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north american society for the study of romanticism

NASSRnewsletter

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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. The deadline for the next NASSR Newsletter is 1 October 2008.

2008 Advisory Board Elections

The NASSR Executive Committee is pleased to announce the results of the 2008 Advisory Board Election, as per the guidelines outlined in the revised Constitution, printed in the October 1995 Newsletter. We welcome the following members, elected to three-year terms beginning 1 January 2008.

Robert Miles (*Victoria*)

Michael Gamer (*Pennsylvania*)

Deborah Elise White (*Emory*)

NASSR wishes to thank departing members David Ferris (Colorado), Michael Macovski (Georgetown), and Karen Weisman (Toronto) for their service and hard work, as well as all those who participated in the election process. A list of nominees from names submitted with the 2008 Ballot will be finalized by the Advisory Board and included on the 2009 Ballot, to be distributed later this year. □

Future NASSR Conferences

NASSR conferences are now planned through to 2010

NASSR 2008, "Romantic Diversity," will be held at the University of Toronto, 21-24 August 2008. See "Conferences" below or visit the conference website:

<http://www.utoronto.ca/english/NASSR>

NASSR 2009, "Romanticism & Modernity," will be held at Duke University, 21-24 May 2009. See "Calls for Papers" below or visit the conference website:

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

NASSR 2010 will be co-hosted by the University of British Columbia and Simon Fraser University.

The NASSR Executive and Advisory Board are currently scheduling conferences for the next decade. We welcome offers to host the annual conference 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), Jill Heydt-Stevenson (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 JUNE 2008 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 Supernumerary 2008

(Trans)National Identities – Reimagining Communities
Conference Report

by Lilla Maria
Crisafulli and
Gregory Kucich



If today's world is one in which boundaries and identities are in constant flux, a crucial phase in the cultural and historical definition of this contemporary phenomenon was the Romantic period that was the specific area of investigation of the international conference "(Trans)National Identities – Reimagining Communities," jointly organized by the *Centro Interdisciplinare di Studi Romantici* (CISR) of the Università di Bologna and the *North American Association for the Study of Romanticism* (NASSR). Over 250 Romanticists from all over the world met in Bologna from 12 - 15 March to discuss central Romantic-period issues such as identity-formation, the development of national cultures, the relevance of cosmopolitan and international ideas, the possibility of transnational aesthetics, and a wealth of intercultural exchanges and influences.

Bologna hosts the oldest University in Europe, and has been for centuries the core of cultural and ideological exchanges. The conference on trans-national identities is emblematic of Bologna's status as a cultural and international centre. During that past few years the *Centro Interdisciplinare di Studi Romantici*, directed by Lilla Maria

Crisafulli, has had an important role for this process of internationalization of the University of Bologna, promoting a number of international conferences, and establishing partnerships with many international centres and universities, which contributed to make the CISR a centre of excellence and a pole of attraction for scholars researching on different literatures and disciplines.

The first day of the conference was dedicated to the pre-conference "An Italian in London: The Italian Presence on the British Stage from the Renaissance to Romanticism." The pre-conference regarded a particular area of the conference topic of "Trans-national identities," namely the "migration" of Italian performers, authors, characters, and plays towards the British theatre from the 16th to the 19th century. The Italian presence on the London stage was a highly influential factor in the development of both dramatic and performative modes in Britain. The Pre-conference was organized within the National Research Project headed and coordinated by Keir Elam of the Università di Bologna. During this first day, Italian and British scholars brought into focus a variety of manifestations of the presence of Italian performers and texts in the development of British drama and stagecraft from the Renaissance to the late nineteenth century, with, among others, presentations of new research on Guarini's influence on English Renaissance tragicomedy (Vittoria Intonti, Bari), Italian opera in eighteenth-century London (Giuseppe Galigani, Firenze), Joseph Grimaldi's harlequinades (Jane Moody, York) and Gustavo Modena's English career (Nicholas Havelly, York).

After the closing of the pre-conference, the official inauguration of the joint CISR and NASSR conference followed, with greetings from several authorities (the Rector of the Università di Bologna, the Dean of the Faculty of Modern Foreign Languages and Literatures, the Mayor of Bologna), the Director of CISR (Lilla Maria Crisafulli), a representative from NASSR's Executive Board (Tilottama Rajan), the Head of the Department of Modern Languages and Literatures (Keir Elam) and Diego Saglia of the Università di Parma. Greg Kucich was not present at the opening, even though his support for the organization of the conference was invaluable. Accompanied by the songs of the Choir of the Università di Bologna, the official opening then led into the keynote address given by Stuart Curran (Pennsylvania) who, with his distinctive ability to interconnect different Romantic traditions, talked about "Romanticism Displaced and Placeless" and thus invited everyone to reflect on the fact that displacement is an abiding norm of Romantic-period culture. This magisterial introduction to the spirit of the conference was then followed by a welcome party allowing delegates to mingle and socialize.

The first full day of the conference comprised an opening series of special sessions and panels, among which those on 'Globalizing Romanticism' (organized by Jeffrey Cox, Colorado), 'Transnational Charlotte Smith' (organized by Jacqueline Labbe, Warwick), 'The Cultures of Risorgimento' (organized by Fiorenza Tarozzi, Bologna), 'Historiography' (organized by Barnaba Maj, Bologna) and 'Staging History' (chaired by Jane Moody, York), 'Imagined Communities of Women Intellectuals' (organized by Gina Luria Walker, New School University, NY), 'Cross-Channel Romantic Exchanges'

(organized by Angela Wright, Sheffield) and 'Transnational Exchanges' between Britain, Italy and Russia (chaired by Gabriella Imposti of the Università di Bologna). The other days of the conference were equally rich with a variety of sessions on philosophy, politics and aesthetics such as 'Translating Between Genres/Translating between Nations' (organized by Claudia Corti, Firenze), 'Philosophy and Literature: Communities of Concept and Communities of Imagination' (organized by Simon Haines, ANU), 'Editing Romantic Texts in a Globalized World', convened by Carlo Bajetta (Aosta), 'Spain in the Romantic Imagination' (Beatriz Gonzalez-Moreno, Castilla-La Mancha), 'Transnational Exchanges: Britain and Italy' (chaired by Lia Guerra, Pavia), 'Art Objects, Identities and Communities' (chaired by Giuliana Ferreccio, Turin) and 'Re-constructing National Identities' (chaired by Patrick Vincent, Neuchatel). Also on offer was a wide variety of panels on specific themes such as the two on 'Jane Austen's Englishness' (organized by Beatrice Battaglia, Bologna), 'Transnational Things' (organized by Jill Heydt-Stevenson, Colorado), 'Transnational Byron' (chaired by Greg Kucich) or 'Cosmopolitan Enlightenment and Cosmopolitan Romanticism' (convened by Giulia Cantarutti, Bologna).

Obviously, it would be impossible to give an exhaustive idea of the entire academic and cultural programme of this event (available for consultation at the following URL: www2.lingue.unibo.it/romanticism/nassr). Here we may simply mention that sessions and panels naturally organized themselves in clusters around such fundamental topics as otherness and exoticism; gendered identities and communities; nationalism and imperialism; communities in historiographic, philosophical and political discourse; and transnational aesthetics and interdisciplinary intersections. Delegates interpreted the conference's topic with a truly astonishing wealth of approaches, and, in keeping with the spirit of the event, their papers did not merely concentrate on British and American literature, but also considered Continental cultures (particularly Italy, France, Germany, Russia, Poland and Spain), the mechanisms of trans-Atlantic exchanges, and a variety of farther-flung cultural spaces, most visibly the Orient and the Pacific. This multiplicity of materials and critical methodologies representing some of the most exciting new developments in Romantic-period studies was mirrored by the presence of delegates coming from various parts of the world, including also countries such as Australia, Israel, Malaysia and Korea. Over the four days of the conference, the atmosphere was invariably relaxed and friendly, and delegates enjoyed the splendid spring weather and the many beautiful venues in the historic city centre of Bologna where conference events had been scheduled.

Following the tradition of the CISR of collaborating with local artistic institutions, a number of cultural events were organized during the conference. A plaque with an epigraph by Giosuè Carducci written in memory of Byron's residence in Bologna, was installed in Via Ugo Bassi, at the very core of Bologna, to inaugurate the opening of the conference. At the end of the second day delegates took part in a guided tour of the Municipal Art Collection in Palazzo Comunale, and later attended a concert by the jazz group 'Les Six' with music by Eric Satie, Francis Poulhenc and

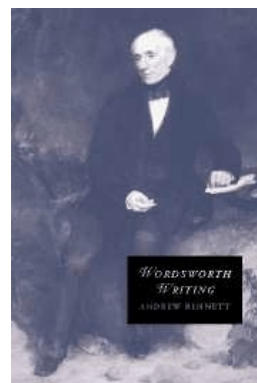
Germain Tailleferre, among others. Early in the evening of the third day delegates were treated to a specially designed tour of the National Art Gallery of Bologna, which also featured a dramatized presentation of Raphael's 'Santa Cecilia', one of the highlights of the art gallery, in which Romantic-period reactions to the great painting were read by the actor Stefano Pesce and other actors, under the supervision of director Laura Falqui. During the days of the conference, the CISR in partnership with the Pinacoteca di Bologna organized a film festival on the romantic heroine. The conference closed with a magnificent banquet held in the stately rooms of the 'piano nobile' of Palazzo Pepoli-Campogrande in the historic heart of Bologna, with additional entertainment inspired by the masks of the Commedia dell'Arte and directed by Laura Falqui.

An outstanding event from the point of view of the intellectual critical mass it managed to concentrate, this conference represents a success for NASSR in its attempt to establish solid links with European associations and centres of Romantic studies, and has conclusively confirmed that the CISR of the Università di Bologna is the essential point of reference for high-profile Romantic-period scholarship both in Italy and internationally.

