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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 April 2008.

Modern Language Association 2008

We are pleased to announce that NASSR has recently been granted affiliate status with the Modern Language Association (MLA), and will thus sponsor sessions at the annual convention. The organizers for the MLA 2008 Convention to be held in San Francisco will be Joel Faflak (*Western Ontario*) and Marc Redfield (*Claremont Graduate University*). Topics for their sessions will be announced shortly in a separate e-mail to the NASSR membership. □

Future NASSR Conferences

NASSR conferences are now planned through to 2010

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

www.utoronto.ca/english/NASSR

A supernumerary conference, "(Trans)national Identities/Reimagining Communities," will be held 12-15 March 2008 in Bologna, Italy. For more information, please see "Conferences" below or visit the new conference website:

www2.lingue.unibo.it/romanticismo/nassr

NASSR 2009 will be held at Duke University.

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

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 2007 Conference Report

by John Halliwell

The 2007 BARS/NASSR Conference combined the BARS biennial conference with the 15th Annual NASSR Conference and was hosted by the Centre for Romantic Studies at the University of Bristol under the theme 'Emancipation, Liberation, Freedom'. It attracted around 300 scholars from across the world to the Wills Memorial Building, the centre piece of the University of Bristol from 26th to 29th July, 2007.

One of our aims in hosting the conference in Bristol was to enable delegates to encounter the unique cultural history of both the city and the South West of England. Accordingly the conference programme combined a world class academic programme of ninety panel sessions, three plenary addresses and two guest lectures with a number of conference events. A welcome reception at the City Museum and Art Gallery greeted the delegates on the opening evening, whilst a trip to the Bristol Empire and Commonwealth Museum on Friday night explored the ground-breaking exhibition 'Breaking the Chains – The Fight to End Slavery'. Saturday afternoon saw 200 conference delegates take the trip to Tintern Abbey to explore the ruins and enjoy the hospitality of the Wye Valley.

The importance of local history was also represented in the pre-conference theatre history workshop which featured trips to the Theatre Royal Bath and the Theatre Royal Bristol, a visit to the University of Bristol theatre collection and workshops led by featured scholar Christopher Baugh, Jane Moody, Diego Saglia, David Worrall and the organiser Tom Crochunis.

Local themes were again at the heart of some of the opening panels as sessions on Robert Southey and The South West richly demonstrated. Indeed the breadth of panel topics in the opening slot evidenced both the extraordinary richness of current research into romantic studies and the complexity with which debates surrounding the issues of emancipation, liberation and freedom inform our interpretations of what constitutes Romanticism. Panels such as Liberty and Emancipation on Stage, Women and Education, and Economics and Commerce offered delegates the opportunity to encounter the wide range of approaches to the conference theme.

After lunch the delegates reconvened for the opening plenary from Professor Deirdre Coleman (Melbourne) – the Stephen Copley Memorial Lecture – entitled "Is not she a sister's child?": *Mansfield Park* and the Metaphor of Slavery in Women's Writing' which offered an invigorating reconsideration of the metaphor of slavery within *Mansfield Park*. Coleman traced the pervasiveness of the Wedgwood Cameo "Am I not a man and a brother?" across the writing of the period before analysing the slavery metaphor within power relations and marriage in Austen's writing through a consideration of Mrs. Norris's statement about Fanny, 'Is not she a sister's child?'. The lecture continued with a

nuanced account of the marriage market and colonialism before finishing with an astute account of how Austen's sparing deployment of slavery in her novels finds alternative expression in the treatment of incest.

The conference continued with a special lecture by Professor Tim Fulford (Nottingham Trent) and Dr Lynda Pratt (Nottingham), 'The Lives, Loves and Letters of Robert Southey'. The lecture featured a discussion of Southey's voluminous correspondence and a compelling analysis of what it contributes to our knowledge of Romanticism. Pratt and Fulford continued with an overview of the logistics of producing an authoritative edition of Southey's letters including an online edition to be produced between 2007 and 2012.

Parallel sessions recommenced on Friday morning as the conference theme opened out debate in panels focusing on areas as diverse as Charles Lamb, Liberating Medicine, Authority, the Law and Justice and suitably given the Anglo-American origins of the conference a session on Transatlantic Romanticism. The Friday afternoon Trent Editions plenary lecture saw Professor Margot Finn (Warwick) explore "Slaves Out of Context: Domestic Slavery and the Anglo-Indian family in the Romantic Age". Finn's social and economic focus saw her consider property relations and inheritance patterns amongst Anglo-Indian families. She argued through a series of case studies that domestic slavery in India took a form in which the family unit included both family servants and slaves. As the domestic family was extended to recognise slaves and children resulting from male relations with female slaves, matters of inheritance took a different form than in England. Through this examination of the family unit Finn offered a powerful demonstration of how such an economic and cultural studies can extend and deepen our post-Said research into race and colonialism.

The Saturday saw further panels on a fascinating variety of topics before the conference trip took delegates to Tintern and back for the conference banquet at the magnificent Victoria Rooms. Professor Tim Webb (Bristol) provided the after-dinner keynote address entitled 'Executing Jemmy O'Brien: The Life, Trial, Public Death and Adventurous Afterlife of an Irish Informer'. In an extraordinarily rich and entertaining lecture, Professor Webb combined archival research, an array of visual images, and live music in an account of the life of an informer who was executed for murder in 1798.

The final plenary address of the conference 'Beyond Liberal Utopia: Freedom as the Problem of Modernity' saw Professor Thomas Pfau (Duke) critique the concept of the autonomous self that served as the foundation of classical liberalism and its moral philosophy through a complex reading of figures beginning with Adam Smith, Paine and Kant and including Schopenhauer, Flaubert, Dostoevsky, Nietzsche, Adorno and Horkheimer. Pfau examined an unresolved, metaphysical deficit of modern Liberalism in the belief in free will as multiple choice and individual agency before concluding that the individual's confrontation

with its own intrinsic freedom – the interpretive challenge posed by singularity – is an unresolvable predicament that is constantly at play.

In as much as Professor Pfau's arguments drew together strands at the heart of the conference's wider discussions of freedom the final panels included sessions that extended the conference theme into a range of exciting directions, from John Thelwall, Sentimentality, and Transatlantic Freedom to a session on Sedition, Liberation and Emancipation in William Blake which concluded a hugely successful strand of Blake panels across the course of the conference. The conference demonstrated the great strength and energy of current research into Romantic Studies whilst highlighting the inter-disciplinary nature of the field evident in the excellent scholarly investigations into 'Emancipation, Liberation, Freedom' from disciplines including philosophy, history, art history, music, aesthetics, political theory, legal theory, and European literature.

We would like to thank all the members of the organising committee (Joel Faflak, Robin Jarvis, Jackie Labbe, Tom Mole, Jan Plug, Tillotama Rajan, Lisa Vargo and David Worrall) our team of conference stewards, and especially Samantha Barlow the conference administrator whose dedication made such a contribution to the success of the conference. □

NASSR 2007 Graduate Student Paper Prizes

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

Congratulations are extended to Julie M. Barst (Purdue) for Best Graduate Paper, for "Transporting the Picturesque: National and Imperial Subjectivity Through the Claude Lorraine Glass," and Joseph Rezek (UCLA), Outstanding Graduate Paper, for "The Irish National Tale and the Re-Invention of the English Reader." □

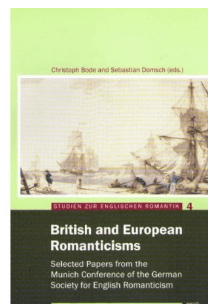
MEMBERS' NEWS



IAN BALFOUR (York) has recently edited a special issue of the *South Atlantic Quarterly* devoted to *Late Derrida* (Duke, 2007). Featuring essays by leading scholars in Romantic studies, this special issue commemorates and interrogates—with varying measures of appreciation and critique—the late work of the philosopher Jacques Derrida. Resisting simple

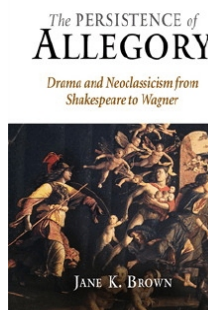
memorialization of Derrida since his death in 2004, this collection contends that the late work of this prolific

theorist remains to be better understood. The contributors explore the peculiar intensity—a combined sense of both patience and urgency—that characterizes Derrida's late writing, suggestive, among other things, of his preoccupation with mortality, of time running out, and of so many pressing things to be done. The essays address a wide array of Derrida's concerns: human rights, justice, religion, the performative, "the gift of death," mourning, and sovereignty. They often put Derrida's texts in conjunction with the works of others—Wordsworth, Agamben, Schelling, and Benjamin, to name a few—that resonate with and on occasion resist Derrida's own thinking and writing. www.dukeupress.edu



CHRISTOPH BODE and SEBASTIAN DOMSCH (Munich) have recently edited *British and European Romanticisms: Selected Papers of the Munich Conference of the German Society for English Romanticism* (Trier, 2007). As the double plural of the title indicates, this volume addresses once more the problem of the irreducible heterogeneity not only of European Romanticisms but also of its British variants. Assembling

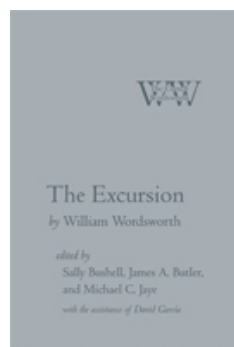
selected papers from the 11th International Symposium of the German Society for English Romanticism, it is designed to deal with intriguing questions of cross- and countercurrents, of conspicuous non-contemporaneity, of unity in diversity, of difference and plurality. Combining case studies with more theoretical reflections, the collection marks a new stage in the reconceptualisation of Romanticism. www.wvttrier.de



JANE K. BROWN (Washington) has recently published *The Persistence of Allegory: Drama and Neoclassicism from Shakespeare to Wagner* (Pennsylvania, 2007). In an impressively comparative work, Brown explores the tension in European drama between allegory and neoclassicism from the sixteenth through the nineteenth century. Imitation of nature is generally thought to triumph over religious allegory in the

