

NASSR newsletter

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

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 2007.

2007 Online Memberships

There will be two options for existing NASSR members to renew their 2008 membership fees. Members can now renew online at <http://publish.uwo.ca/~nassr>. Simply go to the NASSR site, and select the heading for "How to Join NASSR." There will be a new option for members to renew. On the same page, there are also instructions for members who wish to renew by mailing fees directly to Peter Melville at the University of Winnipeg.

Future NASSR Conferences

NASSR conferences are now planned through to 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.

A supernumerary conference, "(Trans)national Identities/Reimagining Communities," will be held in 2008 in Bologna, Italy.

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.

Visit the NASSR website for updated information about all of the above. □

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 travel costs

by 1 June 2007 to the NASSR Executive, Department of English, University of Western Ontario, London, Ontario, Canada N6A 3K7. All applicants must be NASSR members. Bursary cheques will be distributed at or soon after the conference. □

NASSR 2006 Conference Report

by Dino Franco Felluga

The fourteenth annual NASSR conference occurred this year at Purdue University and was distinctive because, for the first time, it ran jointly with the North American Victorian Studies Association. That made this year's conference the largest gathering of nineteenth-century folks since, well, the nineteenth century. With over 400 talks, 14 seminars, 14 workshops, two pre-conference workshops, and two plenary talks, the amount of selection available was sometimes daunting. The conference was thoroughly interdisciplinary with talks on art history, history, philosophy, theater, French, German, and the British Commonwealth. The conference also represented a truly joint Midwestern effort, with support coming from Butler U, Indiana U, Loyola U (Chicago), Michigan SU, Northwestern U, the U of Chicago, the U of Illinois at Chicago, the U of Illinois at Urbana-Champaign, the U of Iowa, the U of Michigan, the U of Notre Dame, and, of course, Purdue U.

The conference kicked off Thursday morning, Aug. 31st with two pre-conference workshops, one on nineteenth-century theater and one on digital scholarship. The former workshop was led by Emily Allen and Daniel O'Quinn, with talks and responses by Julie Carlson, Lyndon Dominique, Jeff Cox, Ted Ziter, Jane Moody, Tracy Davis, Lynn Voskuil, and Mark Phelan. The latter workshop was led by Steven Jones and Neil Fraistat, with presentations by Doug Guerra, Laura Mandell, Carl Stahmer, Perry Willett, and Neil Fraistat.

Regular panels began at 2pm on Thursday, and the afternoon included a special lecture by Rosemary Lloyd, Rudy Professor of French at Indiana U. After some libations accompanied by jazz and our Provost's welcome, we proceeded to a tented Indian dinner followed by Catherine Gallagher's opening plenary address.

Sessions continued throughout Friday with a change of pace in the early afternoon when we broke up for 14 workshops run by Alison Booth, Anna Clark, Julie Codell, Kevin Gilmartin, Elaine Hadley, Andrea Henderson, Jon Klancher, John Kucich, Christopher Lane, Celeste Langan, Deidre Lynch, Ghislaine McDayter, Andrew Miller, and Daniel O'Quinn. The day was capped with a buffet dinner and the silent films, *Frankenstein* (1910) and *Nosferatu* (1922), accompanied by Ken Double on the organ. The event was a perfect town-and-gown extravaganza: over 900 people, most from town, attended the screenings, which were held in a refurbished silent-movie palace.

Along with regular sessions, Saturday saw a new offering

at NASSR: works-in-progress seminars run by top scholars in the field, whose papers were circulated in advance. Seminars were run by Timothy Barringer, Alan Bewell, Ross Chambers, Tracy Davis, Mary Favret, Regenia Gagnier, Sonia Hofkosh, Timothy Morton, Judith Pascoe, Thomas Pfau, Adela Pinch, Leah Price, Marjorie Stone, and Martin Wiener. We finished the day with Thomas Laqueur's plenary address, followed by one of the best-attended banquets in recent memory. Once the banquet came to a close, the back wall of the ballroom rose to reveal a ten-piece swing band, with Michael Macovski and his wife tripping the light fantastic. After a short dance lesson, the crowd showed that Romanticists really know how to swing.

After another series of panels on Sunday, we finished with an intimate dinner Sunday night at a local French eatery. Vive le romantisme!

Let me finish by thanking the co-chairs of the NASSR side of things, Arkady Plotnitsky (Purdue) and Geraldine Friedman (Purdue), as well as Emily Allen (Purdue), who was my second in command throughout. The other members of the NASSR committee were Beate Allert (Purdue) and Jason Goldsmith (Butler). NASSR liaison members were Jan Plug and Tilottama Rajan. Finally, we all owe a debt of gratitude to the Purdue graduate student who helped me run various aspects of the conference, thanks to funding from Purdue's Department of English and the College of Liberal Arts: Julie Barst. □

NASSR 2006 Graduate Student Paper Prizes

Each year NASSR conference organizers offer prizes for graduate student papers presented at their conference. This year there were over thirty submissions, which made it very difficult for the organizers to reach their final decision.

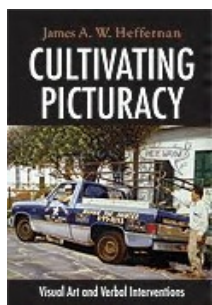
Congratulations are extended to *Dimitri Karkoulis* (*Western Ontario*) for Best Graduate Paper, for "They pluck'd the tree of science and sin': Byron's Cain and the Science of Sacrilege," and, *Joshua Lambier* (*Western Ontario*), Outstanding Graduate Paper, for "Organismic Revolutionaries: Shelley, Schelling, and the History of Nature." □

MEMBERS' NEWS

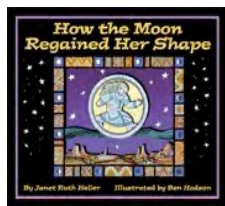
ANN R. HAWKINS (*Texas Tech*) has edited *Teaching Bibliography, Textual Criticism and Book History* (Pickering & Chatto, 2006). Twenty-five essays by a collection of international specialists offer a variety of approaches to incorporating discussions of book history or print culture into graduate and undergraduate classrooms. *Teaching Bibliography* considers the book as a literary, historical,

cultural, and aesthetic object. Given the growing popularity of book history across numerous fields, this collection will appeal to university teachers incorporating textual studies and research methods into their courses, either as a component or as a central focus.
www.pickeringchatto.com

STEPHEN HANCOCK (*BYU-Hawaii*) has recently published *The Romantic Sublime and Middle-class Subjectivity in the Victorian Novel* (Routledge, 2005). This study follows the aesthetic of the sublime from Burke and Kant, through Wordsworth and the Shelleys, into Thackeray, Dickens, Eliot and Hardy. Exploring the continuities between the romantic and Victorian "periods" that have so often been rather read as differences, the book demonstrate that the sublime mode enables the transition from a paradigm of overwhelming power exemplified by the body of the king to the pervasive power of surveillance utilized by the rising middle classes. While the domestic woman connected with the rise of the middle class is normally seen as beautiful, the book contends that the moral authority given to this icon of depth and interiority is actually sublime. The binary of the beautiful and the sublime seeks to contain the sublimity of womanhood by insisting on sublimity's masculine character. This is the book's most important claim: rather than exemplifying masculine strength, the sublime marks the transition to a system of power gendered as feminine and yet masks that transition because it fears the power it ostensibly accords to the feminine. This aesthetic is both an inheritance the Victorians receive from their romantic predecessors, and, more importantly, a broad historical phenomenon that questions the artificial boundaries between romantic and Victorian. www.routledge.com

