

NASSR newsletter

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

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

Executive Committee

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Ex Officio

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Dan White (*Toronto*)

SOCIETY NEWS

NASSR Newsletter prints news of members' recent book publications, calls for papers, and conference or journal information of interest to Romanticists. Please send announcements to Josh Lambier, at nassr@uwo.ca. The deadline for the next *NASSR Newsletter* is 1 October 2007.

2007 Advisory Board Elections

The NASSR Executive Committee is pleased to announce the results of the 2007 Advisory Board Election, as per the guidelines outlined in the revised Constitution, printed in the October 1995 Newsletter. We welcome the following members, elected to three-year terms beginning 1 January 2007.

Deidre Lynch (*Toronto*)

Jill Heydt-Stevenson (*Colorado*)

Marc Redfield (*Claremont*)

NASSR wishes to thank departing members Alan Bewell, Sonia Hofkosh, and Jan Plug for their service and hard work, as well as all those who participated in the election process. A list of nominees from names submitted with the 2007 Ballot will be finalized by the Advisory Board and included on the 2008 Ballot, to be distributed later this year.

Future NASSR Conferences

NASSR conferences are now planned through to 2010

NASSR 2007, "Liberation, Emancipation, Freedom," will be a joint BARS/NASSR conference, and will be held 26-29 July 2007, hosted by the Centre for Romantic Studies at University of Bristol. See "Conferences" below or visit the conference website:

www.bris.ac.uk/romanticstudies/events/2007_bars_nassr_conference.html

NASSR 2008, "Romantic Diversity," will be held at the University of Toronto, August 21-24 2008. More information forthcoming.

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

www2.lingue.unibo.it/romanticismo/nassr

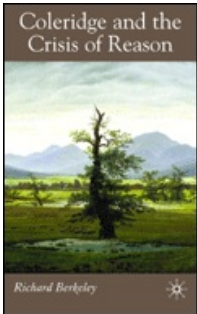
NASSR 2009 will be held at Duke University.

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 2007 to the P.Melville, NASSR Secretary-Treasurer, Department of English, University of Winnipeg, Winnipeg, Manitoba, R3B 2E9, Canada. All applicants must be NASSR members. Bursary cheques will be distributed at or soon after the conference. □

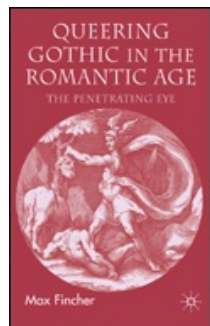
MEMBERS' NEWS



RICHARD BERKELEY (*Knox College*) has recently published *Coleridge and the Crisis of Reason* (Palgrave, 2007). This book examines Coleridge's understanding of the Pantheism Controversy – the crisis of reason in German philosophy – and reveals the context informing Coleridge's understanding of German thinkers. It challenges previous accounts of Coleridge's philosophical engagements,

forcing a reconsideration of his reading of figures such as Schelling, Jacobi and Spinoza. This exciting new study establishes the central importance of the interested status of reason for Coleridge's poetry, accounts of the imagination and later religious thought.

www.palgrave.com

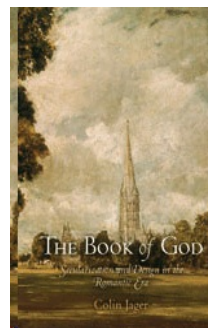


MAX FINCHER (*King's College*) has recently published *Queering Gothic in the Romantic Age: The Penetrating Eye* (Palgrave, 2007). This new study argues that Gothic writing of the Romantic period is queer. Discussing a variety of texts, it argues that contemporary queer theory can help us to read the obliqueness and invisibility of same-sex desire in a culture of vigilance over transgressive sexuality. It articulates

the complex manifestations of desire through examining the discourses of the body, in particular the gaze. Max Fincher shows how the Gothic's ambivalent gender politics destabilize heteronormative narratives and give a voice to queer desires. www.palgrave.com

EVAN GOTTLIEB (*Oregon State*) has recently published *Feeling British: Sympathy and National Identity in Scottish and English Writing, 1707-1832* (Bucknell, 2007). This book argues that the discourse of sympathy both

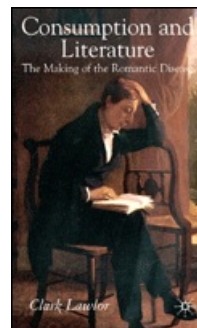
encourages and problematizes a sense of shared national identity in eighteenth-century and Romantic British literature and culture. Although the 1707 Act of Union officially joined England and Scotland, government policy alone could not overcome centuries of feuding and ill will between these nations. Accordingly, the literary public sphere became a vital arena for the development and promotion of a new national identity, Britishness. "Feeling British" starts by examining the political implications of the Scottish Enlightenment's theorizations 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



COLIN JAGER (*Rutgers*) has recently published *The Book of God: Secularization and Design in the Romantic Period* (Pennsylvania, 2006). This book is a penetrating study of the argument from design as it emerged and circulated in the romantic era. This argument holds that the intricacy and complexity of the natural world points to a divine designer and that nature is to be read as God's book. A literary and

philosophical study of this idea, *The Book of God* revisits the familiar equation of romanticism, modernity, and secularization. Jager eschews classic formulations of the thesis that societies secularize as they modernize, arguing instead that secularization is complexly interwoven with modernity rather than simply opposed to it. This revised concept of secularization reveals how arguments about God's designing intentions structure a romantic modernity that is neither progressive nor entirely secular.