Plans are underway to continue the conference conversations in special issues dedicated to conference papers, to be published by *European Romantic Review*, *Nineteenth-Century Contexts*, and *La Questionne Romantica*. □

MEMBERS' NEWS

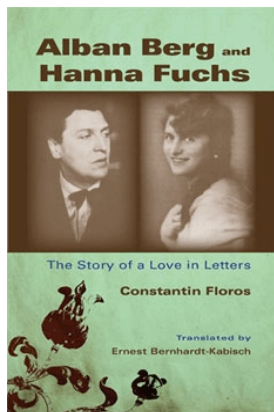
BEATE ALLERT (Purdue) has recently edited a new anthology entitled *Comparative Cinema: How American University Students View Foreign Films* (Edwin Mellen, 2008). This anthology of primarily doctoral student essays on European Film 1925-1965 demonstrates how analyzing film provides new insights into visual culture, world literature, and multiculturalism. The diversity of current theoretical debates in film, visual theory, and postmodernism is complemented by the work's contributors' varied backgrounds. www.mellenpress.com



ANDREW BENNETT (Bristol) has recently published *Wordsworth Writing* (Cambridge, 2007). In this book, Bennett challenges the popular conception of Wordsworth as a writer who didn't so much write poetry as compose it aloud or in his head (usually while walking, and preferably while ascending mountains). The act and idea of writing is in fact central to the themes and to the rhetorical texture of Wordsworth's poetry. This wide-

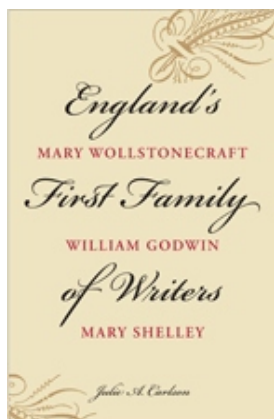
-ranging study considers various aspects of Wordsworth's compositional practice, including questions of revision and dictation, of monumental inscription and graffiti, of talking and thinking, and of the poet's own theory of composition,

and examines the implications of a critical tradition that erroneously assumes that Wordsworth employed exclusively 'oral' modes of composition. For Wordsworth, acts of writing were important dimensions of his poetry and indeed of his sense of personal and poetic identity. Bennett contends that a sustained attention to the question of writing in Wordsworth allows for compelling new readings of the major poems. www.cambridge.org



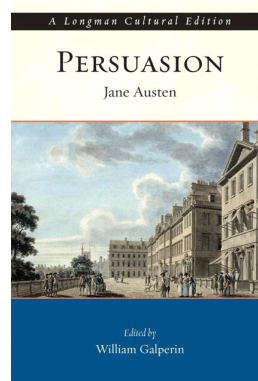
ERNEST BERNHARDT-KABISCH (Indiana) has recently translated *Alban Berg and Hanna Fuchs: The Story of a Love in Letters* (Indiana, 2008). In the fall of 1976, 14 letters by Alban Berg, renowned composer of the Second Viennese School, were discovered in the posthumous papers of Hanna Fuchs-Robettin, wife of a Prague industrialist and sister of Franz Werfel, the well-known Austro-Czech writer. In the 1920s Berg gained international notoriety with

his opera *Wozzeck* and the *Lyric Suite*, which was largely inspired by his relationship with Fuchs. The secret letters were delivered to Hanna surreptitiously by Theodor Adorno and Alma Mahler Werfel. They were brought to New York by Hanna on her flight from Nazi persecution, and were eventually found in her estate after her death. First discovered by George Perle, then deciphered and transcribed in German by Constantin Floros, they appear here in English for the first time. www.iupress.indiana.edu



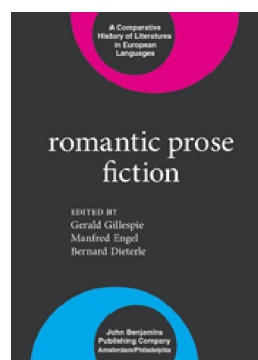
JULIE CARLSON (UC, Santa Barbara) has recently published *England's First Family of Writers: Mary Wollstonecraft, William Godwin, Mary Shelley* (Johns Hopkins, 2007). Life and literature were inseparable in the daily lives of Mary Wollstonecraft, William Godwin, and Mary Shelley. In *England's First Family of Writers*, Julie A. Carlson demonstrates how and why the works of these individuals can best be understood within the context of the family

unit in which they were created. The first to consider their writing collectively, Carlson finds in the Wollstonecraft-Godwin-Shelley dynasty a family of writers whose works are in intimate dialogue with each other. For them, literature made love and produced children, as well as mourned, memorialized, and reanimated the dead. Construing the ways in which this family's works minimize the differences between books and persons, writing and living, Carlson offers a nonsentimental account of the extent to which books can live and inform life and death. Carlson also examines the unorthodox clan's status as England's first family of writers. She explores how, over time, their reception has evinced ongoing public resistance to those who critique family values. www.press.jhu.edu



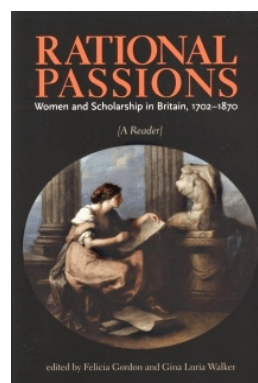
WILLIAM GALPERIN (Rutgers) has recently edited a new edition of Jane Austen's *Persuasion* (Longman, 2007). Galperin's edition presents Austen's classic work along with a critical introduction and contextual materials on and from the period. Published posthumously in 1817 along with the much earlier *Northanger Abbey*, the novel contains a number of elements that proved puzzling to Austen's nineteenth-century

readers. The supplementary materials to this *Longman Cultural Edition* are intended to collaborate with *Persuasion* in addressing and exploring these interlocking worlds: moral, aesthetic, domestic, political, social, and military. www.ablongman.com



GERALD GILLESPIE (Stanford), MANFRED ENGEL (Oxford) and BERNARD DIETERLE (Haute Alsace, Mulhouse) have recently edited *Romantic Prose Fiction* (John Benjamins, 2008). In this volume a team of three dozen international experts presents a fresh picture of literary prose fiction in the Romantic age seen from cross-cultural and interdisciplinary perspectives. The work treats the

appearance of major themes in characteristically Romantic versions, the power of Romantic discourse to reshape imaginative writing, and a series of crucial reactions to the impact of Romanticism on cultural life down to the present, both in Europe and in the New World. Through its combination of chapters on thematic, generic, and discursive features, *Romantic Prose Fiction* achieves a unique theoretical stance, by considering the opinions of primary Romantics and their successors not as guiding "truths" by which to define the permanent "meaning" of Romanticism, but as data of cultural history that shed important light on an evolving civilization. www.benjamins.com



FELICIA GORDON (Anglia Ruskin) and GINA LURIA WALKER (New School) have recently edited *Rational Passions: Women and Scholarship in Britain, 1702-1870* (Broadview, 2008). This anthology of primarily non-fiction works by British women (1702 to 1870) introduces readers to a range of lesser-known texts and examines their authors' scholarly ambitions and often groundbreaking achievements. Despite their lack of civil and

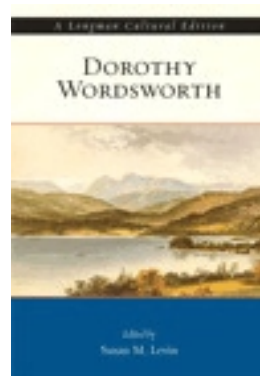
political rights and in the absence of formal academic training, each of the writers profiled in this unique collection was anxious to establish herself as a serious contributor to

what were regarded as male intellectual traditions. Students of women's history will be re-acquainted with Harriet Martineau and Mary Hays' political writings while being introduced for the first time to Priscilla Wakefield, Jane Marcet, Ada Byron and Mary Somerville's contributions to Science and Mathematics. Among others, Mary Shelley and Anna Jameson will intrigue readers with their innovative offerings to the expanding print culture. A historical introduction and chronology provide the context for the primary sources which are arranged thematically. Biographical profiles and short commentaries are provided for each author. www.broadviewpress.com

GREG KUCICH (Notre Dame) and KEITH HANLEY (Lancaster) have edited *Nineteenth-Century Worlds: Global Formations Past and Present* (Routledge, 2008). This volume assembles a wide range of studies that together provide—through their interdisciplinary range, international scope, and historical emphases—an original scholarly exploration of one of the most important topics in recent nineteenth-century studies: the emergence in the nineteenth century of forms of global experience that have developed more recently into rapidly expanding processes of globalization and their attendant collisions of race, religion, ethnicity, population groups, natural environments, national will and power. Emphasizing such links between global networks past and present, the essays in this volume engage with the latest work in postcolonial, cosmopolitan, and globalization theory while speaking directly to the most pressing concerns of contemporary geopolitics. Each essay examines specific cultural and historical circumstances in the formation of nineteenth-century worlds from a range of disciplinary perspectives, including economics, political history, natural history, philosophy, the history of medicine and disease, religious studies, literary criticism, art history, and colonial studies. Detailed in their particular modes of analysis yet integrated into a collective conversation about the nineteenth century's profound impact on our present worlds, these inquiries also explore the economic, political, and cultural determinants on nineteenth-century types of transnational experience as interweaving forces creating new material frameworks and conceptual models for comprehending major human categories—such as race, gender, subjectivity, and national identity—in global terms. www.routledgehistory.com