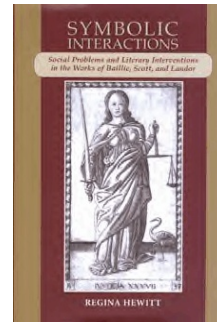


JAMES A. W. HEFFERNAN (*Dartmouth*) has published *Cultivating Picturacy: Visual Art and Verbal Interventions* (Baylor UP, 2006). Though English has no word for the visual counterpart to literacy, Heffernan argues that the capacity to interpret pictures must be cultivated and deserves a name: picturacy. Using examples such as the pre-historic cave paintings of Lascaux, film versions of Frankenstein, the provocative photographs of Sally Mann, and the abstract canvases of Gerhard Richter, the volume illustrates how learning to decode the language of pictures resembles the process of learning to read. While words typically frame and regulate our experience of art, the study also explains how pictures can contest the authority of the words we use to interpret art. www.baylorpress.com

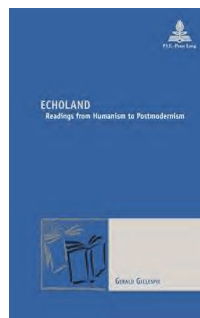


JANET RUTH HELLER (*Western Michigan*) has published a fiction picture book for kids, *How the Moon Regained Her Shape* (Sylvan Dell, 2006). Influenced by Native American folktales, this fascinating story deals with overcoming adversity, self-

confidence, and understanding the phases of the moon. After the sun insults her, the moon gets very upset and disappears - much to the chagrin of rabbits who miss their moonlight romps. With the help of her friends, the moon gains more self-confidence each day until she is back to her full size. The "Creative Minds" section explains the phases of the moon and helps to answer those pesky questions like "why is the moon up during the day?", or "why does the shape of the moon change? Moon crafts and games supplement the understanding.
www.sylvandellpublishing.com



REGINA HEWITT (*South Florida*) has recently published *Symbolic Interactions: Social Problems and Literary Interventions in the Works of Baillie, Scott, and Landor* (Bucknell, 2006). Taking literally Joanna Baillie's claim that drama can promote social justice, *Symbolic Interactions* explores how plays by Baillie, novels by Walter Scott, and *Imaginary Conversations* by Walter Savage Landor address problems of capital punishment, poverty, and political participation. Baillie's and Scott's preoccupation with affective responses to criminals and beggars takes on new significance when situated next to nationalist efforts to use legal differences to promulgate an image of Scotland as a more compassionate society than England and when contrasted with Landor's confidence in political claims-making to meet social needs. The study enlists analogies between the "symbolic interaction" prompted by the selected writers and the concepts of "symbolic interaction" still evolving from the sociology of Jane Addams, George Herbert Mead, and subsequent practitioners to recover a belief in the social efficacy of literature that was accepted during the pre-disciplinary Romantic era but contested throughout much of the twentieth century. The study advocates the renewal of literary interventionism in our post-disciplinary age. www.bucknell.edu/script/upress

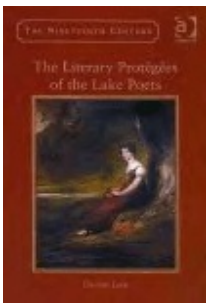


GERALD GILLESPIE has recently published *Echoland: Readings from Humanism to Postmodernism* (Peter Lang, 2006). This book follows several major European literary echoes still reverberating since the mysterious emergence of such archetypal figures as Faust, Hamlet, Quixote, and Don Juan alongside lingering ancient and medieval protagonists in the Renaissance. Four centuries of attempts to redefine modern identity are traced against the evolution of a new genre of totalizing encyclopaedic literature, the "humoristic" tradition which re-weaves the positive and negative strands of the European, and today also New World, grand narrative. The book's method, inspired by Joyce, is to listen to recurrent motifs in the cultural flow from Humanism to Postmodernism for clues to an identity transcending the personal. www.peterlang.com



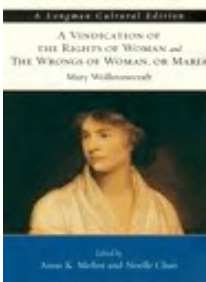
STEVE E. JONES (*Loyola, Chicago*) has published *Against Technology: From the Luddites to Neo-Luddism* (Routledge, 2006). This book addresses the question of what it might mean today to be a Luddite—that is, to take a stand against technology. Not a history of the Luddites but a history of an idea, the book examines how the activities of a group of British workers came to stand

for a global anti-technology philosophy, how an anonymous collective movement came to be identified with an individualistic personal conviction, in short, how the Luddites were constructed as Romantic symbols of a desire for a simple life. *Against Technology* is about the image and the myth of the Luddites and how that myth was transformed over time into modern neo-Luddism. www.routledge.com



DENIS LOW (*Independent*) *The Literary Protégées of the Lake Poets* (Ashgate, 2006). Drawing on 3,000 unpublished manuscripts in England, Scotland and the United States, Low examines the lives and works of four of the Lake Poets' literary protégées: Caroline Bowles, Maria Gowen Brooks, Sara Coleridge and Maria Jane Jewsbury. Though diverse in terms of their literary production, these women were united in

their defiant efforts to write against an increasingly stagnant cultural milieu and their negotiation, wholeheartedly encouraged by their mentors, of contemporary publishing mores. This scrupulously researched book is a valuable contribution to the study of little-known women writers and to our understanding of the literary and publishing environment of Britain in the 1820s and 1830s. www.ashgate.com



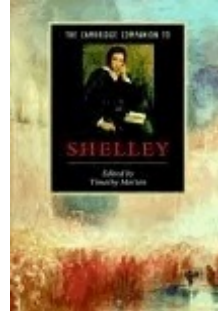
ANNE MELLOR (*UCLA*) and NOELLE CHAO (*UCLA*) have recently edited Mary Wollstonecraft's *Vindication of the Rights of Woman and The Wrongs of Woman, or Maria, A Longman Cultural Edition* (Longman, 2006). This is the first paperback edition to include both *The Rights of Woman* and *The Wrongs of Woman* in a single volume, together with historical contexts,

literary sources and reviews. www.ablongman.com



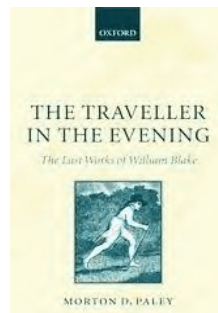
JAN MIESZKOWSKI (*Reed College*) has published *Labors of Imagination: Aesthetics and Political Economy from Kant to Althusser* (Fordham, 2006). Challenging prevailing assumptions about the relationship between language and politics, this book offers a compelling new account of aesthetic and economic thought since the eighteenth century. Mieszkowski

explores the doctrines of productivity and interest in Romanticism and classical political economy, arguing that the critical force of any historical model of literature depends on its understanding of the distinction between intellectual and material labor. This provocative contribution to contemporary debates about culture and ideology will be important for scholars of literature, history, and political theory. www.fordhampress.com



TIMOTHY MORTON (*UC-Davis*) has edited the *Cambridge Companion to Shelley* (Cambridge, 2006). This collection of original essays by an international group of specialists is a comprehensive survey of the life, works and times of this radical Romantic writer. Three sections cover Shelley's life and posthumous reception; the basics of his poetry, prose and drama; and his immersion in the currents of

philosophical and political thinking and practice. As well as providing a wide-ranging look at the state of existing scholarship, the Companion develops and enriches our understanding of Shelley. Significant new contributions include fresh assessments of Shelley's narratives, his view of philosophy, and his role in emerging views about ecology. With its chronology and guide to further reading, this lively and accessible Companion is an invaluable guide for students and scholars of Shelley and of Romanticism. www.cambridge.org



