2015 Advisory Board Elections

The NASSR Executive Committee is pleased to announce the results of the 2015 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 2015. MIRANDA BURGESS (UBC), SARA GUYER (Wisconsin-Madison), and JONATHAN MULROONEY (Holy Cross).
NASSR wishes to thank departing members Devoney Looser (Arizona State), Jonathan Sachs (Concordia) and Joan Steigerwald (York) 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 2015 Ballot will be finalized by the Advisory Board and included on the 2016 Ballot, to be distributed later this year.

Recognizing Josh Lambier

Beginning with this issue, Josh Lambier has handed over the NASSR Newsletter to Elizabeth Effinger. Josh, who is also founder and Director of the Public Humanities at Western, has been editor of the Newsletter since 2006. During that period he has moved it to electronic format and has taken it to professional levels, both in terms of content and aesthetics, that we think are unrivalled among association newsletters. Josh has gone beyond the call of duty in not only including print notices of members’ books that have been sent to him, but in seeking out publications and calls for papers from other sites, so as to make the NASSR Newsletter a truly international and comprehensive source of news for activities in our field. We all owe Josh an enormous debt and wish him the best in his future activities and career. ~ By Tilottama Rajan

Future NASSR Conferences

NASSR conferences are now planned through to 2017!

The 23rd Annual NASSR Conference (2015), “Romanticism and Rights,” will be co-hosted by the University of Winnipeg and the University of Manitoba, and will be held in Winnipeg, Manitoba. You can now visit their website! http://nassr2015.wordpress.com

The 24th Annual NASSR Conference (2016) will be held in California at the University of California at Berkeley.

The 25th Annual NASSR Conference (2017), addressing the topic of “Romantic Life,” will be co-hosted by Carleton University and the University of Ottawa.

NASSR 2014 Conference Report

By Patrick O’Malley and Richard C. Sha

NASSR 2014 met just outside Washington DC, in Bethesda, MD from 9-13 July 2014. The conference was generously sponsored by American University, George Mason University, Georgetown University, Johns
Hopkins University, and the University of Maryland at College Park. The conference theme was “Romantic Organizations,” and the organizers sought to bring the theme to the fore by setting up paired seminars with noted scholars on specific problems, bringing together representatives from organizations devoted to Romanticism from North America, Europe, and Australia, and inviting some thirty special session organizers to frame sessions of their own choosing. Highlights were the plenaries by Libby Fay on Egypt, Marshall Brown on Beethoven and the Sonata Form, and Peter Dear on Romantic Natural Classification. The seminars included talks by Marjorie Levinson and Jerry McGann, Theresa Kelley and Jonathan Kramnick, Alexander Regier and Michael Tomko, and Rebecca Mitchell and Arkady Plotnitsky. We hope that future conferences will continue the tradition of bringing together representatives from Allied Romantic Organizations, and it would be good to foster more cooperation whether through joint sessions or through funding initiatives. We were particularly grateful to the National Library of Medicine, the Library of Congress, and the National Endowment for the Humanities for leading tours and sessions on applying for grants.

NASSR 2014 had some 384 registrants. Just a sampling of some of the session titles will give an index of the richness of the field. There were sessions on Romantic Science, on Disorganizing Romanticism, Women and Publishing History, on Disability Aesthetics, on Theatre, on the edition, on the organization of nature, New Approaches to Austen, the Gothic, the Law, and on Romantic Medicine, Ethics, Genre, and Secularism. ♦

Supernumerary Conference Report
By Stephen Clark

“Romantic Connections”, a supernumerary conference of the North American Society for the Study of Romanticism (NASSR), was held at Sanjo Conference Hall, University of Tokyo from Friday June 13 to Sunday June 15, 2014. This conference, the first NASSR event to be organized in Asia, was supported by four other Romanticism societies: the British Association for Romantic Studies (BARS), the German Society for English Romanticism (GER), the Japan Association of English Romanticism (JAER), and the Romantic Studies Association of Australasia (RSAA). The conference was promoted on our website (www.romanticconnections2014.org) and by “Japan 400”, a cultural festival commemorating 400 years of UK-Japan relations. Funding was provided by grants from the Japan Society for the Promotion of Science (JSPS) and the English Literary Society of Japan (ELSJ), in addition to donations from NASSR and BARS. These generous awards allowed us to keep conference fees to a reasonable level and to offer small travel grants to graduates.

NASSR Graduate Caucus
www.nassrgrads.com

Join your Romanticist graduate peers and become part of the caucus by emailing the organizers at: nassgrad@colorado.edu.

Please include the following information in your email: your name; institutional affiliation; the degree you are working toward and year; email address; and research interests.

Your name will be added to a master database of grad student NASSR members that is currently being collated. You will also receive emails with news updates, upcoming events, announcements, and organization activities. For more information, visit the website listed above.
Spring 2015, Volume 24. No.1

Our chosen theme was “connections”, which (in keeping with previous NASSR conferences) we interpreted broadly, but with particular focus on the idea of cross-cultural “connections” between European Romanticism and the rest of the world. We welcomed papers which sought to expand the boundaries of Romanticism through innovative cross-linguistic, interdisciplinary, and comparative scholarship, and we were pleased to attract presenters from a range of scholarly disciplines, including English, Art History, Asian Studies, and Comparative Literature.

International interest in the conference—in terms of the number of proposals received and the number of tickets sold—far exceeded initial expectations. This led us to expand the conference to three full days and to make use of departmental lecture theatres in addition to the main Sanjo Conference Hall facilities. We also organized a day-long workshop for graduate students on the day before the conference (Thursday 12 June), focusing on career planning, teaching, and research. Despite the complex logistical situation, the conference ran smoothly (aided by fine weather on all three days) and feedback from participants was highly positive.

The conference organizers would like to express their thanks to NASSR, and in particular to Angela Esterhammer (Executive Committee) and Jonathan Sachs for their support for the conference during the planning stage and for their attendance in Tokyo. Thanks are also due to BARS, JAER, RSAA, GER, and to the University of Tokyo English Department for their help in organizing this major event. We hope that the success of “Romantic Connections” will provide a firm basis for future international collaborations with Asian and Australasian institutions.

Remembering M. H. Abrams, 1912-2015

M. H. Abrams, who died on 21 April 2015 at the age of 102, is one of the rare figures who had an equally profound impact on literary criticism and literary pedagogy. Known to generations of undergraduates, especially in North America, for The Norton Anthology of English Literature (1962–), of which he was the founding general editor, and for A Glossary of Literary Terms (1957–), now in its tenth edition, Abrams secured his place among the first rank of twentieth-century critics with his two large monographs, The Mirror and the Lamp (1953), ranked twenty-fifth on the Modern Library list of the century’s 100 best non-fiction books, and Natural Supernaturalism: Tradition and Revolution in Romantic Literature (1971). If he published relatively few essays (roughly four dozen), a high proportion of them quickly achieved a canonical status within and beyond Romantic studies, most notably “The Correspondent Breeze” and “Structure and Style in the Greater Romantic Lyric” (both reprinted in The Correspondent Breeze: Essays on English Romanticism, 1984). His final collection, The Fourth Dimension of a Poem and Other Essays, was published two months after his 100th birthday. The last of his many honours was a National Humanities Medal, awarded by President Obama at the White House in July 2014.

Subtitled Romantic Theory and the Critical Tradition, Abrams’s first monograph, derived from his Harvard doctoral thesis, has remained continuously in print and continues to be recommended to students as a lucid survey of literary theory in the Romantic period. While acknowledging that “romantic criticism . . . was not uniform in its outlook,” the book elaborates a fundamental transition, signalled in its title (which alludes to a phrase in Yeats’s introduction to The Oxford Book of Modern Verse, 1936), from a mimetic to an expressive conception of poetry, the former predominant “from Plato to the eighteenth century,” the latter from Romantic criticism to the present. Although it referred to T. S. Eliot only three times, and then only briefly, The Mirror and the Lamp undertook, by asserting the centrality of Romanticism in the history of criticism, and more particularly in the formation of modern criticism, to counteract Eliot’s denigration of Romantic writers. The book thus
provided an essential, powerful impetus for the postwar development of Romantic studies as a distinct and vibrant field.

Observing, in the preface to The Mirror and the Lamp, that critical thinking consists largely of “thinking in parallels” and that critical argument is largely “argument from analogy,” Abrams described his own procedure as “[t]he bringing of submerged analogies into the open.” He pursued it on an even larger scale in Natural Supernaturalism, which, ranging from Augustine to Proust but focusing on British and German Romanticism, sought to demonstrate “the remarkable retention . . . of the central terms and images in the biblical design of history” in secular literature and thought. If this monograph, while also well received and frequently reprinted, did not become as essential a reference point as The Mirror and the Lamp, one reason may be that the broad outline of its secularization thesis was already familiar to readers, having been proposed by earlier writers like Karl Löwith (in Meaning in History, 1948). Several reviewers noted that the patterns identified in the study were more like archetypes than historically contingent phenomena. To that extent, Abrams’s analogic criticism has a parallel to that of his exact contemporary Northrop Frye, notwithstanding Abrams’s trenchant review of the latter’s Anatomy of Criticism as “empirically incorrigible.”

In an interview with Adam Kirsch in Tablet on his 100th birthday (11 July 2012), Abrams affirmed that he was a “diversitarian.” In practice this meant that he adhered to no particular critical school, whether deconstructive or historicist. Indeed he was unsympathetic to both of these critical modes, criticizing the one in “The Deconstructive Angel” and the other in “On Political Readings of Lyrical Ballads” (essays reprinted in Doing Things with Texts, 1989). On the principle that “[n]o theory is adequate to tell the whole story” (“What’s the Use of Theorizing about the Arts?”), he was an historian and critic of critical theory rather than a theorist himself. Describing himself, in response to a series of lectures given in his honour in 1978 (and published in High Romantic Argument, ed. Lawrence Lipking, 1981), as an “unreconstructed humanist,” Abrams explained that his principal concern was with the basic human compulsion—“not only to say, do, and make but also to understand what we say, do, and make”—that underlies the “grand constitutive metaphors” by which human societies try to understand themselves and the world they inhabit.

Listening, as a Cornell freshman, to Abrams lecture in the survey course for which his anthology was the textbook, I was struck that the figure about whom he spoke most animatedly was neither Wordsworth nor Coleridge but Samuel Johnson. Wordsworth, of course, was derided by contemporary critics for having promulgated a poetic “system,” Coleridge for having tried and failed to do so; but Johnson, as Abrams himself remarks in The Mirror and the Lamp, distrusted and resisted “abstract theorizing.” The achievement with which Abrams credited Johnson’s “refined and flexible” commentary on poetry, of having “persistently afforded a jumping-off point for later critics whose frame of reference and particular judgments differ radically from his own,” was equally the achievement of Abrams’s learned, serious, and humane criticism.

By Nicholas Halmi

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Members’ News

ELIZABETH BOHLS (Oregon) is pleased to announce her new book Slavery and the Politics of Place: Representing the Colonial Caribbean, 1770-1833 (Cambridge UP, 2014). Geography played a key role in Britain’s long national debate over slavery. Writers on both sides of the question represented the sites of slavery - Africa, the Caribbean, and the British Isles - as fully imagined places and the basis for a pro- or anti Slavery political agenda. With the help of twenty-first century theories of space and place, Elizabath A. Bohls examines the writings of planters, slaves, soldiers, sailors, and travellers whose diverse geographical and social locations inflect their representations of slavery. She shows how these writers use discourses of aesthetics, natural history, cultural geography, and gendered domesticity to engage with the slavery debate. Six interlinked case studies, including Scottish mercenary John Stedman and domestic slave Mary Prince, examine the power of these discourses to represent the places of slavery, setting slaves’ narratives in dialogue with pro-slavery
WILLIAM D. BREWER (Appalachian State U) is pleased to announce the publication of his book *Staging Romantic Chameleons and Imposters* (Palgrave Macmillan 2015), which examines cultural attitudes toward imposture and theatrical and literary representations of chameleonic identities in late eighteenth- and early nineteenth-century England. During this period, chameleonism evoked both anxieties about depersonalization and social instability and fantasies regarding empowerment and self-fashioning. Human chameleons blurred boundaries between human and reptile, upper- and lower-class, master and servant, female and male, domestic and foreign, natural and imitative, and authentic and theatrical. Imposters such as the Social Monster, the Northern Imposter, the pretended Duke of Ormond, John Hatfield, and Princess Caraboo scandalized, mystified, and captivated the British public. Georgian dramatists created self-consciously theatrical characters who used performance to reinvent themselves or manipulate their dupes. This study of chameleonism addresses important and much-debated issues in Romantic scholarship and Cultural Studies: authenticity, sincerity, performance, uniqueness, autonomy, and personal, class, and gender identity.

FREDERICK BURWICK and MANUSHAG N. POWELL, are pleased to announce the publication of their book *British Pirates in Print and Performance* (Palgrave Macmillan 2015). Fictional or real, pirates haunted the imagination of the 18th and 19th century-British public. British Pirates in Print and Performance explores representations of pirates through dozens of stage performances, including adaptations by Byron, Scott, and Cooper, in a period of maritime commerce, exploration, and naval conflict. Tracking the movement between the pirate on stage and the pirate in print, this book reveals the origins and dramatic developments of the signifiers that audiences attach to piracy, including pirate fashion (from peg-legs to parrots), the Jolly Roger, and walking the plank.

SIOBHAN CARROLL (Delaware) is pleased to announce the publication of her new book *An Empire of Air and Water: Uncolonizable Space in the British Imagination, 1750-1850* (U Penn P, 2015). Planetary spaces such as the poles, the oceans, the atmosphere, and subterranean regions captured the British imperial imagination. Intangible, inhospitable, or inaccessible, these blank spaces—what Siobhan Carroll calls "atopias"—existed beyond the boundaries of known and inhabited places. The eighteenth century conceived of these geographic outliers as the natural limits of imperial expansion, but scientific and naval advances in the nineteenth century created new possibilities to know and control them. This development preoccupied British authors, who were accustomed to seeing atopic regions as otherworldly marvels in fantastical tales. Spaces that an empire could not colonize were spaces that literature might claim, as literary representations of atopias came to reflect their authors' attitudes toward the growth of the British Empire as well as the part they saw literature playing in that expansion. Siobhan Carroll interrogates the role these blank spaces played in the construction of British identity during an era of unsettling global circulations. Examining the poetry of Samuel T. Coleridge and George Gordon Byron and the prose of Sophia Lee, Mary Shelley, and Charles Dickens, as well as newspaper accounts and voyage narratives, she traces the ways Romantic and Victorian writers reconceptualized atopias as threatening or, at times, vulnerable. These textual explorations of the earth's highest reaches and secret depths shed light on persistent facets of the British global and environmental imagination that linger in the twenty-first century.