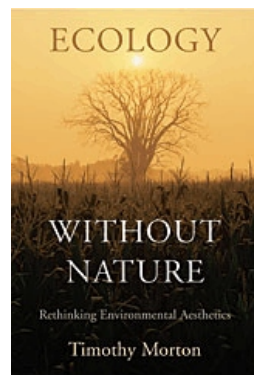
JACQUELINE LABBE (Warwick) has recently edited *Charlotte Smith in British Romanticism* (Pickering and Chatto, 2008). Famously commemorated by William Wordsworth as a poet 'to whom English verse is under greater obligations than are likely to be either acknowledged or remembered', Charlotte Smith is an originating voice of 'the Romantic' whose centrality is at last being recognized, 170 years after Wordsworth's double-edged encomium. Her early sonnets established the genre as a Romantic form; her novels advanced sensibility as a trope beyond its two-dimensional reliance on emotional facility; and her blank verse initiated one of the most familiar of Romantic verse forms. As an innovator, she reflects the Romantic concern with energizing the familiar, while her interests in science and philosophy, apparent in her paratexts, reveal her ambitions

to understand her place in the quotidian. This volume seeks to draw together the best of current Smith scholarship. Essays by leading Smith scholars are organised according to genre, and contextualised by a substantial introduction. www.pickeringchatto.com



SUSAN LEVIN (Stevens Institute of Technology) has recently published *Dorothy Wordsworth, A Longman Cultural Edition* (Longman, 2008). Often treated merely as an appendage to her famous brother William, Dorothy Wordsworth emerges across Susan Levin's pages as a vital imagination, keenly tuned to her world, and pulsing with her own brilliance: journalist, poet, traveller, social activist, and crucial presence in the Wordsworth

household. The world of Grasmere and its writing community are conveyed by selections from De Quincey on incest, Hannah Glasse on making mutton, a spy from the Home Office on "a sett of violent democrats," and a country farmer on "the pernicious and destructive consequences of enclosing common fields"—all in all more than 400 pages of seething Romanticism. www.ablongman.com



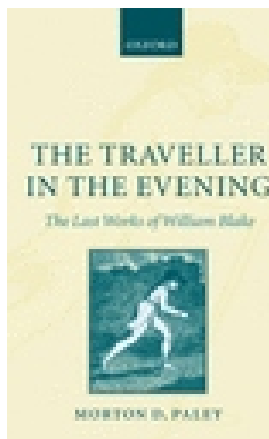
TIMOTHY MORTON (UC, Davis) has recently published *Ecology without Nature: Rethinking Environmental Aesthetics* (Harvard, 2007). In this book, Morton argues that the chief stumbling block to environmental thinking is the image of nature itself. Ecological writers propose a new worldview, but their very zeal to preserve the natural world leads them away from the "nature" they revere. The problem is a symptom of the ecological catastrophe in which we are living. Morton sets out

a seeming paradox: to have a properly ecological view, we must relinquish the idea of nature once and for all. *Ecology without Nature* investigates our ecological assumptions in a way that is provocative and deeply engaging. Ranging widely in eighteenth-century through contemporary philosophy, culture, and history, he explores the value of art in imagining environmental projects for the future. Morton develops a fresh vocabulary for reading "environmentality" in artistic form as well as content, and traces the contexts of ecological constructs through the history of capitalism. From John Clare to John Cage, from Kierkegaard to Kristeva, from *The Lord of the Rings* to electronic life forms, *Ecology without Nature* widens our view of ecological criticism, and deepens our understanding of ecology itself. Instead of trying to use an idea of nature to heal what society has damaged, Morton sets out a radical new form of ecological criticism: "dark ecology." www.hup.harvard.edu



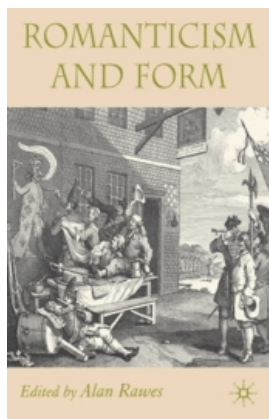
CHRISTOPHER C. NAGLE (Western Michigan) has recently published *Sexuality and the Culture of Sensibility in the British Romantic Era* (Palgrave, 2007). Drawing together theoretically informed literary history and the cultural history of sexuality, friendship, and affective relations, this is the first study to trace fully the influence of this notorious yet often undervalued cultural tradition on British Romanticism, a movement that both draws on and resists

Sensibility's excessive embodiments of non-normative pleasure. Offering a broad consideration of literary genres while balancing the contributions of both canonical and non-canonical male and female writers, this bold new study insists on the need to revise the traditional boundaries of literary periods and establishes unexpected influences on both Romantic and early Victorian culture and their shared pleasures of attachment. www.palgrave-usa.com



MORTON PALEY (Berkeley) is pleased to announce that a paperback edition of *The Traveller in the Evening* has recently been published (Oxford, 2007). There has never been a book about Blake's last period, from his meeting with John Linnell in 1818 to his death in 1827, although it includes some of his greatest works. In this book, Paley argues that this late phase involves attitudes, themes, and ideas that are either distinctively new or different in emphasis from what

preceded them. Paley considers some of Blake's major accomplishments, including Blake's wood engravings for Thornton's *Virgil*, the separate plate known as *The Laocoon*, 101 illustrations to Dante's *Divine Comedy*, and the great series of *Illustrations to the Book of Job*. Paley shows us a Blake who has flowered during his late years; a Blake who is free of any "systems," including his own. www.oup.com



ALAN RAWES (Manchester) has recently edited a volume of essays entitled, *Romanticism and Form* (Palgrave, 2008). The study of form has enjoyed a considerable revival in Romantic Studies since the later 1990s, after being marginalised for the two previous decades by deconstruction and new historicism. *Romanticism and Form* brings together leading scholars of Romanticism and relative newcomers to offer a snapshot of what and where the revival of

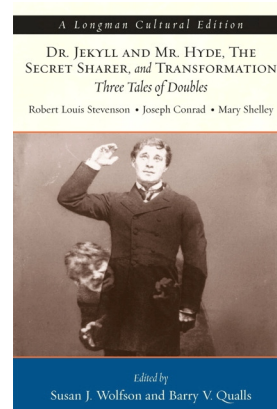
formalism in Romantic Studies is up to. The essays, all

published here for the first time, offer new analyses of canonical texts by Wordsworth, Austen, Byron and P.B. Shelley, explorations of under-explored areas of Romantic-period culture, contextualizations of Romantic forms and formal practices in relation to war, nationalism, propaganda, empire and urbanisation, reassessments and rehabilitations of neglected and marginalised writers (including Thomas Lovell Beddoes, Felicia Hemans, John Clare, Ann Cristall, Charlotte Smith and Robert Southey), and new explorations of the relationship between form and reader. The volume showcases a range of new approaches to form that are distanced from New Criticism but informed by deconstruction, new historicism, feminism, theology and new technologies. www.palgrave.com



SUSAN J. WOLFSON (Princeton) and MARSHALL BROWN (Washington) are pleased to announce their new edited work, *Reading for Form* (Washington, 2007). Reflecting varieties of theory and practice in both verse and prose from the Middle Ages to the twenty-first century, these essays by many of America's leading literary scholars call for a reinvigorated formalism that can enrich literary studies, open

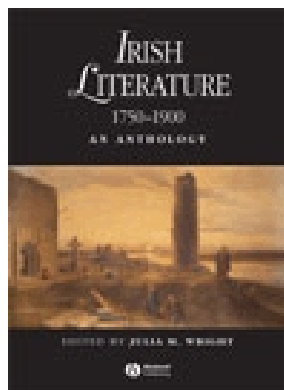
productive routes of commerce with cultural studies, and propel cultural theory out of its thematic ruts. This book reprints Modern Language Quarterly's highly acclaimed special issue *Reading for Form*, along with new essays by Marjorie Perloff, D. Vance Smith, and Susan Stewart, and a revised introduction by Susan Wolfson. With historical case studies and insightful explorations, *Reading for Form* offers invaluable material for literary critics in all specializations. www.washington.edu/uwpress



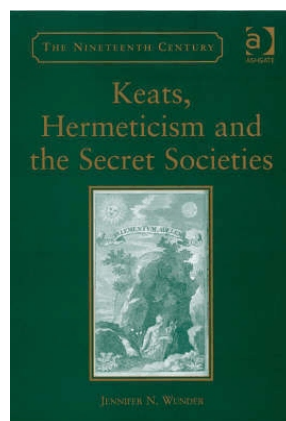
SUSAN J. WOLFSON (Princeton) and BARRY V. QUALLS (Rutgers) are pleased to announce their new trio edition of double-tales: Mary Shelley's *Transformation*, Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* and Joseph Conrad's *The Secret Sharer* (Longman, 2008). Interspersed are selections about doubles from Darwin's *Voyage of the Beagle*, Nordau's *Degeneration*, a selection of critics on *The Strange Case of Dr. Jekyll*

and *Mr. Hyde*, Stevenson's *A Chapter on Dreams*, and a selection from the double worlds of *A Child's Garden of Verses*. Handsomely produced and affordably priced, the *Longman Cultural Editions* series presents classic works in provocative and illuminating contexts-cultural, critical, and literary. Each Cultural Edition consists of the complete texts of these important literary works, reliably edited, headed inviting introductions, and supplemented by helpful annotations; a table of dates to track composition,

publication, and public reception in relation to biographical, cultural and historical events; and a guide for further inquiry and study. www.ablongman.com



JULIA M. WRIGHT (Dalhousie) has published *Irish Literature, 1750-1900: An Anthology* (Blackwell, 2008). Over the past twenty years, interest in Irish literature has risen dramatically across the globe. *Irish Literature, 1750-1900* presents in one volume the rich body of Irish writing between the Enlightenment and Modernism. The anthology includes nearly forty authors and, with very few exceptions, full-text editions of plays, poems, and short fiction. Non-fiction prose also appears in either substantial excerpts or full texts. The anthology also includes substantial selections from Ireland's women writers, as well as Ulster poets and writers who emigrated to North America during this period. Among the Romantic-era authors represented in the anthology are J. J. Callanan, William Drennan, Maria Edgeworth, Thomas Moore, Lady Morgan, James Orr, and Mary Tighe. www.blackwellpublishing.com □