In January, Oxford will publish a paperback edition of MORTON D. PALEY's (*Berkley*) *The Traveller in the Evening: The Last Works of William Blake*. This is a study of Blake's poetry, art, and thought during the last years of his life, from 1818 to 1827. Morton Paley considers some of Blake's major accomplishments, including Blake's wood engravings for Thornton's *Virgil*, the separate plate known as *The*

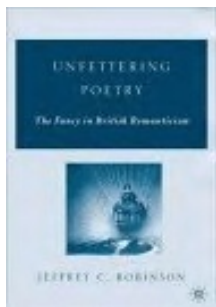
Laocoon, 101 illustrations to Dante's *Divine Comedy*, and the great series of Illustrations to the *Book of Job*. Paley shows us a Blake who has flowered during his late years; a Blake who is free of any "systems," including his own. www.oup.com



JUDITH PASCOE (*Iowa*) has published *The Hummingbird Cabinet: A Rare and Curious History of Romantic Collectors* (Cornell, 2005). In this study Pascoe invites readers to contemplate the ongoing allure of romantic collections. She maintains that romanticism as a literary movement played a crucial supporting role in varied attempts by

collectors of this era to fashion identities for themselves through collecting. She links the collecting craze during the period with the subsequent fetishization of romantic poets

and their possessions, revealing the extent to which an ongoing fascination with material objects—with Keats's hair and Shelley's guitar, for example—helped to produce an enduring image of these poets as spiritual emissaries of a less materialistic age. In language both witty and idiosyncratic, Pascoe makes the case that the romantic period stands out as a distinct moment in collecting history, a transition between the flourishing of the Renaissance wonder cabinet and the rise of the Victorian museum.



JEFFREY ROBINSON (*Colorado, Boulder*) has published *Unfettering Poetry: The Fancy in British Romanticism*, (Palgrave, 2006). Robinson argues that politically progressive Romantic poets write with a politically progressive or radical poetics, coded during the Romantic Period as "the Fancy." Traditional readings of Romantic poetics that emphasize the drama of the speaker

or lyric subject reveal a pervasive "fancophobia," or fear of the Fancy's inclination for a poetry of inclusiveness, expansiveness, and visionary transformation of the object or "the world," and of an experimentation with and unfettering of poetic form and content. In fact, Robinson locates a poetry of the Fancy as the bedrock of Romantic poetic intention (having resonances in the experimental poetries of the late-nineteenth and twentieth centuries), with extended readings of the relatively unexplored poetry of Robinson, Hunt, Reynolds, Clare, and Hemans, as well as a radical rethinking of the familiar poetry of Wordsworth and Keats. www.palgrave-usa.com □

JOURNALS & SOCIETIES

Romanticism on the Net
<http://www.ron.umontreal.ca/>

Romanticism on the Net is pleased to announce two new issues.

Special issues (41-42): *Romanticism on the Net 1996-2006 – Celebrating Ten Years of Online Publishing* (February-May). Guest-edited by Dino Franco Felluga.

<http://www.erudit.org/revue/ron/2006/v/n41-42/index.html>

Contents:

DINO FRANCO FELLUGA (*Purdue*): "Introduction – Skeuomorphs and Anti-Time"

I. The Rossetti Archive, the Blake Archive, and Romantic Circles as Case Studies: The Transformation and Future of Romantic Scholarship:

MORRIS EAVE (*Rochester*): "Crafting Editorial Settlements"
 JOSEPH VISCOMI (*North Carolina at Chapel Hill*): "Blake's Virtual Designs and Reconstruction of The Song of Los"

STEVEN E. JONES (*Loyola*): "Digital Romanticism in the Age of Neo-Luddism: the Romantic Circles Experiment"

JEROME MCGANN (*Virginia*): "From Text to Work: Digital Tools and the Emergence of the Social Text"

II. Neuromanticism:

CELESTE LANGAN (*Berkeley*): "Telepathos: Medium Cool Romanticism"

ANDREW STAUFFER (*Boston*): "Romanticism's Scattered Leaves"

CHRISTOPHER KEEP (*Western Ontario*): "Growing Intimate With Monsters: Shelley Jackson's Patchwork Girl and the Gothic Nature of Hypertext"

PAUL YOUNGQUIST (*Penn State*): "Techno-Prosthetic Romantic Futurism"

Reviews:

MICHAEL JOHN KOOY (*Warwick*): Philip Shaw. *Waterloo and the Romantic Imagination*

JOANNA AROUTIAN (*Montréal*): Ian Haywood. *The Revolution in Popular Literature: Print, Politics and the People, 1790-1860*

DAVID FAIRER (*Leeds*): Rachel Crawford. *Poetry, Enclosure, and the Vernacular Landscape, 1700-1830*

BENJAMIN KAHAN (*Pennsylvania*): D.A. Miller. *Jane Austen, or The Secret of Style*

LINDA L. REESMAN (*CUNY*): Lisa Wood. *Modes of Discipline: Women, Conservatism, and the Novel after the French Revolution*

Special issue(43): *Lord Byron's Canons* (August 2006). Guest-edited by Jeffery Vail

<http://www.erudit.org/revue/ron/2006/v/n43/index.html>

Contents:

JEFFERY VAIL (*Boston*): "Lord Byron's Canons: Introduction"

PAUL DOUGLASS (*San Jose State University*): "Lord Byron's Feminist Canon: Notes toward Its Construction"

PETER COCHRAN (*Independent scholar*): "Byron and Shelley: Radical Incompatibles"

SHARIFAH AISHAH OSMAN (*Malaya*): "'Mightier than death, untamable by fate': Felicia Hemans's Byronic Heroines and the Sorority of the Domestic Affections"

JOSHUA D. GONSALVES (*Rice*): "Byron—In-Between Sade, Lautréamont, and Foucault: Situating the Canon of "Evil" in the Nineteenth Century"

ANGELA ESTERHAMMER (*Western Ontario/Zurich*): "Improvisational Aesthetics: Byron, the Shelley Circle, and Tommaso Sgricci"

MARIA SCHOINA (*Aristotle University of Thessaloniki*): "To engraft ourselves on foreign stocks: Byron's Poetics of Acculturation"

EMILY A. BERNHARD JACKSON (*Arkansas*): "The Harold of a New Age: Childe Harold I and II and Byron's Rejection of Canonical Knowledge"

Reviews:

CHARLES E. ROBINSON (*Delaware*): Nora Crook, gen. ed. *Mary Shelley's Literary Lives and Other Writings*

LINDA L. REESMAN (*CUNY*): Julie Kipp. *Romanticism, Maternity, and the Body Politic*

TIMOTHY MORTON (*UC, Davis*): Neil Fraistat and Donald Reiman, eds. *The Complete Works of Percy Bysshe Shelley. Volume 2*

NIKKI HESSELL (*Massey, New Zealand*): Massimilian Demata and Duncan Wu, eds. *British Romanticism and the 'Edinburgh Review' – Kim Wheatley, ed. Romantic Periodicals and Print Culture*

STEVE BOURDEAU (*Montréal*): Eugene L. Stelzig. *The Romantic Subject in Autobiography: Rousseau and Goethe*

JANET SORENSEN (*Indiana, Bloomington*): Gerard Carruthers and Alan Rawes, eds. *English Romanticism and the Celtic Word* □

Romantic Circles

www.rc.umd.edu/

Romantic Circles is pleased to announce a new volume in our Romantic Praxis Series. Edited by Orrin Wang, "Hartman and Bloom: Two Interviews" provides a pair of wide-ranging conversations, one between Geoffrey Hartman and Marc Redfield and the other between Harold Bloom and Laura Quinney. Hartman touches upon a wide array of topics, including his view of Wordsworth as the radical but deliberate harbinger of modernity, the necessity of a multi-lingual approach to literary studies, the relation between literature and terror, and the different ways that he and Bloom read. Bloom concentrates on the topic of Yaweh and religion, but in a way that constantly invites the question of Romanticism, through such figures as Blake, Wordsworth, Whitman, and Emerson. See www.rc.umd.edu/praxis/bloom_hartman/index.html