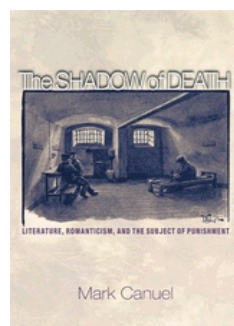
Elizabethan and French classical theatre, a shift attributable to the recovery of Aristotle's *Poetics* in the Renaissance. But if Aristotle's terminology was rapidly assimilated, Brown demonstrates that change in dramatic practice took place only gradually and partially and that allegory was never fully cast off the stage. The book traces a complex history of neoclassicism in which new allegorical forms flourish and older ones are constantly revitalized. Brown reveals the allegorical survivals in the works of such major figures as Shakespeare, Calderón, Racine, Vondel, Metastasio, Goethe, and Wagner and reads tragedy, comedy, masque, opera, and school drama together rather than as separate developments. Throughout, she draws illuminating parallels to modes of representation in the visual arts. www.upenn.edu/pennpress

FREDERICK BURWICK (UCLA) and JAMES C. MCKUSICK (Montana) have co-edited *Faustus: From the German of Goethe* (Oxford, 2007). This major work of German literature, Johann Wolfgang von Goethe's *Faust* (1808), was translated into English by one of Britain's most capable mediators of German literature and philosophy, Samuel Taylor Coleridge. Goethe himself twice referred to Coleridge's translation of his *Faust*. Goethe's character wrestles with the very metaphysical and theological problems that preoccupied Coleridge: the meaning of the Logos, the apparent opposition of theism and pantheism. Coleridge, the poet of tormented guilt, of the demonic and the supernatural, found himself on familiar ground in translating *Faust*. Because his translation reveals revisions and reworkings of Coleridge's earlier works, his *Faust* contributes significantly to the understanding of Coleridge's entire oeuvre. This edition of Coleridge's translation provides the textual and documentary evidence of his authorship, and presents his work in the context of other contemporary efforts at translating Goethe's *Faust*. www.us.oup.com



SALLY BUSHELL (Lancaster), JAMES A. BUTLER (La Salle), MICHAEL C. JAYE (Rutgers), and DAVID GARCÍA (Ithaca) have edited a new edition of *The Excursion* by William Wordsworth (Cornell, 2007). This edition, the twenty-first and final one in the Cornell Wordsworth Series, presents the first true scholarly edition of the original 1814 text. All pre-publication manuscripts produced under the author's supervision are separately

and completely transcribed in this edition. An introduction, a manuscript history, lists of printed verbal and nonverbal variants, extensive editors' notes, and selected photographs of manuscripts also chronicle the poem's full evolution. In short, this edition makes it possible, for the first time, to follow the complete compositional history of Wordsworth's epic. www.cornellpress.cornell.edu



MARK CANUEL (Illinois) has recently published *The Shadow of Death: Literature, Romanticism, and the Subject of Punishment* (Princeton, 2007), a timely and ambitious reassessment of English Romantic literature and the unique role it played in one of the great liberal political causes of the modern age. Canuel argues that Romantic writers in Great Britain led one of the earliest assaults

on the death penalty and were instrumental in bringing about penal-law reforms. He demonstrates how writers like Percy Bysshe Shelley, Lord Byron, William Wordsworth, and Jane Austen defined the fundamental contradictions that continue to inform today's debates about capital punishment. Celebrated reformers like Sir Samuel Romilly and William Ewart campaigned against the widespread use of death to punish crimes ranging from murder to petty

theft, but they were most influential for initiating a system of penalties built upon conflicting motivations and justifications. Canuel examines the ways Romantic poets and novelists magnified these tensions while treating them as uniquely aesthetic opportunities, seized upon contending rationales of punishment to express imaginative power, and revealed how the imagination fuelled the new penal code's disturbing vitality. www.press.princeton.edu



KEN CERVELLI (Mount Royal) has recently published *Dorothy Wordsworth's Ecology* (Routledge, 2007). This book examines Dorothy Wordsworth's life and writings from an ecological perspective, situating her within an ongoing ecocritical dialogue established by such critics as Jonathan Bate, James McKusick, and Karl Kroeber. Cervelli's book considers the full range of Dorothy's work—from her beloved Grasmere journals to A

Narrative Concerning George and Sarah Green. Her poetry also receives special attention as the author establishes Wordsworth as an "ecopoet" worthy of close study. www.routledge.com

Under the general editorship of STUART CURRAN (Pennsylvania), the last four of fourteen volumes comprising *The Works of Charlotte Smith* have recently been published (Pickering & Chatto, 2005-7). In recent years the central position held by Charlotte Turner Smith during the formative years of the British Romantic period has become increasingly clear. Although Wordsworth rightly foresaw her status as a poet "to whom English verse is under greater obligations than are likely to be either acknowledged or remembered," in our time her fortune has turned and her poetry has been restored to the canon where it manifests a range of metrical experimentation and intellectual resilience unmatched by any other woman poet of the time. *The Works of Charlotte Smith* restores an essential voice in British Romanticism to the prominence she held in her own time, revealing a writer who wrote well in many genres, and, in whatever form she undertook, was innovative with the forms she inherited and strongly influential on those who followed her. www.pickeringchatto.com



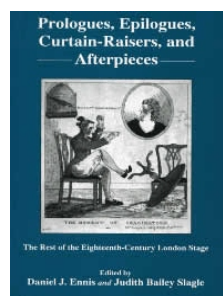
FRANCA DELLAROSA (Bari) has edited a volume of essays, entitled *Poetic and Dramatic Forms in British Romanticism* (Bari, 2007). British theatrical culture in the Romantic era constitutes a central focus in this collection, which also explores Romantic aesthetics and the theory and praxis of poetic genres. The essays are contributed by academics who took part in the Spring Seminars on

Romanticism, a yearly event held at the University of Bari since 2001. They engage in the current debate, acknowledging the need for a revision of Romantic

historiography which may account for the systemic relations between texts and wider cultural phenomena. The topics dealt with include both 'canonical' poetic and dramatic texts and texts by women playwrights, currently attaining new-canonical status.

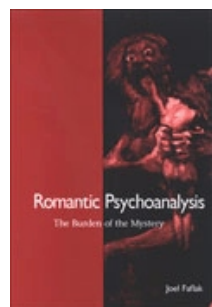
www.universitypressonline.it

NATASHA DUQUETTE (Taylor) has recently edited *Sublimer Aspects: Interfaces between Literature, Aesthetics, and Theology* (Cambridge Scholars, 2007). How did eighteenth-century aesthetics come to so strongly influence not only the theology but also the practice of Christianity by the late nineteenth century? The twelve essays in *Sublimer Aspects* seek to answer this question by examining interfaces between literature, aesthetics, and theology from 1715-1885. In doing so, they consider the theological import of canonical writers - such as Daniel Defoe, Alexander Pope, Voltaire, and Immanuel Kant - as well as writers whose work is now experiencing a revival, namely women writers - including Mary Anne Schimmelpenninck, Anne Bronte, Frances Ridley Havergal, Elizabeth Stuart Phelps, and Adelaide Procter. The volume concludes with essays on the possibility for hope within the Christian Romanticism of Samuel Taylor Coleridge, Thomas Carlyle and George MacDonald, whose texts continue to cultivate a sense of wonder in new generations. www.c-s-p.org



DANIEL J. ENNIS (Coastal Carolina) and JUDITH BAILEY SLAGLE (East Tennessee) have recently edited *Prologues, Epilogues, Curtain-Raisers, and Afterpieces: The Rest of the Eighteenth-Century London Stage* (Delaware, 2007). This collection of essays presents a fresh analysis of the complete theatre evening that was available to audiences in the Restoration in early nineteenth-century playhouses. The contributing scholars focus not on the mainpiece, the advertised play itself, but on what surrounded the mainpiece for the "total" theatre experience of the day. Various critical essays address artistic disciplines such as dance and theatrical portraits, while others concentrate on peripheral performance texts—prologues, epilogues, pantomimes, and afterpieces—that merged to define the overall theatrical event. Daniel J. Ennis is an Associate Professor of English at Coastal Carolina University. Judith Bailey Slagle is Professor and Chair of English at East Tennessee State University.

www2.lib.udel.edu/udpress



JOEL FAFLAK (Western Ontario) has recently published *Romantic Psychoanalysis: The Burden of the Mystery* (SUNY, 2007). In this provocative work, Faflak argues that Romanticism, particularly British Romantic poetry, invents psychoanalysis in advance of Freud. The Romantic period has long been treated as a time of incipient psychological exploration

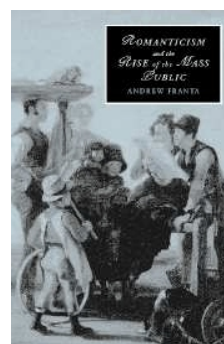
anticipating more sophisticated discoveries in the science of the mind. *Romantic Psychoanalysis* challenges this assumption by treating psychoanalysis in the Romantic period as a discovery unto itself, a way of taking Freud back to his future. Reading Romantic literature against eighteenth- and nineteenth-century philosophy, Faflak contends that Romantic poetry and prose—including works by Coleridge, De Quincey, Keats, and Wordsworth—remind a later psychoanalysis of its fundamental matrix in phantasy and thus of its profoundly literary nature.

www.sunypress.edu



ANNE-LISE FRANÇOIS (Berkeley) has recently published *Open Secrets: The Literature of Uncounted Experience* (Stanford, 2007). *Open Secrets* identifies an ethos of affirmative reticence and recessive action in Mme de Lafayette's *La Princesse de Clèves* (1678), Jane Austen's *Mansfield Park* (1814), and poems by William Wordsworth, Emily Dickinson, and Thomas Hardy. The author argues that

these works locate fulfilment not in narrative fruition, but in grace understood both as a simplicity of formal means and a freedom from work, in particular that of self-concealment and self-presentation. Declining the twin pressures of self-actualization and self-denial defining modernity's call to make good on one's talents, the subjects of the "literature of uncounted experience" do nothing so heroic as renounce ambitions of self-expression; they simply set aside the fantasy of the all-responsible subject. The originality of *Open Secrets* is thus to imagine the non-instrumental without casting it as a heavy ethical burden. Non-appropriation emerges not as what is difficult to do but as the path of least resistance. The book offers a valuable counterpoint to recent anti-Enlightenment revaluations of passivity that have made non-mastery and non-appropriation the fundamental task of the ethical subject. www.sup.org