JENNIFER N. WUNDER (Georgia Gwinnett) has recently published *Keats, Hermeticism, and the Secret Societies* (Ashgate, 2008). Wunder makes a strong case for the importance of hermeticism and the secret societies to an understanding of John Keats's poetry and his speculations about religious and philosophical questions. Although secret societies exercised enormous cultural influence during the late 18th and early 19th centuries,

they have received little attention from Romantic scholars. And yet, information about the societies permeated all aspects of Romantic culture. Groups such as the Rosicrucians and the Freemasons fascinated the reading public, and the market was flooded with articles, pamphlets, and books that discussed the societies's goals and hermetic philosophies, debated their influence, and drew on their mythologies for literary inspiration. Wunder recovers the common knowledge about the societies and offers readers a first look at the role they played in the writings of Romantic authors in general and Keats in particular. She argues that Keats was aware of the information available about the secret societies and employed hermetic terminology and imagery associated with these groups throughout his career. As she traces the influence of these secret societies on Keats's poetry and letters, she not only offers readers a new perspective on Keats's writings but also on scholarship treating his religious and philosophical beliefs. While scholars have tended either to consider Keats's aesthetic and religious

speculations on their own terms or to adopt a more historical approach that rejects an emphasis on the spiritual for a materialist interpretation, Wunder offers us a middle way. Restoring Keats to a milieu characterized by simultaneously worldly and mythological propensities, she helps to explain if not fully reconcile the insights of both camps. www.ashgate.com

JOURNALS & SOCIETIES

European Romantic Review www.tandf.co.uk/journals

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

ALEX J. DICK, Assistant Professor of English at the University of British Columbia, has been selected as the winner of the prize for the best article published in the *European Romantic Review* in 2007. His outstanding essay, "The Ghost of Gold: Forgery Trials and the Standard of Value in Shelley's *The Mask of Anarchy*" appeared in *ERR* 18.3 (July 2007).

The award will be presented at the 2008 NASSR Conference in Toronto. The award is co-sponsored by *ERR* and NASSR. □

Keats-Shelley Prize 2007 www.keats-shelley.co.uk

The Keats-Shelley Memorial Association (KSMA) invites applications for the Keats-Shelley Prize 2007. The prizes are sponsored by the Cowley Foundation and The School of English, University of St. Andrews. Two competitions, open to all, are for an essay and a poem, with £3,000 in prizes. The winners's work will be published in the *Keats-Shelley Journal*.

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

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

The Judges' Panel is: Ann Wroe, journalist, an editor at *The Economist*, and distinguished biographer. Among her books are *Pilate: The Biography of an Invented Man* (2000), *Perkin: A Story of Deception* (2003) and, most recently, *Being Shelley: The Poet's Search for Himself* (2007);

Matthew Sweeney, John Hartley Williams, Professor Peter Kitson, and Dr Seamus Perry.

Other conditions of entry:

1. Three copies of your entry should be sent to Jill Gamble, KSMA Competition Secretary, School of English, The University, St Andrews, KY16 9AL, Scotland. Please enclose an SAE if you want your entry to be acknowledged. Copies of entries cannot be returned.

2. All entries must be received by 30 June 2008. Prize winners and a runner-up in each category will be notified in August. There will be a presentation ceremony in London in the autumn. The winners will be announced at that time on the web site of the KSMA (see above).

3. You may enter both categories but only once. There is a fee of £5 sterling for a single entry, plus a further £5 for a second entry in the other category. Payment must be enclosed, made by cheque, postal order or international money order in favour of the Keats-Shelley Memorial Association, or by sterling bank notes. All first-time serious entrants who are not already Friends of the KSMA will become Honorary Friends for one year.

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

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

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

Keats-Shelley Association of America Grants 2008

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

The Keats-Shelley Association of America awards two \$2,500 grants annually to support research in the field of British Romanticism. Named in honour of the Association's most generous benefactor, the Carl H. Pforzheimer Jr. Research Grants support the work of advanced graduate students, independent scholars, and untenured faculty. The awards honour the late Carl H. Pforzheimer Jr., a past President of the Association and among its most vigorous advocates. He also headed The Carl and Lily Pforzheimer Foundation Inc., long distinguished for funding scholarship centered on early nineteenth-century English literature. Research Grants of \$2,500 each this year to advanced graduate students, independent scholars, or untenured

faculty members pursuing research on British Romanticism and literary culture between 1789 and 1832, with preference given to projects involving authors and subjects featured in the Keats-Shelley Journal Bibliography. The deadline is 1 November 2008. Further information and application forms may be obtained at www.rc.umd.edu/ksaa/pfzgrant.html, or applicants may write to Grants Committee, Keats-Shelley Association of America, New York Public Library, Room 226, 476 Fifth Ave., New York, NY10018-2788. ☐

Keats-Shelley Journal

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

The *Keats-Shelley Journal* welcomes submissions from NASSR members. The K-SJ is published in print form annually by the Keats-Shelley Association of America, but membership in the K-SAA is not required for submitting or publishing an article with us. The K-SJ contains articles on John Keats, Percy Shelley, Mary Shelley, Lord Byron, Leigh Hunt, and their circles of mutual influence and context—as well as news and notes, book reviews, and a current bibliography. Recent special issues were devoted to Regency Women Writers and to Romantic Travel and Tourism.

Articles intended for publication should be prepared according to The Chicago Manual of Style, and submitted by email attachment to Jeanne Moskal, Editor, Department of English, Box 3520, University of North Carolina, Chapel Hill, NC, 27599-3520. Our email address is keats_shelley@yahoo.com. ☐

Romanticism and Victorianism on the Net (RaVoN)

<http://www.ron.umontreal.ca/>

Editors Michael Eberle-Sinatra (Montréal) and Dino Franco Felluga (Purdue) present a new venue for Victorian publication. *Romanticism and Victorianism on the Net (RaVoN)* is an International Refereed Electronic Journal devoted to British Nineteenth-Century Literature. The journal, which began publication as *Romanticism on the Net* in February 1996, is published four times a year. It expanded its scope in August 2007 to include Victorian literature.

The inaugural issue (47) of an expanded Romanticism and Victorianism on the Net (August 2007) is now available.
Guest-edited by Jerome McGann.

www.erudit.org/revue/ravon/2007/v/n47/016712ar.html

JEROME MCGANN (Virginia): "Introduction"

Contents:

WILLIAM R. MCKELVY (Washington in St. Louis): "Iconic Destiny and 'The Lady of Shalott': Living in a World of Images"

ANDREW M. STAUFFER (Boston): "Ruins of Paper: Dickens and the Necropolitan Library"

NATALIE M. HOUSTON (Houston): "Order and Interpretation in Augusta Webster's *Portraits*"

NICHOLAS FRANKEL (Virginia Commonwealth): "The Textual Environment of George Meredith"

STEPHEN ARATA (Virginia): "Stevenson's Careful Observances"

HERBERT F. TUCKER (Virginia): "Doughty's *The Dawn in Britain* and the Modernist Eclipse of the Victorian"

BETHANY NOWVSKIE (Virginia): "A Scholar's Guide to Research, Collaboration, and Publication in NINES"

Reviews:

JODIE MATTHEWS (Cardiff): "Deborah Epstein Nord. *Gypsies and the British Imagination, 1807-1930*"

MARK SANDY (Durham): "Steven E. Jones. *The Satiric Eye: Forms of Satire in the Romantic Period*"

BRIAN C. COONEY (Gonzaga): Maximilien Robespierre. *Virtue and Terror*. Intro. Slavoj Žižek. Ed. Jean Ducange. Trans. John Howe"

TILAR J. MAZZEO (Colby): "Margaret Russett. *Fictions and Fakes: Forging Romantic Authenticity, 1760-1845.*"

The latest issue (48): "Victorian Internationalisms" (November 2007). Guest-edited by Lauren M. E. Goodlad and Julia M. Wright

www.erudit.org/revue/ravon/2007/v/n48/index.html

LAUREN M. E. GOODLAD (Illinois, Urbana-Champaign) and JULIA M. WRIGHT (Dalhousie): "Introduction and Keywords"

Contents:

Beyond Cosmopolitanism

SARAH ROSE COLE (Columbia): "National Histories, International Genre: Thackeray, Balzac, and the Franco-British Bildungsroman"

JULIA KENT (American University of Beirut): "Oscar Wilde's 'False Notes': Dorian Gray and English Realism"

ALISON BOOTH (Virginia): "Author Country: Longfellow, the Brontës, and Anglophone Homes and Haunts"

At the Limits of Orientalism

ANDREA BOBOTIS (Virginia): "From Egypt to Ireland: Lady Augusta Gregory and Cross-Cultural Nationalisms in Victorian Ireland"

AUDREY MURFIN (Binghamton): "Victorian Nights' Entertainments: Elizabeth Gaskell and Wilkie Collins Develop the British Story Sequence"

JOSEPH McLAUGHLIN (Ohio): "'The Japanese Village' and the Metropolitan Construction of Modernity"

Politics/Geopolitics

JULIA M. WRIGHT (Dalhousie): "'The Policy of Geography': Cavour's Considerations, European Geopolitics, and Ireland in the 1840s"

STOYAN TCHAPRAZOV (Minnesota): "The British Empire Revisited Through the Lens of the Eastern Question"

MATTHEW POTOLSKY (Utah): "The Decadent Counterpublic"

CHRISTOPHER M. KEIRSTEAD (Auburn): "Victorian Internationalisms: Response"

Reviews:

JON MEE (Warwick): "Steve Clark and Masashi Suzuki, ed. *The Reception of Blake in the Orient*"

ALEX WATSON (York): "Gavin Edwards. *Narrative Order, 1789-1819: Life and Story in an Age of Revolution*"