DAVID COLLINGS (Bowdoin) is pleased to announce the publication of his new book *Stolen Future, Broken Present: The Human Significance of Climate Change* (Open Humanities Press, 2014). This book argues that
climate change has a devastating effect on how we think about the future. Once several positive feedback loops in Earth’s dynamic systems, such as the melting of the Arctic icecap or the drying of the Amazon, cross the point of no return, the biosphere is likely to undergo severe and irreversible warming. Nearly everything we do is premised on the assumption that the world we know will endure into the future and provide a sustaining context for our activities. But today the future of a viable biosphere, and thus the purpose of our present activities, is put into question. A disappearing future leads to a broken present, a strange incoherence in the feel of everyday life. We thus face the unprecedented challenge of salvaging a basis for our lives today. That basis, this book argues, may be found in our capacity to assume an infinite responsibility for ecological disaster and, like the biblical Job, to respond with awe to the alien voice that speaks from the whirlwind. By owning disaster and accepting our small place within the inhuman forces of the biosphere, we may discover how to live with responsibility and serenity whatever may come.

www.openhumanitiespress.com

JEFFREY COX (Colorado Boulder) is pleased to announce the publication of his book
Romanticism in the Shadow of War: Literary Culture in the Napoleonic War Years
(Cambridge UP, 2014). The book reconsiders the history of British Romanticism, seeing the work of Byron, the Shelleys, and Keats responding not only to the ‘first generation’ Romantics led by Wordsworth, but more directly to the cultural innovations of the Napoleonic War years. Recreating in depth three moments of political crisis and cultural creativity - the Peace of Amiens, the Regency Crisis, and Napoleon’s first abdication - Cox shows how ‘second generation’ Romanticism drew on cultural ‘border raids’, seeking a global culture at a time of global war. This book explores how the introduction on the London stage of melodrama in 1803 shaped Romantic drama, how Barbauld’s prophetic satire Eighteen Hundred and Eleven prepares for the work of the Shelleys, and how Hunt’s controversial Story of Rimini showed younger writers how to draw on the Italian cultural archive. Responding to world war, these writers sought to embrace a radically new vision of the world.

www.cambridge.org

FRANCA DELLAROSA (Università Degli Studi Di Bari) is pleased to announce the publication of Talking Revolution: Edward Rushton’s Rebellious Poetics, 1782-1814 (Liverpool UP). This book is the first academic study entirely devoted to Liverpool labouring-class poet and activist Edward Rushton (1756-1814), whose name was for a long time only associated with the foundation of the Royal School for the Blind in 1791. A former sailor, tavern keeper and editor of a paper, as of the turbulent 1790s Rushton owned a bookshop that was a hub of intense networking with many radical writers and intellectuals. His long-lasting, consistent commitment to the most pressing debates enflaming the Age of Revolution led him to question naval impressment and British repression in Ireland, the Napoleonic wars lacerating Europe and, most prominently, both the transatlantic traffic in human beings and the institution of slavery as such. A dedicated and unrelenting campaigner at the time of the dawning human rights discourse, Rushton was both a perceptive scrutinizer of the mechanisms of power and repression, and a remarkably complex poetic voice, fully consequent to his politics. In this book his work is the object of new and long-due critical enquiry, especially appropriate in the year that marks the bicentennial anniversary of his death. The opening up of eighteenth-century and Romantic studies to cross-disciplinary interchange allows for a more nuanced historical and critical investigation of previously erased or neglected individual and collective experiences. This expanding critical space, which highlights the systemic discursive interaction of culture, politics and society, constitutes the conceptual and methodological frame for what is intended as a comprehensive critical re-evaluation of the writer. www.global.oup.com
MARGARET DOODY (Notre Dame), is pleased to announce her recent publication, *Jane Austen’s Names: Riddles, Persons, Places* (U Chicago P 2015). In *Jane Austen’s* works, a name is never just a name. In fact, the names Austen gives her characters and places are as rich in subtle meaning as her prose itself. Wiltshire, for example, the home county of Catherine Morland in *Northanger Abbey*, is a clue that this heroine is not as stupid as she seems: according to legend, cunning Wiltshire residents caught hiding contraband in a pond capitalized on a reputation for ignorance by claiming they were digging up a “big cheese”—the moon’s reflection on the water’s surface. It worked. In *Jane Austen’s Names*, Margaret Doody offers a fascinating and comprehensive study of all the names of people and places—real and imaginary—in Austen’s fiction. Austen’s creative choice of names reveals not only her virtuosic talent for riddles and puns. Her names also pick up deep stories from English history, especially the various civil wars, and the blood-tinged differences that played out in the reign of Henry VIII, a period to which she often returns. Considering the major novels alongside unfinished works and juvenilia, Doody shows how Austen’s names signal class tensions as well as regional, ethnic, and religious differences. We gain a new understanding of Austen’s technique of creative anachronism, which plays with and against her skillfully deployed realism—in her books, the conflicts of the past swirl into the tensions of the present, transporting readers beyond the Regency. [www.press.uchicago.edu](http://www.press.uchicago.edu)

ANGELA ESTERHAMMER (Toronto), DIANE PICCITTO (Mount St. Vincent), PATRICK VINCENT (Neuchâtel) are pleased to announce the publication of their collection *Romanticism, Rousseau, Switzerland: New Prospects* (Palgrave Macmillan, 2015). This collection brings together current research on topics that—separately and together—are perennially important to Romantic studies: the life and work of Jean-Jacques Rousseau, and the landscape and history of his native Switzerland. Some of the essays re-orient Rousseau back to his Swiss context, while others address a Rousseauean Switzerland, a landscape indelibly coloured for writers and travellers by his presence. Among the authors discussed are Dorothy and William Wordsworth, Byron, Mary Shelley, James Boswell, Frances Brooke, Walter Scott, Felicia Hemans, and the Swiss cartoonist Rodolphe Töpffer. Topics include Rousseau’s relevance to Romantic-era discoveries and debates on education, botany, automata, and suicide. Delving into Romanticism’s engagement with Switzerland, these essays examine the rise of alpine and literary tourism, technologies of the picturesque, and representations and reconstructions of Swiss landscape in verbal and visual media. [www.palgrave.com](http://www.palgrave.com)

EVAN GOTTLEIB (Oregon State) is pleased to announce the publication of his volume *Global Romanticism: Origins, Orientations, and Engagements, 1760-1820* (Bucknell UP, 2015). British Romantics’ theorizations and representations of the world beyond their national borders has been guided by postcolonial and, more recently, transatlantic paradigms. *Global Romanticism: Origins, Orientations, and Engagements, 1760 - 1820* charts a new intellectual course by exploring the literature and culture of the Romantic era through the lens of long-durational globalization. In a series of wide-ranging but complementary chapters, this provocative collection of essays by established scholars makes the case that many British Romantics were committed to conceptualizing their world as an increasingly interconnected whole. In doing so, moreover, they were both responding to and shaping early modern versions of the transnational economic, political, sociocultural, and ecological forces known today as globalization. [www.bucknell.edu](http://www.bucknell.edu)

EVAN GOTTLEIB is also pleased to announce his book *Romantic Globalism: British Literature and Modern World Order, 1750-1830* (Ohio State UP, 2014). The book explores how British literature of the late eighteenth century and Romantic era both reflects and inflects the increasingly global world in which it was produced and consumed. Building on recent work in globalization studies, cosmopolitanism, and critical theory, Evan Gottlieb
investigates the ways in which, following the economic and historiographical writings of the Scottish Enlightenment, a number of influential Romantic-era authors began representing, mediating, and even critiquing their experiences of globalization in poetry, fiction, and drama. Although modern media tend to represent globalization as an essentially contemporary phenomenon, many scholars now agree that its fundamental dynamics—especially its characteristic compression of spatial and temporal differences—have been present for several centuries. Moreover, the last decades of the eighteenth century and the first of the nineteenth century saw the convergence of a number of world-changing socio-political developments in the Western world. *Romantic Globalism* is significant because it is the first extended scholarly study that brings together these lines of inquiry. In so doing, *Romantic Globalism* not only charts a new course of study for British Romanticism but also suggests how the Romantics’ visions of globality might still be valuable to us today. www.ohiostatepress.org

JAMES GRANDE (King’s College London) is pleased to announce the publication of his new book, *William Cobbett, the Press and Rural England: Radicalism and the Fourth Estate, 1792-1835* (Palgrave Macmillan 2014). The book offers a thorough re-appraisal of the work of William Cobbett (1763-1835), examining his pioneering journalism, identification with rural England and engagement with contemporary debates. It offers a new interpretation of Cobbett as a Burkean radical, whose work cuts across the ‘revolution controversy’ of the 1790s and combines Tom Paine's common sense and transatlantic radicalism with Edmund Burke's emphasis on tradition, patriotism and the domestic affections. To Hazlitt, Cobbett came to represent ‘a kind of fourth estate in the politics of the country’, becoming the virtual embodiment of both rural England and the campaign for parliamentary reform. This study draws on Cobbett's published writings and unpublished correspondence to show how he achieved this status. Individual chapters focus on his writings as Peter Porcupine, publication of parliamentary debates, imprisonment in Newgate, exile on Long Island, role in the Queen Caroline affair, Rural Rides, his prosecution after the Captain Swing riots and his wide-ranging legacies. www.palgrave.com

JAMES GRANDE and JOHN STEVENSON announce the publication of their volume *William Cobbett, Romanticism and the Enlightenment* (Pickering & Chatto, 2014). William Cobbett was one of the greatest journalists of his day. Following a career in the British army in Canada, he cut his journalistic teeth as the loyalist ‘Peter Porcupine’ in the United States, defending all things British against the French Revolution and its supporters. This is the first essay collection devoted to Cobbett and contains essays from scholars from a wide variety of disciplines. www.pickeringchatto.com

SARA GUYER (UW-Madison) is pleased to announce the publication of her new book *Reading with John Clare: Biopoetics, Sovereignty, Romanticism* (Fordham UP, 2015). This book argues that at the heart of contemporary biopolitical thinking is an insistent repression of poetry. By returning to the moment at which biopolitics is said to emerge simultaneously with romanticism, this project renews our understanding of the operations of contemporary politics and its relation to aesthetics across two centuries. Guyer focuses on a single, exemplary case: the poetry and autobiographical writing of the British poet John Clare (1793–1864). Reading Clare in combination with contemporary theories of biopolitics, Guyer reinterprets romanticism’s political legacies, specifically the belief that romanticism is a direct precursor to the violent nationalisms and redemptive environmentalisms of the twentieth and twenty-first centuries. Guyer offers an alternative account of many of romanticism’s foundational concepts, like home, genius, creativity, and organicism. She shows that contemporary critical theories of biopolitics, despite repeatedly dismissing the aesthetic or poetic dimensions of power as a culpable ideology, emerge within the same rhetorical tradition as
the romanticism they denounce. The book thus compels a rethinking of the biopolitical critique of poetry and an attendant reconsideration of romanticism and its concepts. www.fordhampress.com

COLIN JAGER (Rutgers) is pleased to announce the publication of his book *Unquiet Things: Secularism in the Romantic Age* (U Penn P, 2015). In Great Britain during the Romantic period, governmental and social structures were becoming more secular as religion was privatized and depoliticized. If the discretionary nature of religious practice permitted spiritual freedom and social differentiation, however, secular arrangements produced new anxieties. *Unquiet Things* investigates the social and political disorders that arise within modern secular cultures and their expression in works by Jane Austen, Horace Walpole, Samuel Taylor Coleridge, Lord Byron, and Percy Shelley among others. Emphasizing secularism rather than religion as its primary analytic category, *Unquiet Things* demonstrates that literary writing possesses a distinctive ability to register the discontent that characterizes the mood of secular modernity. Colin Jager places Romantic-era writers within the context of a longer series of transformations begun in the Reformation, and identifies three ways in which romanticism and secularism interact: the melancholic mood brought on by movements of reform, the minoritizing capacity of literature to measure the disturbances produced by new arrangements of state power, and a prospective romantic thinking Jager calls "after the secular." The poems, novels, and letters of the romantic period reveal uneasy traces of the spiritual past, haunted by elements that trouble secular politics; at the same time, they imagine new and more equitable possibilities for the future. In the twenty-first century, Jager contends, we are still living within the terms of the romantic response to secularism, when literature and philosophy first took account of the consequences of modernity. www.upenn.edu

ANAHID NERSESSIAN (UCLA) is pleased to announce the publication of her book *Utopia, Limited: Romanticism and Adjustment* (Harvard UP, 2015). What is utopia if not a perfect world, impossible to achieve? Anahid Nersessian reveals a basic misunderstanding lurking behind that ideal. In *Utopia, Limited* she enlists William Blake, William Wordsworth, John Keats, and others to redefine utopianism as a positive investment in limitations. Linking the ecological imperative to live within our means to the aesthetic philosophy of the Romantic period, Nersessian’s theory of utopia promises not an unconditionally perfect world but a better world where we get less than we hoped, but more than we had. For the Romantic writers, the project of utopia and the project of art were identical. Blake believed that without limits, a work of art would be no more than a set of squiggles on a page, or a string of nonsensical letters and sounds. And without boundaries, utopia is merely an extension of the world as we know it, but blighted by a hunger for having it all. Nersessian proposes that we think about utopia as the Romantics thought about aesthetics—as a way to bind and thereby emancipate human political potential within a finite space. Grounded in an intellectual tradition that begins with Immanuel Kant and includes Theodor Adorno and Northrop Frye, *Utopia, Limited* lays out a program of “adjustment” that applies the lessons of art to the rigors of life on an imperiled planet. It is a sincere response to environmental devastation, offering us a road map through a restricted future. www.hup.harvard.edu

EMMA PEACOCKE (Carleton) is pleased to announce the publication of her new book *Romanticism and the Museum* (Palgrave Macmillan, 2014). The book aims to establish the museum – like the ruin or Alpine landscape – as one of the most productive sites for Romantic authors' thinking. It argues that public museums were integral to Britain’s understanding of itself as a nation confronting the challenges of the French Revolution. This monograph takes four inter-related literary case studies to trace how Romantic-era authors mediated potentially controversial ideas through museum artefacts and settings; it explores the fiction of the museum in Wordsworth, Scott, Edgeworth, and in literary periodicals featuring Byron and Horace Smith. This timely study is at the
confluence of several powerful currents in Romantic studies: Romantic institutions; the recent interest in visual culture; sociability; collections and collecting. Peacocke draws on diverse print sources, such as museum catalogues and guidebooks, artists' biographies, visual art, and depictions of the new exhibition spaces, to amplify her literary analysis of Romantic visions of reshaping the nation. www.palgrave.com

CHASE PIELAK (Ashford) is pleased to announce the publication of his book *Memorializing Animals during the Romantic Period* (Ashgate, 2015). Early nineteenth-century British literature is overpopulated with images of dead and deadly animals, as Chase Pielak observes in his study of animal encounters in the works of Charles and Mary Lamb, John Clare, Samuel Taylor Coleridge, Lord Byron, and William Wordsworth. These encounters, Pielak suggests, coincide with anxieties over living alongside both animals and cemeteries in the late eighteenth and early nineteenth-centuries. Pielak traces the linguistic, physical, and psychological interruptions occasioned by animal encounters from the heart of communal life, the table, to the countryside, and finally into and beyond the wild cemetery. He argues that Romantic period writers use language that ultimately betrays itself in beastly disruptions exposing anxiety over what it means to be human, what happens at death, the consequences of living together, and the significance of being remembered. Extending his discussion past an emphasis on animal rights to an examination of animals in their social context, Pielak shows that these animal representations are both inherently important and a foreshadowing of the ways we continue to need images of dead and deadly Romantic beasts. www.ashgate.com

EMILY ROHRBACH (Northwestern) is pleased to announce the publication of *Modernity's Mist: British Romanticism and the Poetics of Anticipation* (Fordham, 2015). This book explores an understudied aspect of Romanticism: its future-oriented poetics. Whereas scholarship has often focused on Romanticism's relations to the past, emphasizing ruins, memory, and mourning, *Modernity's Mist* situates Romantic epistemological uncertainties in relation to an intellectual history of changing concepts of time and to the shifting historiographical debates of the late eighteenth and early nineteenth centuries—a time when the future was newly characterized both by its radical unpredictability and by the unprecedented speed with which it approached. At the very moment that the rise of periodization made the project of defining the "spirit of the age" increasingly urgent, the sense of speed and unpredictability rendered the historical dimensions of the present deeply elusive. In the work of John Keats, Jane Austen, Lord Byron, and William Hazlitt, *Modernity's Mist* describes a poetic grammar of future anteriority or the uncertainty of "what will have been": a poetics of anticipation for an age that was--politically, socially, and aesthetically--on the move. While literary historicist critics often are interested in what Romantic writers and their readers would have known, *Modernity's Mist* is interested in why they felt they could not know the historical dimensions of their own age. And it describes the poetic strategies they used to convey that sense of mystery. In the poetics of anticipation, these writers do not simply reflect the history of their time; their works make available to the imagination a new way of thinking about the historical present when faced with the temporalities of modernity. www.fordhampress.com

CYNTHIA SCHOOLAR WILLIAMS (Wentworth Institute of Technology) is pleased to announce the publication of her book *Hospitality and the Transatlantic Imagination, 1815-1835* (Palgrave Macmillan, 2014). At the exhausted conclusion of the Napoleonic Wars, as nationalisms gained momentum, writers as diverse as Mary Shelley, James Fenimore Cooper, Washington Irving, and Felicia Hemans took up the discourse of hospitality. In a series of innovative transatlantic texts, they posed urgent questions about displacement and the nation: How does one claim to belong? What are the limits of welcome? *Hospitality and the Transatlantic Imagination, 1815-1835* argues that this select group of late-Romantic English and American writers disrupted national tropes
by reclaiming their countries’ shared historical identification with hospitality. In doing so, they reimagined the spaces of encounter: the city, the young republic, the coast of England, and the Atlantic itself.