ANDREW FRANTA (Utah) has recently published *Romanticism and the Rise of the Mass Public* (Cambridge, 2007). This book explores how dramatic changes in the reading public and literary market in early nineteenth-century England not only altered the relationship between poet and reader but prompted new conceptions of the poetic text, literary reception, and authorship. With the decline of patronage, the rise of the novel and

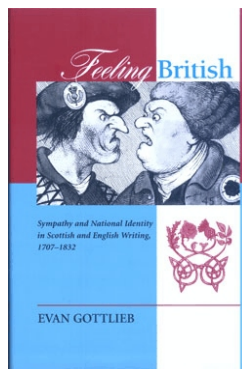
the periodical press, and the emergence of the mass reading public, poets could no longer assume the existence of an audience for poetry. Andrew Franta examines how the reconfigurations of the literary market and the publishing context transformed the ways poets conceived of their audience and the forms of poetry itself. Through readings of Wordsworth, Byron, Shelley, Keats, Hemans, and Tennyson, and with close attention to key literary, political, and legal

debates, Franta proposes a new reading of Romanticism and its contribution to modern conceptions of politics and publicity. www.cambridge.org



SARAH GUYER (Madison-Wisconsin) has recently published *Romanticism After Auschwitz* (Stanford, 2007). This book reveals how post-Holocaust testimony remains romantic, and shows why romanticism must therefore be rethought. The book argues that what literary historians have traditionally called "romanticism," and characterized as a literary movement stretching roughly between 1785 and 1832, should be redescribed in light of two

circumstances. The first is the specific inadequacy of literary-historical models before "romantic" works. The second is the particular function that these unsettling aspects of "romantic" works have after Auschwitz. The book demonstrates that certain figures (of speech, writing, and argument) central to normative accounts of "romanticism," serve in their most radical—most genuinely "romantic"—form as vehicles for posing a conception of life (and death) revealed in the camps. In these pages, Agamben meets Wordsworth, Shakespeare meets Celan, film meets lyric poetry, survivors' accounts meet fiction, de Man encounters Nancy. The book offers new readings of highly canonical works—Mary Shelley's *Frankenstein*, Wordsworth and Coleridge's *Lyrical Ballads*, Alain Resnais's *Night and Fog*—and introduces unfamiliar texts. It elaborates a fascinating account of the rhetoric of ethical dispositions and gives its readers an attentive, moving way of understanding the condition of human survival after the Holocaust. www.sup.org

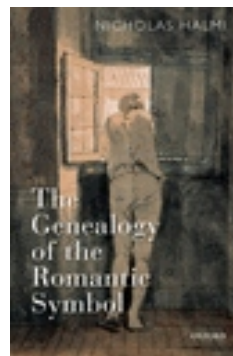


EVAN GOTTLIEB (Oregon State) has recently published *Sympathy and National Identity in Scottish and English Writing 1707-1832* (Bucknell, 2007). This book argues that the discourse of sympathy both encourages and problematizes a sense of shared national identity in eighteenth-century and Romantic British literature and culture.

Although the 1707 Act of Union officially joined England and Scotland, government policy alone

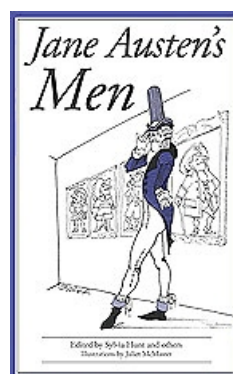
could not overcome centuries of feuding and ill will between these nations. Accordingly, the literary public sphere became a vital arena for the development and promotion of a new national identity: Britishness. The book starts by examining the political implications of the Scottish Enlightenment's theorization of sympathy, the mechanism by which emotions are shared between people. From these philosophical beginnings, this study tracks how sympathetic discourse is deployed by a variety of authors - including Defoe, Smollett, Johnson, Wordsworth, and Scott - invested in constructing, but also in questioning, an inclusive sense

of what it means to be British.
www.bucknell.edu/script/upress



NICHOLAS HALMI (Washington) has recently published *The Genealogy of the Romantic Symbol* (Oxford, 2007). Despite its widely acknowledged importance in and beyond the thought of the Romantic period, this book argues that the distinctive concept of the symbol articulated by such writers as Goethe and F. W. J. Schelling in Germany and S. T. Coleridge in England has defied adequate historical explanation. In contrast to

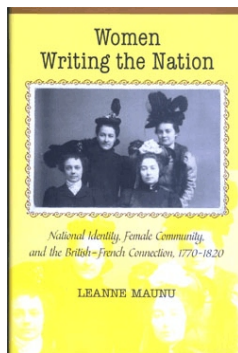
previous scholarship, Halmi's study provides such an explanation by relating the content of Romantic symbolist theory - often criticized as irrationalist - to the cultural needs of its time. Because its genealogical method eschews a single disciplinary perspective, this study is able to examine the Romantic concept of the symbol in a broader intellectual context than previous scholarship, a context ranging chronologically from classical antiquity to the present and encompassing literary criticism and theory, aesthetics, semiotics, theology, metaphysics, natural philosophy, astronomy, poetry, and the origins of landscape painting. The concept is thus revealed to be a specifically modern response to modern discontents, neither reverting to pre-modern modes of thought nor secularizing Christian theology, but countering Enlightenment dualisms with means bequeathed by the Enlightenment itself. This book seeks, in short, to do for the Romantic symbol what Percy Bysshe Shelley called on poets to do for the world: to lift from it its veil of familiarity. www.oup.com



SYLVIA HUNT (Laurentian) has edited *Jane Austen's Men* with students at Laurentian University (Juvenilia, 2007). This volume contains the only four stories ever written by Austen that follow men into their private lives. As an adult, Austen would never venture into the bedrooms, clubs, and offices of her male characters, instead concentrating on the female world she knew and observed with such attention. These early tales, however, expose her male creations

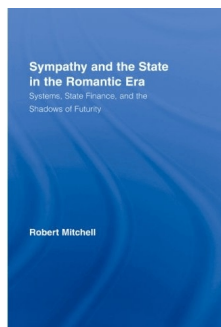
to be manipulative, acquisitive, ridiculous creatures who are as prone to Romantic excess as contemporary women. Both Mr. Harley and Sir William view women as commodities that are acquired then discarded at will. Meanwhile, Mr. Clifford is desexualized in his fragility and apparent eating disorder, qualities associated with the ideal Romantic female. Finally, male parenting is ridiculed in "The Generous Curate" as a series of males make impractical decisions regarding their offspring.

www.arts.unsw.edu.au/juvenilia



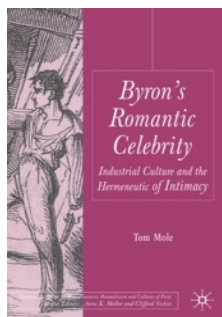
LEANNE MAUNU (Palomar) has published *Women Writing the Nation: National Identity, Female Community, and the British-French Connection, 1770-1820* (Bucknell, 2007). This book engages in recent discussions of the development of British nationalism during the eighteenth century and Romantic period. Leanne Maunu argues that women writers looked not to their national identity, but rather to their gender identity to

make claims about the role of women within the British nation. Women writers wanted to make it seem as if they were writing as members of a fairly stable community, even if such a community was composed of many different women with many different beliefs. They appropriated the model of collectivity posed by the nation, mimicking a national imagined community. In essence, because British-French relations dominated the national imagination, women had to think about their own gender concerns in national terms as well. www.bucknell.edu/script/upress



ROBERT MITCHELL (Duke) has recently published *Sympathy and the State in the Romantic Era: Systems, State Finance, and the Shadows of Futurity* (Routledge 2007). This book explores a fascinating connection between two seemingly unrelated Romantic-era discourses, outlining the extent to which eighteenth- and early nineteenth-century theories of sympathy were generated by crises of

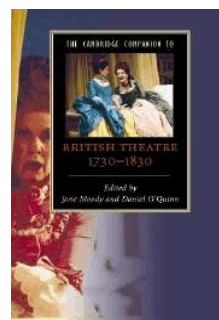
state finance. Through readings of authors such as David Hume, Adam Smith, William Wordsworth, and P.B. Shelley, *Sympathy and the State in the Romantic Era* establishes the ways in which crises of state finance encouraged the development of theories of sympathy capable of accounting for both the fact of "social systems" as well as the modes of emotional communication by means of which such systems bound citizens to one another. www.routledge.com



TOM MOLE (McGill) has recently published *Byron's Romantic Celebrity: Industrial Culture and the Hermeneutic of Intimacy* (Palgrave, 2007). This book provides one case study in a history that has yet to be written, of a phenomenon that has yet to be adequately theorised. It argues that modern celebrity culture began in the Romantic period, and that Lord Byron should be understood as one of its

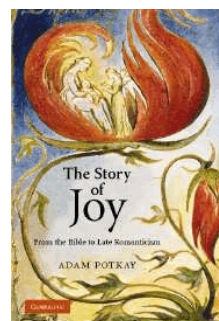
earliest examples and most astute critics. Tom Mole approaches celebrity as a cultural apparatus - consisting of the relations between an individual, an industry and an audience - that took shape in response to the industrialised print culture of the Romantic period. Under that rubric he investigates the often strained interactions of artistic endeavour and commercial enterprise, the material

conditions of Byron's publications, and the place of celebrity culture in the history of the self. *Byron's Romantic Celebrity* sheds new light on the Romantic poetics of personality by showing how commercial collaboration and creative compromise made a public profile possible. www.palgrave.com