SARAH WOOTTON (Durham): "Samantha Matthews. *Poetical Remains: Poets' Graves, Bodies, and Books in the Nineteenth Century*"

JAMES BUZARD (MIT): "Seth Koven. *Slumming: Sexual and Social Politics in Victorian London*"

ELAINE FREEDGOOD (NYU): "Sharon Marcus. *Between Women: Friendship, Desire, and Marriage in Victorian England*"

OLIVER S. BUCKTON (Florida Atlantic): "Patrick R. O'Malley. *Catholicism, Sexual Deviance, and Victorian Gothic Culture*"

ANNE HUMPHERYS (CUNY): "Cora Kaplan. *Victoriana: Histories, Fictions, Criticism*"

TERRA WALSTON (Illinois, Urbana-Champaign): "Andrew McCann. *Marcus Clarke's Bohemia: Literature and Modernity in Colonial Melbourne*"

NANCY HENRY (SUNY, Binghamton): "John Kucich. *Imperial Masochism: British Fiction, Fantasy and Social Class*"

ROBERT L. CASERIO (Pennsylvania State, University Park): "Stephanie Newell. *The Forger's Tale: The Search for Odeziaku*" □

Romantic Circles

www.rc.umd.edu

Romantic Circles Electronic Editions is very pleased to announce the online publication of *New Letters from Charles Brown to Joseph Severn*. This collection of 46 letters which was partly censored by Severn's Victorian biographer, William Sharp, is now being published in full for the first time. Of this total, 35 letters have never been published before and nine have appeared only in extracts. They contain a wealth of new information, casting valuable light on the life and character of Charles Brown and on the most important friendship in the Keats Circle, as well as Keats's complex legacy to his friends. The letters also offer vital information on the British community in Florence and Rome in the 1820s and 30s and the vicissitudes of Joseph Severn's artistic career. Five further letters written by Brown to other correspondents between 1819 and 1838 are also published in full for the first time, including a newly discovered letter to Edward Trelawny that reveals a fascinating portrait of Brown's religious beliefs. The edition is the happy result of a trans-Atlantic collaboration between Grant F. Scott, editor of *Joseph Severn: Letters and Memoirs* (2005) and Sue Brown, whose new biography of Joseph Severn, *The Rewards of Friendship*, is forthcoming. The *New Letters from Charles Brown to Joseph Severn* is now available at: www.rc.umd.edu/editions/brownsevern/

Romantic Circles is pleased to announce the latest installment of audio files in its *Poets on Poets* series, poet Rachel Blau DuPlessis reading five poems—three of Keats's odes, Wordsworth's Westminster Bridge sonnet, and Coleridge's "This Lime-Tree Bower My Prison." As always, the MP3 files, along with texts of the poems and a biography of the poet, are available for downloading at the Website. You can also subscribe to the files as free podcasts, either via our RSS feed (on that same page) or via iTunes (search podcasts for "Poets on Poets"). Available at: www.rc.umd.edu/editions/poets/toc.html

Romantic Circles is pleased to announce the publication of its latest *Praxis* volume: *Romanticism and the New Deleuze*, edited by Ron Broglio. This volume summarizes and utilizes the arc of Gilles Deleuze's work while turning it toward Blake, Kant, Shelley, and Wordsworth. It serves both as a primer for those not familiar with the idiosyncratic vocabulary and concepts of Deleuze as well as a thoughtful intervention in Romantic criticism in order to open up new terrain on travel, the sublime, and the revolutionary. Contributors include David Baulch on representation and revolution in Blake's *America*, Ron Broglio on Wordsworth and the picturesque narrative of encounter, and Robert Mitchell on P. B. Shelley's sublime with a responding essay by David Collings. In an ongoing effort to make use of the multiple platforms of new media, *Romantic Circles* has provided mp3 audio versions of these essays. Take them on a walk; play them in your car! You can find the volume online at: www.rc.umd.edu/praxis/deleuze/

Romantic Circles is pleased to announce the publication of an electronic edition of Coleridge and Southey's *The Fall of Robespierre* (1794), edited by Dan White with Sarah Copland and Stephen Osadetz. This edition provides an annotated text of the play supplemented by a wide range of literary and journalistic materials illuminating the relationship between the drama and the transmission and reception of news, the authors's political perspectives on the French Revolution in 1794, and the role of Robespierre within English political culture. *The Fall of Robespierre* can be found at: www.rc.umd.edu/editions/robespierre

Romantic Circles is delighted to announce the publication of a new volume in our *Praxis* series, "Soundings of Things Done": *The Poetry and Poetics of Sound in the Romantic Ear and Era*. In the words of volume editor Susan Wolfson, "this forum considers the sounding sense of Romantic poetry, not only thematically (a poetics of sound) but sensually, phonically (the poetry of sound and the sound of poetry). Susan Wolfson attends to the sound of sound across the field; Adam Potkay investigates seduction and liberty in the sounds of Wordsworth's "Solitary Reaper" and "The Power of Music"; James Chandler relays Wordsworth's "Power of Sound" into Wordsworth's Intimations Ode and its Shelleyan coordinates; Garrett Stewart audits the "Romantic phone-omenon" in Romantic poetry, Victorian imagination, and recent cognition theory. The volume can be found at: www.rc.umd.edu/praxis/soundings/ □

Romanticism

www.eupjournals.com

The latest number of *Romanticism*, 13.3 (2007) is now available.

Content:

- JOHN BARNARD: "The Busy Time': Keats's Duties at Guy's Hospital from Autumn 1816 to March 1817"
- GRAHAM ALLEN: "Mary Shelley as Elegiac Poet: The Return and 'The Choice'"
- MICHAEL ROSSINGTON: "'The destinies of the world': Shelley's reception and transmission of European news in 1820-21"
- QUENTIN BAILEY: "'Dangerous and Suspicious Trades': Wordsworth's Pedlar and the Board of Police Revenue"
- KIRAN TOOR: "'Offspring of his Genius': Coleridge's Pregnant Metaphors and Metamorphic Pregnancies"
- NEIL VICKERS: "Coleridge, Moritz and the 'psychological' case history"
- ANDREW KEANIE: "Coleridge's Capable Negativity in 'Dejection: an ode'"

Reviews:

- EDWARD LARRISSY: "Steve Clark and Masashi Suzuki (eds), *The Reception of Blake in the Orient, Continuum Reception Studies*"
- RICHARD CRONIN: "Hermione de Almeida and George H. Gilpin, *Indian Renaissance: British Romantic Art and the Prospect of India*"
- OLIVIA MURPHY: "Jillian Heydt-Stevenson, *Austen's Unbecoming Conjunctions: Subversive Laughter, Embodied History*"
- MAUREEN McCUE: "Laura Bandiera and Diego Saglia (eds), *British Romanticism and Italian Literature: Translating, Reviewing, Rewriting*"
- KRISTIN OTT: "Margaret Russett, *Fictions and Fakes: Forging Romantic Authenticity, 1760-1845*" □

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 21-24 May 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 keynote addresses by Frances Ferguson (Johns Hopkins) and David Wellbery (Chicago), seminars led by Denise Gigante (Stanford), Joan Steigerwald (York), Kevis Goodman (UC, Berkeley), Noel Jackson (MIT), Tilottama Rajan (Western), Vivasvan Soni (Northwestern), Ted Underwood (Illinois), Nicholas Halmi (Washington), and Claudia Brodsky-Lacour (Princeton), as well as 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.

The conference organizers thus strongly encourage presentations on topics engaging Romanticism's multifarious investments in and connections with European "modernity." Please see the "Call for Papers" section of the website for more detailed information regarding possible paper or special-session topics, as well as the format and deadlines for such submissions. The organizing committee will formally accept paper proposals beginning 1 JULY 2008. Papers on the following topics are particularly welcome:

- 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 C. 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

For updates and additional information, please visit the conference website listed above. □

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

www.bbk.ac.uk/eh/research/research_conferences/romantic_disorder

"Romantic Disorder" will be held at the University of London, Birbeck, from 18-20 June 2009. This conference explores the fluid and unfamiliar contours of predisciplinarity / adisciplinarity 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

Deadline: Please send 300-word abstracts to romantic.disorder@bbk.ac.uk by 1 OCTOBER 2008.

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), Adriana Craciun (a.craciun@bbk.ac.uk), Luciana Martins (l.martins@bbk.ac.uk), Sue Wiseman (s.wiseman@bbk.ac.uk) □

Appetite, Desire, and Gargantuan Pleasures Group for Early Modern Cultural Studies www.english.fsu.edu/gemcs/index.html

The 15th Annual Conference for the Group for Early Modern Cultural Studies (GEMCS) will be held November 20-23, 2008 in Philadelphia. As always, GEMCS is interested in all aspects of early modern culture, and will welcome papers and panels on any topic relevant to the broadly defined concerns of the Group. The theme for this year's conference is "Appetite, Desire, and Gargantuan Pleasures," and so we would like to encourage proposals dealing with material, ideological, social, economic, aesthetic, sexual, philosophical, artistic, political, racial, and gendered manifestations of appetite, desire, and pleasure. We are particularly interested in work that not only demonstrates the existence of such manifestations, but examines how they were expressed culturally and reveals how cross-disciplinary investigations can elicit a range of provisional and thought-provoking answers to questions of historical context and historiographical authenticity.

Possible topics might include:

- "Prodigy Houses"
- "The Swallowing Womb Redux"
- "Pleasure Gardens"
- "Copia: An Appetite for Words"
- "Verbal Violence: Immolation Through Words"
- "The Amazon: Image of Fear and Desire"
- " 'It's Fundament-al': The Aesthetic Pleasures of Torture"
- "Reading/Studying/Knowledge"
- "Bodily Pain: Sadism and Masochism"
- "Pleasures of Making Money/Capitalist Fantasies"
- "The Court Masque as Spectacle of Spending"
- "Early Modern Feasting"
- "Royal Fetishes"

- "Early Modern Perambulations"
- "Dance as Courtship"
- "Gin Culture"
- "Cabinets of Curiosity"
- "Mapping Expansion: Collecting Colonies as a National Hobby"

We strongly encourage proposals for pre-constituted panels or workshops of no fewer than four and no more than five participants, and in order to allow the greatest possible amount of discussion, will ask that presenters in these panels limit their comments to ten minutes each.