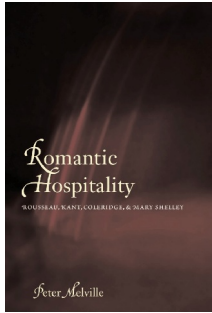
www.upenn.edu/pennspress



CLARK LAWLOR (*Northumbria*) has recently published *Consumption and Literature: The Making of the Romantic Disease* (Palgrave, 2006). This fascinating new book seeks to explain an important and unanswered question: how consumption - a horrible disease - came to be the glamorous and artistic Romantic malady. It argues that literary works (cultural media) are not secondary in our perceptions of disease, but are

among the primary determinants of physical experience. In order to explain the apparent disparity between literary myth and bodily reality, Lawlor examines literature and medicine from the Renaissance to the late Victorian period, and covers a wide range of authors and characters, major and minor, British and American (Shakespeare, Richardson and Sterne, Mary Tighe and Felicia Hemans, Henry Kirke White, Keats and Shelley, Southey, Amelia Opie and Mary Mitford, Thomas Beddoes and Trotter Trotter, Michael Bruce and Robert Pollok, Washington

Irving, Mary Wollstonecraft, Harriet Beecher Stowe).
www.palgrave.com



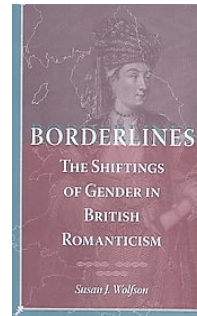
PETER MELVILLE (*Winnipeg*) has recently published *Romantic Hospitality and the Resistance to Accommodation* (Wilfrid Laurier, 2007). Drawing on recent theories of accommodation and estrangement, Peter Melville argues that the texts of Romantic hospitality (including those of Rousseau, Kant, Coleridge, and Mary Shelley) are often troubled by the subject's failure to welcome the Other without also

exposing the stranger to some form of hostility or violence. Far from convincing Romantic writers to abandon the figure of hospitality, this failure invites them instead to articulate and theorize a paradoxical imperative governing the subject's encounters with strangers: if the obligation to welcome the Other is ultimately impossible to fulfill, then it is also impossible to ignore. This paradox is precisely what makes Romantic hospitality an act of responsibility.
www.wlupress.wlu.ca

ANDREW NICHOLSON (*Bristol*) has edited *The Letters of John Murray to Lord Byron* (Liverpool, 2007). Never before published, and in fact rarely even seen, Murray's letters to Byron are an exhilarating find and significantly increase both our knowledge of Byron and of nineteenth-century publishing. The letters reveal a wealth of information about the composition of Byron's works and their manner of publication. They show the extent to which Byron accepted Murray's editorial revisions and how willing Murray was to publish other authors simply on Byron's recommendation. Renowned Byron scholar Andrew Nicholson has edited this critical edition and his informative notes fill in Byron's side of the conversation. Along the way Murray's letters illuminate much about his relations with his other authors, as well as the vast circle of literati, scientists, travelers, and politicians who frequented his celebrated drawing room.
www.press.uchicago.edu/directmail

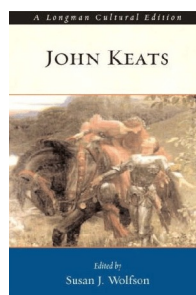
ERIN WEBSTER-GARRETT (*Radford*) has recently published *The Literary Career of Novelist Mary Shelley After 1822: Romance, Realism, and the Politics of Gender* (Mellen, 2007). This book focuses on Mary Shelley's literary career after 1822, and Webster-Garrett explores the neglected end of the "Mary Shelley Story" and questions inherited images of her as a bourgeois satellite of masculine genius and as a child prodigy whose genius faded after *The Last Man*. The study contextualizes Shelley's later career in terms of the rise of discourses of influence to describe sociopolitical, cultural, spiritual, and sexual relationships, and in terms of the rise of Romantic cultural anxieties regarding the ascendance of the popular novel and romance to positions of cultural influence. Shelley's late novels each showcase a female principal who exerts a fully conscious and fully cognizant force on her textual world. In 1830, this deviation gained more significance as Shelley, for the first time, created a

narrative in which a beautiful woman, Katherine Gordon, survives a masculine narrative in order to tell her own alternative tale. Her post-1830 novels trace the ultimate subversive act for a woman in the nineteenth-century: continued existence. As such, they demonstrate a dramatic reversal of Shelley's approach to romantic prose fiction and suggest her need to separate herself from romance as a masculinist tradition that compulsively celebrates the death of a beautiful woman.
www.mellenpress.com



SUSAN J. WOLFSON (*Princeton*) has recently published *Borderlines: The Shiftings of Gender in British Romanticism* (Stanford, 2006). *Borderlines* reveals how the revolution-era debates of the 1790s redefined notions of gender across the nineteenth century. With fresh readings of the works, careers, and volatile receptions of Felicia Hemans, M. J. Jewsbury, Lord Byron, and John Keats, the authors show

how senses (and sensations) of gender shape and get shaped by sign systems that prove to be arbitrary, fluid, and susceptible of transformation. Complicating recent views that Romantic-era writing can be arrayed into masculinist and feminist (or proto-feminist) orders and practices, *Borderlines* shifts the terms of gender essence (culturally organized and supported as these are) into a more mobile, less determinate syntax—one tuned to such figures as the stylized "feminine" poetess, the aberrant "masculine" woman, the male poet deemed "feminine," the campy "effeminate," hapless or strategic cross-dressers of both sexes, and the variously sexed life of the soul itself. Testing large claims in local sites, and reading local events' wider registers, *Borderlines* argues, in effect, that gender theory is most fully realized in action.
www.sup.org



SUSAN J. WOLFSON (*Princeton*) has recently edited the *Longman's Cultural Editions* series edition of the poetry of *John Keats* (Longman, 2006). It is the first edition organized to give a sense of the poet's thinking by interspersing letters, poems, and publications of reviews and contemporary works. This is a new event in editions of Keats, arranged not in the usual way of

separating these writings, but rather by positioning them alongside the author's poems in order of composition or appearance in print, to convey a sense of the events of reading, writing, thinking, publication, and reception that shaped Keats's career. Wolfson has taken care that all poems and letters have been freshly edited from their sources, and that the transcriptions of manuscripts reflect scriptive events such as cross-outs and underlines. This edition includes some unusual contextual writings, including periodical / newspaper versions of the poems.
www.ablongman.com