The Cambridge Companion to British Theatre, 1730-1830, edited by JANE MOODY (York) and DANIEL O'QUINN (Guelph), offers a wide-ranging and innovative guide to one of the most exciting and important periods in British theatrical history (Cambridge, 2007). The scope of the volume extends from the age of Garrick to the Romantic transformation of acting inaugurated by Edmund Kean and

includes chapters about actors and acting, production and audiences, discussions of key theatrical forms such as tragedy, comedy, melodrama and pantomime, as well as a range of thematic essays on subjects such as private theatricals, 'black' theatre and the representation of empire. www.cambridge.org



ADAM POTKAY (William and Mary) has recently published *The Story of Joy: From the Bible to Late Romanticism* (Cambridge, 2007). Joy is an experience of reunion or fulfilment, of desire at least temporarily laid to rest, of a good thing that comes to pass or seems sure to happen soon. In this wide-ranging and highly original book Potkay explores the concept of joy, distinguishing it from related concepts such as happiness and ecstasy. He goes on to trace the literary

and intellectual history of joy in the Western tradition, from Aristotle, the Bible and Provencal troubadours through contemporary culture, centring on British and German works from the Reformation through Romanticism. Describing the complex interconnections between literary art, ethics, and religion, Potkay offers fresh readings of Spenser, Shakespeare, Fielding, Schiller, English Romantic poets, Wilde and Yeats. *The Story of Joy* will be of special interest to scholars of the Renaissance to the late Romantic period, but will also appeal to readers interested in the changing perceptions of joy over time. www.cambridge.org

BEN P. ROBERTSON (Troy) has edited *The Diaries of Elizabeth Inchbald* (Pickering & Chatto, 2007). The three-volume set makes available the transcribed contents of the eleven surviving pocketbook diaries of the British author, actor, and literary critic Elizabeth Inchbald (1753-1821). Now held at the Folger Shakespeare Library in Washington, DC, these rare documents record Inchbald's social contacts, financial transactions, acting experience, and literary efforts. The diaries trace Inchbald's interactions with other theatre figures, like Sarah Siddons and John Philip Kemble,

and provide insight into Inchbald's composition process.
www.pickeringchatto.com



DONELLE RUWE (Northern Arizona) has recently published *Another Message You Miss the Point Of* (Camber, 2006). Winner of the Second Annual Camber Press Poetry Chapbook Award as chosen by Dick Allen, *Another Message You Miss the Point Of* begins with the personal. There are examples of a young woman's struggle with the difference between her body and the ideal body of popular culture. Genetics, family dynamics, and careers are explored with an unflinching eye which never fails to see beauty in the every day, even the absurd. These poems defy by being physical and direct while touching the human heart, but are unforgivingly unsentimental.
www.camberpress.com

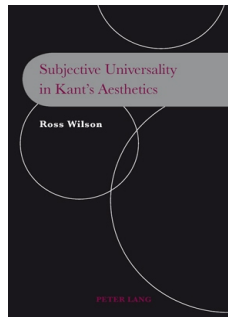


SHARON RUSTON (Keele) has recently published *Romanticism* (Continuum, 2007), a guide providing a clear and concise overview of literature and its context from 1780-1820. This accessible introduction to Romanticism includes an overview of the historical, cultural and intellectual background, including the Romantic movement in terms of culture, political upheaval, philosophy, religion and scientific

development. Ruston's introduction surveys the developments in key genres including discussion of major writers such as Blake, Wordsworth, Coleridge, Keats, Shelley, Byron, Wollstonecraft, Hemans and Smith. It includes a glossary of key terms, a guide to critical approaches, a chronology and guided further reading.
www.continuumbooks.com

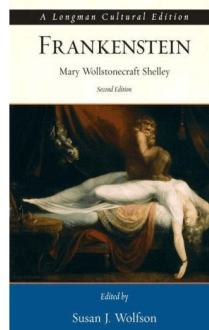
SOPHIE THOMAS (Sussex) has recently published *Romanticism and Visuality: Fragments, History, Spectacle* (Routledge, 2007). This study addresses the intersection of literature and visual culture in the Romantic period, paying particular attention to the theoretical and figurative aspects of seeing. It explores literary engagements with the expanding visual field, arguing that the popular culture of Regency Britain reflected not just emergent and highly capitalized forms of mass entertainment, but also a lively interest in the aesthetic and conceptual dimensions of looking. Moreover, what is commonly thought to be the Romantic resistance to the visible reveals a generative fascination with the visual and its conceptual possibilities. This study examines a broad selection of instances that reflect debates over how seeing should "show itself": instances-from Daguerre's Diorama, to the staging of Coleridge's play "Remorse," to the figure of the Medusa in Shelley's poetry and at the Phantasmagoria-in which the act of seeing is itself represented or dramatized. In response to the related challenge of the invisible, this study includes ruins and fragments, showing that they relate closely to the visual in articulating questions about history

and temporality, and in bringing Romantic preoccupations with the past into clearer focus. www.routledge.com



ROSS WILSON (Cambridge) has recently published *Subjective Universality in Kant's Aesthetics* (Peter Lang, 2007). Drawing on a wide range of scholarship, this book offers a new and comprehensive examination of Kant's argument that aesthetic judgements are combined with a claim to subjective universality. The author gives a detailed account of the background to this claim in Kant's

epistemology, logic, and metaphysics, before closely attending to the crucial sections of the *Critique of the Power of Judgement*. In particular, it is shown that Kant's aesthetics requires that his theory of the subject be rethought. Central to the theory of the subject that begins to emerge from the Third Critique is Kant's enigmatic notion of 'life' which is extensively explored here. This study, therefore, thoroughly examines the central features of Kant's account of aesthetic judgements, suggesting that a new and exciting theory of subjectivity begins to be outlined in Kant's aesthetics. The author argues for the placement of Kant's account of the subjective universality of aesthetic judgement at the centre of contemporary philosophical aesthetics. www.peterlang.com



SUSAN WOLFSON (Princeton) announces the second edition of her Longman Cultural Edition of Mary Shelley's *Frankenstein*. New items, to complement the much appreciated materials in the first edition, and assembled with advice from NASSR members, include a much fuller selection of 1831 revisions. Like all great works of fiction, *Frankenstein* gains depth and dimension from its "conversation" with contemporary texts, especially by Shelley's parents, husband, and friends. In addition to the 1818 text, this cultural edition features the introduction to and a sample revision of the 1831 version. A lively introduction to the edition is complemented by a chronology coordinating Shelley's life with key historical events and a speculative calendar of the novel's events in the late eighteenth century. □

JOURNALS & SOCIETIES

HAZLITT REVIEW
www.williamhazlitt.org

The Hazlitt Review, an annual peer-reviewed journal devoted to Hazlitt studies, will be launched by the Hazlitt Society in 2008, under the general editorship of Uttara

Natarajan. The Editorial Board includes David Bromwich, Jon Cook, Gregory Dart, Philip Davis, A.C. Grayling, Paul Hamilton, Tim Milnes, James Mulvihill, Tom Paulin, Seamus Perry, John Whale, and Duncan Wu.

The Hazlitt Review has extended the deadline for submissions for its first issue to 30 NOVEMBER 2007. An abstract (300 words) should be sent, in the first instance, to the editor at u.natarajan@gold.ac.uk, or by post to:

Dr. U. Natarajan, Department of English and Comparative Literature, Goldsmiths' College, London SE14 6NW. Full submissions of papers (4000-6000 words) selected for peer review will be required by 28 February 2008.

Information about membership of the Hazlitt Society can be obtained from Helen Hodgson at helen.hodgson@guardian.co.uk □

The Wordsworth Trust

www.wordsworth.org.uk

The Jerwood Centre at the Wordsworth Trust (The Lake District, England) houses one of the world's greatest collections of Romantic literature. The collection - some 60,000 manuscripts, books, paintings, drawings and prints - is continually developing and expanding.

Situated only a few hundred yards from Dove Cottage, William Wordsworth's home from 1799 - 1808, the award-winning building provides modern, high-quality storage and research facilities.

Visits from organised groups and societies are welcomed and talks can be tailored to suit the group's interest. The Jerwood Centre is also open to researchers by appointment and the building is fully accessible to wheelchair users. □

Romanticism on the Net

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

Romanticism on the Net is pleased to announce two new issues (45-46).

Articles from Issue 45 (February 2007)

www.erudit.org/revue/ron/2007/v/n45/index.html

Contents:

- KEVIN HUTCHINGS (Northern British Columbia): "William Blake and the Music of the Songs"
- SARAH MOSS (Kent at Canterbury): "Romanticism on Ice: Coleridge, Hogg and the Eighteenth-Century Missions to Greenland"
- BRAD SULLIVAN (Western New England) "Cultivating a 'Dissenting Frame of Mind': Radical Education, the Rhetoric of Inquiry, and Anna Barbauld's Poetry"
- KATEY CASTELLANO (James Madison): "Burke's 'Revolutionary Book': Conservative Politics and Revolutionary

Aesthetics in the Reflections"

LISA CRAFTON (West Georgia): "'A sick man's dream': Jephthah, Judges, and Blake's *Visions of the Daughters of Albion*"

LUCY MORRISON (Salisbury): "Effusive Elegies or Catty Critic: Letitia Elizabeth Landon on Felicia Hemans"

STEPHEN MINTA (York): "Letters to Lord Byron"

DANIEL SCHIERENBECK (Central Missouri): "The 'silver net of civilization': Aesthetic Imperialism in Mary Shelley's *The Last Man*"

MIRIAM WALLACE (New College of Florida): "Constructing Treason, Narrating Truth: The 1794 Treason Trial of Thomas Holcroft and the Fate of English Jacobinism"

L. MICHELLE BAKER (Catholic University of America): "Creative Shipwrecks: Coleridge's *The Rime of the Ancient Mariner* and Byron's *Don Juan*"

KERRI ANDREWS (Leeds): "Countering 'the poverty of thought in novels': radical authorship and *The Royal Captives* by Ann Yearsley"

ERIN SHELEY (Harvard): "Re-imagining Olympus: Keats and the Mythology of the Individual Consciousness"

BETSY WINAKUR TONTIPLAPHOL (Trinity): "Wherewith They Weave a Paradise: Keats and the Luscious Poem"

MARIE HOCKENHULL SMITH (Aberystwyth): "The Silent Woman in the 'Criminal Conversation' Trial and her Displaced Defences: 'A Letter Always Reaches its Destination'"

Reviews:

NICK GROOM (Exeter): "Debbie Lee. *Romantic Liars: Obscure Women who Became Imposters and Challenged an Empire.*"

TILAR J. MAZZEO (Colby): "George D. Dekker. *The Fictions of Romantic Tourism: Radcliffe, Scott, and Mary Shelley.*"

THOMAS STUBY (Washington): "Kevis Goodman. *Georgic Modernity and British Romanticism: Poetry and the Mediation of History.*"

JASON SNART (DuPage): Edward Young. *Night Thoughts, with Illustrations by William Blake.* Commentary by Robyn Hamlyn."