One-page abstracts for individual papers must include presenter's name, complete mailing address, institutional affiliation, phone number, and email address; proposals for panels must identify a designated panel chair and include one-paragraph abstracts for each presenter, as well as his or her name, complete mailing address, institutional affiliation, phone number, and email address. Panels of four or five participants will be given preference. *Participants will be notified of their acceptance to the conference by email.*

Address all email submissions by 1 JUNE 2008 to Deborah Montuori (DJMont@ship.edu). Check the GEMCS website at for conference information and updates. □

Benjamin Robert Haydon, Romanticism, and the Visual Arts

"Benjamin Robert Haydon, Romanticism, and the Visual Arts: Romantic Painting, Romantic Writing" will be held 7-8 November 2008 in Cincinnati, Ohio. Plenary speakers are Nicholas Roe (*St. Andrews*); Jeffrey N. Cox (*Colorado at Boulder*); and Suzanne Matheson (*Windsor*).

Cincinnati, Ohio, is the home of one of the greatest—and most rarely-viewed—of all British Romantic works of art: Benjamin Robert Haydon's gigantic painting, "Christ's Entry into Jerusalem." Wordsworth called Haydon "the first painter in his grand style of art that England or any other country has produced since the days of Titian" (*Correspondence and Table-Talk*, 1.110). Incorporating portraits of Wordsworth, Keats, Hazlitt, Newton and Voltaire, Haydon's painting will form the backdrop for this two-day conference on Romanticism and the Visual Arts to be held 7-8 November at the University of Cincinnati and the Athenaeum of Ohio, the site of Haydon's painting. Our keynote speakers will be Nicholas Roe, biographer of Leigh Hunt and of John Keats, and Jeffrey N. Cox, editor of the forthcoming *Keats's Poetry and Prose* (Norton, August 2008). Suzanne Matheson will give an additional plenary address on the evolution of spectatorship in Romantic-era Britain. Events will include a chance to view the painting close-up, a wine reception, and a tour of the Cincinnati Art Museum's collection of Romantic works.

Interested in Romantic writing, painting, and visual culture, and in the practice of innovative interdisciplinary methodologies, we are inviting proposals for 20-minute

papers on the following, and related, topics: Haydon and Romanticism; Keats and Art; Hazlitt and Art; Portraits of Romantic Writers; Romantic Writers and Artists; Romantic Visual Culture; Blake and Haydon; Romantic Ekphrasis; Wordsworth's Sonnets to Haydon; Romantic Art Criticism; Charles Bell's Anatomical Lectures; The Visual Recording of Public Events (the Meeting of the Unions on Newhall Hill, the General Anti-Slavery Convention, Lord Grey's Parliamentary Reform Banquet); National and Public Art; The Elgin Marbles; Romantic Collectors; History Painting in the Romantic Era; Suicide and Romanticism; Romantic Heroism; The Visual Sublime; Blake and the Sublime; Blake and History Painting.

Please submit proposals of no more than 250 words by 1 JUNE 2008 to Julia S. Carlson (julia.carlson@uc.edu). Conference organizers include Laura Mandell (Miami University of Ohio) and Zak Sitter (Xavier). □

Empire, Revolution, and New Identities: Geoculture and Geopolitics in Brown and his Contemporaries

(6th Biennial Conference of the Charles Brockden Brown Society)

The Charles Brockden Brown Society invites papers for its 2008 conference at the Technische Universität Dresden, Germany, 9-11 October 2008. Our conference theme emphasizes current efforts to explore Brown and his era in terms of historical systems and forces that exceed traditional perspectives based on the nation-state. From his earliest writings and novels to the late *Annals of Europe and America*, Brown reflected on imperial and colonial systems, and drew on revolutionary-era print and intellectual networks that connected writers across his circum-Atlantic context. Our focus on geopolitics and geoculture in Brown and his contemporaries relates historical versions of these questions to contemporary scholarly work from "trans" or "post" nationalist perspectives on a variety of topics, from Empire and Colonialism to new formations of the subject.

The Dresden conference will mark the Brown Society's return to Europe. At the heart of Mitteleuropa and in the region central to the German Enlightenment, Dresden will be an ideal location to consider international themes and the reconfiguration of national boundaries. The conference site in Dresden offers special opportunities for engaging with questions concerning Brown and German or Central-European Enlightenment, the cultural politics of Sturm und Drang and early romanticism, and the period's German-language novelistic and historical production generally.

The conference organizers offer this general rubric to include a wide range of possible topics. We invite work not only on Brown, but also on his "contemporaries": figures and topics that intersect with Brown, and other writers or topics in eighteenth-century or revolutionary culture (US or other) that contribute to our understanding of the conference topic in general. As always, we are particularly interested in papers and panels that address Brown's non-

novelistic writings and post-novelistic period after 1801. Possible topics for papers and panels include:

- Theories and discourses of empire, imperialism, and colonialism then and now, and their use in reading Brown and other texts and practices of the eighteenth century and revolutionary-Napoleonic period.
- Empire, imperialism, colonialism and the gothic, from Brown to Shelley and beyond.
- Eighteenth-century and revolutionary women's writing on empire.
- Brown and the German Enlightenment, philosophy, or literature: Brown and Schiller, Wieland, Kotzebue, or German science during the Enlightenment (Mesmer, Lavater, etc.).
- Schiller, Tschink, Grosse, and the Schauerroman.
- Relations between Brown's Circle, British Radical Circles, and German Culture (e.g., via Holcroft and Dunlap's many translations from the German).
- Anglophone radical enlightenment (British, Irish, Scottish) and its relations with German Romanticism.
- Citizenship, civil society, and commerce in Brown and his contemporaries.
- Slavery, domesticity, sex-gender, and the development of modern status-group distinctions in the eighteenth century and revolutionary-Napoleonic era.
- Wollstonecraft, revolutionary-era feminism, and the transnational legacy of women's issues.
- Historical or fictional romance, romantic love, and transnational intrigue (e.g., Wollstonecraft-Imlay-Godwin; Sansay-Burr, Hemmings-Jefferson; fictional pairings such as Pleyel-de Stolberg, Arthur Mervyn—Achsa Fielding, Constantia-Martinette-Sophia, etc.).
- Travel, travel writing, and the representation of boundaries, regions, nations, etc.

Please send electronic files of 250-word paper and panel proposals to all three of the following addresses by 2 JUNE 2008: Philip Barnard (philipb@ku.edu), Bryan Waterman (bryan.waterman@nyu.edu), and Lisa West (lisa.west@drake.edu). □

Romantic Pleasure Proposed Essay Collection

This volume seeks to explore the variety of ways in which writers communicated the many functions and objects of pleasure in both aesthetic and somatic experience in the late eighteenth and early nineteenth centuries. The editors, Tom Schmid and Michelle Faubert, wish to add to such groundbreaking works as *Taste: A Literary History* by Denise Gigante, *Pleasure in the Eighteenth Century*, edited by Roy Porter and Marie Mulvey Roberts, and *Transports: Travel, Pleasure, and Imaginative Geography, 1600-1830* by Chloe Chard to explore what constitutes "healthy" pleasure in texts from the Romantic era. Other areas of investigation may involve the cultural uses of pleasure and the risks that attend overindulgence in pleasure; how pleasure can lead or metamorphose into such dysphoric states as madness, hysteria, hypochondria, and addiction for writers of this era; and the risks that attend the communication of pleasure.

The editors invite proposals for essays of roughly 5,000-7,500 words which address any aspect of these broad concerns as they appear in the Romantic period, including but not limited to essays on such topics as:

- Pleasure and the aesthetics of the sublime, beautiful, and picturesque,
- Barthean notions of "the pleasures of the text,"
- Pleasure as a generic distinction demarcating the literary from the non-literary,
- Pleasure in the physical presence of the text,
- The communication of pleasure,
- Bibliophilia, literary fetishism, and other textual obsessions,
- The relationship of pleasure and melancholy,
- Pleasure and ethics in late eighteenth-century and Romantic philosophy.

Proposals should be approximately 500 words in length (no complete papers at this point, please), and submissions should include the author's name, affiliation, surface mail address, e-mail address, and a brief CV. The deadline for proposals is **1 APRIL 2008**; the deadline for completed papers (5500-7500 words with notes) is **1 AUGUST 2008**. Please send proposals to Michelle Faubert (faubert@cc.umanitoba.ca) □

Jane Austen's Brothers & Sisters in the City of Brotherly Love

www.jasna.org/agms/philadelphia/

The Steering Committee for the 2009 Philadelphia annual general meeting of the Jane Austin Society of North America invites proposals for breakout sessions related to the Conference theme, "Jane Austen's Brothers & Sisters in the City of Brotherly Love."

We welcome proposals on Jane Austen's fictional siblings. Her ability to portray sibling relationships so naturally, illustrating the simple as well as complex interactions between brothers and sisters, remains unparalleled. How do the regard and disregard amongst those brothers and sisters affect the direction of the novels's plots? How are Austen's portrayals of sibling relationships different from or similar to sibling portrayals in the fiction Austen read? How do the complexities of her own relations to her siblings and the different lives they led play out in the novels? What common threads regarding brothers and sisters exist throughout the novels? We encourage inventive breakout formats, such as skits, debates, and slide presentations, as well as traditional lectures. Sessions should be approximately 40 minutes in length, allowing time for questions afterward.