Romantic Circles is pleased to announce the publication of a special audio podcast of the plenary address delivered Thursday, 31 August 2006, at the NASSR/NAVSA 2006 conference by Catherine Gallagher: "Slave Trade Suppression and Narratives of Undoing in the Atlantic." The entire address (in two parts with an introduction by Dino Franco Felluga) is downloadable directly at the *Romantic Circles* blog: <http://www.rc.umd.edu/blog/archives/000508.html>

Romantic Circles, in collaboration with University of Central England Electronic Library (UCEEL), is delighted to announce publication of the first installment of an electronic text of the *Quarterly Review*, 1809-1822, edited

by Gavin Budge. The electronic text reproduces Volumes I and II of the *Quarterly Review* (the issues for 1809) in their entirety. Page images of the original articles are also available for download. This edition can be found at http://www.rc.umd.edu/reference/qr_budge/

Romantic Circles is also pleased to announce publication of its newest volume of Reviews, edited by Jeff Cox and Charles Snodgrass with Jeffrey Ritchie, for Winter 2006: <http://www.rc.umd.edu/reviews/> □

Nineteenth-Century Studies Association Article Prize

The Nineteenth Century Studies Association (NCSA) is pleased to announce the 2007 NCSA Article Prize. The prize recognizes excellence in scholarly studies from any discipline focusing on any aspect of the long 19th century (French Revolution to World War I). The winner will receive a cash award of \$500 to be presented at NCSA's annual meeting hosted this year by Susquehanna University, Selinsgrove PA, March 10-14, 2007. Articles published between September 1, 2005 and August 31, 2006 are eligible for consideration for the 2007 prize and may be submitted by the author or the publisher of a journal, anthology, or volume containing independent essays. Submission of interdisciplinary studies is especially encouraged. Essays written in part or in whole in a language other than English must be accompanied by translations in English. The winning article will be selected by a committee of nineteenth-century scholars representing diverse disciplines.

The deadline for submission is NOVEMBER 15, 2006. Send three off-prints or photocopies of published articles/essays to the Chair of the Article Prize Committee: Professor Joan DelPlato, Department of Art History, Simon's Rock College of Bard, 84 Alford Road, Great Barrington, MA 01230. Inquiries may be addressed to Professor DelPlato at: delplato@simons-rock.edu. Applicants should provide an SASE or postcard so receipt of their submissions may be acknowledged. □

The Wordsworth-Coleridge Association

The Wordsworth-Coleridge Association is sponsoring a lunch and two sessions at the 2006 meeting of the Modern Language Association in Philadelphia.

LUNCH: Cash bar at 11:30 a.m., banquet at 12:00 noon to 1:15 p.m. on Thursday, December 28 in Maggiano's Little Italy Restaurant, 1201 Filbert Street, Philadelphia. This lunch is open to members and non-members of the Association and the MLA. We shall be honoring Karl Kroeber and Geoffrey Hartman, our Advisors in whose honor we are publishing special issues of *TWC*, and offering memorials for Paul Magnuson and for Betty Bennett. For reservations, send \$25.00 (or \$30.00 in

Canadian currency), payable to *The Wordsworth Circle*, by 10 DECEMBER 2006 to Marilyn Gaull, Department of English, New York University, 19 University Place, Room 536, New York, NY 10003. For further information, email: mg49@nyu.edu

ROMANTIC POETRY: VOICE, ACCENT, DIALECT, AND SILENCE
Session I:

Presiding: Marilyn Gaull, (NYU)
"Coleridge, Scott, and the Metrics of 'Christabel,'" Morton Paley, (Berkeley)
"The Textualizing of Sound: Romantic Pseudo-Songs," Terence Hoagwood, (Texas A&M)
"The Possibility of Improvisation in Romantic Poetry," Jeffrey C. Robinson, (Colorado, Boulder)
"Driven as in Surges": Texture and Voice in Romantic Poetry," Michael O'Neill, (Durham, UK)

Session II:

Presiding: James C. McKusick, University of Montana
"Coleridge's Art of Translation," Frederick Burwick, (UCLA)
"Desire and the Speaking Voice: Romanticism and the Myth of Pygmalion," Matthew Scott, (Reading, UK)
"The Very Language of the Lower Deck: Poetic Diction and Mutineer Poets in the Romantic Age," Frank Mabee, (Southern California)
"Wordsworth's Emotives," Laura Mandell, (Miami, Oxford, Ohio) □

CALLS for PAPERS

Byron and Modernity

www.english.ubc.ca/PROJECTS/byron_conference

Submissions are invited for "Byron and Modernity" an international conference, sponsored by the University of British Columbia, to be held in Vancouver at the Coast Plaza Hotel and Suites October 26-28, 2007. We welcome papers that explore the way Byron and Byronism have been interpreted since the Romantic period, in Byron's reception through the nineteenth and twentieth centuries, and the place of Byronism in fashion, popular, and print culture. But we are especially interested in papers that take Byron's presence in modern culture as an opportunity to address wider questions surrounding modernity and modernism. If "the modern" marks the time when the subject left the safety of the local to experience the world, and if modernism celebrates change itself as the driving force of global power, to what extent is Byron, the cosmopolitan wanderer and genius of self-promotion, an exemplary, if not pivotal figure of modernity? The Byron circle might be called the first avant-garde: what part did the figure of Byron play in other modern avant-garde movements or in the development of criticism, theory, and culture that followed them? Byron was a social critic and a

fashion icon: his work straddles high and low culture, aristocratic pretension and bourgeois consumerism, the power of the mind and the experience of the body. What can his influence tell us about similar contradictions in modern poetry and literature? What might Byron's presence in popular culture and, by contrast, his relative absence from critical culture tell us about culture generally in the modern world? We are less interested in Byron the man than we are in "Byron" the idea, a specter of art, power, and transgression that haunts modern consciousness.

Proposals of 500 words for 20 minute papers may be sent by email to: byron07@interchange.ubc.ca Deadline for submissions: 30 JANUARY 2007. □

Interdisciplinary Nineteenth-Century Studies

<http://cas.umkc.edu/english/incs/cfp.html>

"'Up-to-date with a vengeance': Nineteenth-Century Science, Technology, and Media," the 22nd Annual *Interdisciplinary Nineteenth-Century Studies Conference*, will be held April 19-21, 2007, at University of Missouri-Kansas City. Inspired by Bram Stoker's innovative narrative forms and themes in *Dracula*—and in particular by Jonathan Harker's statement in his journal that he is witnessing the "nineteenth-century up-to-date with a vengeance"—this conference will explore the thoroughly modern forms of communication, technological development, and scientific discovery that emerged in the period. We also encourage investigations of twenty-first century scientific and technological legacies and media representations of nineteenth-century subjects.

Topics might include: Inventions: Telegraphs, Electric Lights, Typewriters, Railroads and Other New Forms of Transportation; Print Culture: Scientific Periodicals, Political Pamphlets, Illustrated Newspapers, and Penny Magazines; The "Pseudo-Sciences": Phrenology, Physiognomy, and Eugenics; Technology and Empire; Amateur Scientists, Scientific Tourism, and Collectors; Botany and Geology; Darwin and Evolution Controversies; Innovation and Popular Entertainment; Photography, Magic Lantern Shows, and Moving Pictures; Gendered Uses of Technology; Science Fiction; Responses to "Modernity" in Literature and Art; Nursing, Medicine, and Psychology; The "Nineteenth-Century Up-to-Date" in Recent Film and Fiction.