Special Issue (46): *Romantic Spectacle* (May 2007). Guest-edited by John Halliwell and Ian Haywood

www.erudit.org/revue/ron/2007/v/n46/index.html

IAN HAYWOOD (Roehampton) and JOHN HALLIWELL (Bristol): "Romantic Spectacle – An Introduction"

Contents:

IAIN MCCALMAN (Australian National): "The Virtual Infernal: Philippe de Loutherbourg, William Beckford and the Spectacle of the Sublime"

PETER OTTO (Melbourne): "Between the Virtual and the Actual: Robert Barker's Panorama of London and the Multiplication of the Real in late eighteenth-century London"

JOHN BARRELL (York) "Radicalism, Visual Culture, and Spectacle in the 1790s"

NEIL RAMSEY (Australian National): "Horrid Scenes and

Marvellous Sights: The Citizen-Soldier and Sir Robert Ker Porter's Spectacle of War"

DAVID SNOWDON (Newcastle) "Drama *Boxiana*: Spectacle and Theatricality in Pierce Egan's Pugilistic Writing"

SIMON HULL (York): "The Ideology of the Unspectacular: Theatricality and Charles Lamb's Essayistic Figure"

LUISA CALÉ (Birkbeck, London): "Sympathy in Translation: *Paul et Virginie* on the London Stage"

MICHELLE LANDAUER (Melbourne): "Images of Virtue: Reading, Reformation and the Visualization of Culture in Rousseau's *La Nouvelle Héloïse*"

DAVID SIGLER (Virginia): "Two Masquerades and their Spec(tac)ular Effects in Mary Robinson's *Walsingham*"

JON SAKLOFSKE (Acadia) "Conscripting Imagination: The National "Duty" of William Blake's Art"

DAVID HIGGINS (Leeds): "Isn't She Painted *Con Amore*?" *Fraser's Magazine* and the Spectacle of Female Genius"

SUSAN MATTHEWS (Roehampton): "'Happy Copulation': Blake, Visual Enthusiasm and Gallery Culture"

Reviews:

GORDON TESKEY (Harvard): "Northrop Frye. *Northrop Frye on Milton and Blake*. Ed. Angela Esterhammer"

TILAR J. MAZZEO (Colby): "*Wordsworth in American Literary Culture*. Eds. Joel Pace and Matthew Scott"

Linda L. Reesman (CUNY): "Andrew M. Stauffer. *Anger, Revolution, and Romanticism*"

KYLE GRIMES (Alabama at Birmingham): "Kevin Binfield, ed. *Writings of the Luddites*"

HEIDI THOMSON (Victoria University of Wellington): "Anya Taylor. *Erotic Coleridge: Women, Love, and the Law against Divorce*" □

Romantic Circles

www.rc.umd.edu

Romantic Circles is pleased to announce publication of the latest issue of *Romantic Circles Reviews* (Winter 2007, no. 1), edited by Jeffrey Cox and Charles Snodgrass, with Jeffrey Ritchie. This collection includes original reviews of James Bieri's biography of Shelley (by Stephen C. Behrendt), Luke Gibbons' *Edmund Burke and Ireland* (by Frans De Bruyn), Jill Heydt-Stevenson's *Austen's Unbecoming Conjunctions* (by Anne K. Mellor), David Kent and D. R. Ewen's *Regency Radical: Selected Writings of William Hone* (by Kyle Grimes), Steven E. Jones, ed., *The Satiric Eye* (by Talissa J. Ford), and Jerome McGann's *Byron and Romanticism* together with Drummond Bone's *Cambridge Companion to Byron* (by Gillen d'Arcy Wood).

The new reviews, as well as all archived *Romantic Circles Reviews*, can be accessed directly from: www.rc.umd.edu/reviews/

Romantic Circles is pleased to announce a newly published essay by Joseph Viscomi, "Wordsworth's Dramatic Antipicturesque: Burke, Gilpin, and 'Lines left upon a Seat in a Yew-tree.'" In this piece, which is available for reading on the Web or for downloading to your computer in PDF format, Viscomi reads "Lines left upon a Seat in a Yew-tree"

and Wordsworth's revisions of it as part of an antipicturesque discourse critical of William Gilpin's and Edmund Burke's theories of nature. This extended essay with two illustrations is the full version of Viscomi's contribution to the most recent special issue of The Wordsworth Circle (38:1-2) dedicated to Karl Kroeber and guest edited by Toby Benis. It can be accessed directly at: www.rc.umd.edu/reference

Romantic Circles is pleased to announce a new edition of Georg Herzfeld's 1897 critical biography of William Taylor of Norwich (1765-1836), translated from the German by Astrid Wind, edited with an introduction by David Chandler, and with a foreword by Frederick Burwick. Apart from J. W. Robberds' long and ponderous *Memoir of the Life and Writings of William Taylor of Norwich* (1843), this is the fullest introduction to Taylor and his work available. Herzfeld pays particular attention to Taylor's German interests, and shows him to have been a key figure in Anglo-German literary relations in the Romantic era. The edition is available for reading on the Web or for downloading to your computer in PDF format. It can be found at:

www.rc.umd.edu/reference/chandler_herzfeld/chandler_herzfeld.pdf

Romantic Circles is very pleased to be able to make available a special electronic reprint of the recent issue of The Wordsworth Circle in honor of Karl Kroeber. Edited by Toby Benis, this issue (Winter/Spring 2007) contains contributions by Carl Woodring, Martin Meisel, David Simpson, Gillen D'arcy Wood, James McKusick, Joseph Viscomi (the fuller version of this essay is also available in *Romantic Circles Scholarly Resources*), Regina Hewitt, William Deresiewicz, Mark Jones, Steven E. Jones, Marilyn Gaull, and Ursula K. LeGuin. Each essay (and the introduction by Benis) is downloadable in PDF format here: www.rc.umd.edu/reference/wcircle/

Romantic Circles is pleased to announce the latest edition of its Poets on Poets archive and podcast. This quarterly edition contains audio and text files of readings by three contemporary poets: Patrick Phillips reading Wordsworth's "A slumber did my spirit seal" and from The Prelude XII; Ross Gay reading from Blake's The Marriage of Heaven and Hell; and Philip Metres reading Shelley's "Ozymandias" and from Blake's The Marriage of Heaven and Hell. As always, the readings are available as free MP3 downloads from the Website: www.rc.umd.edu/editions/poets/toc.html □

Romanticism

The latest number of *Romanticism*, 13.1 (2007), is now available.

Contents:

JENNIFER DAVIS MICHAEL, "Ocean meets Ossian: Staffa as Romantic Symbol"

WILLIAM A. ULMER, "The Rhetorical Occasion of 'This Lime-Tree Bower my Prison'"

MARCUS TOMALIN, "'Vulgarisms and Broken English': The

Familiar Perspicuity of William Hazlitt"

Andrew Rudd, "'Oriental' and 'Orientalist' Poetry: The Debate in Literary Criticism in the Romantic Period"

KAREN PIPER, "Inuit Diasporas: *Frankenstein* and the Inuit in England"

ANDREW NICHOLSON, "'Nauseous Epigrams': Byron and Martial"

Reviews:

LILLA MARIA CRISAFULLI'S *Antologia delle poetesse romantiche inglesi*, reviewed by Michael Rossington

GREG CLINGHAM'S *Johnson, Writing, and Memory*, reviewed by Tony Howe

BRYCCHAN CAREY'S *British Abolitionism and the Rhetoric of Sensibility: Writing, Sentiment, and Slavery, 1760-1807*, reviewed by Anthony Harding

THOMAS PFAU'S *Romantic Moods: Paranoia, Trauma, and Melancholy, 1790-1840*, reviewed by Tom Duggett

DAVID WORRALL'S *Theatrical Revolution: Drama, Censorship, and Romantic Period Subcultures 1773-1832*, reviewed by Julia Swindells □

Wordsworth-Coleridge Association

The Wordsworth-Coleridge Association is sponsoring a lunch and two sessions at the 2007 meeting of the Modern Language Association in Chicago.

Lunch:

Cash bar at 11:30 a.m., banquet at 12:00 noon to 1:15 p.m. on Friday, December 28 in the Cliff Dwellers Club, 200 South Michigan Avenue, 22nd floor (at Adams Street, overlooking Millennium Park and the Art Institute of Chicago). This lunch is open to members and non-members of the Association and the MLA. A vegetarian alternative is available. For reservations, send \$25.00 (or \$30.00 in Canadian currency), payable to *The Wordsworth Circle*, by 10 DECEMBER 2007 to Marilyn Gaull, Editorial Institute, Boston University, 143 Bay State Road, Boston, MA 02215. For further information, email: mg49@nyu.edu

ROMANTICISM, READING, AND TRANSLATION: THE PROCESSES OF LITERACY

Session I: Romantic Translation

Presiding: JAMES C. MCKUSICK, (Montana)

FREDERICK BURWICK, (UCLA): "Romantic Theories of Translation"

MICHAEL MACOVSKI, (Georgetown): "Byron and the Poetics of Romantic Translation"

GILLEN D'ARCY WOOD, (Illinois, Urbana-Champaign): "The Castrato's Tale: Translating Metastasio, 1750-1802"

SUSANNE SCHMID, (Frankfurt am Main): Respondent

Session II: Romantic Reading

Presiding: Marilyn Gaull, Editorial Institute, (Boston)

CHARLES MAHONEY, (Connecticut): "Literacy as Sensibility"

LEE ERICKSON, (Marshall): "Charles Lamb on Romantic

Reading and Social Decorum"

MICHAEL R. EDSON, (Delaware): "Romantic Juvenal: Translation, Annotation, and Allusion" □

Wordsworth Circle

The new address for both *The Wordsworth Circle* and the Wordsworth-Coleridge Association after September 1 is: Professor Marilyn Gaull, The Editorial Institute at Boston University, 143 Bay State Road #202, Boston, Ma. 02215. Phone: (617) 353-6631; Fax: (617) 353-6917 Editinst@bu.edu □

CALLS for PAPERS

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 Organizing Committee of the 16th annual meeting of the NASSR conference welcomes submissions from all disciplines: please submit a proposal of 500 words to nassr.08@utoronto.ca by 15 JANUARY 2008. If you are submitting to a special session, please send your abstract by e-mail to the session organizer and cc. the conference committee at nassr.08@utoronto.ca. All proposals submitted to but not accepted for special sessions will automatically be considered for general sessions. We invite submissions on any topic related to the conference theme, "Romantic Diversity."