Please submit a one-page abstract of your breakout proposal, along with a cover letter indicating your name, affiliation, mail and email addresses, telephone numbers, and a brief biography in 12-point type. Papers should be suitable for the educated general reader. Indicate AV equipment that might be needed for your session. Send proposals by **17 OCTOBER 2008** to Elizabeth Jane Steele at:

2009AGMCoordinator@jasnaeastpa.org, or P.O. Box 245, Furlong, PA 18925. □

CONFERENCES

NASSR 2008

www.utoronto.ca/english/NASSR

Romantic Diversity



The 2008 NASSR conference will be held 21-24 August 2008, at the University of Toronto. The Plenary Speakers will be Linda Colley (Princeton), Jeffrey N. Cox (Colorado), and Esther Schor (Princeton).

The Romantic period is marked by its striking engagement with the global diversity of nature and humanity. Abiding interests in universality, unity, continuity, and totality increasingly confront the consciousness of variety, otherness, difference, and divergence. Exploring the discovery as well as the production of diversity, this conference will seek to examine its role in reshaping Romantic culture, thought, society, and knowledge. For more information, please visit the conference website listed above. □

The Work of Romanticism

www2.oakland.edu/romanticism/index.cfm

The 2008 International Conference on Romanticism, "The Work of Romanticism," will be held Oct 16-19, 2008 at Oakland University, Rochester, Michigan. We invite participants to consider the Work of Romanticism, interpreted as broadly as possible. Thus, topics may include, but are not limited to working (agricultural, industrial, political, social, etc.); the text as work (e.g., editions, textual variants, the text per se, etc.); (re-)productive labor; the work of Romanticists; responses to works (e.g., reception, intertextuality, etc.) literary, artistic or intellectual labor; and leisure (including idleness, indolence, vacation, travel, retirement, etc.). Plenary speakers are Anne Mellor and Ray Fleming. Further details at the URL above, or contact Chris Clason (Clason@oakland.edu) or Rob Anderson (r2anders@oakland.edu). □

The Coleridge Summer Conference

www.friendsofcoleridge.com/Conference.htm

Established in 1988, the Coleridge Summer Conference will celebrate its 20th Anniversary with the topic "Poems, Poets

and Romantic Poetics." The conference dates are 23-30 July 2008. Plenary lecturers are Christoph Bode, Reg Foakes, Tom Mayberry, Jim Mays, Lynda Pratt and Alan Vardy. The conference will be held in historic Clifford Hall at Cannington maintaining our long established residence in Coleridge's Somerset at the foot of the Quantock Hills. The beautiful garden grounds will be available for all participants, and there are a variety of walks in the village and on the levels towards the River Parrett. Join us for late night drinks and talk under the stars on long balmy summer evenings. The Conference Excursion in 2008 will be to Coleridge's Mendip Hills; into the underworld and the caves of Wookey Hole, where the subterranean river Axe, flowing through 'caverns measureless,' is a likely influence on "Kubla Khan." Alternatively, join expert guide Peter Larkin on a thrilling walk around Cheddar Gorge, Brockley Coombe and other places with Coleridgean associations.

See the conference website above for further information about registration and accommodation. □

Wordsworth Summer Conference 2008

www.wordsworthconferences.org.uk

The 37 annual th Wordsworth Summer Conference will be held 30 July to 9 August 2008 in Grasmere, directly following the Coleridge Conference. It will be in two parts, each occupying four days, with one middle day devoted to an all-day excursion. Part 1 of the conference will be devoted to papers on Wordsworth and Romanticism; Part 2 of the conference will be devoted to papers on Romanticism and Polity. Keynote lecturers are: John Beer, Paul Betz, Christoph Bode, David Bromwich, Angela Esterhammer, David Fairer, Anthony Harding, Kasahara Yorimichi, Karen O'Brien, David Simpson, and Julia Wright.

The conference will assemble on Wednesday 30 July and depart after breakfast on Saturday 9 August: Part 1 (30 July to 4 August) and Part 2 (4 August to 9 August) each with three afternoons free for fellwalking, local walks or excursions. All events will be held at the conference hotel, Forest Side, Grasmere, with its wonderful grounds. Participants must register for one or both parts. On most days there will be one keynote lecture (occasionally two) and one, two or three paper-reading or workshop sessions, depending on the length of planned walks or excursions for that day. Inquiries can be sent to Richard Gravil richardgravil@hotmail.com, or Administrator Heather Haynes Heatherjhaynes@aol.com □

Trauma and the Sublime

An international interdisciplinary conference, "Trauma and the Sublime," will be held at the Department of English, Swansea University, Wales, UK, 6-8 August 2008. Plenary speakers are Christine Battersby (*Warwick*), Elisabeth Bronfen (*Zurich*), Richard Humphreys (*Tate Britain*), Gene Ray (independent critic), and Philip Shaw (*Leicester*).

In recent decades, trauma studies and the category of the sublime have engaged theorists and practitioners across a

range of cultural disciplines and activities, informing work on the postmodern, historical memory and testimony, the avant-garde, and theories of representation and ideology. This international, interdisciplinary conference aims to explore the impact of present and past versions of trauma and the sublime, and to consider the extent to which these terms might inhabit each other. Papers are invited in any area of trauma studies and theories and practices of the sublime, particularly contributions that consider the connections or interactions between trauma and sublimity. The conference welcomes proposals from the disciplines of literature, philosophy, history and art history, politics, psychoanalysis, film, music, theology, science, medicine and any other field where the themes of the conference take on meaning.

Inquiries to the conference organisers: Dr. Steve Vine and Dr. Marie-Luise Kohlke, at TraumaSublime@swansea.ac.uk - or by post to Department of English, Swansea University, Wales, SA2 8PP, UK. □

Breaking Boundaries: The 1790s in Germany, Britain and France

http://igrs.sas.ac.uk/events/conference/conf_BoundariesCFP.htm

"Breaking Boundaries: The 1790s in Germany, Britain and France" will be held 22 - 24 April 2009 at Stewart House/Senate House, Malet Street, London WC1E 7HU. This conference aims to provide a platform for an interdisciplinary and comparative investigation into the intellectual, literary and historio-political shifts that took place during this period (1789-1805), which was one of the most fertile periods of Central and Western European cultural activity, not least because of the destabilising impact of the French Revolution. The conference intends to highlight the interconnections between culture, politics and ideas with the aim of establishing a more complete picture of this decade of paradigm shifts, whose impact reverberated through the 19th and 20th centuries.

Organizers: Dr. Maike Oergel, School of Modern Languages and Cultures, University of Nottingham, University Plain, GB-Nottingham NG7 2RD; Dr. Dan Hall, School of Modern Languages and Cultures, University of Nottingham, University Plain, GB-Nottingham NG7 2RD. □

Frances Burney and the City

<http://burneycentre.mcgill.ca>

The Burney Society of North America will hold its fourth biennial conference in Chicago, Illinois, on 2-3 October 2008 at the Newberry Library. The conference hotel, the Westin Michigan Avenue, is conveniently located just a few blocks away. We are pleased to announce that Helen Thompson, Associate Professor of English at Northwestern University, will be our plenary speaker.

Enquiries to: Catherine M. Parisian at cmparisian@verizon.net, or 45 Stoney Glen, Nellysford, VA 22958. For more information about the Burney Society and

how to become a member, please visit our website at <http://dc37.dawsoncollege.qc.ca/burney>. □

Adapting Byron

"Adapting Byron" will be held 4-5 December 2008 at The Byron Centre, University of Manchester. Few figures have captured the creative imagination to the extent of Lord Byron. Almost every age, nation and art-form has responded to his life and works. The purpose of this conference is to examine adaptations of Byron over the past two centuries, as a means to interrogate his changing reception and to consider how he and his works have been reconceived on being brought into contact with new, non-literary contexts and media. Special attention will be paid to musical and theatrical treatments of Byron's works, life and personae. The conference will include two lunchtime musical recitals on Byron-related themes.

Inquiries: Dr. Laura Tunbridge, School of Arts, Histories and Cultures (Music), Martin Harris Centre for Music and Drama, University of Manchester, Coupland Street, Manchester, M13 9PL, United Kingdom. □

WEBSITES

The William Blake Archive www.blakearchive.org

The William Blake Archive is pleased to announce the publication of the electronic edition of *America a Prophecy* copy F. One of fourteen extant copies, copy F was printed in 1793, the date on its title plate, with at least nine other copies. Now in the British Museum, it joins four other copies in the Archive, copies E (1793), A (1795), M (c. 1807), and O (1821), which taken together represent the full printing history of this illuminated book. The eighteen plates of copy F, like those of copy E but unlike those of the later copies, were printed on both sides of the leaves, except for the frontispiece and title page (plates 1 and 2). The book was left uncolored, though the title plate has gray washes. The plates were printed in a greenish-black ink; five lines at the end of the text on plate 4 were masked and did not print, and plate 13 is in its first state.

America a Prophecy was the first of Blake's "Continental Prophecies," followed by *Europe a Prophecy* in 1794, executed in the same style and size but usually colored, and, in 1795, "Africa" and "Asia," two sections making up *The Song of Los*. Fine and important examples of all three works are in the Archive.

Like all the illuminated books in the Archive, the text and images of *America* copy F 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 copy F and to all the *America* texts previously published.

With the publication of *America* copy F, the Archive now contains fully searchable and scalable electronic editions of sixty-one 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 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 recently published illustrations to John Milton's *Comus*, both the Thomas and Butts sets.

The William Blake Archive is also pleased to announce the publication of an electronic edition of Blake's illustrations to John Milton's *Paradise Lost*. This group of twelve water colors was acquired, and probably commissioned, by the Rev. Joseph Thomas in 1807. These designs, now in the Henry E. Huntington Library and Art Gallery, are presented in our Preview mode, one that provides all the features of the Archive except Image Search and Inote (our image annotation program).