JULIA M. WRIGHT (*Dalhousie*) has recently published *Ireland, India and Nationalism in Nineteenth-Century Literature* (Cambridge, 2007), in the series *Cambridge Studies in Nineteenth-Century Literature and Culture*. In this innovative study Julia M. Wright addresses rarely asked questions: how and why does one colonized nation write about another? Wright focuses on the

way nineteenth-century Irish writers wrote about India, showing how their own experience of colonial subjection and unfulfilled national aspirations informed their work. Their writings express sympathy with the colonised or oppressed people of India in order to unsettle nineteenth-century imperialist stereotypes, and demonstrate their own opposition to the idea and reality of empire. Drawing on Enlightenment philosophy, studies of nationalism, and postcolonial theory, Wright examines fiction by Maria Edgeworth and Lady Morgan, gothic tales by Bram Stoker and Oscar Wilde, poetry by Thomas Moore and others, as well as a wide array of non-fiction prose. In doing so she opens up new avenues in Irish studies and nineteenth-century literature. www.cambridge.org □

JOURNALS & SOCIETIES

European Romantic Review

www.tandf.co.uk/journals

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

Stephen Cheeke, Lecturer in English at the University of Bristol, has been selected as the winner of the prize for the best article published in the *ERR* in 2006. His outstanding essay, titled "'What So Many Have Told, Who Would Tell Again?' Romanticism and the Commonplaces of Rome," appeared in *ERR* 17.5 (December 2006).

The award will be presented at the 2007 NASSR/BARS Conference at Bristol University this summer. The award is co-sponsored by *ERR* and NASSR. □

Keats-Shelley Prize 2007

www.keats-shelley.com

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

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

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

The Judges' Panel is: A.N. Wilson, author and critic; Matthew Sweeney, John Hartley Williams, Professor Peter Kitson, and Dr. Seamus Perry.

Other conditions of entry:

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

2. All entries must be received by 30 June, 2007. Prize winners and a runner-up in each category will be notified in August. There will be a presentation ceremony in London in October. The winners will be announced at that time on the web site of the KSMA (see above).

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

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

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

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

Keats-Shelley Association of America Grants 2006

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

The Keats-Shelley Association of America awards two \$2,500 grants annually to support research in the field of British Romanticism. Named in honour of the Association's most generous benefactor, the Carl H. Pforzheimer Jr. Research Grants support the work of advanced graduate students, independent scholars, and untenured faculty. The awards honour the late Carl H. Pforzheimer Jr., a past President of the Association and among its most vigorous advocates. He also headed The Carl and Lily Pforzheimer Foundation Inc., long distinguished for funding scholarship centered on early nineteenth-century English literature. Research Grants of \$2,500 each this year to advanced graduate students, independent scholars, or untenured faculty members pursuing research on British Romanticism and literary culture between 1789 and 1832, with preference given to projects involving authors and subjects featured in the Keats Shelley Journal Bibliography. The deadline is 1 November, 2007. Further information and application forms may be obtained at www.rc.umd.edu/ksaa/pfzgrant.html, or applicants may write to Grants Committee, Keats-Shelley Association of America, New York Public Library, Room 226, 476 Fifth Ave., New York, NY10018-2788. □

Keats-Shelley Journal

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

The Keats-Shelley Association of America also announces the publication, over the winter holidays, of its 2006 issue, a special-topic issue devoted to Regency Women Writers. It includes a forum on Regency Women Writers with contributions by Anne K. Mellor, Stephen C. Behrendt, Paula R. Feldman, Julia M. Wright, and Kari E. Lokke; essays on Charlotte Smith by Pamela Clemit, on Jane Austen and John Keats by Beth Lau, on Hannah More by Judith W. Page, on Joanna Baillie by Judith Bailey Slagle, on Felicia Hemans by Aileen Forbes, on Mary Shelley by Patricia Comitini, and on Susan Evance by Claire Knowles; our book review section; and the Annual Bibliographies for 2004 and 2005. □

Romanticism on the Net

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

The latest issue (44) of *Romanticism on the Net* (November 2006) is titled "The Gothic: From Ann Radcliffe to Anne Rice."

www.erudit.org/revue/ron/2006/v/n44/index.html

Contents:

- FRANCES A. CHIU (*The New School*): "Faulty towers: Reform, Radicalism and the Gothic Castle, 1760-1800"
MAX FINCHER (*Independent scholar*): "The Gothic as Camp: Queer Aesthetics in The Monk"
MONIQUE R. MORGAN (*McGill*): "Frankenstein's Singular Events: Inductive Reasoning, Narrative Technique, and Generic Classification"

JENNIFER BEAUVAIS (*Montréal*): "Domesticity and the Female Demon in Charlotte Dacre's *Zofloya* and Emily Brontë's *Wuthering Heights*"

LISA BUTLER (*Wilfrid Laurier*): "'that damned old business of the war in the members': The Discourse of (In)Temperance in Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde*"

JODEY CASTRICANO (*British Columbia Okanagan*): "Much Ado about Handwriting: Countersigning with the Other Hand in Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*"

ELIZABETH MILLER (*Professor Emerita, Memorial*): "Coitus Interruptus: Sex, Bram Stoker, and *Dracula*"

DIANE LONG HOVELER (*Marquette*): "Objectifying Anxieties: Scientific Ideologies in Bram Stoker's *Dracula* and *The Lair of the White Worm*"

TREVOR HOLMES (*Guelph*): "Becoming-Other: (Dis)Embodiments of Race in Anne Rice's *Tale of the Body Thief*"

Reviews:

PETER MELVILLE (*Winnipeg*): "Denise Gigante. *Taste: A Literary History*"

ROBERT MITCHELL (*Duke*): "Eric G. Wilson. *The Spiritual History of Ice: Romanticism, Science, and the Imagination*"

CHRISTOPHER ROVEE (*Stanford*): "Marc Redfield. *The Politics of Aesthetics: Nationalism, Gender, Romanticism*"