www.palgrave.com

DAVID SIGLER (Calgary) is pleased to announce the publication of his book *Sexual Enjoyment in British Romanticism: Gender and Psychoanalysis, 1753-1835* (McGill-Queen’s UP, 2015). Debates about gender in the British Romantic period often invoked the idea of sexual enjoyment: there was a broad cultural concern about jouissance, the all-encompassing pleasure pertaining to sexual gratification. On one hand, these debates made possible the modern psychological concept of the unconscious - since desire was seen as an uncontrollable force, the unconscious became the repository of disavowed enjoyment and the reason for sexual difference. On the other hand, the tighter regulation of sexual enjoyment made possible a vast expansion of the limits of imaginable sexuality. In *Sexual Enjoyment and British Romanticism*, David Sigler shows how literary writers could resist narrowing gender categories by imagining unregulated enjoyment. As some of the era's most prominent thinkers - including Edmund Burke, Mary Wollstonecraft, Mary Robinson, Joanna Southcott, Charlotte Dacre, Jane Austen, and Percy Bysshe Shelley - struggled to understand sexual enjoyment, they were able to devise new pleasures in a time of narrowing sexual possibilities. Placing Romantic-era literature in conversation with Lacanian psychoanalytic theory, Sigler reveals the fictive structure of modern sexuality, makes visible the diversity of sexual identities from the period, and offers a new understanding of gender in British Romanticism.

www.mqup.ca

ANDREW WARREN (Harvard) is pleased to announce the publication of his book *The Orient and the Young Romantics* (Cambridge UP, 2014). Through close readings of major poems, this book examines why the second-generation Romantic poets - Byron, Shelley, and Keats - stage so much of their poetry in Eastern or Orientalized settings. It argues that they do so not only to interrogate their own imaginations, but also as a way of criticizing Europe's growing imperialism. For them the Orient is a projection of Europe's own fears and desires. It is therefore a charged setting in which to explore and contest the limits of the age's aesthetics, politics and culture. Being nearly always self-conscious and ironic, the poets' treatment of the Orient becomes itself a twinned criticism of 'Romantic' egotism and the Orientalism practised by earlier generations. The book goes further to claim that poems like Shelley's Revolt of Islam, Byron's 'Eastern' Tales, or even Keats's Lamia anticipate key issues at stake in postcolonial studies more generally.

www.cambridge.org

SUSAN WOLFSON (Princeton) is pleased to announce the publication of *Reading John Keats* (Cambridge UP, 2015). John Keats (1795–1821), one of the best-loved poets of the Romantic period, is ever alive to words, discovering his purposes as he reads - not only books but also the world around him. Leading Keats scholar Susan J. Wolfson explores the breadth of his works, including his longest ever poem Endymion; subsequent romances, Isabella (a Boccaccio tale with a proto-Marxian edge admired by George Bernard Shaw), the passionate Eve of St Agnes and knotty Lamia; intricate sonnets and innovative odes; the unfinished Hyperion project (Keats's existential rethinking of epic agony); and late lyrics involved with Fanny Brawne, the bright (sometimes dark) star of his last years. Illustrated with manuscript pages, title-pages, and two portraits, *Reading John Keats* investigates the brilliant complexities of Keats's imagination and his genius in wordplay, uncovering surprises and new delights, and encouraging renewed respect for the power of Keats's thinking and the subtle turns of his writing.

www.cambridge.org
DUNCAN WU (Georgetown) is pleased to announce the publication of his new book *30 Great Myths about the Romantics* (Wiley-Blackwell, 2015). A summary in his own words: ‘Romanticism began in 1798’; ‘Blake was mad’; ‘Wordsworth had an affair with his sister’; ‘Byron died fighting for Greek freedom’; ‘Shelley wrote Frankenstein’; ‘Keats was killed by a review’; ‘The Romantics were rock stars’. A collection of brief essays dismantling widely-held misconceptions about writers of the Romantic period.

www.wiley.com
Societies & Journals

European Romantic Review
Essay Prize

Every year, NASSR and the 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.

The editors of the European Romantic Review are pleased to announce the winner of the prize for the best article published in the journal in 2014. This year’s winner is MARY ELLEN BELLANCA (U Southern Carolina, Sumter) for her paper, “After-Life-Writing: Dorothy Wordsworth’s Journals in the Memoirs of William Wordsworth.” This outstanding essay appeared in ERR 25 (2014). The award will be presented at the 2015 NASSR Conference in Winnipeg. The article prize is co-sponsored by ERR and NASSR.

European Romantic Review
www.informaworld.com/ERR

The European Romantic Review is pleased to announce its latest issue (26.3), edited by Patrick R. O’Malley and Richard C. Sha.

PATRICK O’MALLEY AND RICHARD SHA, “Introduction: Organizing Romanticism”

CONTENTS:
ELIZABETH FAY, “Romantic Egypt, Monumentality and Shifting Sands”
MIRANDA BURGESS, “Sydney Owenson’s Tropics”
REI TERADA, “Hegel and the Prehistory of the Postracial”

ARKADY PLOTNITSKY, “‘Wandering beneath the Unthinkable’: Organization and Probability in Romanticism and the Nineteenth Century”

JONATHAN KRAMNICK, “An Aesthetics and Ecology of Presence”

PETER DEAR, “Romanticism and Victorian Scientific Naturalism”

ARDEN HEGELE, “Romantic Autopsy and Wordsworth’s Two-Part Prelude”

KEVIS GOODMAN, “Reading Motion: Coleridge’s ‘Free Spirit’ and its Medical Background”


PETER OTTO, “Organizing the Passions: Minds, Bodies, Machines, and the Sexes in Blake and Swedenborg”

MARY A. FAVRET, “Lessons from a Purblind World”

MICHAEL ROSSINGTON, “William Michael Rossetti and the Organization of Percy Bysshe Shelley in the Later Nineteenth Century”

26.2 (2015)

ANDREW BURKETT, “Photographing Byron’s Hand”


MATTHEW CLARKE, “The ‘luxury of woe’: The Deserted Village and the Politics of Publication”

JOSHUA STANLEY, “Wordsworth and ‘the most unhappy man of men’: Sentimentalism and Representation”

BETSY WINAKUR TONTIPLAPHOL, “‘Where Pastime Only Had Been Sought’: Wordsworth at the Ballet”
WAYNE DEAKIN, “Acknowledgment and Avoidance in Coleridge and Hölderlin
DEANNA P. KORETSKY, “‘Unhallowed arts’: Frankenstein and the Poetics of Suicide”

SUSAN GUSTAFSON and UTE BERNS, “Introduction: Expanding and Blurring Borders in German Romanticism”

GAIL K. HART, “Existential Muck: Romantic Borderlessness and Dissolving Dualisms in Schiller’s Die Räuber”
ELEANOR E. TER HORST, “The Fortuitous Arch: Reconstructing Classical and Christian Interpretations of Sexuality in Kleist’s Das Erdbeben in Chil”
JASON M. PECK, “Vertigo Ergo Sum: Kant, his Jewish ‘Students’ and the Origins of Romanticism”
JONATHAN BLAKE FINE, “The Birth of Aestheticized Religion out of the Counter-Enlightenment Attraction to Catholicism”
WILLIAM DAVIS, “One with Everything: Hölderlin on Acrocorinth”

25.6 (2014)
JAMES O’ROURKE, “Major and Minor Narratives in ‘Tintern Abbey’”
CHRIS WASHINGTON, “John Clare and Biopolitics”
CATHERINE PACKHAM, “‘The common grievance of the revolution’: Bread, the Grain Trade, and Political Economy in Wollstonecraft’s View of the French Revolution”

25.5 (2014)
JASON I. KOLKEY, “Venal Interchanges: Shelley’s Queen Mab and Literary Property”
JUSTIN TONRA, “Masks of Refinement: Pseudonym, Paratext, and Authorship in the Early Poetry of Thomas Moore”
DALLIN LEWIS, “Prophesying the Present: Shelley’s Critique of Malthus in A Defence of Poetry”
YASMIN SOLOMONESCU, “‘A Plausible Tale’: William Godwin’s Things As They Are”
RANDALL SESSIER, “Recasting the Revolution: The Media Debate Between Edmund Burke, Mary Wollstonecraft, and Thomas Paine”
KATE SCARTH, “Elite Metropolitan Culture, Women, and Greater London in Charlotte Smith’s Emmeline and Celestina”

25.4 (2014)
CHRISTOPHER MACLEOD, “The Roots of Romantic Cognitivism: (Post)Kantian Intellectual Intuition and the Unity of Creation and Discovery”
MICHAEL J. FRANKLIN, “‘Who is Kailyal, what is she?’ Subcontinental and Metropolitan Reader Responses to The Curse of Kehama and its Heroine”
GREGORY OLSEN, “Rewriting the Byronic Hero: ‘I’ll try the firmness of a female hand’”

Keats-Shelley Association of America Grants 2015
http://k-saa.org/awards/

NASSR Newsletter
The Keats-Shelley Association of America, Inc. awards two $2,500 grants annually to support research in the field of British Romanticism. Named in honor 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 honor 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. Applications are solicited for this year’s Research Grants, which will be announced in December 2014. Advanced graduate students, independent scholars, and untenured faculty pursuing research in the field of British Romanticism and literary culture between 1789 and 1832 are eligible to apply, especially for projects involving authors featured in the Keats-Shelley Journal bibliography. The application deadline is 2 NOVEMBER 2015. Winners will be guests of the Keats-Shelley Association at its Annual Awards Dinner, held during the MLA annual convention.

A complete application must include:
1. Application form
2. Curriculum vitae
3. Description of the project, not to exceed three pages. This brief narrative should clearly describe your project, its contribution to the field, and your plan for use of the money.
4. A one-page bibliography of publications that treat the topic.
5. Two letters of reference from people who know your work well and can judge its value. These letters should be sent directly by your referees to the Chair of the Grants Committee and be postmarked before the application deadline.

Please include four copies of your application form, CV, project description, and bibliography and return them to: Chair, Grants Committee, Keats-Shelley Association of America, Inc., Room 226, The New York Public Library, 476 Fifth Avenue, New York, NY 10018-2788. Applicants may also write to the Administrator of the Grants, Doucet Fischer, at the address listed above (phone: 212-764-0655) or send an e-mail to: dfischer@nypl.org.

KSAA Mentoring Project
http://k-saa.org/outreach/mentoring-project/

The KSAA Mentoring Program is designed to aid junior scholars in the crucial early stages of their academic careers. The Mentoring Program aims to formalize one of the Association’s most important features—the exchange of expertise and practical professional information between junior and senior scholars. Through this program, senior scholars can offer to be mentors for a protégé on the specific scholarly or professional topic(s) of their choosing (e.g., Mary Shelley, teaching generalist courses in a small institution, etc.). Junior scholars can request a mentor by describing their own scholarly interests and professional concerns. Mentors and protégés commit to one year of conversation (vocal, written, and/or electronic). By volunteering, mentors commit themselves to being interlocutors only. It is not a condition of participating in this program that mentors act as professional advocates for their protégés (for example, by writing letters of recommendation for cases of tenure or promotion or for grant proposals), though of course they may do so if they wish.

Prospective Mentors. They welcome offers to serve as mentors from Romanticists at the Associate Professor level or higher. Although volunteers need not be members of KSAA, they welcome them to join the Association. You can volunteer by sending us a short email providing your contact information and affiliation, as well as the authors or topics of interest to you. The KSAA hopes that the Mentoring Project will appeal particularly to those who are retired faculty or who are teaching at non-PhD-granting institutions and who might enjoy an opportunity to pass on advice, expertise, and street-wisdom to younger members of the profession.

Prospective Protégés. Any junior Romanticist working on authors and topics that fall under the umbrella of the KSAA, and who has completed the PhD but has not yet earned tenure, is invited to request a mentor.
Membership in KSAA is not a requirement for applicants, but anyone accepting a mentor must join the Association. Your request should consist of a C.V. and a one- or two-sentence description of what you are looking for in a mentor. They particularly encourage junior scholars to apply who find themselves at smaller institutions where they may not have access to other scholars in their field or discipline. Timetable. Mentoring matches are made in the early fall of each year, so please submit your offers and requests by 30 September 2015. (If you find you do have outstanding needs during the academic year, however, feel free to write and we will attempt to find someone to work with you at that time). If they do not have a sufficient number of mentors for the applicants, preference will be granted to protégés with the longest memberships in the KSAA.

Organizers are committed to bringing more junior and senior scholars into mutual conversation and to offering concrete support to the rising generation of scholars.

Please contact Lucy Morrison (lxmorrison@salisbury.edu) to apply to be a protégé, to volunteer to be a Mentor, or to ask questions about this program.

The Keats-Shelley Journal
http://k-saa.org/keats-shelley-journal/

The Keats-Shelley Journal has recently released the latest volume (63).

NICHOLAS A. JOUKOVSKY, “Peacock’s Lost Epilogue to Skeffington’s Lose No Time”
REBECCA NESVET, “A Note from Godwin to Ollier in the Year of Reform”
STEPHANIE DUMKE, “Shelley and Keats Manuscripts in Krakow”
SCOTT MCEATHRON, “William Hilton’s Lost Drawing of Keats”
MICHAEL ERKELENZ, “The Poetry of Wandering: ‘Mont Blanc’ in the History of a Six Weeks’ Tour”
STEPHEN TEDESCHI, “Shelley, Urbanization, and Artificial Forms of Society”
JONAS COPE, “Passive and Dynamic Sincerity in Mary Shelley’s Falkner”

Nineteenth Century Studies Association
http://www.ncsaweb.net/

ARTICLE PRIZE

The Nineteenth Century Studies Association (NCSA) is pleased to announce the 2016 Article Prize, which recognizes excellence in scholarly studies from any discipline focusing on any aspect of the long 19th century (French Revolution to World War I). The winner will receive a cash award of $500 to be presented at the thirty-seventh Annual NCSA Conference, “The New and the Novel in the Nineteenth Century” in Lincoln, NE (April 13-16, 2016).

Articles published between January 1, 2014 and December 31, 2014 are eligible for consideration for the 2016 prize and may be submitted by the author or the publisher of a journal, anthology, or volume containing independent essays. The submission of essays that take an interdisciplinary approach is especially encouraged. The winning article will be selected by a committee of nineteenth-century scholars representing diverse disciplines. Applicants are encouraged to attend the conference at which the prize will be awarded.
Send one PDF file electronically of published articles/essays, including the publication's name/volume/date etc. to the chair of the committee at the following email address: grenierk@citadel.edu. All submissions via email will be acknowledged; queries should be addressed to Professor Katherine Grenier at the same email address. Applicants must verify date of actual publication for eligibility, and one entry per scholar or publisher is allowed annually. Essays written in part or entirely in a language other than English must be accompanied by English translations. Deadline for submission is 1 JULY 2015.

Recipient of the 2015 Article Prize:

EMERGING SCHOLARS

The Nineteenth Century Studies Association (NCSA) is pleased to announce the 2016 Emerging Scholars Award. The work of emerging scholars represents the promise and long-term future of interdisciplinary scholarship in 19th-century studies. In recognition of the excellent publications of this constituency of emerging scholars, this award recognizes an outstanding article or essay published within five years of the author's doctorate. Entries can be from any discipline focusing on any aspect of the long 19th century (the French Revolution to World War I), must be published in English or be accompanied by an English translation, and be by a single author. Submission of essays that are interdisciplinary is especially encouraged. Entrants must be within five years of having received a doctorate or other terminal professional degree, and must have less than seven years of experience either in an academic career, or as a post-terminal-degree independent scholar or practicing professional.

Only articles physically published between 1 January 2014 and 31 December 2014 (even if the citation date of the journal is different) are eligible for the 2016 Emerging Scholar Award. Articles published in any scholarly journal, including on-line journals, or in edited volumes of essays are eligible and may be submitted either by the author or the publisher of a journal, anthology, or volume containing independent essays. In any given year, an applicant may submit more than one article for this award.

The winning article will be selected by a committee of nineteenth-century scholars representing diverse disciplines. Articles submitted to the NCSA Article Prize competition are ineligible for the Emerging Scholars Award. The winner will receive $500 to be presented at the annual NCSA Conference in Lincoln, NE, April 13-16, 2016. Prize recipients need not be members of the NCSA but are encouraged to attend the conference to receive the award.

Deadline for submission is 1 JULY 2015.

Recipient of the 2015 Emerging Scholars Award:

Send a PDF of published articles/essays to the committee chair, Professor Jill Marie Murphy, at murphyj@union.edu. Address all questions to Dr. Murphy at the same email address. Please note that applicants must verify date of actual publication for eligibility.

Romantic Circles
www.rc.umd.edu

Romantic Circles is very pleased to present eight new items on their site. Romantic Circles has released a new volume in the Praxis series, Stanley Cavell and the Event
At a climactic point in Part Four of The Claim of Reason (1979), the American philosopher Stanley Cavell arrives at the striking conclusion that “romanticism opens with the discovery of the problem of other minds, or with the discovery that the other is a problem, an opening of philosophy.” Cavell’s account of how Romanticism opens is not historical in orientation, but rather offers a rich conceptual, aesthetic, and ethical site of concern that both interrupts and generates his life’s work—thus presenting an opening for scholars and students of the Romantic Period to think the subject of Romanticism anew in studying (with) Cavell. The essays in this volume seek to provide the fullest account to date of Cavell’s prompting by Romanticism in light of his powerful record of engagement with British and European Romantic texts: a body of literature on which Cavell has performed several bravura readings. Cavell’s writings and distinctive philosophical approach have garnered an increasing amount of sustained attention over the past several years, particularly since the publication of Philosophy the Day after Tomorrow (2005) and Little Did I Know (2010). Yet beyond his major American subjects of Thoreau and Emerson, there is still little published scholarship that engages Cavell’s thought at extended, close range with Romanticism as the moment that matters so much him: the “perfectionist” opening that comes after religion, but before philosophy. The present collection—with essays (in suggested reading order) by Emily Sun, Paul Fry, Eric Lindstrom, Eric Walker, and Anne-Lise François, and a substantial Afterword by Joshua Wilner—hinges between the efforts to record Cavell’s engagement with British Romantic texts and to stage new interventions. The content of this volume is available at: http://www.rc.umd.edu/praxis/cavell

This volume of Romantic Circles Praxis Series includes an editor’s introduction by Cathy Caruth, with essays by Cathy Caruth, Ian Balfour, and David Ferris, along with three contributions by the late Tom McCall. The issue takes its inspiration from the writings on translation, tragedy and twentieth century literary theory in the work of the late Romanticist and comparatist Tom McCall, who died suddenly in January 2011. Three noted Romanticists and literary theorists, taking off from specific critical essays by McCall, explore the centrality of Greek tragedy as it emerges in Romantic writing (especially that of Friedrich Hölderlin), for philosophy, literature, and literary theory. Passing between the Greek and the German (notably in Hölderlin’s translations of Sophocles), and between the literary and the philosophical, these papers offer new and original insights into the complex ways in which Romantic writing was bound to the translation and interpretation of Greek writing and the unique manner in which twentieth century literary theory emerged from the Romantic reflection on the relation between language and the emergence (and suspension) of thought. The content of this volume is available here: http://www.rc.umd.edu/praxis/McCall

This volume of Romantic Circles Praxis Series includes an editor’s introduction by Theresa M. Kelley and Jill H. Casid, with essays by Sophie Thomas, Marcus Wood, Matthew Francis Rarey, Kay Dian Kriz, and Lucy Kamiko Hawkinson
Traverse. This volume is dedicated to both excavating the Romantic genealogies of visuality and charting directions for the ways in which the study of Romantic visual culture may redraw the geographic, temporal, and disciplinary bounds of Romanticism, bringing diverse, and in some instances new, objects and their ethical, political, and aesthetic stakes into view. The essays investigate three broad inquiries: 1) technologies of vision and objectivity’s slippages; 2) the indigenous or transplanted fruits of visuality’s New World Genealogies and 3) the role of proto-photography, panopticism, and slavery in the spectral formation of Romantic visuality. Emphasizing the ways we interpret visuality in romantic culture, the volume invites reconsideration of media, practices, and discourses that would seem to belong to earlier and later periods—from the artifacts and modes of viewing attached to curiosity and to technologies and ways of imaging and imagining that have become aligned with photography and the digital. The volume’s content is available at: http://www.rc.umd.edu/praxis/visualities

The six essays collected here suggest that Romanticism exposes us to a materialism that cannot merely be overcome and an idealism with which it is not identical. By reading beyond the texts conventionally associated with Romanticism, and by recasting the critical tendencies—from thing theory to object oriented ontology—through the poets, genres, and critics of Romanticism, these essays position Romanticism (and show how Romanticism may always have been positioned) in another relation to things as they are—or may be. Edited and with an introduction by Sara Guyer and Celeste Langan, with essays by Brian McGrath, Sonia Hofkosh, Tom Toremans, Mario Ortiz-Robles, Yoon Sun Lee, & Anna Kornbluh. This volume’s content is available at: http://www.rc.umd.edu/praxis/materialities/index.html

Romantic Circles is pleased to announce a new Romantic Circles Electronic Edition. Published here for the first time, Verses Transcribed for H.T., edited by Harriet Kramer Linkin, is a manuscript collection of 121 original lyric poems with 72 original illustrations that Mary Tighe prepared in 1805 as she was contemplating publishing a volume of poetry that would feature her epic romance "Psyche; or, the Legend of Love" accompanied by a selection of her lyrics. Instead she opted to print 50 copies of Psyche; or, The Legend of Love (London, 1805) without any additions from Verses in a small private edition that she dedicated and distributed to family and friends (her only publication). After she died her family published Psyche, with Other Poems (London, 1811), which offered a carefully culled and re-ordered selection of 29 lyrics from Verses (with 10 additional lyrics). Mary Tighe's Verses Transcribed for H.T. provides a truly unique opportunity to see Tighe as the determining editor of her own collected poems. Organized in deliberate clusters, Verses is a self-consciously constructed aesthetic artifact that radically revises prior knowledge of Tighe's literary, visual, and material production. You can access this edition at the following address: http://www.rc.umd.edu/editions/tighe_verses

Romantic Circles is pleased to announce a new Romantic Circles Electronic Edition. Ann Flaxman’s An Uninteresting Detail of a Journey to Rome, edited by Marie E. McAllister, tells the story of a female Grand Tour, something quite rare, and of an extended artist's visit to Italy, something quite common. In 1787 Flaxman set
out for France and Italy with her husband, the sculptor John Flaxman, and a small company of fellow travellers. During her journey and in the months that followed her arrival in Rome, Flaxman kept a perceptive and entertaining journal for the benefit of friends at home, a group that included William and Catherine Blake. Personal yet nonetheless typical of its genre, Flaxman’s previously unpublished Journey serves as an excellent introduction to English travel writing just before the French Revolution, and to the late-eighteenth-century international arts scene. It also reveals the challenges and rewards of being an atypically poor traveller and an aspiring woman writer. The edition may be accessed at: http://www.rc.umd.edu/editions/flaxman/index.html

Edited by Suzanne L. Barnett and Katherine Bennett Gustafson, this Romantic Circles Electronic Edition is the first instalment of a complete critical edition of Godwin’s ten contributions to his Juvenile Library. It makes available for the first time since 1824 the first text that Godwin both authored and published under his own imprint, Fables Ancient and Modern. Adapted for the Use of Children from Three to Eight Years of Age (1805), along with a comprehensive introduction and extensive notes by the editors. While literary historians have long been aware that radical author William Godwin wrote and published children’s books, these works are substantially less visible than his novels and philosophical writings. Yet, the profound cultural impact of Godwin’s children’s literature—especially as an expression of his social politics—necessitates their reproduction and welcomes further critical inquiry. The edition is available here: http://www.rc.umd.edu/editions/godwin_fables/index.html

First published in 1810 and repeatedly revised by its author over the ensuing twenty-five years, William Wordsworth’s Guide to the Lakes has long been considered a crucial text for scholars of Romantic-era aesthetics, ecology, travel writing, and tourism. Though the fifth edition of 1835 (the last revised by Wordsworth) has remained available in reprints and scholarly editions, earlier editions of the Guide continue to be scarce. This is particularly true of the original 1810 version, which appeared as an anonymous accompaniment to a set of Lake District sketches by the Rev. Joseph Wilkinson. The present edition - edited by Paul Westover, Nicholas A. Mason, Shannon Stimpson, Billy M. Hall, and Jarom McDonald - aims to give scholars, students, and general readers easy and open access to key editions of the Guide from Wordsworth’s lifetime, including full scans of Wilkinson’s 1810 sketches and Wordsworth’s texts of 1810 and 1835. Accompanying these original texts is an extensive scholarly apparatus that includes a historical and textual introduction to this edition; detailed footnotes on the texts; an annotated bibliography of previous scholarly editions and criticism on the Guide; and excerpts from letters by Wordsworth and his circle that shed light on the work’s production, reception, and revision. Taking advantage of digital technologies, this edition also includes a parallel-text feature, which allows readers to readily visualize how Wordsworth altered particular passages across the five editions published between 1810
and 1835. Beyond this, the edition features a wealth of maps, engravings, and photographs of the Lakes and a geo-tracking feature that allows readers to pinpoint exact locations discussed in the *Guide* with the click of a mouse. Thus, while in many respects this aims to serve as a standard scholarly edition of the text, in others it offers a new, and hopefully fuller, experience with one of Wordsworth's most illuminating, challenging, and compelling works. Full content of the edition available at: [http://www.rc.umd.edu/editions/guide_lakes](http://www.rc.umd.edu/editions/guide_lakes)

In partnership with NASSR, the *Romantic Circles* Pedagogy Series is pleased to announce its annual Pedagogy Contest. The contest was devised in the hopes of celebrating recent pedagogical innovation, inspiring creative new approaches and creating an additional forum for conversations about Romantic pedagogy—both its boons and challenges. Teachers of all ranks may submit teaching materials, and a panel of three to four finalists are selected to discuss their pedagogy during a panel at the annual NASSR conference. Exemplary submissions consider how teaching revivifies Romanticism, in any of its myriad forms.

After submitting a small packet of material, finalists are chosen via author-blind peer review by a committee composed of members of NASSR in the US, UK, and beyond, *Romantic Circles*, and the NASSR Graduate Caucus. Finalists give a short presentation on their courses and pedagogies at a special panel during the NASSR conference, and their syllabi will be published on the Romantic Circles Pedagogies website. The winner, chosen after the panel, will receive a $250 award and recognition at the NASSR banquet. You may find information on how to submit at: [http://www.rc.umd.edu/pedagogies/contest](http://www.rc.umd.edu/pedagogies/contest)

**Congratulations to the winners of 2014:**
LINDSEY ECKERT, “Romanticism and Technologies of Information”
LISSETTE LOPEZ SZWYDKY, “Mary Shelley in Context(s): Wikis and Blogs in Romanticism Courses”

*Romantic Circles* is also pleased to announce a new item in their Pedagogy section, *Teaching Jane Austen*. Edited by Emily C. Friedman and Devoney Looser, the essays collected here describe curricular ideas, innovations, and practices that seek to move us beyond simple questions of Austen’s accessibility, relevance, and context. The contributors ask how we might enrich the teaching of Austen’s fiction by seeing her in conversation with manuscript culture, children’s literature, Harry Potter, or Romantic poetry. Collectively, these essays look to what it means to teach Austen in many kinds of classes and classrooms, with differently located learners and with a variety of texts, tools, and assignments. Essays by Devoney Looser, Emily Friedman, Beth Lau, Michelle Levy, Sarah Raff, Eric Eisner, Michael Verderame, Meghan Rosing, Donna S. Parsons, Juliette Wells, and Emily Zarka. Access this resource here: [http://www.rc.umd.edu/pedagogies/commons/austen](http://www.rc.umd.edu/pedagogies/commons/austen)
54.1 (Spring 2014)

MARSHALL BROWN, “Emma’s Depression”
MIRANDA STANYON, “Serpentine Sighs: De Quincey’s Suspiria de Profundis and the Serpentine Line”
JOHN ROBBINS, “‘A modest virgin hath no choice’: Joanna Baillie’s The Bride and the Staging of Foreclosure”
KATIE S. HOMAR, “Rehearsing continually the part of the past’: Lamb’s Elia Essays and the Classical Curriculum at Christ’s Hospital”
KEITH HASPERG, “‘Saved by the historic page’: Charlotte Smith’s Arun River Sonnets”

54.2 (Summer 2014)

OLGA VOLKOVA, “On Scott’s Russian Shadow: Historicity in The Bride of Lammermoor and Dead Souls”
YOHEI IGARASHI, “Keats’s Ways: The Dark Passages of Mediation and Why He Gives Up Hyperion”
SARA L. PEARSON, “Allusive Pursuits: The Song of Songs in Wordsworth’s Tintern Abbey”
YOUNG-OK AN, “The Poetics of the ‘Charmed Cup’ in Felicia Hemans and Letitia Elizabeth Landon”
MARY ANNE MYERS, “Unsexing Petrarch: Charlotte Smith’s Lessons in the Sonnet as a Social Medium”

54.3 (Fall 2014)

“New Directions in Romanticism and Gender,” Essays in Honor of Anne K. Mellor. Edited by Noah Comet and Susan J. Wolfson.

NOAH COMET, “Introduction: The Legacy of Anne Mellor”
MICHELLE LEVY, “Do Women Have a Book History?”
ROXANNE EBERLE, “Amelia and John Opie: Conjugal Sociability and Romanticism’s Professional Arts”
THERESA M. KELLEY, “Botanical Figura”
ALAN BEWELL, “Hyena Trouble”
JUAN SANCHEZ, “England and Spain and The Domestic Affections: Felicia Hemans and the Politics of Literature”
MARGARET RUSSETT, “Persuasion, Mediation”
SUSAN J. WOLFSON, “Romanticism & Gender & Melancholy”

54.4 (Winter 2014)

JEROME MCGANN, “Reflections on Textual and Documentary Media in a Romantic and Post-Romantic Horizon”
AMANDA LAHIKAINEN, “British Asignats’: Debt, Caricature, and Romantic Subjectivity in 1797”
RACHEL FEDER, “The Experimental Dorothy Wordsworth”
JESSIE REEDER, “A World Without ‘Dependant Kings’: Eighteen Hundred and Eleven and the Forms of Informal Empire”
LYNN VOSKUIL, “Sotherton and the Geography of Empire: The Landscapes of Manfield Park”

Recent issues of Romanticism include 20.3 (2014)

SHALON NOBLE, “‘Homeless at Home’: John Clare’s Uncommon Ecology”

The Byron Journal
http://liverpool.metapress.com/content/121624

The following volumes feature these essays:

43.1 (2015)
ALAN RAWES, “Byron’s Love Letters”
BERNARD BEATTY, “Byron at Home”
HAROLD RAY STEVENS, “Byron, Original Sin, Shadows of Death and the Dramas of 1821”
MICHELLE M. TAYLOR, “The Curious Case of ‘Epitaph to a Dog’: Byron and The Scourge”
DENIS FEIGNIER, “Unexpected Byrons: A Lightweight French Catalogue”

41.2 (2014)
BERNARD BEATTY, “Childe Harold’s Pilgrimage Cantos I and II in 1812”
MICHAEL O’NEILL, “Without a Sigh He Left’: Byron’s Poetry of Departure in Childe Harold’s Pilgrimage, Cantos I and II”
TIMOTHY WEBB, “Childe Harold’s Pilgrimage: Annotating the Second Canto”
MICHAEL SIMPSON, “On Byron’s Famous Fanes: Ruined Temples and Reformed Theatres”
MARY O’CONNELL, “[T]he natural antipathy of author & bookseller’: Byron and John Murray”

42.1 (2014)
PETER COCHRAN, “Obituaries Anne Barton and Nina Diakovna”
J. HUBBELL, “‘Our Mix’d Essence’: Manfred’s Ecological Turn”
JASON KOLKEY, “Mischievous Effects: Byron and Illegitimate Publication”
TROY SMITH, “P.L. Moller: Kierkgaard’s Byronic Adversary”

RICHARD SHA, “John Keats and Some Versions of Materiality”
RICHARD BERKELEY, “Jealous of the Listening Air’: Silence and Seduction in Christabel”
CARMEL MURPHY, “Jacobin History: Charlotte Smith’s Old Manor House and the French Revolution Debate”
THOMAS OWENS, “Coleridge, Nitric Acid and the Spectre of Syphilis”
MARKUS ISELI, “Thomas De Quincey’s Subconscious: Nineteenth-Century Intimations of the Cognitive Unconscious”
MAXIMILIAAN VAN WOUDENBERG, “The Variants and Transformations of Fantasmagoriana: Tracing a Travelling Text to the Byron-Shelley Circle”

JOHN BARNARD, “Keats’s ‘Forebodings’: Margate, Spring 1817, and After”
ELIZA BORKOWSKA, “But I am too particular for the limits of my paper’: Religion in Wordsworth’s Poetry, Prose and Talk”
CRAWFORD GRIBBEN, “Scottish Romanticism, Evangelicalism and Robert Pollok’s The Course of Time (1827)”
HEIDI THOMSON, “Wordsworth’s ‘Song for the Wandering Jew’ as a Poem for Coleridge”
LUCY COGAN, “William Blake’s The Book of Los and the Female Prophetic Tradition”
STUART ANDREWS, “Before the Laureateship: Robert Southey as Historian”
MARCUS TOMALIN, “‘the most perfect instrument’: Reassessing Sundials in Romantic Literature”

21.2 (2015)
EWAN JAMES JONES, “John ‘Walking’ Stewart and the Ethics of Motion”
BARRY HOUGH, “Coleridge, Employment and the Sorcery of Wealth”
TARA GHOSHAL WALLACE, “Historical Redtauntlet: Jacobite Delusions and Hanoverian Fantasies”
VE-YIN TEE, “The Moral Language of Nature”

NASSR Newsletter
HOWARD DAVIES, “‘A Strange Summer Interlude’: Notes on a Lost Plaque”
PETER COCHRAN, “Three New Letters to Byron”

42.2 (2014)
TIMOTHY WEBB, “Catullus and the Missing Papers: Leigh Hunt, Byron and John Murray”
MICHAEL PLYGAWKO, “‘The Controlless Core of Human Hearts’: Writing the Self in Byron’s Don Juan”
N. GAYLE, “Byron - and Frere - at the Octave”
BETSY TONTIPLAPHOL, “Energy Like Life: Byron and Ballet”
ANNE FALLOON, “John Thomas Claridge: ‘my dearest friend’”

Essays in Romanticism
http://liverpool.metapress.com

The latest volumes of Essays in Romanticism are now available.

21.2 (2014)
BRECHT DE GROOTE, TOM TOREMANS, “From Alexis to Scott and De Quincey: Walladmor and the Irony of Pseudotranslation”
RON BROGLIO, “Sheep, Fairies, and Hogg: Biopolitics of the Ettrick Shepherd”
SCOTT LEVIN, “John Clare’s Attempt to Save Poetry in ‘Don Juan: A Poem’”
AARON OTTINGER, “Geometry, the Body, and Affect in Wordsworth’s The Ruined Cottage”
MICHELE SPEITZ, “Catastrophe and Form; or, an Experiment in Formal Historicism”
JONATHAN CRIMMINS, “Freedom, Persistence, and the Minimum Conditions of Historicity in Hegel and Kant”

22.1 (2015)
IAN THOMAS FLEISHMAN, “The Poetic Wound: Baudelairean Romanticism”
DEANNA P. KORETSKY, “Habeas corpus and the Politics of Freedom: Slavery and Romantic Studies”
COLLEEN FENNO, “Remembering Beatrice Remembering: Sexual Crime and Silence in Shelley’s The Cenci”
DEVIN M. GAROFALO, “‘Drunk up by thirsty nothing’: The Fissured World of Prometheus Unbound”
CHRIS WASHINGTON, “Byron’s Speculative Turn: Visions of Posthuman Life in Cain”
MARK K. FULK, “Eliza Knipe’s ‘On the Lake of Windermere’ and the Limits of the Aesthetic Gaze”

Blake/An Illustrated Quarterly
www.blakequarterly.org

The latest volumes include the following articles:

48.1 (Summer 2014)
G.E. BENTLEY, JR. “Inscriptions by Blake for His Designs”

48.2 (Fall 2014)
ELIZA BORKOWSKA, “‘Did he who made the Lamb make the…Tyger’?”

48.3 (Winter 2014-5)
JAMES F. MOYER, “The Daughters Weave their Work in loud cries: Blake, Slavery, and Cotton”

48.4 (Spring 2015)
PAUL MINER, “‘Bad’ Queens, ‘Good’ Queens, and George III (as His Satanic Majesty)”

Persuasions
The Jane Austen Journal On-line
http://www.jasna.org
Persuasions has released their most recent volume that includes the following essays:

35.1 (2014)
KATHLEEN ANDERSON, “The ‘Ordination’ of Fanny Price: Female Monasticism and Vocation in Mansfield Park”
BR. PAUL BYRD, O.P., “A Distracted Seminarian: The Unsuccessful Reformation of Edmund Bertram”
MARILYN FRANCUS, “The Monstrous Mothers of Mansfield Park”
SUSAN ALLEN FORD, “‘Assisting the Improvement of Her Mind’: Chapone’s Letters as Guide to Mansfield Park”
MARIE SPRAYBERRY, “Fanny Price as Fordyce’s Ideal Woman? And Why?”
JEFFREY NIGRO, “‘Favourable to Tenderness and Sentiment’: The Many Meanings of Mary Crawford’s Harp”
EMMA SPOONER, “I Sing of the Sofa, of Cucumbers, and of Fanny Price: Mansfield Park and The Task; Or, Why Fanny Price is a Cucumber”
SARAH PARRY, “Mansfield Park vs. Sotherton Court: Social Status and the Slave Trade”
ROBERT MILES, “Mansfield Park and the News”
CHRISTINA DENNY, “Delighted with the Portsmouth Scene: Why Austen’s Intimates Admired Mansfield Park’s Gritty City”
EMILY C. FRIEDMAN, “‘Bad Smells’ and ‘Fragrance’: Reading Mansfield Park through the Eighteenth-Century Nose”
SARAH EMSLEY AND SHEILA JOHNSON KINDRED, “Among the Proto-Janetites: Reading Mansfield Park for Consolation in Halifax, Nova Scotia, in 1815”
NORA FOSTER STOVEL, “Modernizing Mansfield Park at the Millennium: Reconsidering Patricia Rozema’s Film Adaptation”

Women’s Writing
http://www.tandfonline.com/toc/rwow20/current

Women’s Writing is pleased to announce its latest special issue, 22.2 (2015) edited by Angela Rehbein and Andrew O. Winckles, titled “Reassessing British Women Writers of the Romantic Period.” It contains the following essays:

MICHELLE LEVY & MARK PERRY, “Distantly Reading the Romantic Canon: Quantifying Gender in Current Anthologies”
ANN R. HAWKINS, “Romantic Women Writers Reviewed”
DEVONEY LOOSER, “British Women Writers, Big Data and Big Biography, 1780-1830”
ANGELA REHBEIN, “‘A Small House or Hut, Placed on the Borders of the Sea’: Imperialism, Radicalism and Domesticity in Elizabeth Inchbald’s Nature and Art”
HARRITED KRAMER LINKIN, “Reassessing Mary Tighe as a Lyrical and Political Poet: The Archival Discovery of Tighe’s Verses Transcribed for H. T. (1805)”
ANDREW O. WINCKLES, “The Book of Nature and the Methodist Epic: Anges Bulmer’s Analogic Poetics and the End(s) of Romanticism”
DAVID SIGLER, “On Reading Charlotte Caroline Richardson’s ‘On Hearing a Friend Play on the Psaltery’ with Coleridge’s ‘The Eolian Harp’”
DEVIN M. GAROFOLO, “Touching Worlds: Letitia Elizabeth Landon’s Embodied Poetics”
STUART CURRAN, “The Records of Woman’s Romanticism”

Philological Quarterly
http://english.uiowa.edu/philological-quarterly

Philological Quarterly is pleased to announce the publication of its latest volume (93.2), “About Geoffrey Hartman,” edited by Frances Ferguson and Kevis Goodman.

The thirty-one authors included in the pages of this issue have each selected one passage from Hartman’s work that they have found particularly generative and have offered a brief reading of it—whether to comment on its significance for their own or others’ scholarship, to
think about its place among Hartman’s critical passions and interests, or to discuss its influence in the critical landscapes of the past or the present. The result is a kind of florilegium-with-commentaries. Each piece is very short; each starts with an excerpt from Hartman’s prose (or in one case poetry) and then unfolds from there, so that his voice threads in and out of theirs, drawing together critics with very different interests and relationships to Hartman’s own work, as well as quite various understandings of it.


Single-issue copies can be obtained by mailing a check for $10 ($20 for overseas) to:

Philological Quarterly
Department of English
University of Iowa
308 EPB
Iowa City, Iowa 52334
Phone 319-335-0440
p-q@uiowa.edu

Calls for Papers

NASSR 2016

NASSR 2016 will be sponsored by University at California at Berkeley. More information will be forthcoming. You can stay tuned for more information in the Fall Newsletter and on Twitter!

NASSR / ACCUTE PANELS

Every year, the North American Society for the Study of Romanticism and the Association of Canadian College and University Teachers of English (ACCUTE) cooperate in the form of a series of joint sessions at ACCUTE’s annual conference at the Congress of the Canadian Federation for the Humanities and Social Sciences (CFHSS). Congress brings together a wide variety of scholarly organizations for their annual conferences. Please join us at Congress for the 2016 joint NASSR/ACCUTE sessions. Congress 2016 will be held 28 May - 3 June 2016 at the University of Calgary.

I. Romanticism and the Anthropocene

“The world is too much with us,” writes Wordsworth, “late and soon / Getting and spending, we lay waste our / powers.” These lines cast a long shadow throughout the Anthropocene, the name that scientists have given to describe our current geological epoch defined by the significant impact of humans on the geophysical and chemical processes of Earth. Anthropogenic signatures, mineral layers of man-made carbon sediment found in ice-core samples that date back to the early Romantic period, tell us about the impact of human existence and industry; they also inscribe humanity within a geological archive. Suddenly, humans find themselves capable of being read – like fossils, bones, and rocks – as pages within the history of the earth. Human history collides with natural history.

With its origins in the 1790s, marked by the burning of fossil fuels, the Anthropocene is, in many ways, a Romantic problem. This panel seeks papers that consider what the Anthropocene means for Romanticism.
What is its impact on Romantic historiography? How – if at all – does this new geological epoch recast our readings of Romanticism? How were Romantic writers engaged with anthropogenic processes? We will consider how Romantic literature (in the broadest sense) addresses climate change, environmental distress, and various eco-“endgames” (disasters, catastrophes, extinctions). Furthermore, this panel hopes to explore in what ways – and to what ends – current discussions of the Anthropocene are coloured by the rhetoric and aesthetics (cf. sublime) of Romanticism. What is the purchase (or peril) of a Romantically-inflected Anthropocene? This session seeks papers broadly addressing any aspect of the collusion between Romanticism and the Anthropocene. Possible topics might include, but are not limited to:

- Environment, atmosphere, climate
- Major or minor climactic events (“the year without a summer”)
- Scale, rate/speed, synchronicity, complexity
- Extinction, end of nature, ecological distress
- Populations and communities
- Agency (biotic and abiotic, human and otherwise)
- Junk, waste
- Memory and the archive
- Anthropos
- Affects (melancholy, misanthropy, nostalgia, shame, joy, ecstasy)
- Aesthetics (sublime, beautiful, ugly, picturesque)
- Industrial developments, inventions, new technologies
- Disciplines and knowledge practices (stratigraphy, archaeology, geology)
- Revolutions (socio-political and geological)
- Romantic art and music
- Literature and natural history
- Processes of change (composition, decomposition, recomposition)
- History and historiography
- Posthumanist ecocritical perspectives

II. Blake’s Bodies

What can a Blakean body do? Bent forwards, backwards, holding perfect posture and impossible contortions, coloured in fleshy hues and translucency, bodies are a vital feature in William Blake’s illuminated work. From widely-flared lats and rounded deltoids, to horse-shoe triceps and bodacious glutes, muscular features define the bodybuilder physiques of some of Blake’s most notable designs, such as the title-page to Milton. Yet other bodies share in the heavy lifting: bodies being organized and reorganized, labouring bodies, bodies in pain or ecstasy, inhuman and animal bodies, divine and spectral bodies, even theriocephalic (animal-headed) bodies found in unexpected places. Blake’s affective bodies continue to captivate us in both text and image. This session invites papers to consider how bodies – in both material and discursive senses – operate in Blake’s work. Possible topics may include, but are not limited to:

- Extraordinary bodies (theriocephalic, hermaphroditic, “the human”)
- Bodies in connection with sciences (anatomy, physiognomy, medicine, botany)
- Gothic bodies (including architectural bodies)
- Blake and phenomenology (i.e. queer phenomenology)
- Affect of Blake’s bodies
- Specific gestures or body parts
- Blake and theories of the image
- Convergence of material and discursive bodies
- Bodies of knowledge
- Bodies of industry
- Blakean bodies in popular culture
Please send a 300-500-word proposal (with no identifying marks), a 100-word abstract, a 50-word bio, and a Proposal Submissions Information Sheet (available here) to Elizabeth Effinger eeffinge@gmail.com by 1 November 2015.

Nineteenth Century Studies Association
http://www.ncsaweb.net/

The 37th annual conference of NCSA, “The New and the Novel in the 19th Century/New Directions in 19th-Century Studies,” will be held in Lincoln, NE, 13-16 April 2016.

We invite papers and panels that investigate any aspect of the new and the novel in the long 19th century, including forms and genres (song cycles, photography, “loose baggy monsters”), fashions and roles (the dandy, crinoline, Berlin wool work), aesthetics (Pater, panoramas), the old made new (Graecophilia, dinosaurs), crimes and vices (serial murder, racial science), faiths (Mormons, Positivists), geographies (frontiers, the source of the Nile), models of heroism (Custer, Byron, F. Nightingale), times (railroad tables, the eight-hour-day), psychologies (phrenology, chirology, Freud), attractions (the Great Exhibition, sensation fiction, Yellowstone), and anxieties (Chartism, empire). Recent methods in 19th-century studies (digital humanist approaches and editing, “surface,” “suspicious,” and “deep” reading) are invited, as are theorizations of novelty itself or epistemologies of the new, and alternate, interdisciplinary, and trans-Atlantic interpretations of the theme.

Please email 250-word abstracts for 20-minute papers along with one-page CVs to the program chairs by September 30, 2015, to ncsnebraska2016@gmail.com. Abstracts should include author’s name, institutional affiliation if any, and paper title. We welcome panel proposals with three panelists and a moderator, or alternative formats with pre-circulated papers and discussion.

Please note that submission of a proposal constitutes a commitment to attend the conference if the proposal is accepted. All proposals will be acknowledged, and presenters will be notified in December 2015. Graduate students whose proposals are accepted may submit complete papers in competition for a travel grant to help cover transportation and lodging. Scholars who live outside the North American continent, whose proposals have been accepted, may submit a full paper to be considered for the International Scholar Travel Grant.

Interdisciplinary Nineteenth-Century Studies
http://www3.nd.edu/~incshp/

Hosted by Appalachian State University, INCS 2016 conference, “Natural and Unnatural Histories,” will be held 10-13 March at the Renaissance Asheville Hotel in Asheville, NC.

Historicism achieved its full flowering in the nineteenth century, when the historical methods of inquiry envisioned by figures such as Vico, Herder, and von Ranke were taken up and transformed in philosophy, art criticism, hermeneutics, philology, the human sciences, and, of course, history itself. By 1831, John Stuart Mill
was already declaring historicism the dominant idea of the age. Taking human activity as their central subject, some nineteenth-century historicisms extended Hegel’s distinction between historical processes governed by thought and non-historical processes governed by nature. At the same time, scientists like Lyell and Darwin radically challenged nineteenth-century understandings of history by arguing that nature itself is historical. Powered by fossil fuels, industrialization began to prove this point by profoundly altering global ecologies at a previously unimaginable scale. We seek papers that investigate nineteenth-century histories and natures. How do natures, environments, or ecologies interact with histories at different scales—the local, the national, the transnational, or the planetary? What role does the nineteenth century play in the recent idea of an Anthropocene era? How might nineteenth-century natural histories help us to rethink historicism in the present? What are the risks and promises of presentist approaches to the nineteenth century? Possible topics include, but are not limited to

- Narrating history, narrating nature
- Ideas of the natural, the unnatural, and/or the supernatural
- Nineteenth-century ecologies broadly construed: domestic ecologies, aesthetic ecologies, imperial and postcolonial ecologies, synthetic or technological ecologies
- Evolution and extinction
- Posthuman histories
- History, nature, and/or science in art
- Family histories, social histories
- Climate change, geosystems, geohistories
- Bioregionalisms, transregionalisms, literature and “sustainability”
- Queer ecologies/histories
- Disability histories/Crippling nature
- Life and non-life
- Monstrosity and teratology
- Flora, fauna, and fossils
- Ecopoetics, Environmental justice
- Reporting events/recording nature
- Commemorative musical compositions/performances
- History as genre: history painting, Bildungsroman, epic, historical novel, historical drama, etc.
- Biography and autobiography, case studies, archives

 Deadline: **November 2, 2015.** Upload proposals via the conference website incs2016.appstate.edu. For individual papers, send 250-word proposals; for panels, send individual proposals plus a 250-word panel description. Please include a one-page CV with your name, affiliation, and email address. Proposals that are interdisciplinary in method or panels that involve multiple disciplines are especially welcome. Questions? Contact Jill Ehnenn at incs@appstate.edu
Byron and the Regency: An International Conference
www.internationalassociationofbyronsocieties.org

Jointly organized by the University of Manchester, the Centro Interuniversitario per lo Studio del Romanticismo (University of Parma) and Bath Royal Literary and Scientific Institution, “Byron and the Regency” will be held on 3-4 December 2015. Papers are welcome from any disciplinary perspective that opens up new approaches to, or offers new insights into, any aspect of the conference theme, including, for example:

• Byron and Regency Politics
• Byron and ‘Regency’ Poetry/Prose
• Byron and Salons
• Byron and Celebrity
• Byron and Regency Hedonism
• Byron and Regency Periodicals
• Byron and Neo-Regency Fiction

Please email abstracts of 250 words maximum jointly to Alan Rawes (alan.rawes@manchester.ac.uk) and Diego Saglia (diego.saglia@unipr.it) by 15 September 2015.

Emma at 200
http://jasna.org/agms/washingtondc/index.htm

“Emma at 200: ‘No One But Herself’” will be held 21-23 October 2016 in Washington, DC. The bicentenary year of Jane Austen’s novel Emma is the perfect occasion to explore this novel in which Austen reportedly set herself a challenge: “I am going to take a heroine whom no one but myself will much like.” Like her little or like her much, the title character of Emma compels us to explore a story about a heroine who fancies herself a matchmaker with special insight into others’ desires and motivations. Her matchmaking endeavors are largely unsuccessful, however, until they lead to an awakening of insight and awareness about herself, her family, and her friends.

The Washington DC Metropolitan Region of the Jane Austen Society of North America invites proposals about Emma herself and any other aspects of the novel and its historical and literary contexts. We look forward to receiving breakout proposals that solve the puzzles of Emma. What conclusions can we draw about the many real and imagined couples and courtships as well as the other relationships in the novel? How does Austen comment on the social issues of the day such as the slave trade, illegitimate births, and the contrast of country with capital city? The uniqueness of many aspects of the novel among Austen’s works also merit attention; in
Emma we have a financially secure heroine, a band of gypsies, and a dedication to royalty, all topics that call for further explanation.

AGM audiences enjoy speakers who present new and thoughtful insights in clear, compelling, and lively language. Breakout speakers should plan presentations of no more than 40 minutes in length, in order to accommodate an ample question-answer period. Audio-visual equipment will be available only for those presentations that rely crucially on sound and/or images.

Your one-page proposal should include an abstract of your presentation, including a description of its format. If you anticipate using AV equipment, please specify which kind of equipment and explain why it is essential. Along with your proposal, please submit a separate cover letter with your name, affiliation, mail, and email addresses, telephone numbers, and a brief biography. Please also identify any former AGMs you have addressed. Electronic submissions in Microsoft Word are preferred. The deadline for submissions is November 2, 2015. Submissions should be sent to: Mary Mintz (mmintz@american.edu).

Difficult Women in the Long Eighteenth Century: 1680-1830
https://difficultwomenconference.wordpress.com
@DiffWomenConf

This conference will be held 28 November 2015, at the University of York. The long eighteenth century witnessed an age of social and political revolution which profoundly affected the way in which women occupied and contributed to the public sphere. This interdisciplinary conference looks at representations and conceptions of ‘difficult women’ from the years 1680-1830. The term ‘difficult women’ encapsulates many different female experiences and lifestyles. From religiously non-conformist women to women bearing arms, a plethora of ‘difficult women’ find representation within the British Empire. This conference welcomes abstracts and/or proposals for panels on any topic relating to ‘Difficult Women’ throughout the long eighteenth century. The deadline for proposals is 1 July 2015. Send to difficultwomenconference@gmail.com.

Conferences

NASSR 2015
http://nassr2015.wordpress.com

Sponsored by University of Manitoba and The University of Winnipeg, NASSR 2015 will meet at The Fort Garry Hotel near The Forks in downtown Winnipeg, Manitoba from August 13 to 16, 2015. The conference will
address the topic of “Romanticism & Rights,” a theme that dovetails with the opening of the Canadian Museum for Human Rights.

The theme of the conference is broadly construed to include:

- Human Rights (racial, indigenous, economic; right to freedom and autonomy [slavery])
- Animal Rights; Natural Rights, Nature’s rights (the environment)
- Sexual Rights (alternative genders, women’s rights, procreative rights)
- Author or Authorial Rights (intellectual property, copyright)
- State/Sovereign Rights
- Children’s Rights
- Right to be heard; Freedom of Speech
- The Right to Philosophy / Thinking
- Right to Religion
- Rights and Wrongs
- The Right to Die
- What is left of Rights?

The keynote speakers are JOEL FAFLAK (Western) and NANCY YOUSEF (CUNY, Baruch).

This year’s seminars will be led by NICHOLAS HALMI (Oxford), MARK CANUEL (Chicago), LISA VARGO (Saskatchewan). Special Sessions include:

LEIGH WETHERALL DICKSON, “Romanticism and Revolutionary Suicide”
MARY FAVRET, “The Right to Work”
NANORA SWEET and KATE SINGER, “Hemans and Human Rights”
BRIAN MCGRATH, “Compelling Anachronism: Romanticism as Method”
LISA KASMER, “Imagined Geographies and Nationhood”
GARY DYER, “Rights to Expression, Rights to Literary Property”
ERIC LINDSTROM, “Ordinary Language and the Romantic Performative”
LAURA KREMMEI, “The Right to be Monstrous: Disability and Illness in the Gothic”
JULIE MURRAY, “The ‘Rights of Woman’”
TILOTTAMA RAJAN, “The Right Of/To the Negative”
ALYSSA BELLOWS and ALISON COTTI-LOWELL, “Community Rights”
FREDERICK BURWICK, “Rights, Reform, and the Labor Movement”
CHRISTOPHER R. CLASON, “Human Rights in German-Speaking Lands during the Romantic Period”
ALEXANDER GRAMMATIKOS, “Lord Byron and Rights”
ANGELA ESTERHAMMER, “John Galt’s Properties”
JOHN ROBBINS, “Bringing the Message to the People: Romantic Science and Performance”
JUDITH THOMPSON, “John Thelwall and the Rights of Nature”
JARED MCGEOUGH, “Heterotopias: Romanticism and Jacques Ranciere”
EVAN GOTTLIEB and ALEXANDER DICK, “Realisms and Romanticisms”
BETH LAU, “Jane Austen and Sciences of the Mind”
JULIE CAMARDA, “Animal Poetics”
HEIDI SCOTT, “Right Fuel, Wrong Fuel: Romantic Reactions to Shifting Energy Sources”
DANIEL BLOCK and KRISTINA MENDICINO, “Of Rights: Romantic Prepositions”
MICHAEL NICHOLSON, “Romantic Remains”
RACHEL SEEGER-SMITH, “Experimental Subjects”
NOAH COMET, “Romanticism in All the ‘Wrong’ Places”

Special Events:
There will be a lecture by senior researchers at the Canadian Museum for Human Rights (CMHR), with a guided tour to follow, on the evening of Friday, August 14. Tickets are available through the registration process for $15 CAD and must be purchased by August 1, 2015. Planned tours of the Hudson’s Bay Company Archives will take place on August 12, 2015 (one day prior to the conference). Two tours are scheduled, one at 3 p.m. and the other at 4 p.m., each lasting approximately 45 minutes. Reservations (available through the registration process) are required, as space is limited. You can also stay tuned for more information on Twitter.
BARS 2015
http://www.bars.ac.uk

The 14th International Conference, “Romantic Imprints,” will be held at Cardiff University, 16-19 July, 2015. Keynote speakers include JOHN BARRELL (Queen Mary), JAMES CHANDLER (Chicago), CLAIRE CONNOLLY (Cork), PETER GARSIDE (Edinburgh) & DEVONEY LOOSER (ASU).

The Romantic period was characterized by the consolidation of a professional culture of print that witnessed important changes in the production, circulation and reception of literature: the dominance of the novel genre both in its high and low manifestations, changes in copyright legislation, the emergence of big publishing houses that cater to a variety of readerships, popular and polite. In no small measure, these developments led to a heightened sense of complex and interlocking identities (national, regional, political), themselves shaped by the convergence of a number of historically significant and culturally transforming events: the French Revolution, the Napoleonic Wars, the Act of Union, Catholic Emancipation, the changing face of European Imperialism, political agitation and the advent of industrialization.

BARS 2015: Romantic Imprints pulls together these interlinked strands through its consideration of the ways in which a discernibly Romantic cultural consciousness was shaped and inflected by increasingly sophisticated networks of print and other communication cultures. This is to say, the period saw the emergence of books as intercultural objects, reified through the interconnections of print, visual, aural and theatrical cultures. The global context notwithstanding, it is important to attend to the specific local manifestations of this Romantic moment and, given its setting in Cardiff, the conference hopes to complement its international perspective with a focus on Welsh print culture, for example the antiquarianism of Iolo Morganwg, the picturesque of William Gilpin and the travelogues of Thomas Pennant. The conference organizers aim to incorporate this local perspective with at least one special panel on Wales as represented in the period.

Follow @2015BARS on Twitter for more updates.

International Conference on Romanticism
http://icr.byu.edu/index.php

The 2015 meeting of the ICR, “Transgressive Romanticism,” will take place 14-17 October in the historic mountain town of Park City, Utah. From its founding, the ICR has emphasized the crosslinguistic and interdisciplinary nature of Romanticism, and this year’s conference motif, Transgressive Romanticism, invites views and interpretations of the figures, ideas, texts, and the movement itself in this spirit. Possible topics include, but are not limited to:

- Romantic aesthetics as a violation of classical norms
- Romantic works beyond the law
- Romanticism and social acceptability
- Romantic transgressions of paradigms of taste
- Interpretive consequences of Romantic transgressions
- Violations of national identity
- Romanticism and mental illness
- Romanticism and religious upheaval
- Later Romanticism as a transgression of earlier Romanticism

For inquiries please contact the conference organizer: Larry H. Peer (larry_peer@byu.edu).
The 36th annual conference of the Nineteenth Century Studies Association, “Material Cultures/Material Worlds,” was held in Boston, Massachusetts, March 26-28, 2015, at the historic OMNI Parker House Hotel. The keynote speaker was JENNIFER L. ROBERTS (Harvard) presenting on “The Wood-Work of Images.”

Papers and panels investigated elements of the material world belonging to the long nineteenth century. Topics included collecting, possession(s), things and thing theories, realism, hoarding, bric-a-brac, souvenirs, historic houses (interiors and rooms), buildings and “truth to materials,” collecting folklore and songs, Atlantic trade, colonial objects, commodity fetishism, animals as things (taxidermy, zoos, taxonomies), people as things (slavery, human zoos, relics, death masks), cabinets of curiosity, closets, antiquities, museum displays, theatrical stages and sets, textures, books and manuscripts as objects, the materiality of texts, art materials, food, fraudulent items or the luxury trade.

The 2015 Interdisciplinary Nineteenth-Century Studies Conference (INCS), exploring the theme of “Mobilities,” was held at the Georgia Institute of Technology, Atlanta, GA, 16-19 April 2015.

The nineteenth century has long been understood as an era of industrial growth, scientific discovery, technological innovation, and imperial expansion. Such sweeping global transformations relied on a complex web of relations between humans and machines, individuals and systems, ideas and practices, as well as more efficient and frequent movement across increasingly connected networks of space. From railroad travel to advances in shipping, from the movement of immigrants, enslaved laborers, scientists and colonial settlers, to the circulation of ideas, bodies, and/as commodities, nineteenth-century mobilities challenged and reconfigured the very constitution of subjects, nations, and cultures across the globe. Papers investigated the various mobilities and exchanges of the nineteenth century. What did it mean to be mobile (or immobile) in this period? How were political, scientific, and cultural ideas exchanged in new ways? How did people maintain and create new networks and affiliations? How might notions of a more mobile, networked sense of nature, the world, and the self influence our understanding of this era?

This symposium, organized by JOEL FAFLAK and TILOTTAMA RAJAN, was held 22-23 April 2015 at Western University. Given the enormous emphasis in earlier Blake criticism on apocalypse and prophecy, this symposium was aimed at rethinking Blake now in terms of “disaster,” a term that both differs from and in some ways overlaps with apocalypse. Disaster could be taken as encompassing war, the environment, urbanization, geopolitical developments, and the intellectual-historical environment, including developments in the sciences that Blake felt as disasters that were both frightening and productive of new forms of art and thinking. “Difference,” in the title, was meant to allow for some pushback against the deconstructive implications of disaster. The program poster is available here: http://mcintoshgallery.ca/docs/mcg-blake11x17.pdf.

Re-reading is a key practice for the humanities: it is one of the most important ways in which, on the one hand, the past is made available to the present and, on the other hand, ‘new’ sign systems are forged. More broadly, re-reading (understood as the bivalent process sketched above) is a powerful mode of Romantic creativity and, in this guise, one of the chief ways in which modernity discovers and realises ‘various possibilities of order on the basis of an increasing freedom and a growing distance vis-à-vis an established reality’ (Luhmann, *Art as a Social System*). William Blake’s re-reading of Swedenborgian and Moravian discourses, for example, produces a sign-system (a poetic/analytic discourse) that to a surprising degree draws apart from its sources, while remaining independent of conventional semiotic repertoires existing at the time. Although the sources are different, much the same might be said of Mary Wollstonecraft, Charlotte Smith, Ann Radcliffe, Mary Robinson, William Wordsworth, and outside Britain, Olympe de Gouges, Germaine de Staël, Novalis, and many others. Romanticism itself has been the site of numerous re-readings, in which the same bivalent process can be observed; and Romanticism in its various guises continues to be re-read by important strands of contemporary culture. Most prominently, Romantic re-readings of earlier notions of imagination, passion, perception, nature, and things, exert a profound influence on, even as they are being re-read by, contemporary thought. Equally powerful forms of re-reading occur when European Romanticism crosses cultures and is read in China, India, Japan, and so on, and this is evident in the work of Rabindranath Tagore and Kenzaburo Oe, amongst many others. Seen in this light, re-reading converges with contemporary discourses of imagination, innovation, and creativity, whether deployed for politically conservative or progressive ends. Given its importance, it is surprising that so little attention is given to re-reading (as distinct from, say, intertextuality or the study of influence) and that so few accounts of re-reading engage with the bivalent process sketched above. It is our hope that ‘Re-reading Romanticism’ will begin to redress this balance, by providing an opportunity to explore this topic and its significance for the Humanities today.

The North American Society for the Study of Romanticism was founded in 1991 at The University of Western Ontario. NASSR was established as a forum for the discussion of a wide variety of theoretical approaches to Romantic works of all genres and disciplines and of subjects relevant to the international and interdisciplinary study of Romanticism. NASSR members from North America, Asia, Africa, Europe, and Australia work in a wide range of disciplines, including History, Art History, Women’s Studies, Philosophy, Music, Political Economy, and Literature; members’ interests encompass American, Canadian, English, French, German, Irish, Italian, Russian, Scottish, and Spanish Romantics.
Byron and Italy
The Byron Centre at the University of Manchester, in collaboration with the Centro Interuniversitario per lo Studio del Romanticismo at the University of Parma, held an interdisciplinary conference on the topic of “Byron and Italy,” at the University of Manchester, 4-5 December 2014.

The keynote speaker was ALAN RAWES, Director of The Byron Centre.

Reality, Fiction and Madness
http://www.internationalbyronsociety.org

The Annual International Association of Byron Societies Conference, “Reality, Fiction and Madness,” will be held in Gdańsk, 2-10 July 2015.

The theme may imply some methodological or theoretical differentiation between biographical and historical studies of Lord Byron’s life and works on the one hand, and literary interpretations of his style and methods of fictional world construction on the other. These different approaches might require different methods of analysis and description, and perhaps the methods need reConsidering. Furthermore, the blurring of the border between fiction and reality is not only a problem of the author’s life decisions but is also a recurring epistemological theme in Byron’s texts. ‘Madness’ may also be treated as Byron’s method of literary perception, one that takes a variety of literary forms. It might then be explored not only as a biographical motif, or with reference to the author’s predilection for histrionic theatricality, but also in terms of composition, motifs, plots and their functions, as well as authorial manipulation of the addressee in the context of the varied and multicultural reception of the poet’s works.

James Hogg and His World
http://jameshoggblog.blogspot.ca

The James Hogg Society held its conference on “James Hogg and His World,” at Alumni Hall, Victoria College, University of Toronto, 9-12 April 2015. The conference covered a wide range of potential topics connected to the lives and/or works of Hogg and his contemporaries as situated in the world of late seventeenth- and early eighteenth-century Britain or as transmitted across the globe from the mid-eighteenth century to the present day.

Keynote ANGELA ESTERHAMMER delivered the Douglas Mack Lecture on the topic of identity crises in Hogg’s Justified Sinner.

A Conference in Honour of the Centenary of the Birth of George Whalley

2015 marks the 100th anniversary of the birth of George Whalley: poet, war hero, and scholar. In recognition of Whalley’s contributions to the study of British Romanticism through his work on Samuel Taylor Coleridge, and
his commitment to the philosophy of art, the Department of English at Queen’s University will host an interdisciplinary conference on Romanticism and Aesthetics.

The celebration of Whalley’s life and scholarship will include three independent but related conferences to be held at Queen’s University, July 24-26, 2015. Each one of the three days will recognize different aspects of Whalley’s life and work:

- **Friday, July 24**: Romanticism and Aesthetics
- **Saturday, July 25**: George Whalley, the Man and the Legend
- **Sunday, July 26**: The Canadian Writers’ Conference 60th Anniversary

The conference is dedicated to Romanticism generally, Members of the Kingston community and Whalley’s family, friends, former colleagues, and students are all welcome to attend. Questions should be emailed to conference organizers Jaspreet Tambar (j.tambar@queensu.ca) and Shelley King (kings@queensu.ca).

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**Eighteenth- and Nineteenth-Century British Women Writers Conference**

http://britishwomenwriters.org

The 23rd Annual Meeting of the British Women Writers Conference, “Relations,” will take place at The Graduate Center of the City University of New York, 25-27 June 2015.

The inspiration for this theme comes from Eve Kosofsky Sedgwick, who taught at the Graduate Center from 1998-2009, and whose investment in relations continues to reverberate both within our department and in the field at large. One of her last courses, “Reading Relations,” explored literary constructions and alternative understandings of relationality. In this spirit, we invite papers—as well as panel proposals—that focus on possible interpretations of and approaches to relationality, broadly conceived. We welcome investigations of interaction, exchange, correlation, or conjunction. Alternately, treatments might focus on relationality as a political, historical, global, social, personal, critical or textual phenomenon.

Possible topics may include, but are not limited to:

- **Conceptual Relations**
  - Influence (literary or otherwise); Subject-Object relations; Human-Animal relations; Human-Machine relations; Darwinian relations; Affect; Connection; Complementarity; Synthesis; Affiliation; Collaboration; Spatial arrangements/Bodies in space; Communication

- **Personal Relations**
  - Sexual relations/Intimate relations; Interiority; Domestic arrangements; Care-giving, professional and personal; Courtship/Marriage/Divorce; Familial Relationships/Kinship; Friendship

- **Global Relations**
  - Cosmopolitanism; Economic systems; Trade; Exploration; Anthropological interactions; Social/Political Relations; Social arrangements; Class relations; Labor relations; Gender relations; Community; Political
relationships; Revolutionary relations; Colonial relations; Race relations; Cross-national/cross-cultural relations; Historical connections

> Critical/Textual Relations
Theoretical approaches; Hermeneutic relations; Reader relations; Biographical relationships; Literary circles/networks; Relations between literary forms/genres; traditions/conventions; Palimpsests; Pedagogical Relations; Pedagogical approaches; Text-Media relations; Interdisciplinarity; Adaptations.

Wordsworth Winter School
www.wordsworthconferences.org.uk


The Wordsworth Winter School devoted four full days of lectures, discussions and readings to immersion in the poetry of Wordsworth and his contemporaries. There were lectures, a seminar and a poetry reading on each of the main days. Afternoons were devoted to a special event, a walk or an excursion.

Romanticism in the Atlantic World
http://sites.bu.edu/barc/home/romanticism-in-the-atlantic-world/

The Boston Area Romanticist Colloquium announces a one-day symposium at Boston University, Saturday, November 7, 2015. Featuring scholars whose current work on the post-Revolutionary period engages an Atlantic perspective, broadly defined. Speakers include VIRGINIA JACKSON (UC-Irvine), JARED HICKMAN (Johns Hopkins), DENISE GIGANTE (Stanford), ELIZABETH BOHLS (U of Oregon), and JENNIFER BAKER (NYU). Registration is free and will be open in the fall. For more information see the address above.

The Darwins Reconsidered:
Evolution, Writing & Inheritance in the works of Erasmus and Charles Darwin

This is a one-day colloquium to be held 4 September 2015 at the University of Roehampton.
When the 28-year-old Charles Darwin first opened his ‘evolutionary’ notebook in 1837, he deployed the title of his grandfather Erasmus Darwin’s medical treatise, *Zoonomia* (1794-6). By then, Erasmus -- poet, doctor, inventor, leading light of the Birmingham Lunar Society -- had drifted into comparative obscurity; best remembered as the eccentric genius whose work *The Loves of the Plants* (1789) had been notoriously parodied as *The Loves of the Triangles*. Erasmus was never forgotten by his more famous grandson, however, and throughout Charles’s career, Erasmus’s writing and thinking acted as both catalyst and antagonist to Charles’s burgeoning evolutionary ideas, on such subjects as heredity, variation and sexual selection. Forty-two years later, Erasmus was also the subject of Charles’s own venture into non-scientific writing – a biography of his illustrious grandfather.

In the first academic conference to formally consider the imaginative and scientific relationship between these two remarkable speculative thinkers, we ask, in what ways did Erasmus’s life and works facilitate and anticipate Charles’s ideas, and how did Charles mobilise the stated and unstated affinities with Erasmus to enrich his own thinking? Keynote speakers are DAVID AMIGONI (Keele) and TIM FULFORD (De Montfort). Plenary speaker is JOHN HOLMES (Reading).

Questions should be directed to the conference organizers: MARTIN PRIESTMAN (M.Priestman@roehampton.ac.uk) and LOUISE LEE (louise.Lee@roehampton.ac.uk).

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**Imagining Worlds**

**Aesthetics and its Institutions in the Age of Goethe**

http://2014conference.goethesociety.org

The Goethe Society’s 2014 Conference, “Imagining Worlds,” was held in Pittsburgh at the University of Pittsburgh, 23-26 October 2014.

According to the standard critical assessments of the *Goethezeit*, Goethe and his contemporaries continuously addressed the challenge of their historical moment with appeals to aesthetics and its institutions. From today’s perspective, however, the aesthetically informed self-definitions and practices of the age, as well as its lasting historical significance, can only be fully appreciated by broadly re-evaluating and critically examining its pervasive use of aesthetic categories across the disciplines. The conference considered not just the range of theoretical reflections by Goethe and his contemporaries on the nature of the arts and literature, but also the roles they were assigned in the construction of meaningful worlds, or the systems, of nature and science, self and society, culture and politics, etc.

Organized by the Goethe Society of North America, the conference featured two full days of panels, with keynote lectures by ANNE BOHNENKAMP-RENKEN and JANE K. BROWN. Additionally, it continued its highly successful Dissertation Workshop and Presidential Forum, where Ellis Dye, Simon Richter, and Astrida Tantillo discussed the current crisis in the humanities from a Goethean perspective and in relation to Goethe Studies. The conference concluded on a festive note with a banquet at the internationally renowned Warhol Museum, which was exclusively opened to the group. All five Goethe serigraphs by Andy Warhol, as well as a newly commissioned Goethe installation, were on display in the museum, and its Director, Eric Shiner, offered some words about the art.

The organizers are extremely grateful to Stuart Atkins for his generous support of this conference in honor of the memory of his parents, Lillian and Stuart P. Atkins.

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**Burney Society of Great Britain**

http://burneycentre.mcgill.ca

The Burney Society of North America will hold its conference...
September 2015 at Cardiff University. The plenary speaker will be PETER SABOR (McGill).

In recent years, much scholarly interest has moved beyond the novels of Frances Burney to encompass the influence and activities of the rest of her family, including: her father Charles (historian of music and man of letters) her sister Susan (musician and critic), her brother James (rear-admiral who sailed with Captain Cook and acted as interpreter for the famous Tahitian Omai), her brother Charles (bibliophile, collector and schoolmaster), her half-sister Sarah Harriet (author of seven novels 1796-1839), her stepsister Elizabeth (better known as ‘Mrs. Meeke’, the author of twenty-six novels 1795-1823), and her cousin Edward Francisco Burney (artist and illustrator). Between them, the Burneys knew most British luminaries of the late eighteenth and early nineteenth centuries working in the fields of literature, art, music, politics, botany, exploration, and court and Church circles. However, no conference or publication has specifically considered the Burney family as a composite whole, asking how their sociable network and often tumultuous internal dynamics influenced the remarkable spate of cultural and sociable activity carried out by its polymathic members. This interdisciplinary symposium will do so, and will result in an edited collection of papers, proposed to a leading academic press.

The symposium is funded by Cardiff University’s School of English, Communication and Philosophy and by the Burney Society (UK). The programme will be announced and registration (which will be free for postgraduate students) will open in April 2015. The Burney Society has kindly sponsored a bursary for the best abstract submitted by a postgraduate student registered for a degree in the academic year 2014-2015 and/or in the academic year 2015-2016. The winner will receive £100 towards travel and accommodation expenses, and write a short review of the conference for the Burney Society bulletin.

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**Canadian Society for Eighteenth-Century Studies**

http://csecs.ca

The annual meeting of the Canadian Society for Eighteenth-Century Studies will be held in Vancouver from October 14-17, 2015. The keynote speakers are JANINE BARCHAS (University of Texas) - whose plenary is on “The Lost Books of Austen Studies” - and ROGER CHARTIER (École des Hautes Études en Sciences Sociales in Paris, Collège de France, and University of Pennsylvania).

Visit the website above for more information, or follow on Twitter here: @csecs2015.

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**North American Schelling Society**

http://schellingsociety.org

The fourth annual meeting of the North American Schelling Society, “The Heritage and Legacy of F. W. J. Schelling” will be held at Memorial University of Newfoundland, Canada, 17-19 September 2015.

Schelling’s work retains immense importance for the history of philosophy and theology in ways that have yet to be explored. In the upcoming meeting of the North American Schelling Society, we are primarily interested in examining historical and contemporary figures, well-known or obscure, whose work touches on Schellingian themes, for example, non-reductive naturalism, objective idealism, Platonic realism, metaphysical voluntarism, personalism, philosophical eschatology, etc. Papers seeking to re-conceptualize Schelling’s relationship to German Idealism, or papers dealing with under-
researched aspects of Schelling’s thinking in general, are also encouraged. Keynote speaker is PAUL FRANKS (Yale). ◊

John Thelwall at 250
Medicine, Literature, and Reform in London, ca. 1764-1834
http://www.johnthelwall.org

The inaugural John Thelwall Society conference, “John Thelwall at 250: Medicine, Literature, and Reform in London, ca. 1764-1834,” was held at the University of Notre Dame London Centre, 25-27 July 2014.

To mark the 250th anniversary of the birth in London of the reformer and polymath John Thelwall (1764-1832), this conference surveyed various aspects of his diverse career, or on the medical, literary, or political life of London in his time. Organizers are particularly interested in generating further attention to the ways in which medical science informed and was informed by literary and political culture, a nexus to which Thelwall greatly contributed. An outspoken advocate of democratic reform and prolific poet, novelist, dramatist, journalist, and elocutionist, Thelwall was also an amateur natural philosopher who, a generation before John Keats, attended medical lectures and operations at the London hospitals, developed close ties with leading surgeons and anatomists, and presented controversial papers on vitality and cognition.

The conference also celebrated the formation of the John Thelwall Society and the acquisition by the University of Notre Dame of eight rediscovered letters from Thelwall to fellow reformer Thomas Hardy. Keynote speakers were SHARON RUSTON (Lancaster), PENEOPE J. CORFIELD (Royal Holloway, London), and SIR GEOFFREY BINDMAN, QC. ◊

Blake, the Flaxmans, and Romantic Sociability
www.bbk.ac.uk

This two-day symposium was organized by HELEN BRUDER and LUISA CALE, and held at Birkbeck, University of London, 18-19 July 2014. Blake’s sociability encompasses the real, the satyrical, and the imaginary. His visionary company includes ‘Companions from Eternity’, corporeal friends, and spiritual enemies. From the salon to the moon, across the geographies of ‘a certain island near by a mighty continent’, a mighty cast of characters intermingle. Enter Steelyard the Lawgiver and Mrs Nannicantipot, Suction the Epicurean, Sipsop the Pythagorean, Quix the Cynic, Inflammable Gas the Wind Finder, Etruscan Column the Antiquarian, Aradobo the Dean of Morocco, Obtuse Angle, Tilly Lally the Siptippidist, Miss Gittipin, Gibble Gabble, and Scoprell. Their imaginary, emergent, and satyrical disciplines include ‘Fissic Follogy, Pistinology, Aridology, Arography, Transmography, Phizography, Hogamy HAtomy,& Hall that’. This wild jamboree is a record of the convivial friendship and patronage of John and Ann Flaxman, Harriet and her husband the Reverend Anthony Stephen Mathew, who provided the young artist with ‘The Bread of sweet Thought and the Wine of Delight’.

Starting from the world of An Island in the Moon, this conference illuminates Blake’s relationship with the ‘Sculptor of Eternity’ and his circle from the early days to the ‘Regions of Reminiscence’, from the 1780s to the 1820s, following the Flaxmans across the channel, into the cosmopolitan networks of the Grand Tour, in order to recover the material cultures, sites, and dynamic forms of their Romantic sociability. The event concluded with a lively reading of Blake’s An Island in the Moon (c.1784). ◊
The Romantic Eye, 1760-1860 and Beyond
http://britishart.yale.edu/research

This two-day international symposium examined Romanticism as a shape-shifting cultural phenomenon that resists easy categorization. Focusing on the period from 1760 to 1860, the symposium embraced the amorphousness that has been ascribed to Romanticism historically by eschewing any limiting definition of it, seeking instead to explore the broad range of art and visual culture characterized as “Romantic” during this hundred-year span. Topics included what the Romantic “eye” pursued and perceived, and how it set itself the task of recording those perceptions.

The symposium coincided with a major collaborative exhibition organized by the Yale Center for British Art and the Yale University Art Gallery, The Critique of Reason: Romantic Art, 1760–1860, which opened on March 6, 2015. The exhibition comprises more than three hundred paintings, sculptures, medals, watercolors, drawings, prints, and photographs by such iconic artists as William Blake, John Constable, Honoré Daumier, David d’Angers, Eugène Delacroix, Henry Fuseli, Théodore Géricault, Francisco de Goya, John Martin, and J. M. W. Turner.

Getting & Spending: European Literature & Economics in the Long Nineteenth Century
http://www.gettingspending2014.be

The University of Leuven hosted “Getting & Spending,” 10-12 December, 2014. Keynote speakers for this conference were ANGELA ESTERHAMMER (Toronto), LUDOVIC FROBERT (CNRS/ENS Lyon), and RICHARD GRAY (Washington).

In his Autobiography (1873), John Stuart Mill famously credits the poetry of Wordsworth with delivering him from a deep crisis of dejection. This experience prompted a significant overhaul of his philosophy: in spite of his awareness that science and literature do not always mix, Mill began to redesign his thought to combine Smith with Goethe, Comte with Coleridge, physics with aesthetics. Mill’s literary turn exemplifies his era: drawing on literary as well as scientific resources, he repeats the methods of the previous generation of political economists and predicts those of the next. His attempt also mirrors a significant turn towards economics among men and women of letters. The case of Thomas De Quincey is especially compelling: in the Confessions of an English Opium Eater (1821 and 1856), De Quincey attributes his recovery from depression to his reading of Ricardo’s Principles of Political Economy and Taxation (1817), which inspired him to revise his poetics and write several texts on economics. A wide range of (wo)men of letters across a wide swathe of media and genres join De Quincey: Reade wrote novels that dramatise the plight of the trade unions, Ruskin lectured on the “political economy of art,” and Byron satirised stock market speculation. This conversation between economists and public intellectuals could take the form of direct communication: Ricardo edited Jane Marcet’s economic parables, and Malthus maintained a lively epistolary conversation with Maria Edgeworth.

While early literary responses often enthused over the possibilities of economics, there was also a significant and increasing body of criticism, inspired by either traces of a Romantic idealist aesthetics, a reformist agenda,
or, as in the case of Thomas Carlyle’s infamous “dismal science” epithet, a passionate conservatism. While British political economists and public intellectuals operated primarily in an Anglo-Saxon environment, they figured their economic and literary pursuits in an international context. Commercial dominance was recognised as subject to historical and geopolitical forces: British pre-eminence in the nineteenth century was preceded by periods of Italian, Dutch and French supremacy, and might, it was assumed, eventually be supplanted, Germany being an especially strong contender. For more information, see the address above.

Romanticism @ MLA2016

The following are the approved Romanticism sessions to appear at the 131st MLA 2016 conference, which will be held in Austin, TX, 7-10 January 2016.

Romantic Sovereignty
Session organized by NASSR
Organizer: Mark Canuel

This panel includes three papers that explore the tensions and contradictions in modern sovereignty that were richly and subtly explored by Romantic writers.

1. Kir Kuiken (University at Albany--SUNY) will present a paper on Kleist and the "groundless" conditions of sovereignty;

2. Orrin Wang (Maryland) will present a paper on Austen, Byron, and "non-sovereignty";

3. Sara Guyer (Wisconsin) will investigate possibilities for a non-anthropomorphic account of the anthropocene

The Interval in Romanticism
Session organized by NASSR
Organizer: Elizabeth Fay

This panel considers the space between integers; the space-time of pause, interruption, irritation, irruption. The interval as rhythmic or dissonance; disruption leading to solution or dissolution. Plato discusses the productive, generative qualities of the interval between integers in the Timaeus; for Derrida, the interval is a site of difference. Recent debates about disruptions to current regimes that work to reconfigure conceptions of ‘the present moment’ or ‘the now’ suggest that the interval is both productively generative and a dissonant pause, a stoppage that contains the potential for irruptive change. The interval is also treated as that which is prior to otherness or in which otherness is encountered; or the interval is a setting aside. In both cases the interval is movement of some kind; this is also the case when the interval is the site of irritability or elasticity; a temporal pause stretches the rhythms of time-keeping, pushing toward an arrhythmia that must be resolved if it is not to lead to the time of revolution or to new conceptions of time. These are definitions of the interval that are at work in the Romantic period but that have remained present in the conditioning of our ‘here and now.’ Papers might focus solely on Romantic-period treatments of these ideas, or frame recent events in terms of Romantic treatments of the interval.

1. “Touching Intervals: Reading Drawing in Coleridge’s Notebooks,” Sonia Hofkosh (Tufts)

2. “Hegel’s Irritability,” Tilottama Rajan (Western)

3. “Intervals of Time,” Jonathan Sachs (Concordia)
Romantic Ecocriticism: Thinking Forward
Session organized by NASSR
Organizer: Susan Oliver (Essex)

This panel features papers that take Romantic ecocriticism forward. Topics include aesthetics, forms of knowledge, new developments in theory. This session will discuss how Romantic ecocriticism might contribute a new understanding of literature for a twenty-first-century world in environmental crisis. The panelists will explore theoretical and interpretative methodologies. Topics to be considered include spatiality, time, connectedness and mobility. Romantic studies have always been anxious about issues of cultural and natural geographies, space and place, temporality, and how “nature” can be understood beyond merely anthropocentric perspectives. Our speakers aim to generate new conversations that reassess unresolved problems in each of those areas in order more productively to take intellectual enquiry forward.


3. “In the cowslips peeps I lye: Romantic Botanizing, Climate Change and the Reach of Clare’s Flower-Signatures,” Anne-Lise François (UC-Berkeley)

Byron and America
Session organized by the Byron Society of America
Moderator: Noah Comet, United States Naval Academy

This panel will feature exciting new research on Byron’s American reception and his own views of America and American culture. Of particular interest will be matters of canonicity and approaches that consider Byron and America in the broader frame of periodizing and bordering Romanticism.

1. “Black Byronism,” Matt Sandler (Columbia)

2. "Byron and the Yellowstone Frontier,” Noah Comet (United States Naval Academy)

3. "Byron as Greek Ambassador—to America,” William Keach (Brown)


The Futures of Shelley’s Triumph
Session organized by the Keats-Shelley Association.
Organizer: Joel Faflak (Western)

What shadows of futurity does Percy Shelley’s unfinished final poem cast upon our present? New perspectives on “The Triumph of Life” within/beyond the Anthropocene.

1. “As if that Look must be The Last,” Jacques Khalip (Brown)

2. “Rhymes of Wonder: Otherness without Distortion,” Elizabeth Fay (Massachusetts - Boston)

3. “A Veil of Light is Drawn’: Percy Shelley’s Minor Cinema,” Forest Pyle (Oregon)

Response: Orrin Wang (Maryland)
**Romantic Religion in Global Perspectives**
Session organized by the Wordsworth-Coleridge Association
Organizer: James C. McKusick (Missouri–Kansas City)

1. “More Than Life,” Colin Jager (Rutgers)
2. “Coleridge, Dissent, and Lyric Progressivism,” Mark E. Canuel, (Illinois at Chicago)

**After John Clare**
Session organized by the John Clare Society of North America
Organizer: Erica McAlpine, Keble College, University of Oxford

1. “Clare’s Lyric Events,” Alan Vardy (CUNY)
2. “‘Half-wild and imperfectly domesticated’: The Lyric Voices of John Clare and Edward Thomas,” James Castell (Cardiff)

**Temporalities: Model, Record, Rupture**
Organizer: Denise Gigante (Stanford)

2. “Balladic Temporality: The Ballad as Record,” Adrian Daub (Stanford)
3. "Temporal Rupture: Blake and the Centre of Romanticism,” Alexander Regier (Rice)

**Nervous Systems: Maps, Meters, Diagrams, Frost**
Organizer: Marjorie Levinson (Michigan)

This panel explores the relationship between (a) technologies of visual and acoustic representation (maps, metrical systems, recitation guides, sentence diagrams) and (b) particular poems, poetic forms, arguments, and political positions drawn from the poetries of three major first-generation poets: William Wordsworth, S.T. Coleridge, and Robert Southey.

1. “Parsing the Frost: Growth of a Poet's Sentence in ‘Frost at Midnight’,” Marjorie Levinson (Michigan)
2. “Cartometrics and the Modeling of the Nation,” Julia S. Carlson (Cincinnati)

**Romanticism, Poverty, and Impoverishment**
Presider: Margaret Russett, U of Southern California

1. "Impoverished Modernity,” Kevin Gilmartin (Caltech)
2. "Slaves of Ignorance": Poverty and Education in *The Excursion*, Ella Brians (Princeton)

3. "Poverty 1835: Wordsworth’s *Yarrow Revisited* and Andrew Ure’s *The Philosophy of Manufactures*,” Peter J. Manning (Stony Brook)

4. "Coetzee’s Wordsworth,” Jonathan D. Mulrooney (Holy Cross)

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**The Public Jane Austen in Austin: Or, How to Keep Austen Weird**
Organizer: Devoney Looser

How do various publics know Jane Austen similarly and differently, and how might we better know her as both author-celebrity and canonical author in a historical framework? In this session on Jane Austen in Austin, we seek to come at these questions by describing the “public Austen” from several crucial angles, from a comparison with today’s Shakespeare (Barchas and Straub), to her uses and continued relevance in a post 9/11 world (O’Farrell), to her contemporary sexualization (Nachumi). The presenters on this panel are each, from different angles, asking what we might do to make sense of all of these Austens as we near the bicentenary of her death in 2017.

1. “Will & Jane, at 400 and 200,” Janine Barchas and Kristina Straub (Texas, Austin)


3. “Some Like It Hot: Love and Sex with Jane Austen,” Nora Nachumi (Yeshiva)

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**The Romantic Public**
Organizer: Matthew Borushko (Stonehill)

Papers will consider the forms, definitions, spheres, resistances, effects, legacies of “the public” – past, present, and future – as imagined or provoked by Romantic literature.

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**Affect Studies and British Romanticism**
Organizer: Seth Reno (Auburn-Montgomery)

This session will present new work by scholars working at the intersections of affect studies and British Romanticism. In recent years, there has been a growing interest in using affect theory, cognitive science, and phenomenology to return to and reconceptualize theories of emotion in British Romantic writing. This “affective turn” in the humanities and sciences has sought to renew emphasis on emotion, which experienced relative marginalization in new historicist scholarship throughout the 1980s and 90s. Once dismissed as ideologically suspect, emotion has been put to increasingly sophisticated use by literary critics, often in relation to affect’s effects on the body and its relationship to emotion, cognition, and action.


2. “Circulating Affect: Reading Embodied Cognition in Wordsworth and Keats,” Renee Harris (Kansas)

3. “Affect Theory and Eliza Fenwick’s *Secresy; or, The Ruin on the Rock*,” Jonas Cope (UC-Sacramento)

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**Johann Wolfgang von Goethe, Narratologist**
Session organized by the Goethe Society of North America
Organizers: Karin Schutjer and Erin McGlothlin (Allegheny)
Moderator: Birgit Tautz (Bowdoin)
This special session aims to initiate a conversation about Goethe and narrative theory that will contribute to a new understanding of Goethe’s work and the narrative practice of his time. Presentations will consider how narrative theory can be deployed productively in analyses of Goethe’s prose works and how the narrative dynamics of Goethe’s texts enrich existing narratological paradigms. With their narratologically inflected readings of Goethe’s works, the panelists thus consider both how narrative theory can illuminate Goethe’s prose work and how Goethe’s narrative work enacts its own particular narrative theory.

1. “Goethe, the Novel, and the ‘Secret Quest for Meaning,’” Karin Wurst (Michigan State)

2. “Narrative Solipsism in Die Leiden des jungen Werthers,” Christopher Chiasson (Indiana)

3. “A School of Fiction or the Limits of Narrative: Goethe’s Unterhaltungen deutscher Ausgewanderten”
   Sebastian Meixner (Eberhard Karls Universität Tübingen)

Cognitive Science in/and the Goethezeit
Session organized by the Goethe Society of North America
Presiding: John H. Smith (UC-Irvine)

These double GSNA sessions bring papers that would address such issues as the way literary and/or philosophical texts in the Age of Goethe explore cognitive processes or the way contemporary cognitive science might illuminate literary/philosophical texts; how the period looked at the intersection of mind and body; the extent to which the Goethezeit offers approaches to cognition that were not taken up by modern science but may be relevant again.

1. “Goethe and Schiller as Pioneers of Embodied Cognition,” Fred Amrine (Michigan)

2. “Phantasy and Cognition: Johannes Müller Reading Goethe,” Edgar Landgraf (Bowling Green State)


Goethe and Cognitive Science/Cognition and Goethe
Session organized by the Goethe Society of North America
Presiding: Charlotte Lee (Cambridge)


2. “Discovering the Urpflanze: Depictions of Empirical Observation in Goethe’s Botanical Writings,” Yevgenya (Jenny) Strakovsky (Stanford)


Sublime Bodies, c.1730-1830
Organizers: Michele Speitz (Furman) and Terry F. Robinson (Toronto)
How did eighteenth- and early nineteenth-century authors conceive of the sublime in relation to physicality, embodiment, or materiality? This panel explores how the discourse of the sublime can be productively examined through a range of material and physical bodies in ways that inform critical philosophy, aesthetic theory, and humanist inquiry.

1. “‘We Rather Feel than Survey It’: Ocular Physiology in Eighteenth-Century British Aesthetics,” Scott R. MacKenzie (UBC)

2. “Sublime Embodiment and Mechanical Vitality” Michele Speitz (Furman)

3. “‘O, for a Muse of Fire’: Edmund Kean and the Drama of the Ineffable,” Terry F. Robinson (Toronto)


Transatlantic Romantic Quotation and Romanticism
Organizer: Christopher Stampone (Southern Methodist)
Chair: Joel Pace (Wisconsin, Eau Claire)

This panel will examine the use of quotation marks in British literature between 1780 and 1840. By paying special attention to quotation marks, acts of quotation, and quoted material from other authors within a text—whether as an epigraph, annotation, or material blended into a narrative—this panel seeks to uncover the ways changing conventions of authorship and intellectual property rights are embedded in the format and typography of the printed text.

1. "The Evidentiary Quotation and Romanticism's Composite Orders," Dahlia Porter (North Texas)

2. "Felicia Hemans, Washington Irving, and the Traffic in Citation," Cynthia Williams (Wentworth Institute of Technology)

3. "Romantic Quotation in John Keats's 'The Fall of Hyperion: A Dream'," Ross Murfin (Southern Methodist)

The British Pharmacopoeia
Joint session of the Later Eighteenth-Century English Literature Forum and the Scottish Literature Forum

Chairs: Rivka Swenson (Virginia Commonwealth) and Juliet Shields (Washington)

This panel brings together four papers that examine the rhetorical and medical limning of British bodies during the late eighteenth and early nineteenth century. Eighteenth-century Scottish universities were renowned both for their medical faculty’s rigorous classification of bodily and mental illnesses, and for instituting modern literary study through lectures on rhetoric and belles lettres. This historical coincidence forms the foundation of our panel’s exploration of the literary-medical construction of British identity in the eighteenth century.

1. “Immateria Medica: Radcliffe and the Physicians,” Jayne Lewis (UC-Irvine)

2. “Precarious Ecologies: Medical Semiotics and Criticism in the Scottish Enlightenment,” Kevis Goodman (UC-Berkeley)

3. “Physiological Poetics and the Social Sublime,” John Savarese (Waterloo)

4. “Nerves, Nation, Network: James Johnson’s Medical Nationalism,” Miranda Burgess (UBC)
Romantic Genealogies of Kinship
Organizer: Talia Vestri Croan (Boston)

This panel explores how late-eighteenth-century kinship structures shaped the nature of identity in the literature and theater of British Romanticism. Bringing together queer theory and disability studies with sociological histories of the family and marriage, these papers advance readings of non-reproductive family formations, such as sibling relations and adoptive parenting, as alternative paradigms for subjectivity embodied in Romantic texts.

2. “In the Place of a Parent: Romanticism and Adoption,” Eric C. Walker (Florida State)
3. “Spots of Sibling Time: Relational Networks in Wordsworth’s Lyrical Ballads,” Talia Vestri Croan (Boston)

Romantic Readers, Nineteenth-Century Publics
Organizer: Jan Mieszkowski (Reed)

1. “Public Service: Announcement or Utterance,” Lenora Hanson (Wisconsin-Madison)
3. “Hegel, Brummell, and the Actuarial Public,” Chad McCracken (Lake Forest College)

Nineteenth-Century Publics, