eighteenth- and nineteenth-century British women writers: Margaret Cavendish, Lady Mary Wortley Montagu, Mary Wollstonecraft, Jane Austen, Mary Shelley, Charlotte Brontë, Christina Rossetti, Anna Sewall, George Eliot, and Beatrix Potter. Saturday evening's keynote by Judith Pascoe will be followed by an entertaining evening of theatrical recitations co-sponsored by the University of Iowa's theater and music departments. □

## WEBSITES

### Reviewers Sought for New Online Review

With his colleague Thomas Luxon, James Heffernan (Emeritus Professor of English at Dartmouth) is hosting a conference this summer—sponsored by the Dartmouth Humanities Center—to explore the possibility of launching an online review of books on literature and literary theory. To combat the interminable delays that now stand between the publication of a new book and its first review, this website will aim to assess new books within ninety days of their receipt by the reviewer.

This review will aim to revolutionize academic reviewing by assessing new books on nineteenth-century literature within ninety days of their publication, by inviting responses from their authors and site visitors, and by linking key words in each review to websites such as The Victorian Web ([www.victorianweb.org](http://www.victorianweb.org)) and Nines ([www.nines.org](http://www.nines.org)).

Sponsored and technically assisted by Dartmouth College, they plan to launch this new site by September 1, 2009. There is now a team of fifteen editors plus an Advisory Board that includes (among others) Jerome McGann, George Landow, Anne Mellor, and Frances Ferguson. More than sixty romanticists have already declared themselves willing to review at least one new book in their specialties every two years on a 90 day deadline.

With funding so far secured for just two years, this project is an experiment (like *Lyrical Ballads*, one might say). But within two years the team plans to show that online reviewing can be not only prompt but also incisive, readable, intellectually rigorous, and fully alive to the networks of online publication. At this point, they would simply like to know whether or not—starting in 2009—more scholars would be willing to review at least one book in a chosen specialty every two years on a ninety-day deadline. If you would like to join this effort, please email James Heffernan ([jamesheff@dartmouth.edu](mailto:jamesheff@dartmouth.edu)) for further information.

### The Journal of John Waldie

#### Theatre Commentaries, 1799-1830

<http://repositories.cdlib.org/uclalib/dsc/waldie/>

This edition has just been up-dated with the remarks on John Waldie in the Autobiography of Lady Morgan (Sidney Owenson) and Waldie's response. She described Waldie as an intrusive bore, always begging introductions to leading stage actors, including the dog performing the title role in



The Dog of Montargis (Pixérécourt's *Le Chien de Montargis*, 1814). Waldie was in fact eager to meet the great French actor, François Joseph Talma (1763-1826). While there is undoubtedly some truth in her accusations, it is also probable that Lady Morgan felt out-classed by Waldie's fluency in French and Italian and was embarrassed by his reminders of her father's acting career, her own humble origins as daughter of an itinerate actor, and her early years as a governess before she became "Lady Morgan."

The Addenda also include a portrait of John Waldie, the Waldie estate, theatres, selected manuscript excerpts, title-pages to the works published by his sisters, Charlotte Waldie Eaton and Jane Waldie Watts. The edition is transcribed from the Journal of John Waldie, Young Research Library UCLA Special Collections. 93 volumes of manuscript journals and letters, including 7 volumes of letters addressed to John Waldie, 73 volumes of the journal, 11 volumes on travels transcribed from the journal, one volume of passports (1827-1837), and one volume with a narrative account of Waldie's experiences at Antwerp and Brussels during the Battle of Waterloo and his subsequent tour through Flanders, Holland, and France.

The on-line transcription (1500 typed pages) begins with a biographical historical introduction, provides a selection of Waldie's commentaries on 1000 theatrical performances, and includes episodes of his travels and personal encounters.

The index provides a complete list of plays discussed with cross-references to John Genest, *Some account of the English Stage: from the Restoration in 1660 to 1830*, 10 vols. (Bath: H.E. Carrington, 1832). The on-line site is free, fully accessible, searchable, downloadable.

Edited by Frederick Burwick  
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## **The William Blake Archive**

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

The William Blake Archive is pleased to announce the publication of the electronic editions of *The Marriage of Heaven and Hell* copies K, L, and M. The Archive is also publishing the collection list for the Victoria University Library in Toronto and Alexander Gourlay's revised Glossary of Terms, Names, and Concepts in Blake.

Blake etched twenty-seven plates for *Marriage* in relief in 1790. Copy K is an early printing of plates 21-24, and copies L and M are early printings of plates 25-27, "A Song of Liberty." Copy K is in the Fitzwilliam Museum, copy L is in the Essick Collection, and copy M, formerly in the Bentley

Collection, is in the Victoria University Library. Only nine complete copies of the *Marriage* are known to exist; copies K, L, and M, apparently printed as autonomous pamphlets, join six complete copies previously published in the Archive (and now republished with corrected transcriptions).

The four plates of copy K were printed in black ink on both sides of a single sheet of wove paper, folded down the middle after printing to form two leaves. Plate 21 is in its first state and the vignette on plate 24 is missing, probably masked during printing but possibly not yet executed. In copies L and M, plate 25 is in its first state, and thus these copies were also printed very early in the production process; in copy M, the eight lines of the "Chorus" on plate 27 were masked during printing. The plates were printed on single sheets folded down the middle to form pamphlets of two leaves. Copy L was printed in brownish-black on laid paper and copy M was printed in grayish-black on wove paper.

Like all the illuminated books in the Archive, the text and images of *Marriage* copies K, L, and M 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 *Marriage* in the Archive.

With the publication of *Marriage* copies K, L, and M, the Archive now contains fully searchable and scalable electronic editions of sixty-five 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 the water color illustrations to John Milton's *Paradise Regained*, *L'Allegro*, and *Il Penseroso*, as well as the Butts and Thomas sets of illustrations to Milton's *Comus*, *Nativity ode*, and *Paradise Lost*.

The Blake Archive is also pleased to announce the publication of electronic editions of Blake's illustrations to John Milton's "On the Morning of Christ's Nativity" and *Paradise Lost*. The six "Nativity Ode" water colors were acquired, and probably commissioned, by Thomas Butts in

about 1815. This series is now in the Huntington Library and Art Gallery. The group of three *Paradise Lost* water colors was acquired, and almost certainly commissioned, by John Linnell in 1822. The first two designs are now in the National Gallery of Victoria; the third is in the Fitzwilliam Museum. Both sets are presented in our Preview mode, one that provides all the features of the Archive except Image Search and Inote (our image annotation program). With this publication, the Archive now contains all nine of Blake's series of water colors illustrating Milton's poetry.

Blake had created six "Nativity Ode" illustrations for the Rev. Joseph Thomas in 1809. Blake repeated the same basic designs, with many minor but intriguing variations, in the Butts set presented here. When sold at auction in 1852, the water colors were accompanied by the poem, or possibly only the passages illustrated, in manuscript. This text, possibly in Blake's hand, is now untraced. In comparison to the earlier series, the Butts water colors are more highly finished and show careful attention to interior modeling and detailed coloring.

Blake produced twelve *Paradise Lost* water colors for Thomas in 1807 and a similar set of twelve for Butts in 1808. It may have been Blake's intention to execute another set of twelve illustrations for Linnell, but only the three extant designs are known. They are based on the fourth, eighth, and eleventh illustrations in the Butts series. In comparison to these models, the Linnell water colors show an increased emphasis on dramatic lighting, particularly evident in the radiance surrounding Christ in the third design, "Michael Foretells the Crucifixion." The Job engravings, commissioned by Linnell in 1823, show a similarly masterful use of intense illumination.

The Blake Archive has also published electronic editions of copies L and R of *The Book of Thel*. Copy L is in the Huntington Library and Art Gallery and copy R is in the Mellon Collection, Yale Center for British Art.

*The Book of Thel* is dated 1789 by Blake on the title page, but the first plate (Thel's Motto) and the last (her descent into the netherworld) appear to have been completed and first printed in 1790, while Blake was working on *The Marriage of Heaven and Hell*. Copies L and R are from the first of three printings of *Thel*, during which Blake produced at least thirteen copies, printed in five different inks to diversify his stock. Copy L, for example, was printed in green ink, copy R in brown ink; both are lightly finished in water colors. Copies from this press run were certainly on hand when Blake included the book in his advertisement "To the Public" of October 1793: "*The Book of Thel*, a Poem in Illuminated Printing. Quarto, with 6 designs, price 3s." Copies L and R join copies in the Archive from the other two printings: copy F, printed and colored c. 1795, and copy O, printed and colored c. 1818. They also join copies H and J from the first printing; like copy L, both are printed in green

ink and lightly finished in water colors.

Like all the illuminated books in the Archive, the text and images of *Thel* copies L and R 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 copies L and R and to all the *Thel* texts previously published.

With the publication of *Thel* copies L and R, the Archive now contains fully searchable and scalable electronic editions of sixty-seven 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.

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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