LINDA M. LEWIS (*Bethany College*): "Kari Lokke. *Tracing Women's Romanticism: Gender, History and Transcendence*" □

Romantic Circles

www.rc.umd.edu/

Romantic Circles is very pleased to announce the publication of a new volume in the *Romantic Circles Praxis Series* (Series Editor Orrin Wang), *Sullen Fires Across the Atlantic: Essays in Transatlantic Romanticism*, edited by Lance Newman, Chris Koenig-Woodyard, and Joel Pace. In 1840, Ralph Waldo Emerson observed that "the fame of Wordsworth is a leading fact in modern literature," acknowledging that "Wordsworth now act[s] out of England on us. . . ." The reverse was true as well. As the poet noted in a letter to his U.S. editor, Henry Reed, the "acknowledgements which I receive from the vast continent of America are among the most grateful that reach me." Like Wordsworth and Emerson, most British and American Romantics took their cultural movement's transatlanticism for granted. However, most twentieth-century literary critics and cultural historians have attempted to isolate discrete national literatures and cultures. In this volume, the editors present nine essays that explore the startling range of Romanticism's transmigrations, by authors Sarah Ferguson-Wagstaffe, Sohui Lee, and Scott Harshbarger (who track the circulation of literary nationalism in the poems of William Blake and Walt Whitman, John Louis O'Sullivan's *Democratic Review*, and folkloric narratives by Robert

Burns and Nathaniel Hawthorne); Cree LeFavour, Jen Camden, and James Crane (who explore the complex intersections of gender and nationalism in the fiction of William Makepiece Thackeray, Ann Radcliffe, Jane Austen, Walter Scott, and James Fenimore Coope); and Joselyn Almeida, Andre Cardoso, and Rebecca Cole Heinowitz (who explore the rich history of literary exchange between England and Latin America in texts by Simón Bolívar, Joaquim Manuel de Macedo, and Robert Southey). See www.rc.umd.edu/praxis/sullenfires/

Romantic Circles is also pleased to announce *Romanticism and Buddhism*, edited by Mark Lussier. This special issue is designed to address a crucial absence in the critical literature of "Orientalism" following in the wake of Edward Said's groundbreaking study. Within most analyses the specific engagement between Romanticism and Buddhism (and the emergence of the latter during the late-eighteenth and nineteenth centuries) has received little critical attention. As a result, the minute particulars surrounding the full flowering of the dharma during the period termed "Romanticism" have been in need of deeper reflection. The works in the volume clearly address this critical absence and have, for the first time, begun to elaborate the historical and intellectual connections between two robust and lasting developments that continue to condition ways of seeing the world and the individual that emerged in the poetic, philosophical, and philosophical encounters between them. The volume opens with a historical contextualization of the encounter by Mark Lussier, which leads to the provocative poem by Norman Dubie, one of the premiere poets currently publishing in the United States. The volume then proceeds to the resonant connections offered by Louise Economides between the worldview of William Blake and the philosophical agenda articulated by Martin Heidegger (who has emerged as an animating presence in discussions of 'deep ecology' by the current generation of Romantic scholarship). This intellectual focus continues in Timothy Morton's rigorous analysis of the reception accorded Buddhism by G. W. F. Hegel through the critical and creative lens of the "Heart Sutra" (one of the first sutras translated into European languages). The volume subsequently shifts to the arena of practice with John Rudy's comparative analysis of contemplative modes pursued within P. B. Shelley's "Ode to the West Wind" and Zen Buddhist meditative practice. The volume closes with the intellectual deployment of "the coincidence of opposites" as a means of deconstructing the problematic presence of the self in Dennis McCort's assessment of analogous operations in Franz Kafka's work. The volume and its authors hope that the issues and practices considered here will provide the stimulus for subsequent work by others, providing foundation for "future generations" interested in pursuing this vibrant area of research and application. See www.rc.umd.edu/praxis/buddhism/index.html

Romantic Circles is delighted to announce *Romantic Gastronomies*, edited with an introduction by Denise Gigante and original, interdisciplinary essays by Carolyn

Korsmeyer ("Tastes and Pleasures"), Joshua Wilner ("Economies of Excess in Brillat-Savarin, Balzac, and Baudelaire"), and Michael Garval, ("Alexis Soyer and the Rise of the Celebrity Chef"). At the outset of the nineteenth century, as aesthetic theory and practice reflected a transition from abstracted taste to gusto, the idea of aesthetic disinterestedness gave way to an imperative to show interest in all matters gastronomical. This issue suggests the myriad ways in which the surprisingly neglected (and critically undigested) Romantic culture of gastronomy influenced artistic production of nineteenth-century Britain and France—at the same time as it raised new philosophical challenges. *Romantic Gastronomies* can be found at www.rc.umd.edu/praxis/gastronomy/index.html

Romantic Circles announces the publication of a special issue of the Romantic Pedagogy Commons. Edited by Bridget Keegan and James C. McKusick, the issue is entitled "Romanticism, Ecology, and Pedagogy." The essays in this collection offer practical ways of improving students' skills at explicating British literature of the Romantic period, while helping them to understand Romanticism's contribution to the history of modern environmentalism. More fundamentally, it is around the issues of ethical, aesthetic, and economic values that these essays collectively raise their most important points. All of the essays are closely engaged with practical aspects of teaching environmental literature of the Romantic period, and they should prove useful to both new and experienced teachers in a variety of classroom settings. The issue is available here: www.rc.umd.edu/pedagogies/commons/ecology/ □

William Blake and Visual Culture

http://www.english.ufl.edu/imagetext/archives/v3_2/

ImageText is pleased to announce the publication of their special issue on "William Blake and Visual Culture." This issue, edited by Roger Whitson and Donald Ault, seeks to challenge divisions existing between comic, visual, and Romantic studies. The issue features essays from Arkady Plotnitsky, Nelson Hilton, Ron Broglio, Donald Ault, Esther Leslie, Matthew Ritchie and Roger Whitson, as well as original art by Joel Priddy and John Coulthart and an interview with Bryan Talbot. □

CALLS for PAPERS

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: March 12-15, 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 welcomes not only papers on literature, the arts and culture, but also on philosophy, aesthetics, political theory and other forms of thought relevant to the topic.