Here, as usual in his work as an illustrator of other poets' works, Blake paid close attention to the text, but this disciplined approach did not preclude his own interpretations. For example, Blake's choice of subjects places greater emphasis on Christ's role in Milton's epic than most series of eighteenth- and nineteenth-century illustrations of *Paradise Lost*.

With this publication, the Archive contains six of Blake's nine series of water colors illustrating Milton's poetry. It is our intention to publish in the near future the remaining three series: the Butts and Linnell sets of illustrations to *Paradise Lost* and the Butts set of designs for "On the Morning of Christ's Nativity."

The William Blake Archive has also published an electronic edition of *Milton a Poem* copy A. There are only four copies of *Milton*, Blake's most personal epic. Copy A, from the British Museum, joins copy C, from the New York Public Library, previously published in the Archive and now republished with corrected transcriptions.

Blake etched forty-five plates for *Milton* in relief, with some full-page designs in white-line etching, between c. 1804 (the date on the title page) and c. 1811. Six additional plates (a-f) were probably etched in subsequent years up to 1818. No copy contains all fifty-one plates. The prose "Preface" (plate 2) appears only in copies A and B. Plates a-e appear only in copies C and D, plate f only in copy D. The

first printing, late in 1810 or early in 1811, produced copies A-C, printed in black ink and finished in water colors. Blake retained copy C and added new plates and rearranged others at least twice; copy C was not finished until c. 1821. Copy D was printed in 1818 in orange ink and elaborately colored. The Archive will publish electronic editions of copies B and D in the near future.

Like all the illuminated books in the Archive, the text and images of *Milton* copy A 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 *Milton* in the Archive.

With the publication of *Milton* copy A, the Archive now contains fully searchable and scalable electronic editions of sixty-two 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 has most recently published an electronic edition of Blake's illustrations to John Milton's *Paradise Lost*. This group of twelve water colors was acquired, and probably commissioned, by Thomas Butts in 1808. These designs, now dispersed amongst four institutions, are presented in our Preview mode, one that provides all the features of the Archive except Image Search and Inote (our image annotation program).

Blake had produced twelve *Paradise Lost* water colors for the Rev. Joseph Thomas in 1807. Eleven of the designs in the Butts set, presented here, are variants of those in the Thomas set, but the fourth design of 1807, "Satan Spying on Adam and Eve and Raphael's Descent into Paradise," is replaced with a different subject, "Adam and Eve Asleep," which comes fifth in the sequence. The Butts group, sometimes called the "large set" because of the larger format, is more highly finished and monumental than the Thomas designs, with stronger interior modeling on the figures and more facial details. The figures are larger in relation to the total pictorial space.

Here, as usual in his work as an illustrator of other poets' works, Blake paid close attention to the text, but this disciplined approach did not preclude his own interpretations. For example, Blake's choice of subjects places greater emphasis on Christ's role in Milton's epic than most series of eighteenth- and nineteenth-century illustrations of *Paradise Lost*.

With this publication, the Archive contains seven of Blake's nine series of water colors illustrating Milton's poetry. It is our intention to publish in the near future the remaining two series: the Linnell set of illustrations to *Paradise Lost* and the Butts set of designs for "On the Morning of Christ's Nativity." □

Networked Infrastructure for Nineteenth-Century Electronic Scholarship (NINES) www.nines.org

In an effort to aid those scholars thinking about creating an online scholarly work, the organizers of NINES are requesting feedback from those of you (both inside and outside the NINES orbit) who have built, or are currently building, open source digital projects.

As we know, it is tempting to resort to a simpler approach—html and pdf for instance—to avoid the considerable demands that come with the preparation of structured data. But structuring the scholarly information we put online is crucial since it determines not only how the information will be accessed and used, but also whether it will be created in a form that can be sustained and preserved over time. For every problem you have faced, you have also developed an efficient solution—one that would likely benefit others in the general scholarly community! The organizers of NINES would like you to share any internal reference materials associated with your project that address questions of structure, house style, or useful XML tags (TEI or otherwise). If you have not yet developed such materials, you will probably find it useful to see what others have done. Many projects post this information online, such as The Rossetti Archive (http://faustroll.clas.virginia.edu/ARPwiki/index.php/Tagging_Resources), and The Poetess Archive (<http://unixgen.muohio.edu/~poetess/about/principles.html>).

In examining these in relation to each other, the organizers hope to identify the fundamental concerns of textual encoding and online content management. Their aim is to construct a central reference source for Digital Humanities projects, offering basic guidelines and simple step-by-step suggestions for building a well-structured, content-rich site for research and scholarship. It is of utmost importance that we foster a dialogue among scholars already engaged in digital projects, as well as create a network of support for those interested in beginning one.

If you have an online resource in html and would like to learn more about how to enhance its technical and professional status, write to the organizers of NINES. This

project is designed to help promote durable, accessible, and peer-reviewed scholarly works online.

Jerome McGann, Director, NINES (jjm2f@virginia.edu);
 Laura Mandell, Associate Director, NINES
 (mandellc@muohio.edu); Dana Wheelles, Project Manager,
 NINES (dw6h@virginia.edu) □

Leigh Hunt Online: The Letters

<http://www.lib.uiowa.edu/spec-coll/leighhunt/index.html>

The University of Iowa Libraries has recently been awarded a \$20,000 grant from The Gladys Kriebel Delmas Foundation to create a digital collection of British writer James Henry Leigh Hunt's correspondence. This collaborative project draws on The University of Iowa's collection of Hunt materials as well as the research files of Dr. David R. Cheney (1922-2006), an Iowa alumnus and Hunt scholar, whose papers are held at the Ward M. Canaday Center at the University of Toledo Libraries.

Leigh Hunt Online: The Letters will digitize 1,600 autograph letters from 1790-1858, Cheney's transcripts, and catalog records. Unlike digitization projects that offer only the text of correspondence, this digital collection will present images of the autograph letters, be full-text searchable, and provide scholarly transcripts of the letters. A description of the project can be found at www.lib.uiowa.edu/spec-coll/leighhunt/index.html. The digitized letters will become part of the Iowa Digital Library.

Leigh Hunt (1784-1859), Romantic writer, editor, critic and contemporary of Byron, Shelley, and Keats was at the center of the literary and publishing world in London during the Romantic and Victorian periods of the early 19th century. His extensive correspondence reflects his intimate knowledge of literary, artistic, political and religious spheres in these key periods of British cultural history. Hunt eagerly penned thousands of letters, many of which survive. "It is a great honor," Sid Huttner, Head of Special Collections said, "to bring together the Libraries' 80 years of collecting Hunt's letters, often one by one; Cheney's lifetime work; and the generosity of the Delmas Foundation to create a resource that promises to enrich 19th century scholarship in fundamental ways."

The project has several phases. The first brings together digital images of the 1,600 letters in the Brewer-Hunt Collection at The University of Iowa Libraries with previous cataloging. Unpublished transcripts made by Cheney, held by The University of Toledo Libraries, are added to the digital letters to make them keyword searchable, more legible, and provide additional context.

The second phase will add information collected by Cheney about letters in other repositories and published in other, incomplete, editions of Hunt's letters. Phase three will secure and add scans and transcripts of as many of the letters identified in phase two as it is possible to obtain. Phases two and three will require the widespread

cooperation of libraries and scholars of the Romantic period.

The last component of the *Leigh Hunt Online: The Letters* involves metadata. With the library's digital object manager software, CONTENTdm, metadata fields can be designated for keyword searching, thereby offering different access points to the letters. Descriptive metadata (e.g., author, date, summary of contents) is culled from the original catalog cards to appear alongside the digital facsimile. The metadata component of the digital record presents all of the information on the physical cards in a searchable way. Each letter's metadata record also cites where the letter has been published, allowing valuable resources such as Eleanor M. Gates' recent work (1998) on Hunt letters to be noted, in addition to less obvious resources. To make the interface easy to navigate, the transcript is included in a metadata field and thus be immediately apparent. Administrative and technical metadata (e.g., resolution, rights management) are present with each piece of correspondence as well in order to ensure visibility of the contributing institutions and their contact information for further access and image use rights.

Unlike any previously published collection of Hunt's letters, *Leigh Hunt Online: The Letters* does not merely reproduce the content of the letters, but instead provides facsimile images of the autograph letters. In this way, we open access to the rare and often fragile objects kept in Special Collections in a documentary way, while also endowing scholarly experience and criticism by allowing the intense examination of "bibliographic codes" (Jerome McGann), or physical traits that become part of the literary work. Often overlooked features, such as the spatial layout of the page, the color and size of the paper, the type of ink, and even the legibility of handwriting are all insightful components of the correspondence that are lost if one does not have access to the original physical artifact.

In addition to examining the letter as a physical object, images of the letters also allow each individual user to scrutinize the original content of the letter. Although transcripts are included to aid in legibility and keyword searching capability, an image of the original letter is present for comparison and personal interpretation.

For more information, please see the website above. □

NASSR

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European Romantic Review

www.informaworld.com/ERR

NASSR members receive five annual issues of the interdisciplinary journal *European Romantic Review*. NASSR regularly sends membership lists as well as changes of address to *ERR*. Members who join or renew after the due date for renewals may experience some delay before they receive their copies.

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The co-editors announce that they are phasing in an electronic submissions process. Manuscripts should be sent as attachments in MS Word to their shared address euroromrev@earthlink.net. One of the co-editors will acknowledge receipt and communicate with the author about the review process. Since submissions are sent anonymously to referees, authors should put their names and contact information on a cover sheet apart from the text of the manuscript itself. Essays submitted should be

between 8,000 and 12,000 words long; a 12-point Times New Roman font is preferred. Innovative scholarship on any topic connected with the literature and culture of Europe, Great Britain, or the Americas during the period 1760-1840 is welcome.

BOOK REVIEW EDITOR

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

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