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. Possible topics related to diversity might include:

- Exotic Cultures and Peoples
- Nations, Citizenship, and Immigration
- Genre and Form
- Labor
- Natural History

- Gender and Sexualities
- Literatures of Contact
- Religion
- Empire, Slavery, and Colonization
- Class
- Ethnography
- Politics and Political Cultures
- Music and Art
- Science
- Orientalism
- Books and Print Culture
- Curriculum and the Canon
- Race
- Travel
- Queer Romanticism
- Cosmopolitanism
- Romanticism and Jews
- Ethics
- Theory and Method

For a complete list of special sessions, please visit the conference website listed above. □

Wordsworth Summer Conference

www.wordsworthconferences.org.uk

The 37th annual Wordsworth Summer Conference will be held 30 July to 9 August 2008 at Forest Side, Grasmere, Cumbria. 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.

Contributions may take the form of papers (2750 words), twinned papers, joint or single workshops (short handout-based presentations leading into an hour or more of discussion). Papers or workshops on any Romantic topic are welcome in Part 1; Part 2 of the conference is also likely to include some general papers, but will pay special attention to the constitutional dimensions of Romantic writing, on the occasion of the bicentenaries of Wordsworth's pamphlet on *The Convention of Cintra*, and of Leigh Hunt's *Examiner*. Papers on those two topics would be especially welcome. Proposals (250–500 words) will be considered by two members of the steering committee and should be submitted to the Convenor richardgravil@hotmail.com by 15 MARCH 2008. Details of the 12 bursaries expected to be available for 2008 and of the application procedure will be announced online.

The conference will assemble on Wednesday 30 July and depart after breakfast on Saturday 9 August and will be in two parts: Part 1 (30 July to 4 August) and Part 2 (4 August to 9 August) each with three afternoons free for fell-walking, 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.

Registration and Accommodation:

- 4 days (5 nights) or 9 days (10 nights) in Grasmere; Inclusive 10 night rates: £500 (hostel), £685 (lodge), £785 (hotel)
 - Inclusive 5 night rates: £312.50 (hostel), £405 (lodge), £455 (hotel)
 - Non-resident Conference fee £185 (£155 for one part)
- Some rooms are already reserved and space for non-residents is also limited, so early registration is advised!

Inquiries to the website above, to the Convenor, Richard Gravil richardgravil@hotmail.com, or Administrator Heather Haynes Heatherjhaynes@aol.com □

Coleridge Summer Conference 2008

www.friendsofcoleridge.com/

The 2008 Coleridge Summer Conference will be held at Cannington College 23-30 July 2008. The conference theme is "Poems, Poets, and Romantic Poetics." Plenary lecturers are Christoph Bode, Reg Foakes, Tom Mayberry, J.C.C. Mays, Lynda Pratt and Alan Vardy.

The 20th-anniversary Coleridge Summer Conference will be held in historic Clifford Hall at Cannington College, maintaining our established residence in Coleridge's Somerset at the foot of the Quantock Hills. The beautiful garden grounds of the College 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. As ever, we remain alert to the possibility of improvements and have devised a new format after consultation with the 2006 delegates. STC 2008 will start on Wednesday 23 July with a 6:30 drinks reception in the College gardens. We close after breakfast on Wednesday 30 July. For those planning to come to the conference for the first time, our outline program – available on line – sets out the format. For those already familiar from previous years, we expect that the extra day will bring two main advantages:

- It allows for a full travel day at the close of the conference, so that there should be no cause for delegates to leave before the conference has ended.
- The additional free half-day allows more time for breaks and expeditions - we do not anticipate adding to the number of papers on the program.

With the new, more generous format of STC 2008, we have kept the increase in fees to a minimum, just £50 more than STC 2006. The cost of attending the 2008 conference, including accommodation with en suite bathroom and meals, will be £550 per person (£1050 for shared double accommodation).

For full details, outline program, and updates please visit and return to our Friends of Coleridge website, listed above.

We invite papers on individual Coleridge poems, especially those not often discussed, and we also welcome proposals for papers on individual poems by other romantic poets. As in previous Coleridge Conferences, the theme is a *non-exclusive, suggested guideline only*, and we will be pleased to see proposals for papers on all aspects of Coleridge and British Romanticism.

Proposals should be in the form of an abstract, not less than 200 and not more than 250 words in length, sent in the first instance as an e-mail attached document to the Academic Director, Nicholas Roe at nhr@st-andrews.ac.uk, not later than 1 MARCH 2008. Confirmations will be sent by e-mail prior to 1 April 2008. PLEASE INCLUDE YOUR E-MAIL AND POSTAL ADDRESSES ON THE ABSTRACT ITSELF. Those wanting confirmation before that date for funding purposes will be given a conditional response upon request. A committee of the Conference organisers will consider all proposals.

We are committed to enabling graduate students, who would not otherwise be able to finance the cost of the conference, to attend for the full programme. At STC 2006, Scholarships and Bursaries were awarded to ten post-graduates, thanks to the generous sponsorship of the Charles Lamb Society and the authors of *Samuel Taylor Coleridge and the Sciences of Life* (OUP 2001) who started the conference bursary fund by donating their royalties. We hope to offer a similar provision for 2008. For full details please visit our website. □

Before Depression

www.befored Depression.com

Before Depression: The Representation and Culture of Depression in Britain and Europe, 1660-1800, will be held 19-21 June 2008 at the University of Northumbria at Newcastle and the University of Sunderland. Speakers include Madeleine Descargues-Grant, Peter Sabor, and Janet Todd.

Before Depression is an interdisciplinary project arising from collaboration between the English departments at the University of Northumbria at Newcastle and the University of Sunderland and funded for three years by the Leverhulme Trust. The project is designed to address the question: what was depression like before it was called depression? It explores the development and persistence of the 'depressive' state within British culture of the long eighteenth century. This conference seeks to explore

further the phenomenon of depression 'before depression', and the problems that such an apparently retrospective construction might entail. The conference committee invites proposals on any aspects of the culture and representation of depression (however construed) in the period 1660-1800. Papers are acceptable in English or French.

Papers selected from the conference will be revised and published in *The European Spectator/Le spectateur européen*. Proposals of 200-300 words are invited, to be sent no later than 31 JANUARY 2008, to Dr. Clark Lawlor, Division of English, University of Northumbria at Newcastle Upon Tyne, Newcastle, NE1 8ST, United Kingdom or by email to: clark.lawlor@unn.ac.uk

For further information, including booking, please contact clark.lawlor@unn.ac.uk and see the project website. The conference is organised with the assistance of the Leverhulme Trust. □

Contesting Creativity, 1740-1830

<http://www.leeds.ac.uk/english/activities/conferences/cfps/creativity08.pdf>

"Contesting Creativity, 1740-1830," will be held 12-14 September 2008, University of Leeds.

The concept of creativity in literature and the arts has long been associated with individual genius and divine inspiration. Recent scholarship, however, has begun to address the importance of other more interactive models, and particularly the ways in which creativity might be understood as a social process. Focusing on the period 1740-1830, this conference aims to find ways of moving beyond genius, inspiration, and originality, towards thinking about literary creativity in terms of collaboration, connection, and development. The plenary speaker is Clifford Siskin (NYU). Approaches that might be taken include: Creativity as response/dialogue/negotiation; creative networks/coteries/circles/institutions; creativity through imitation/translation/plagiarism; creativity as labour/craft.

We would welcome proposals for twenty-minute papers that engage with these or related topics. Abstracts of 250 words should be sent via email to Dr. David Higgins, School of English, University of Leeds d.higgins@leeds.ac.uk by 31 DECEMBER 2007. This conference is the inaugural event of the Creativity Project Leeds carried out by the School of English's Long Eighteenth Century Research Group: David Fairer, David Higgins, Robert Jones, Vivien Jones, Simon Swift, and John Whale. □

Reading in the Regency Period

The *Keats-Shelley Journal* invites submissions for its 2008 special issue on the history of reading in the Regency period. The *K-SJ*, which commenced publication in 1952, is dedicated to the study of Keats, Shelley, Byron, Hunt, and

their circles. Our 2006 special issue analyzed Regency Women Writers, and the 2007 *K-SJ* (in press) features a cluster of essays on Romantic Travel and Tourism. Looking further ahead, we welcome submissions on other topics related to second-generation British Romanticism. Please submit essays in Chicago Style, by email attachment, to keats_shelley@yahoo.com and include a one-page abstract. Deadline for submissions to the 2008 special issue is 15 JANUARY 2008. Inquiries welcome. □

The Language of Politics, 1760-1850

"The Language of Politics, 1760-1850: Memorials, Petitions and their Associations" will be held at the University of Leeds Humanities Research Institute, 5-6 September 2008.