Possible topics include:

Travel writing; mental travellers, countries of the mind
Italy in the Romantic imagination
The British Romantics in Europe; Transatlantic Romanticism
Romantic exiles; the experience of the foreign
Boundaries and peripheries
War, international revolutions
Republicanisms
Theorizing cosmopolitanism; feminist cosmopolitanism
The (inter)nationalization of knowledge: encyclopedias, journals, translation
The dissemi(nation) of knowledge
The rise of Comparative Literature and Comparative Mythology
Trans-disciplines, intersciences
Transitional genres, translating between genres
National and international theatre
Nationalism and sociability
Colonialism and community
Society versus community
Transitional identities
Intellectual communities (universities, schools of thought, professional communities, salons)
Artistic, epistolary, or religious communities
Global environments; 'contact zone' experience
Slavery and abolition

Send 300 word abstracts by **15 June, 2007** to nassrbologna@lingue.unibo.it

Abstracts may also be submitted directly to the conference website. Visit the website for a listing of the special sessions.

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

The Nineteenth Century Studies Association

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

Politics and Propaganda

Keynote Speaker: Sally Mitchell, Emerita Professor of English and Women's Studies, Temple University, "Political Women: The First Generation."

The 29th annual NCSA Conference will be held at Florida International University, Miami, Florida 3-5 April, 2008. We welcome paper and panel proposals concerning any aspect of politics during the long nineteenth century, including, but not limited to political figures, movements (Chartism, socialism, communism, anarchism, trades unions, reform), parties, campaigns, immigration, imperialism, suffrage, gender politics, war, slavery, nationalism, pacifism, uprisings, and revolutions.

Equally welcome are paper and panel proposals concerning propaganda, including but not limited to advertising, periodicals, promotion (including self-promotion), news, campaign materials, songs, slogans, cartoons, souvenirs, paraphernalia, monuments, posters, and public art.

Abstracts (250 words) for 20-minute papers, author's name and paper title in heading, with one-page c.v. by **1 October, 2007** to: Kathleen McCormack, Program Chair, Florida International University, mccormac@fiu.edu

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. Registration and accommodation information will be available on November 1, 2007:

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. □

Romantic Localities

"Romantic Localities," the first joint conference of the British Association for Romantic Studies (BARS) and the German Gesellschaft fuer englische Romantik (GER), will be held 21-24 February, 2008, Munich IBZ. The conference draws on the resonances and resources of the Continent, seeking 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 is taking 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. Local organizers will reserve a contingent of some 60 rooms, or more if necessary, in the immediate neighbourhood but will ask delegates to book individually via e-mail, allowing them to make their individual arrangements (in case they want to stay on after the conference or have a double room, etc.). A single room at the preferential conference rate costs just under 80 Euros per night, double only slightly more. (Further details about booking, registration for the conference, and how to get to the IBZ, will be put on the BARS and GER websites [www.bars.ac.uk and www.englischeromantik.de] later this year.)

The conference will begin with a conference warming Thursday late in the afternoon and end on the following Sunday noonish. Due to arrangements by BARS, GER, and the local host, the Chair of Modern English Literature at LMU Munich, conference fees will be in the region of 25 - 30 Euros only. In addition to the conference warming we can offer guided tours through Munich's Neue Pinakothek and the Glyptothek, also, given sufficient demand, 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 Hofbraeuhaus, and similar venues and beergardens with their menus of Weissbier, Weisswuerste, and Brezn, is not too far away, as is Munich's wonderful Englischer Garten, another Romantic locality.

The concept of the conference is to leave much room for debate and exchange. To this end, abstracts should be for 20-minute papers (each to be followed by 25 minutes' discussion time). The organizers solicit papers inspired by the notions of localities, geographies, movements, the figurative as well as the literal, or any others relevant to the conference theme. Please send abstracts of 400 words to both J.M.Labbe@warwick.ac.uk and Christoph.Bode@anglistik.uni-muenchen.de by 1 September, 2007. □

Science and the Senses (1789-1914)

According to John Locke, the senses are man's only connection to the outside world. It is through sensual experience that man acquires knowledge about that world. Marjorie Hope Nicolson in *Newton Demands the Muse* (1949) first established how many philosophers and poets used the *camera obscura* as a model for explaining the processes of human understanding; and, she stressed that

even if the body was considered the centre of all human experience, the mind within it was perceived as at one remove from any original phenomena. This visual model for understanding the relationship between sensory perception and the mind has been extended by Jonathan Crary in the highly influential *Techniques of the Observer* (1990).

Romanticists and Victorianists have responded extensively to Crary's arguments about the various technological models of vision with the result that visual culture and the gaze (whether masculine, scientific or otherwise) are quite well studied in these periods. However, one of the crucial arguments in Crary's work that is less well-responded to is the newly scientific centring of the origin of vision—as well as the other senses—within the human body. As the developing study of physiology came to this conclusion in the early nineteenth century, it was not only the visual sense, but also hearing, touch, taste and smell that became newly subjective, unstable and temporal. This process had crucial implications for the formation of subjectivity as well as the conceptualisation of the body itself.

This special issue of *Romanticism and Victorianism on the Net* will explore two primary questions. First, how does this scientific and industrial mechanisation of the senses influence conceptions of subjectivity? For example, if models of perception draw on optical technologies to explain vision and sight, does the conception of what it means to be human change accordingly? Secondly, if sensory perception, when science locates it in the human body, becomes unstable, unpredictable and temporary, how might this formulation provide a base for resistance to this mechanisation? If sensory perception were as unstable as physiology suggested, then the codification of the senses could only predict and control humans and societies to a limited degree.