Longer versions of INCS conference papers are regularly published in the affiliated *Nineteenth-Century Contexts: An Interdisciplinary Journal*.

Send 250-500 word abstracts in .pdf or .doc format by 1 DECEMBER 2006 to incs2007@umkc.edu.

Please include your name, institutional affiliation, and contact information within that document, as well as within the body of your email.

More information available at
<http://cas.umkc.edu/english/incs/cfp.html>
Questions? Please contact incs2007@umkc.edu □

Graduate Student Literature Conference

The fifth annual Graduate Student Literature Conference will be held March 23-24, 2007, at the University of South Carolina, Columbia. This year's theme is "Romantic and Victorian Entertainments." From the Grand Tour to gambling, and grand balls to opium dens, nineteenth-century authors represented entertainment in various ways. The virtues and vices of nineteenth-century amusements and leisure activities were themes in both British and American literature of the period, and these areas of life reflected and defined the historical, social, and literary climate of the century. We hope to examine issues related to entertainment and leisure in the nineteenth century, as well as their relationship to both contemporary and modern literary creation, criticism, and reception. How was play and playfulness represented by different authors in different periods of the nineteenth century? How did writers on opposite sides of the Atlantic or on opposite sides of the world react to the growing possibilities for "free time"? How did the Industrial Revolution both help and hinder chances for leisure? What effects did legislative action have on entertainment? What were the differences between "high" and "low" entertainments? How did print function as an amusement? We invite papers that explore the theme of entertainments and amusements in nineteenth-century American, British, and World literature. Papers which address Trans-Atlantic topics are especially encouraged.

Possible topics could include but are not limited to: Gaming; Gambling and speculating; Sports; Hunting; Drinking; The Grand Tour; The idea of "free time"; Artistic pastimes; The idea of "creativity"; Recreational use of opium; Prostitution; Pornography; Inventions; Hobbies; Fashion; Reading aloud; Story-telling; Riddles and other word games; Fairs and carnivals; Séances; Gardening and landscaping; Cooking; Theatre; Closet dramas; Music and dancing; Collecting; Freak shows; Tourist stops and popular resorts; Parties and balls; Charades and other games.

Abstracts of 250 words or less are due by 1 DECEMBER 2006. Please include your name, the name of your institution and program, and any A/V needs that you may have. Submit abstracts electronically via email to: Melissa Edmundson (British Literature and Comparative or Non-English Literature) edmundrm@gwm.sc.edu; Celeste Pottier (American Literature) pottier@gwm.sc.edu □

Victorian Materialities
<http://web.uvic.ca/~navsa>

The North American Victorian Studies Association and the Victorian Studies Association of Western Canada will join

forces for a joint conference to be held 10-13 October 2007. The conference will take place at the Laurel Point Inn on Victoria's beautiful inner harbour. Featured presenters include Stephen Arata, Peter Bailey, Kirstie Blair, Nicholas Daly, Jennifer Green-Lewis, Donald E. Hall, Gail Turley Houston, Linda K. Hughes, Lorraine Janzen Kooistra, Philippa Levine, Lynda Nead, John Picker, Erika Rappaport, Talia Schaffer, and others.

In addition to three plenary papers and six seminars/workshops, the 2007 NAVSA/VSAWC conference will for the first time feature six pedagogy sessions. These will be hands-on, practical, workshop-style presentations on approaches to teaching various topics, including Victorian photography, pornography, poetry, book illustration, music hall, and performance in the classroom. Leaders of pedagogy sessions will share teaching tips and pertinent resources, including web sites, primary texts, visuals, archival materials, and critical articles.

The theme for the NAVSA/VSAWC 2007 conference is "Victorian Materialities." Conference threads include all aspects of Victorian material culture: Victorian objects and things; the language of the material world; Victorians and the senses; Victorian sounds, smells, textures, tastes, and fluids; Victorian bodies; Victorian dress and costume; Victorian interiors and exteriors; homes, parks, parlours, cities, and cinemas; Victorian commodities, displays, advertising, and shopping; Victorian book history: page, print, printers, bindings, covers, and illustration; colonial materialities; Victorian anxieties about materialism; Victorian materiality and religion; Victorian dirt, dung, rubbish, pollution, sewers, mud, rocks, fossils, cliffs, grottoes, germs, microbes, and bacteria; the digital world and Victorian materiality; teaching Victorian materialities; Victorian immaterialities. We warmly invite proposals for papers on these related threads.

Proposals will be due 15 FEBRUARY 2007. They should be sent to navsa@uvic.ca or to be one of the special-session organizers (listed on the web site). Proposals should be two pages long (500 words) with a one-page curriculum vitae and should be submitted electronically as an attachment in .doc or .rtf format. All participants must have paid 2007 NAVSA or VSAWC dues. □

Edmund Burke and the Business of Affection

2007 sees the 250th anniversary of the publication of Edmund Burke's *Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful*. To mark the occasion there will be a two-day academic conference on Burke at the English Faculty, Oxford University, June 26-27, 2007. Accommodation will be available to delegates at St. Catherine's College, Oxford.

The title for the event is "Edmund Burke and the Business of Affection." Although we intend to celebrate the publication of the *Philosophical Enquiry*, all of Burke's oeuvre is open for discussion. The bias of the conference,

however, is towards Burke's activities as a writer and speaker, and his place in eighteenth-century literary history. Since the inception of the Clarendon edition of *Burke's Writings and Speeches* in 1981, the most important developments of Burke scholarship have been in the study of his high politics. The purpose of this conference is to turn critical attention back to the texts that Burke wrote, and to reconsider the cultural and intellectual environments in which he wrote them.

Post-graduates and early-career researchers are invited to prepare posters of the kind favoured at science conferences, and to present them at a round-table seminar. Abstracts of papers will be circulated.

Proposals for posters on any topic within the above parameters are welcomed, but there are three points of interest that we hope will attract particular attention. First is the question of Burke's involvement with eighteenth-century associational life. How significant to his writings and thought was his membership of the Blue-Stocking Circle of Elizabeth Montagu, his coterie friendships with Johnson, Reynolds, Burney and Sheridan, or the conversations that he enjoyed with the Scottish scientists of man during his rectorship of Glasgow University? Second is the issue of originality and form in Burke's writings. Did seventeenth-century Romance, or Shakespeare, or the British Augustan poets hold sway over Burke's literary imagination? Had Burke (like Cicero) written a rhetorical treatise not only at the beginning of his career but also at its end, what form might that second treatise have taken? Third is the problem of influence and reception. When Burke played patron to men like James Barry and George Crabbe, by what spirit of sympathy or presumption was he motivated? Did Coleridge or Hazlitt overestimate Burke's influence on their writings?

Please send proposals for posters to: *Dr. Paddy Bullard, St. Catherine's College, Oxford. OX1 3UJ.* □

Robert Burns in European Culture

"Robert Burns in European Culture" will be held at Charles University, Prague, 6-8 March 2009. Proposals are invited for 25-minute papers for the above conference, which 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.

The title of the proposed paper, together with an abstract of 150 words, should be sent to Professor Murray Pittock murray.g.pittock@manchester.ac.uk by 30 APRIL 2007, for the consideration of the conference organizers: Martin

Procházka, Charles University, Prague; Murray Pittock, University of Manchester. □

International Jane Austen: Jane Austen's Comedy <http://austen2007.net>

"International Jane Austen: Jane Austen's Comedy" will be held 29 November to 2 December 2007 at La Trobe University, Melbourne, Australia. "Remember the country and the age in which we live. Remember that we are English, that we are Christians." Henry Tilney's rebuke to Catherine Morland can be read in many ways, but it is certain that Jane Austen, unlike many of her contemporaries - Ann Radcliffe, Charlotte Smith, Maria Edgeworth or Scott - never ventures outside England, and never presents a foreigner. Yet her novels are increasingly read, enjoyed and studied in cultures quite distinct from the one in which she wrote. This conference addresses this paradox, and aims to bring together readers and students of Jane Austen from around the world to discuss the variousness of Jane Austen's appeal across cultures. The theme of the conference is Jane Austen's Comedy. This theme has been chosen because it promises to bring to the fore both the universality of Austen's appeal and the difficulties of translation between languages and cultures. Delegates are invited to focus on this theme, or comment on it in the course of papers on other aspects of the novels.

Possible topics might include: Is comedy transnational?; Comedy and romance; Jane Austen's comedy compared with other writers - Cervantes, Shakespeare, Burney, Stendhal, Oscar Wilde, etc.; How translatable is Jane Austen?; Wit in Jane Austen; Austen's comedy and the theatre; Forms of comedy in Jane Austen: satire, parody, burlesque; The influence of Jane Austen's comedy on later writers; The novel as entertainment; Comedy and cruelty. Papers addressing *Northanger Abbey* or Austen's minor works are particularly welcome.

Delegates from the Asia-Pacific region are especially welcome. La Trobe University has provided funds for a small number of bursaries to support speakers to attend the conference from outside Australia. If you would like to be considered for a bursary, please supply us with a brief CV, indicating the degree of support you could expect from your own institution (if any). Applications for bursaries will need to be made before 10 JANUARY 2007.

Proposals for papers of 25 and 40 minutes duration are invited. Along with a title, please supply a brief description of your paper, and indicate its contribution to the conference theme and focus. Expressions of interest are welcomed. The deadline for proposals is 1 JUNE 2007. Proposals may be lodged by regular mail or by email. Send email proposals in the body of the message (no attachments, please.) Inquiries and submission to: IJA Conference, c/- Laura Carroll, English Program, La Trobe University, Melbourne VIC 3086, AUSTRALIA L.Carroll@latrobe.edu.au □

History of Psychiatry: Anglo-European Romanticism and the Origins of Psychiatry

This special issue, to be published in late 2008, seeks to explore and test the commonplace that the rise of psychiatry is chronologically commensurate with European Romanticism. Towards this goal it inquires whether the claim can hold up and, if so, under what specific conditions. It invites broad, interdisciplinary approaches capable of assessing the psychiatry, or its equivalents, of different historical periods to make the case for, or against, Romanticism and the origins of psychiatry. The Romanticism addressed is focused on the generations from 1770 to 1830, and especially includes its literature and philosophy. Papers on the wide role of such thinkers as Kant are especially welcome, as are those on developments in depression, hysteria and suicide. Self-contained studies of individual thinkers (e.g., Burton, the early English psychiatrists, Pinel, Esquirol, Freud and the Germans) or writers (e.g., Coleridge, Shelley, the German nature philosophers) are not encouraged except insofar as they relate to the larger comparative matter of origins and development. Authors are invited to contribute papers of not more than 7000 words inclusive of notes and references, and must be formatted in the journal's house style. Scholars in all disciplines of the humanities and sciences, including medicine and its history, are invited to submit their proposals containing not more than 500 words describing their approach to Professor George Rousseau at george.rousseau@ntlworld.com by 1 FEBRUARY 2007. The deadline for finished contributions is 30 NOVEMBER 2007 □

Novel Prospects: Teaching Romantic-Era Fiction

<http://www.rc.umd.edu/pedagogies/commons/romfiction.html>

Guest Editors: Patricia A. Matthew & Miriam L. Wallace

Proposals are invited for new volume of the *Romantic Pedagogy Commons* on narrative fiction from 1780-1832.

From a much-neglected genre for Romanticists, narrative fiction has become a consistent feature at conferences, in special issues of journals, and the subject of monographs and collected essays. This notoriously cannibalistic genre can include the philosophical romance, didactic fiction, the Jacobin and anti-Jacobin English novel, the moral tale, novels of sensibility, seduction narratives, gothic fictions, and the political novel, merely to name a few. As work on Romantic-era fiction expands and the list of authors who might be included on course syllabi expands beyond Ann Radcliffe, Walter Scott, Mary Shelley, Mme de Genlis, and Johann Wolfgang von Goethe, we invite considerations of how effectively to teach this material to undergraduates. Put simply, what kind of work does Romantic era fiction do in the classroom, and how should it be considered in our teaching? We seek thoughtful essays that address specific pedagogical problems and offer excellent models for

teaching this material are solicited. We are most interested in essays that blend discussions of the larger questions surrounding the teaching of Romantic era fictions with the practical issues of bringing these texts to students.

Some questions contributions might address include: What are the advantages or costs of naming these works "Romantic" and what is signified by "Romantic" when speaking of narrative fiction? Are these works primarily of interest to cultural critics or those who seek to add historical context, or do they merit careful literary or even aesthetic examination in themselves? What reconsiderations of dominant literary narratives does addressing prose fiction demand? How does teaching this material change or impact pedagogical practice(s)? What kinds of works must be included to offer a reasonable representation of the richness of this literature? Are secondary sources required before undergraduates can access these works, or do these novels themselves function most often as secondary materials themselves in a Romantic Literature course? What meta-critical issues are addressed through teaching these materials? How do they invite a consideration of critical apparatuses? How might literature of this era be taught alongside texts generally included in Romanticism courses. Essays may also helpfully include supporting materials that will be of use for other teachers and that can be accessed in electronic form such as text, sound, or image files.

Essay proposals (including title and 200-word abstract) are invited on any aspect of "Teaching Romantic-era Fiction." Essays for this volume may vary in length from 3,000-10,000, words, though 6000-8000 is recommended as a goal; please indicate the proposed length of your submission. Submit your proposal to Patricia Matthew patricia.matthew@montclair.edu by 30 NOVEMBER 2006. All submissions will be peer-reviewed. Romantic Circles editorial staff will adapt the code and design of essays and materials to site standards, so submissions may be in MS Word or HTML format. Final essays (and permissions) will need to be submitted to Patricia Matthew as e-mail attachments by 15 MARCH 2007. □

Literary Migrations: Translation and Adaptation in the Eighteenth Century

<http://www.pickeringchatto.com/migrations.htm>

Announcing a Pickering and Chatto Series: *Literary Migrations: Translation and Adaptation in the Eighteenth Century*.

The current speculation regarding the role of the immigrant in British society tends to mask the historical nature of the debate surrounding the ramifications of both immigration and emigration. This series focuses on the period in British and European literary history when the migration of ideas became common thorough the medium of literary translations.

The eighteenth century was a period of political and geographical expansion on a new scale. It facilitated a culture of consumption and of the importation/exportation of goods and fashions. Advances in both print and transportation technology meant that the dissemination of literary texts was made ever easier, while the growing popularity of the Grand Tour opened up both countries and markets for both readers and writers. This series seeks to question how translations fit into the new sense of cultural context and identity enabled by this expansion, and to explore the function of translations and translators as markers, and makers, of culture.

This series posits that ideas about national and personal identity, the value of literature, and the worth of cross-cultural exchange inform the eighteenth-century impulse to disseminate texts across borders, and encourages researchers to explore these aspects from a wide variety of critical and national perspectives. It seeks studies that focus not only on texts translated into English, but also English texts translated into a variety of European languages.

Monographs are sought that are geographically various, studying texts from a variety of national perspectives. It is the intention that authors will reflect the series' comparative ethos, being drawn from Europe as well as Britain and other English-speaking countries. The Editors therefore encourage proposals that develop new angles and theories, approaching themes such as: gender and the market for translations; the growing accessibility of foreign lands; the increase in readerships and the development of international 'best sellers'; the attraction of the foreign translations as hack work/ as works of art; plagiarism and unauthorized adaptations; the tension between a national literary identity and imports; and, the critical and readerly reception of translations.

Interested authors should in the first instance submit a proposal of 8-10 pages, including a general précis of the book and detailed chapter breakdowns. The Editors will invite submissions of full manuscripts based on the quality and completeness of the proposals. Biographies in the series will be published in hardback and be in the region of 250 pages in length.

Series Editors: Jacqueline M Labbe (*University of Warwick*), j.m.labbe@warwick.ac.uk; Katherine Astbury (*University of Warwick*), katherine.astbury@warwick.ac.uk; Kari Lokke (*University of California, Davis*), kelokke@ucdavis.edu □

History of the Book

<http://www.pickeringchatto.com/historyofthebook.htm>

Announcing a Pickering and Chatto Series: *History of the Book*.

Building on the widespread interest in material culture, visual culture, and media studies, book history was

deemed in 1993, "a particularly hot topic in the humanities" by the *Chronicle of Higher Education*. And in recent years, book history has continued to develop as an increasingly dynamic, cross-disciplinary endeavour, drawing on historicist schools of literary theory, social history, bibliography, and histories of libraries. As a result of this dynamism, Pickering & Chatto are pleased to announce a new monograph series in history of the book. We are currently accepting proposals and manuscripts for consideration.

For this series we define history of the book broadly, including all aspects of composition, publication and reception. We are interested in studies that engage the fundamental questions of book history.

We welcome proposals and manuscripts on, but not limited to, the following areas:

Authorship; Canon Formation; Censorship; Copyright and Piracy; Coterie production; Cultural, Economic and Social History of Books, Authorship, etc.; Book Arts; Bookbinding and Binders; Book Collectors and their Libraries; Book Design and Designers; Book Trade; Calligraphy; Education; History of Printing and Printing Materials; Illustration; Illustrated Books; Illustration Methods; Illustrators; Paper Trade; Paper Makers; Papermaking; Periodical Press; Legal Aspects of Publishing Libraries; Literary Agents; Literary Criticism; Literacy and Reading Practices; Manuscript Culture and Manuscript Publication; Print Culture; Publishing; Publishing History; Reading; Reader Responses; Relations between Authors, Agents and Publishers; Relations between Authors and their Readers; Technologies of Book Production; Textual Criticism and Editing; Typography and Typographers; Type Design and Typefounding

We are also interested in seeing studies that expand on these categories to include non-book texts as well as studies of manuscripts or manuscript materials. Initial queries about manuscript submission should be directed to: Ann R Hawkins, Series Editor, ann.hawkins@ttu.edu □

CONFERENCES

NASSR 2007

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

The 2007 NASSR/BARS conference, "Emancipation, Liberation, Freedom," 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*).

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, music, aesthetics, architecture, political theory, legal theory, and European literature. Although the following list is not intended to preclude other interpretations of the conference theme we welcome offers of papers on topics including: 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.

We are interested in making this conference as interdisciplinary as possible and, so, we are keen to consider papers from History, Art History, English and American literature, Foreign Languages and Literatures, History of Science, Architectural History, Music, etc.

Proposals for 20 minute papers are invited on any aspect of the conference theme. Proposals should be no more than 300 words, and should include name, institutional affiliation and position. Deadline for submission: 1 DECEMBER 2006.

Scholars interested in submitting abstracts for consideration within a Special Session should send proposals of no more than 300 words to the session convenors by 17 NOVEMBER 2006. Information on the submission of abstracts, and the list of invited special sessions, can be found at the conference website above.

Scholars who interested in convening a special session are invited to submit a proposal of no more than 1000 words by 1 DECEMBER 1 2006. Proposals should include the titles and details of three 20-minutes papers as well as the name, institution and position of all participants.

Scholars may advertise their proposed special session on the conference website by sending a title, 50 word abstract and contact details to romantic-studies@bristol.ac.uk.

All information on how to submit your proposal (including access to online submission) and on special sessions can be found at the conference website above, which also includes a list of invited and proposed special sessions (and how to submit proposal to proposed special sessions).

All those attending the conference must be members of either BARS (The British Association of Romantic Studies) or NASSR (North American Society for the Study of Romanticism). □

**Gesellschaft für Englische Romantik
(Society for English Romanticism)**
www.englische-romantik.de

<http://www.uni-tuebingen.de/angl/romanticismtoday>



The Society for English Romanticism announces its 12th International Symposium, "Romanticism Today," at the University of Tübingen, October 4 – 7, 2007. The persistence of Romanticism in modern culture has been widely discussed in recent years. Romantic afterlives have been traced in literary criticism and theory, in poetry and fiction from the nineteenth to the twenty-first centuries, in theatre and film, in popular culture, in politics and the sciences, and, more generally, on a fundamental cultural level revolving around questions of identity, authority and authorship in a modern or even 'postmodern' sense. Against this background, the 2007 conference of the German Society for English Romanticism will meet the challenge of addressing the contemporaneity of Romanticism by inviting current readings of Romantic texts, reflecting upon present institutional and private contexts, and Romantic readings of current texts; reflecting upon historical continuities and differences, as well as, more generally, contributions on recent developments in expanding and preserving the record of Romanticism; the afterlives of Romantic works and artists in various media and institutions; the role of Romantic icons, works and strategies in cultural memory; the state of Romantic studies today; Romanticism and recent theory (ecocriticism, the cognitive turn, ...); Romanticism as a key to historicizing the aesthetic; and finally Romantic features of contemporary cultural practices in all kinds of spheres, including politics (Is there a post-colonial Romanticism? A post-national Romanticism? ...) and popular culture (How is authenticity fabricated? What kind of authority is evoked by stardom? ...).

Please send in an abstract of no more than 500 words, accompanied by a short biographical sketch by 15 JANUARY 2007. Presentations (in English) are limited to 30 minutes. As usual, a selection of papers and lectures will be published in the conference proceedings. Detailed information about accommodation, travel and registration and a provisional conference programme will be provided in due course in the circular of the Society and on the conference website. Please visit the website above.

We hope to welcome you to a stimulating and thought-provoking academic and an enchanting social programme in one of Germany's (or even the world's) most Romantic locations situated, as a recently coined slogan has it, between High tech and Hegel (and Hölderlin, for that matter). Please send your abstracts to the local organizer: Prof. Dr. Christoph Reinfandt, Englisches Seminar, christoph.reinfandt@uni-tuebingen.de □

NVSA 2007

The Northeast Victorian Studies Association (NVSA) solicits submissions for its annual conference, this year entitled "Victorian Cosmopolitanism," to be held at Harvard University, March 30-April 1, 2007. The conference will feature a special presentation of rare Victorian holdings at the Houghton Library as well as a keynote panel including Antoinette Burton and Bruce Robbins. Historically used variously as a term of opprobrium for individuals lacking in loyalty or deep-seated emotional ties to a particular location or as a badge of pride assumed by those aspiring to escape the limits of parochial concerns or provincial taste—cosmopolitanism has recently been proposed as an ethical category offering alternatives to constraining concepts of individual or national identity, on the one hand, and the destructive effects of globalization, on the other. Generally associated with either the Enlightenment or Modernism, cosmopolitanism has often seemed antithetical to such nineteenth-century concerns as the national and the local. This conference aims to give cosmopolitanism in the Victorian period its due.

Inquiries to: Professor Jason R. Rudy, Chair, NVSA Program Committee, English Department 3101 Susquehanna Hall, University of Maryland, College Park, MD 20742
jrrudy@umd.edu □

Nineteenth-Century Studies Association

"Race and Ethnicity in the Nineteenth Century," the 28th Annual Conference of the Nineteenth-Century Studies Association (NCSA), will be held at Susquehanna University, Selinsgrove, PA, March 8-10, 2007. "Race and Ethnicity in the Nineteenth Century" will explore all aspects of race and ethnicity in the 19th century, from all disciplinary and interdisciplinary perspectives. Topics might connect race and ethnicity with social identity or social control; with land use, ecology, city planning or industrialism; with emigration and immigration patterns; with aesthetics or with the sciences; with gender and sexuality. The organizers encourage the broadest interpretation of the topic, and the widest application to cultural phenomena.

The wealth of racial and ethnic history in Pennsylvania's Central Susquehanna Valley will provide an excellent focal point for wide ranging discussions. Fergus Bordewich, author of *Bound for Canaan: The Underground Railroad and the War for the Soul of America* (Amistad 2005), will present the first public lecture; Malcolm Dick, author of *Joseph Priestley and Birmingham* (Studley 2005), will present the second public lecture on race, religion, and the legacy of Joseph Priestley; Karen James of the PA Historical and Museum Commission will anchor a roundtable discussion on research methods for recovering African American involvement in the Underground Railroad. Local scholars will lead special tours of Underground Railroad sites and 19th-century architecture,

including buildings of Joseph Priestley, Thomas Edison, and Eli Slifer.

Inquiries to Drew Hubbell, Conference Organizer:
hubbell@susqu.edu. Registration, transportation, and accommodation information available in the Fall:
<http://www.msu.edu/~floyd/nrsa/> □

WEBSITES

The William Blake Archive www.blakearchive.org

The William Blake Archive is pleased to announce the launch of WBA 2006, our first XML-based Archive. The conversion is a significant one because it involves essential upgrades in technology, an important shift to open source software, and a conceptual shift in our organization of Blake's works. We have been careful in WBA 2006 to reproduce all the functionalities of WBA 2.0, and users should notice little change in their day-to-day use of the Archive.

WBA 2006 introduces a significant conceptual shift in our categorization of Blake's works. In this new release, the Archive no longer relies on "non-illuminated works" as an overarching category to describe works other than illuminated books. Though originally intended as a temporary placeholder, the non-illuminated works category has persisted, in part because the category ossified in file system architectures and computer code that disseminated the Archive. Our recent shift in attention to engravings, color prints, and water color series and our planned publications of manuscripts made apparent the ineptness of the rubric. Illuminated books have a special status in Blake criticism, but the Archive chooses to give other genres and artistic media equal weight.

WBA 2006 contains 73 works (copies of books and series of prints and water colors) for a total of 1441 images, displayed true size whenever possible (and always available at true size via our Java applet ImageSizer) and all accompanied by detailed enlargements. Each work is encoded in XML and stored in a native XML database powered by eXist. A complex set of XSLT stylesheets transforms these XML documents into the HTML that is then accessed by users. As before, some JavaScript and a few Java applets support advanced tools such as the ImageSizer and Navigator. The database of documents, the associated transforms, and the available tools are tied together and delivered by the Apache Cocoon web development framework. This combination of XML, eXist, and Apache Cocoon replaces the SGML and DynaWeb-based architecture that had disseminated the Archive for several years. The William Blake Archive continues to be served by a UNIX-based server maintained by the Institute for Advanced Technology in the

Humanities. More details about the infrastructure are available in our technical summary in the About the Archive section of the site.

The William Blake Archive is pleased to announce the publication of electronic editions of the Linnell set of Blake's water color illustrations to *The Book of Job* and the sketchbook containing Blake's reduced drawings preparatory for the Job engravings. The sketchbook is reproduced complete and in color for the first time. These two important sets of Job illustrations join the Butts set of water colors and the engravings, both previously published in the Archive. Thus, the Archive now includes all four series of Job illustrations. The engravings are fully searchable. The Linnell set of water colors and the sketchbook 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's pictorial engagements with *The Book of Job* extended over many decades. His first efforts were a small group of wash drawings of the mid-1780s showing Job in his misery with his wife and three friends. Another version of this subject appears among the emblem series that Blake sketched in his Notebook, but the composition appearing in the wash drawings culminated in the large intaglio etching/engraving, "Job," which Blake listed in his advertisement *To the Public* of 10 October 1793. This print may have stimulated Blake's chief patron, Thomas Butts, to commission a tempera painting, *Job and His Daughters*, c. 1799-1800 and, about six years later, a series of nineteen water colors illustrating the story of Job (the so-called "Butts set"). In 1821, Blake and his new patron John Linnell borrowed the water colors from Butts. Linnell traced the series and Blake colored them (the so-called "Linnell set"). Blake also added two more compositions to this later group and added versions of these same compositions to the earlier group, so that both sets now have twenty-one designs. The Linnell set led directly to his commission for the engravings. These began as a series of reduced sketches executed in 1823; the engravings themselves, with a title page added, were not finished and published until 1826.

The William Blake Archive is also pleased to announce the publication of an electronic edition of *The [First] Book of Urizen* copy D (British Museum). Blake etched in shallow relief the 28 plates of *The [First] Book of Urizen* in 1794, although only copies A and B contain them all. Copy D, with 26 plates, was beautifully and extensively color printed in 1794, along with copies A, C, E, F, and J. Copy D is the sixth of eight extant copies to enter the Archive, joining copies A, B (1795), C, F, and G (1818). Like these and all the illuminated books in the Archive, its text and images are fully searchable and are supported by our Inote and ImageSizer applications. With the Archive's Compare feature, users can easily juxtapose multiple impressions of any plate across the different copies of this or any of the other illuminated book. New protocols for transcription, which produce improved accuracy and fuller documentation in editors' notes, have been applied to

copy D and to all the *Urizen* texts previously published.

With the publication of *Urizen* copy D, the Archive now contains fully searchable and scalable electronic editions of 55 copies of Blake's 19 illuminated books in the context of full bibliographic information about each work, careful diplomatic transcriptions of all texts, detailed descriptions of all images, and extensive bibliographies. In addition to illuminated books, the Archive contains many important series of engravings, sketches, and watercolor drawings, including *Illustrations to Thomas Gray's Poems*, *Water Color and Engraved Illustrations to Dante's Divine Comedy*, *The Large Color Printed Drawings of 1795 and c. 1805*, and the recently published Linnell set of *Book of Job* water colors and the *Sketchbook Containing Drawings for the Engraved Illustrations to the Book of Job*.

As always, the William Blake Archive is a free site, imposing no access restrictions and charging no subscription fees. The site is made possible through the continuing support of the Library of Congress, the Institute for Advanced Technology in the Humanities at the University of Virginia, the University of North Carolina at Chapel Hill, and by the cooperation of the international array of libraries and museums that have generously given us permission to reproduce works from their collections in the Archive.

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

Poetess Archive Database
<http://unixgen.muohio.edu/~poetess>

The Poetess Archive is a bibliography of works by and about women and men writing in the "poetess" tradition between 1750 and 1900. Once a series of static html pages, this electronic resource has become a searchable database. The web site includes the electronic Poetess Journal containing essays by the site editors: Katherine D. Harris, Harry Hootman, Virginia Jackson, Laura Mandell, and Eliza Richards. The database and journal are currently under peer review at Romantic Circles where, if accepted, they will move permanently. Since Romantic-Circles reviewers will certainly ask for changes to the search engine as well as to the presentation of texts and bibliographic data, we welcome your recommendations for changes as well. The site offers feedback forms, and we look forward to any input that you are able offer. □

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