Petitions, wrote Edmund Burke in 1775, were "the only peaceable and constitutional mode of commencing any procedure for the redress of public grievances. The presenting of a Petition was like bringing an Action; the beginning only, not the whole of the suit." Fifty-seven years later, Cobbett reminded the first reformed House of Commons that "the petitions of the people ought to be heard with greater attention, as it was well known that a vast majority of them had no voice in sending Members to the House . . . and how were their complaints to be heard, except by petition?" By 1832 the sheer quantity of petitions presented to the Commons threatened to overwhelm its business. On average less than 200 petitions a year were presented to Parliament in the five years ending 1789; even in the quinquennium ending 1815 the annual average was only 900, but by 1841 it was 14,000. Nor were petitions directed only at Parliament. Petitioning was an established labour relations mechanism within the Royal Dockyards and more precariously deployed by naval seamen to vent their grievances. Yet literary scholarship and historical studies alike remain deaf to the language of politics at the point where it centrally constituted the discourse between, on the one hand, State and authority and, on the other, 'citizens' and 'people.'

This conference therefore provides a timely opportunity to re-examine the explanatory force of the linguistic turn within eighteenth- and early nineteenth-century politics and society. The study of political languages and cultures needs to embrace memorials, petitions, remonstrances and other forms of direct address to Crown, parliament or local authority. We also invite exploration of similar issues with reference to colonial assemblies. Given the conference's location, we would particularly welcome proposals that re-examine the Yorkshire Association of the 1780s. The conference is open to researchers of any discipline with an interest in the development of the language of politics in this period. Please submit abstracts (250 words maximum) and a brief CV no later than 7 DECEMBER 2007 to the organisers: Dr. Malcolm Chase, School of History m.s.chase@leeds.ac.uk and Dr. Robert Jones, School of English r.w.jones@leeds.ac.uk □

British Society for Literature and Science www.arts.gla.ac.uk/BSLS/

The third annual conference of the British Society for Literature and Science will be held at Keele University, 27-29 March 2008. Plenary speakers include Frank Close, OBE (Oxford), Steven Connor (Birkbeck College), and Helen Small (Oxford).

Proposals for 20-minute papers are invited that address topics in the interactions of literature and science in any period and any languages. Presenters need not be based in UK institutions. We also invite panel proposals for three papers of 20 minutes or four papers of 15 minutes; members of the panel should be drawn from more than one institution.

Please send an abstract of no more than 400 words and a 100-word biographical note (or in the case of a panel, abstracts and notes for each speaker) to bsls@englit.arts.gla.ac.uk by 30 NOVEMBER 2007. Please send abstracts in the body of messages; do not use attachments. Alternatively, abstracts and proposals may be posted to Dr. Sharon Ruston, School of Humanities, Keele University, Keele, Staffordshire, ST5 5BG, UK. Please address any queries to Dr. Sharon Ruston at the email or postal address above. □

Nineteenth-Century Gender Studies www.ncgsjournal.com/

Nineteenth-Century Gender Studies is a peer-reviewed, online journal committed to publishing insightful and innovative scholarship on gender studies and nineteenth-century British literature, art and culture. The journal is a collaborative effort that brings together advanced graduate students and scholars from a variety of universities to create a unique voice in the field. We endorse a broad definition of gender studies and welcome submissions that consider gender and sexuality in conjunction with race, class, place and nationality.

NCGS is preparing to launch a special guest-edited issue in Summer 2008 that would read nineteenth-century texts within a disability studies/queer studies/gender studies framework. The issue will engage and answer these and other questions: how do issues of the disabled body and the gendered body parallel each other, or collapse into one another? What are the implications of disability in the construction and practice of femininity in nineteenth-century culture? What are the implications of disability in the construction and practice of masculinity in nineteenth-century culture? How do images and metaphors of physical difference work, with gender, into the forms of nineteenth-century literature and culture? What are the connections between gender, ability/disability, and work in the nineteenth century? What are the theoretical implications of prosthetics in writing/understanding nineteenth-century culture? What are the implications of bodily performance in general in the nineteenth century? Is gender

transformation also one of the potentialities we might find in Victorian lit/cultural artefacts on disability? What is the significance, in the investigation of nineteenth-century texts, of queering disability and disability studies? How are both same-gender and heterosexual relationships catalyzed by disability in nineteenth-century plot structures? How are identities of able-bodiedness and heterosexuality connected? How do certain texts in the nineteenth century attempt to transform systems of embodiment?

Please submit essays by 1 MARCH 2008 to either:
 Mark Mossman
 English Department
 Western Illinois University
 Macomb, IL 61455, USA
ma-mossman@wiu.edu

Martha Stoddard-Holmes
 Department of Literature and Writing Studies
 California State University-San Marcos
 San Marcos, CA 92096
 USA
mstoddard@csusm.edu □

Finding Time: Romantic Temporalities

The University of Western Ontario is hosting a two day conference, "Finding Time: Romantic Temporalities," 12-13 April 2008. Keynote Speakers will be Thomas Pfau (Duke) and David L. Clark (McMaster).

This year, the Western Romantic Research Group is focusing on "Finding Time" in Romanticism. We are interested not only in how "the times are changing," as evinced by the French Revolution, but how time itself—as narrativity, historicity, sensibility, experience, philosophy, identity, etc.—is changing in and with Romanticism.

This tangent touches on the upcoming North American Society for the Study of Romanticism conference at Duke University on "Romanticism and Modernity" (2009), which encourages us to think about Romantic "projects"—perhaps in an Heideggerian and Sartrean sense—as events engaged in the complex tissue of history and temporality. To be sure, it introduces the temporal category of "modernity" and brings the concept of "the modern," as a moment of coincidence or immediacy ("classical Latin *modo* just now" [OED]), to bear on Romantic thought, and vice versa.

That said, "Finding Time" is interested in the various ways that time and temporality emerge in Romanticism, as well as how we "find" it: what are the methods of inquiry such a study demands? What kinds of projects can we formulate to gather together this (t)issue? Hence, we propose the following lines of questioning: What is romantic presence, or what is the pre-sense of prophetic rhetoric, in a phenomenological register? What kind of time structures intuition? What are the signs of the time—what is the time of the sign—in Romanticism? What kinds of times govern the novel, the lyric, or the idyll? What is "healthy" time and what happens when time becomes "ill," inauspicious —

perhaps fated or contagious? What is dramatic time, or "play time"? How do notions of identity — piecemeal, rehearsed/repeated, performed, authentic, constructed — function together with time and in history? How does Romantic memory function? What or who re-members? How does the repetition implied in re-volution touch on trauma's a-temporality? And, finally, where do we begin and where do we end? That is, how do we respond to the "enormous abridgement" (Benjamin) of Romanticism's fascination with immediacy, youth, newness and the coincident fascination with death, ruin, apocalypse?

We invite abstracts of 250 words, due 15 JANUARY 2008, that engage this Romantic *temps retrouvé*.

Please send abstracts to: westernromantics@gmail.com
 Website: In progress. □

CONFERENCES

NASSR Supernumerary Conference (2008)
www2.lingue.unibo.it/romanticismo/nassr

(Trans)national Identities / Reimagining Communities



A Joint Conference of the Centro Interdisciplinare di Studi Romantici, Università di Bologna, and the North American Society for the Study of Romanticism: 12-15 March 2008, University of Bologna.

Keynote Speaker: Stuart Curran (University of Pennsylvania)

The Romantic period was one of intense upheaval, global migrations, revolution, and also idealism: an era in which the concepts of nation and community, and the nationalities of knowledge and art, were constantly being called in question and reinvented. We invite papers that take up the construction and dissolution of national identities both positively, in terms of new forms of internationalism and cultural exchange; and more problematically, for example through war, or through forms of (non)identity or (non)community that elude utopian collectivizations. The conference will not only include papers on literature, the arts and culture, but also on philosophy, aesthetics, political theory and other forms of thought relevant to the topic. Inquiries about registration and accommodation can be found at the website above.

Organizing Committee: Lilla Maria Crisafulli (Bologna), Gregory P. Kucich (Notre Dame), Tilottama Rajan (Western Ontario), Diego Saglia (Parma) □

Romantic Localities

"Romantic Localities," 21-24 February 2008, is the first joint conference of the British Association for Romantic Studies (BARS) and the *German Gesellschaft für englische Romantik* (GER). Drawing on the resonances and resources of the Continent, it seeks to explore ways in which Romantic-period writers of all nationalities responded to its languages, landscapes (geographical and metaphorical), and literatures. It also aims to address the ways in which geographies affected British and European Romantic writers 'at home': the South Downs, the Lakes, the Scottish Highlands, the Swiss and Italian Alps, Venice, Rome, and Greece (and its Bavarian connections), but also Europe's Other: the Orient, the South Seas, or the plains of North America.

The conference will take place at Munich's *Internationales Begegnungszentrum der Wissenschaft* (IBZ), a fully-furnished, centrally located modern conference centre, very near Munich University, right in the heart of Munich's *quartier latin*, Schwabing, with numerous hotels, pubs, and restaurants within walking distance. The conference will begin with a conference warming Thursday late in the afternoon and end on the following Sunday noonish. The conference will also feature guided tours through Munich's *Neue Pinakothek* and the *Glyptothek*, and we hope to organize a special exhibition at the Bavarian State Library showing Romantic specimens from its rare books collection (including the latest *Songs of Innocence* copy to be found). The *Hofbräuhaus*, and similar venues and beergardens with their menus of *Weissbier*, *Weisswürste*, and *Brezn*, are not too far away, as is Munich's wonderful *Englischer Garten*, another Romantic locality.

Inquiries to: J.M.Labbe@warwick.ac.uk and Christoph.Bode@anglistik.uni-muenchen.de □

Nineteenth-Century Studies Association

www.english.uwosh.edu/roth/ncsa/index.html

The 29th annual conference of the Nineteenth-Century Studies Association, "Politics and Propaganda," will be held 3-5 April 2008 at Florida International University, Miami. Keynote speaker is Sally Mitchell (*Temple*). Graduate students whose proposals are accepted can at that point submit a full-length version of the paper in competition for a travel grant to help cover transportation and lodging expenses. Submission of a proposal constitutes a commitment to attend the conference if the proposal is accepted. Registration and accommodation information will be available on 1 November 2007 at the website above.

The conference will include a reception and tour at the Wolfsonian Museum-FIU, a leading museum of late-

nineteenth and early-twentieth-century design, which also contains the country's largest collection of twentieth-century German, Italian, and American political propaganda, including prints, posters, drawings, books and serial holdings, and objects that document the rise and demise of fascist and other political movements.

We have also arranged a Biscayne Bay Boat Tour with local historian and scholar Dr. Paul George of the Historical Museum of Southern Florida. The tour will trace the development of Miami's coastline in the nineteenth century, including the influence of the first and second Seminole wars, as we view the Key Biscayne Lighthouse, the Cape Florida Lighthouse, and the Barnacle, the oldest house in Miami-Dade County still in its original location. □

Interdisciplinary Nineteenth Century Studies

www.nd.edu/~incshp

The annual Interdisciplinary Nineteenth Century Studies conference, "The Emergence of Human Rights," will be held 3-5 April 2008, Marquette University, Milwaukee, Wisconsin. Interdisciplinary approaches to human rights in the nineteenth century could include: slavery and abolition; freedom of religion; legal rights; rights movements for women, children, workers; citizenship and empire; animal rights; rights theory; rights in popular culture, literature, and arts. Inquiries to: Christine.Krueger@marquette.edu □

British Society for Eighteenth-Century Studies

www.bsecs.org.uk

The 37th annual conference of the British Society for Eighteenth-Century Studies will be held 3-5 January 2008 at St. Hugh's College, Oxford, UK. The annual meeting of the British Society for Eighteenth-Century Studies is Europe's largest and most prestigious annual conference dealing with all aspects of the history, literature, and culture of the long eighteenth century. We invite proposals for individual papers, for full panels of three papers, and for roundtable sessions of five speakers, on any aspect of the long eighteenth century, not only in Britain, but also throughout Europe and the wider world. While proposals on all and any eighteenth-century topics are welcome, this year the conference theme will be "Religions and Beliefs." We would thus particularly welcome proposals for papers that address any aspect of religion, faith, and belief - or the absence of these - throughout the long eighteenth century and in any part of the world. The 2008 conference will feature plenary addresses by John Barrell (*York*) and Jeremy Gregory (*Manchester*).

The deadline for conference registration will be 23 NOVEMBER 2007. To attend the conference without giving a paper, request an application form direct from the Venue Organizer, Dr. Chris Mounsey cmouns@aol.com. You can also download the registration form and find out more about BSECS from our website. Enquiries to DR. BRYCHAN CAREY at academicorganiser@bsecs.org.uk □

Robert Burns in European Culture

"Robert Burns in European Culture" will be held 6-8 March 2009 at Charles University, Prague. The conference is being held to discuss and celebrate the impact of Robert Burns on European Culture in the year of the 250th anniversary of the poet's birth. The aims of the conference are to draw academic and general attention to Burns as a writer of European significance, and to recuperate our understanding of his stature in the context of widespread critical neglect of his poetry since 1945. The main themes of the conference are (i) the European reception of Burns; (ii) the effect his reception has had on images of Scotland and (iii) the material performance of Burns in culture.

Inquiries to: Murray Pittock
murray.g.pittock@manchester.ac.uk □

Robert Burns and Global Culture www.royalsoced.org.uk

The Royal Society of Edinburgh is organizing a major one-day conference on "Robert Burns and Global Culture," 22-23 January 2009. The conference will reflect on issues such as the global reputation of Burns, the translation and reception of Burns in world literatures, the influence of Burns on the image of Scotland abroad, and the continuing celebration of Burns in global culture in statues, music and Burns Supper events. As Scotland's National Academy, the Royal Society of Edinburgh has decided to host this conference on Scotland's national bard as one of a series of global events to commemorate Burns on the 250th anniversary of his birth. There will be contributions from leading Burns scholars from around the world, and there will be plenty of scheduled time for discussion as well as a session on the latest research on Burns. Sheena Wellington and Kirsteen McCue will perform at a musical lunch in the middle of the day. A number of additional activities are planned to complement the main conference including a keynote public lecture, a classic Burns Supper with a leading after-dinner speaker and a Burns inspired concert.

To register your interest and for further information contact the Events Department: Telephone/Textphone: 0131 240 5000; Fax: 0131 240 5024 events@royalsoced.org.uk □

18th- & 19th-Century British Women Writers www.indiana.edu/~bwwc

The 16th annual 18th- and 19th-Century British Women Writers conference will be held 27-30 March 2008 at Indiana University, Bloomington, with the theme "Female Marginalia: Annotating Empire." Keynote speakers are: Susan Fraiman, Richard Menke, Helen Deutsch, and Claudia Johnson. Inquiries to the website above. □

WEBSITES

The William Blake Archive
www.blakearchive.org

John Milton's Comus

The William Blake Archive is pleased to announce the publication of an electronic edition of Blake's illustrations to John Milton's *Comus*. This group of eight water colors was acquired, and probably commissioned, by Thomas Butts in about 1815. These designs, now in the Museum of Fine Arts, Boston, 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 a suite of *Comus* water colors for the Rev. Joseph Thomas in 1801. This earlier group, previously published in the Archive, pictures the same eight subjects as the set presented here. There are, however, many differences between the two suites in motifs and in the portrayals of characters from the poem. The Thomas designs show strong outlines and relatively subdued colors; in contrast, the Butts designs include more interior modeling and an emphasis on complex surfaces created with small brush strokes.

In his *Comus* designs, as is usual in his work as an illustrator of other poets' writings, Blake paid close attention to the text, but this disciplined approach did not preclude his own interpretations. For example, Milton ends his masque with joyous dance and song, but Blake ends his illustrations on a more serious note, as indicated by the facial expressions of all six figures. His selection of poetic passages to illustrate reveals, in itself, Blake's emphasis on unusual states of consciousness, including trances and visions.

With this publication, the Archive contains five of Blake's nine series of water colors illustrating Milton's poetry: both sets of *Comus* designs, the Thomas set of illustrations to "On the Morning of Christ's Nativity," the illustrations to "L'Allegro" and "Il Penseroso," and the *Paradise Regained* designs. It is our intention to publish in the near future the remaining four series: three sets illustrating *Paradise Lost* and the Butts set of designs for "On the Morning of Christ's Nativity."

Songs of Innocence and Experience

The William Blake Archive is pleased to announce the publication of an electronic edition of copy T of *Songs of Innocence and of Experience*. Copy T is in the British Museum and, like all the illuminated books in the Archive, its texts and images are fully searchable and are supported by our Inote and ImageSizer applications.

Copy T is eclectic, aesthetically and bibliographically. It consists of impressions from a late copy of the combined

Songs, an early copy of *Songs of Experience*, and an early copy of *Songs of Innocence*. Thirty-eight of its 54 impressions were printed in orange ink in 1818, given frame lines, numbered in red ink, and elaborately finished in watercolors and pen and ink. They were printed in the same style and color and on the same paper as *The Marriage of Heaven and Hell* copy G, *The Book of Urizen* copy G, and *Visions of the Daughters of Albion* copies O and P, which are all in the Archive. Twelve of its impressions in *Experience* were color printed with substantial pressure from both levels of the plate in yellow ochre, green, red, and blue colors and inks in 1794 and left unnumbered. Four *Innocence* impressions (plates 6, 7, 19, and 24), printed on both sides of the leaf in raw sienna or yellow ochre, were extracted from *Innocence* copy F, printed in 1789.

The twelve color-printed impressions in *Experience* were originally printed in a set of seventeen, along with those now in *Songs* copies F, G, and H. All four sets are missing plates 39, 44, 45, and 48, which suggests that these plates may not yet have been executed and *Experience* was printed while still in progress. If so, then the *Experience* impressions in *Songs* copy T were printed before those in copies B-E. Though seemingly incomplete, the *Experience* impressions in *Songs* copy T as originally printed, as well as those in *Songs* copies F, G, and H, appear to have been intended as an autonomous publication. At any rate, there are no extant sets of *Innocence* impressions printed in this color-printing style, *Songs* copies G and H were never combined with *Innocence* impressions, and *Songs* copy F was joined with a copy of *Innocence* by someone other than Blake. And someone other than Blake formed the present day *Songs* copy T, using a late copy of *Songs* to complete a seemingly incomplete copy of *Experience*.

With this publication, the Blake Archive leaves the Institute for Advanced Technology in the Humanities, University of Virginia, and moves its headquarters to the University Libraries, University of North Carolina, Chapel Hill. Our relationship with the Institute was essential to the Archive's development for well over a decade. The transition to North Carolina was a complex challenge that demanded sustained effort and attention on all sides. We are especially grateful for the expertise of our new partners in the Carolina Digital Library.

The Archive will now begin a new publishing schedule with the assistance of our new project manager, Ashley Reed, and technical editor, Will Shaw. For a complete list of the Archive's current staff, see <http://www.blakearchive.org/blake/credits.html> □

The Byron Society of America

www.byronsociety.org

The Byron Society of America has just launched its new website at www.byronsociety.org.

Here you will be able to join or renew your membership online, get information about BSA events, find out about

the new Byron Essay Prize, order back issues of the Byron Journal or books from the Byron Society Collection book sale, and get involved with various other programs.

Upcoming events include the annual Leslie A. Marchand Memorial lecture (speaker: John Clubbe), to be held at the DePaul Humanities Center on October 18, and the Society's MLA panel, "Byron and America," to be held in Chicago on December 29.

If you are not already a member of the Byron Society of America, please consider joining. Students can join for \$15/year, and others for as little as \$30. The Society is very active, and it's an exciting time to be part of things. □

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European Romantic Review

journals.orders@tandf.co.uk
www.tandf.co.uk/journals

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for 2002 and beyond can be addressed to Routledge

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NASSR-L

By posting e-mail messages to NASSR-L, NASSR members can initiate discussion, ask questions, or share information with other Romantic scholars. To subscribe, send the command "subscribe nassr-l" to nassr-l-

request@wvnm.wvnet.edu . You will then receive

instructions on how to post messages to the list. If you

encounter problems, please contact ADAM KOMISARUK

akomisar@wvu.edu .

You will also find instructions about joining NASSR-L at the

NASSR website, <http://publish.uwo.ca/~nassr> □

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