Possible topics might include: The senses, their representation and the aesthetic effects thereof in the discourses on scientific, medical, cultural and literary thought; Advances and new developments in the mechanisation of the senses; On the cusp of Romanticism: the senses and their place in the Enlightenment project; The senses and racial science and/or primitivism; Chemically altering the senses or sensual perception; Optics, the training and altering of vision in astronomy; The senses and the study of physiology; Artificial stimulation of the senses; Literary interpretations of any of these issues; Technologies of sound; Photography; Taste; Smell; Hysteria or neurasthenia and the senses; Miasma.

We hope to put the 'other' senses on par with the visual and are interested in the interplay between the senses. Confirmed contributors include Tim Fulford and Gavin Budge. Articles of 5,000 to 8,000 words should be sent to Sibylle Erle (sierle@yahoo.de) and Laurie Garrison (garrison.laurie@gmail.com) by 1 November, 2007. We do welcome queries. □

The Romantic Realignment Conference 2007

Romanticism and War

A two day conference to be held at the University of Oxford, 28-29 September, 2007.

Possible topics include, but are not limited to:

Napoleonic wars
Romantic writers and fighters
The war of words
Conflict of ideas
Ideas and representations of war
Romantic war poetry
Great War poets' treatment of Romanticism
The army/navy
The fetishization of warfare
Warring cultures
Religious conflict; Quakers and pacifists
Anti-war writing and peace keeping
Nationalism and internationalism
Women and war
Class wars
Romantic concepts of classical warfare; the romanticisation of war
Colonial wars
War reporting

Please email abstracts of no more than 300 words to: romanticismandwar@hotmail.co.uk. We request that papers are no longer than 20 minutes. The deadline for conference abstracts is *10 August, 2007*. □

International Conference on Romanticism 2007

www.loyola.edu/romanticobjects

Romantic Objects

This year's International Conference on Romanticism invites participants to consider the objects of Romantic study. "Romantic Objects" may include the goals of our own academic inquiry, the pursuits (literary, philosophical, political, theological, ecological, aesthetic, and so on) of Romantic period authors, and the material things that provoke these goals and pursuits.

Preliminary topics for papers include, but are not limited to, the following:

- Objects in the world and in material culture; the "world of things"
- The body as object: of desire, of value, of exchange
- Objects understood as aims, goals, pursuits and projects
- Imaginary objects: nations, ideals, identities
- Relationships between Romantic subjects and objects.

The organizers hope to receive a variety of approaches to and interpretations of this admittedly—and, hopefully, suggestively—broad topic.

Please submit 250-word abstracts for 20-minute papers by *1 June, 2007*. Email submissions are preferred: icr2007@loyola.edu.

The organizers are also accepting proposals for special sessions. Please submit 250-word descriptions of your proposed session by *1 April, 2007*. □

Free Access To History: The Past In The Public Sphere

<http://cf.hum.uva.nl/~huizinga/nieuws/FreeAccess.htm>

The University of Amsterdam will be hosting an international conference titled, "Free Access to History," 17-19 January, 2008.

Throughout Europe, attitudes towards the past changed in the decades around 1800, rendering, in effect, history a matter of public interest. This process transfers historical sources and interest from private associations, collections, monastic communities, noble estates and royal palaces (in short: from non-public enclosures) into the public sphere.

This change is part of the European modernization process. The shift from private to public occurred both in an intellectual and in a concrete-material sense, involving the establishment of museums, libraries, archives and university institutes, as well as the dissemination of texts, documents and historical knowledge by way of text editions, philological studies, historical novels, plays, operas and paintings, monuments and restorations.

Views of the past changed in the process, sometimes to the point of counterfactual (re-)invention. In their search for fresh sources, antiquaries, philologists and historians produced a new past. Fragments, remnants and ruins were cherished as irreplaceable connection point with a receding reality, and were reconstructed or reconfigured into what should constitute a coherent and meaningful History. This rendered the past both accessible, a matter of tradition, continuity and identification, and foreign, exotic, colourful.

The interface between private and public engagement with the past was the locus of contrary interests and fields of expertise; it was shared and contested between antiquarians, artists, nationalists, academics. Who could appropriate which sources? What impetus was stronger, competition or collaboration? In how many different pursuits could a given individual participate? And was the best mode of access to the past that of painstaking source-inventory, or else that of a visionary, intuitive empathy - was, in other words, the past best brought back to life by the informed historian, or by the inspired artist?

At the same time, the past so reconfigured was claimed by different orientations and loyalties. Did the past provide identification roots for the nation, the city, the region, the family, the religion? Which virtues did it exemplify?

Contributions are invited which address these issues in the late-eighteenth-century and nineteenth-century de-privatization of the past. Topics may include: The dynamics of private-to-public transfer: institutionalization, conflicting claims, contested ownership; Intermedial recycling and re-mediatization: from chronicle to painting, from novel to opera, from oral ballad to dramatic poem, etc.; how access to the past was provided: restorations, editions, collections, investigations; the past as sensation; fragmentation and de-fragmentation: the urge to collate and integrate vs. the cult of the fragmentary; the public instrumentalization of history, the relationship between private and public-collective histories; methods of doing the past: amateurs, professional, visionaries; the creation of a new past by manipulations and forgeries.

The conference is organized by the Huizinga-Instituut and by the research group The Construction of the Literary Past, Faculty of Humanities, University of Amsterdam. Proposals can be submitted until **1 June, 2007** to Dr Lotte Jensen, L.E.Jensen@uva.nl, Dept. of Dutch Literature, Universiteit van Amsterdam, Spuistraat 134, 1012 VB Amsterdam, Netherlands. □

CONFERENCES

NASSR 2008

www.utoronto.ca/english/NASSR

Romantic Diversity

The 2008 NASSR conference will be held 21-24 August, 2008, at the University of Toronto.

Nothing defines the Romantic period more strongly than its engagement with diversity. The global diversity of nature and humanity appears at this time in strange, rich, and complex forms, reshaping culture, society, and knowledge. Variety, otherness, difference, and divergence become dynamic supplements to universality, unity, continuity, and totality as distinguishing features of Romanticism. Exploring the borders between the discovery and production of diversity, this conference will seek to examine its role as a shaping concern of the period.

Conference details, including a call for special session proposals, are forthcoming. □

NASSR 2007

http://www.bristol.ac.uk/romanticstudies/events/2007_bars_nassr_conference.html

Emancipation, Liberation, Freedom

The 2007 NASSR/BARS conference will be held 26-30 July, 2007, at the Centre for Romantic Studies, University of Bristol. Plenary speakers will be: Deirdre Coleman (Sydney), Elizabeth Fay (Massachusetts, Boston), Margot Finn (Warwick), and Thomas Pfau (Duke).

We are pleased to announce that Bristol's Centre for Romantic Studies (CRS), on the behalf of the University of Bristol, has the honour of hosting the 2007 BARS/NASSR Conference. The conference itself will take place in The Wills Memorial Building, the centrepiece of The University of Bristol. The Conference is being supported by the Bristol Institute for Research into the Arts and Humanities (BIRTHA), under the BIRTHA Conference Scheme. We hope that the conference will not only provide a unique forum for research into Romantic Studies, but will also set a standard of positive relations between British and North American academics, and also between the University of Bristol and the City of Bristol.

2007 is a year of significant anniversaries in Romantic Studies: 250 years since the publication of Burke's *Philosophical Enquiry* and Gray's Odes; the 250th anniversary of the birth of William Blake; 200 years since Lamb's *Tales from Shakespeare* and Wordsworth's *Poems in Two Volumes*; the 200th anniversary of the publication of Hegel's *Phenomenology of Spirit*; the 200th anniversary of the abolition of the slave trade. The Board of the 2007 BARS/NASSR Conference invites reflection under the conference theme "Emancipation, Liberation, Freedom". Each of these three terms has significant and overlapping resonances in the Romantic period, reaching across a range of disciplines including philosophy, history, art history, aesthetics, political theory, legal theory, and European literature.

Emancipation implies the casting off of a range of legal, social and political restraints, from slavery and religious conformity to strict class and gender roles and a limitation of the franchise. Emancipation also denotes a process in which those restraints are removed in pursuit of either an ideal (most commonly equality or freedom) or a specific legal or social status (e.g. citizenship, enfranchisement).

Liberation suggests a range of political and social problematics in which liberty is achieved against various forms of oppression, such as slavery, censorship and imperialism (which sometimes masquerades as liberation). Liberation might also invite a consideration of the ways in which a rhetoric of liberation can look different from the perspective of the liberators and the liberated.

Freedom, as the problematic ideal of liberation and emancipation, is also a figure for reading the blindnesses that the socio-historical rendering of the first two might entail, that is, for contesting the idealisms they might instantiate. Resonating with Friedrich Schelling's redefinition in the "Freedom" essay, as well as with works of canonical British Romanticism such as Shelley's *Prometheus Unbound*, the term also invites reflection upon whether freedom is indeed fully achieved once the work of feminist, class, or national liberation has been accomplished in terms of rights.

It is hoped that the conference theme will encourage discussion of issues including, but not limited to: orientalism, empire and colonialism, abolitionism,

humanitarianism, radical culture, radical politics and conservative reaction, censorship and freedom of thought, law, justice and freedom, religious liberties and the dissenting tradition, philosophical thinking about freedom, constructions of gender, class identity, aesthetic freedom. □

Eighth International SCOTT Conference

<http://ah.brookes.ac.uk/conferences/>

The Eighth International Scott Conference, "Scott, Romance and Real History," will be taking place from July 30th to August 3rd 2007 at Oxford Brookes University. As well as affirming the centrality of Walter Scott's achievement to the Romantic period, the conference will stress links with, and cognate studies of, other writers and art forms, both within the period (especially Hogg and Austen) and beyond, through criticism and literary influence. Plenary speakers are Ian Duncan, "Scott's Shadow: Scott in Relation to the Writers of Early Nineteenth-century Edinburgh"; Ina Ferris, "Remnants and Remains: Traces of the Past in the Present"; Peter Garside, "The Baron's Books: Scott, Book-collecting, Multitextuality, Waverley and Bibliomania"; Nancy Goslee, "Fictions of Liberty: Women Writers, Women Characters, and the Figure of Wallace." We have managed to extend the option on residential bookings till May 24th; potential delegates are advised to take up this option, as alternative accommodation is likely to be both more expensive and in short supply, though the final date for registration alone will be June 24th. Details of the rest of the program and booking information are available at the website address above. □

Minds, Bodies, Machines

www.mindsbodiesmachines.org/conferences.html

This interdisciplinary conference, convened by Birkbeck's Centre for Nineteenth-Century Studies, University of London, in partnership with the Department of English, University of Melbourne, and software developers Constraint Technologies International (CTI), will take place on 6-7 July, 2007, at Birkbeck College, Malet Street, Bloomsbury.

The two-day conference will explore the relationship between minds, bodies and machines in the long nineteenth century. Recent research on the Enlightenment's frontier technologies has established that era's preoccupation with developing machinery that could simulate the cognitive and physiological processes of human beings. According to some critics, however, these Promethean ambitions were shelved during the nineteenth century, when the android as artefact was relocated to the realm of the imagination, where it became a threatening figure. According to this reading, the android as scientific project and a figure of possibility only re-emerges in our own era. The aim of this conference is to test this claim by exploring the continuities and discontinuities in the

imagining of the human/machine interface in the nineteenth and twenty-first centuries.

The conference program will include plenary addresses, seminars and workshops. Confirmed speakers include: Caroline Arscott, Jay Clayton, Steven Connor, Iain McCalman, Peter Otto, Kevin Warwick and Elizabeth Wilson. A selection of papers arising from this conference will be published in the online journal *Interdisciplinary Studies in the Long Nineteenth Century*, www.19.bbk.ac.uk.

Conference organisers are Hilary Fraser (*Birkbeck*), Deirdre Coleman (*Melbourne*) and Paul Hyland (*CTI*). □

WEBSITES

The William Blake Archive
www.blakearchive.org

The *William Blake Archive* is pleased to announce the publication of electronic editions of copies A and B of *Songs of Innocence and of Experience*, both in the British Museum. Copy B is here reproduced in color for the first time, and, like all the illuminated books in the Archive, the texts and images of both copies are fully searchable and are supported by our Inote and ImageSizer applications.

Songs copy B is one of the first copies of the combined *Songs*. Along with copies C, previously published in the Archive (see the update for 9 March 1999), D, and E (forthcoming), it was formed in 1794 of *Innocence* plates printed in raw sienna on both sides of the leaf in 1789 and *Experience* plates lightly color printed in yellow ochre in the same format in 1794. By this time, Blake had decided to move plates 34-36 ("The Little Girl Lost" and "The Little Girl Found") from *Innocence* to *Experience*, but since plate 34 was printed on the verso of the leaf with plate 26 ("A Dream"), plate 26, another *Innocence* poem, is placed in this copy, as well as in copies C and D, in the *Experience* section. And, like copies C and D, copy B is missing plate 52 ("To Tirzah") but has the small vignette known as plate a (five cherubs and an adult male), one of Blake's earliest relief etchings used here as a tailpiece.

Blake printed copy A in 1795 on large sheets of I. TAYLOR paper along with copy R, previously published in the Archive (see the update for 14 December 1999). This was the first time that Blake printed the *Innocence* and *Experience* plates in the same session and printed plates 34-36 as *Experience* plates. Nevertheless, he apparently meant for the two sections to form separate works. He did not print the combined title plate, printed *Innocence* in grayish black ink and *Experience* in an olivish light black ink, and stabbed and numbered the two parts as separate volumes. Copy A was produced as part of a set of illuminated books printed on large paper, approximately 38 x 27 cm. and joins other works from the large-paper set now in the Archive (*All Religions are One* copy A, *There is No Natural Religion* copy L, *The Book of Thel* copy F, *The*

Marriage of Heaven and Hell copy D, *Visions of the Daughters of Albion* copy G, *America, a Prophecy* copy A, *Europe, a Prophecy* copy H, *Songs* copy R, *The First Book of Urizen* copy B).

The *Blake Archive* is also pleased to announce the publication of an electronic edition of two copies—one uncolored and one hand colored—of Blake's engraved illustrations to Edward Young's *Night Thoughts* (1797). Both copies are presented in our Preview mode, one that provides all the features of the Archive except Image Search and Inote (our image annotation program).

With what must have been enormous energy, Blake executed 537 water colors illustrating the poem's nine sections, which Young called "Nights," for the publisher Richard Edwards. The 1797 volume included a selection of illustrations for the first four Nights, but Edwards closed his publishing business before any further volumes could be issued. Many copies include a two-page "Explanation of the Engravings," possibly written by Blake's friend and fellow-artist Henry Fuseli. The texts of these commentaries are included in the Editor's Notes for each plate.

The colorist(s) of the twenty-seven traced colored copies have never been convincingly identified. The copy now published in the Archive, from the Huntington Library, was very probably colored shortly after publication.

The *Blake Archive* has also recently published electronic editions of Blake's *Visions of the Daughters of Albion*, copies B and O, both in the British Museum. Like all the illuminated books in the Archive, both the texts and images of these new publications are fully searchable and are supported by our Inote and ImageSizer applications.

Copy B was produced in Blake's first printing session for *Visions* in 1793 and joins copies A, C, and J, also from this session and previously published in the Archive. Probably to lend variety to his stock of copies on hand, Blake used three ink colors in this first printing: yellow ochre (as in copy A), raw sienna (copies B and C), and green (copy J). As is characteristic of illuminated books produced in the early 1790s, these copies were printed on both sides of the leaves and finished in semi-transparent washes. As with several other illuminated books in the British Museum collection, the leaves of copy B are mounted close to the image in windows cut in thick paper. The inner edges of these mounts appear in some of our reproductions.

Visions copy O is the sister copy of copy P, also in the Archive. Both are printed in red-orange ink on one side of RUSE & TURNERS/1815 paper and finished in watercolors and pen and ink. Each impression is numbered in the top right corner and bordered by one thin line drawn in red-orange ink a little over a centimeter around the image, setting off each page like a miniature painting.

Morris Eaves, Robert N. Essick, and Joseph Viscomi, editors, *The William Blake Archive*. □

Networked Infrastructure for Nineteenth-Century Electronic Scholarship

www.nines.org

NINES is pleased to announce the availability of a new online research system which will transform the practice of scholarship and publication in the humanities:

NINES is powered by Collex, a custom-built, open-source tool designed by and for scholars:
www.patacriticism.org/collex/

In NINES, you can:

- ▶ search and browse more than 60,000 peer-reviewed texts and images in 19th-century studies
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- ▶ (coming soon) create syllabi, annotated bibliographies, illustrated essays, and timelines

NINES integrates material from the following major research archives:

British Women Romantic Poets
Chesnutt Archive
Collective Biographies of Women
Dickinson Virtual Reference Shelf
Letters of Christina Rossetti
Letters of Matthew Arnold
Romantic Circles Praxis
Romanticism on the Net
The Ambrose Bierce Project
The Poetess Archive
The Rossetti Archive
The Swinburne Project
The Walt Whitman Archive
The Willa Cather Archive
The William Blake Archive
Victorian Studies Bibliography
Whitman Bibliography

Forthcoming are contributions from *JSTOR*, the *Whistler Correspondence*, the *Nineteenth-Century Serials Edition*, Virginia's *Victorian Literature and Culture Series*, and the *Wright American Fiction Project*, as well as updated and expanded information from the *Dickinson Project*, *Romantic Circles*, and *Romanticism on the Net*. □

NASSR

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

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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> □

**NASSR 2007
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are now due!**

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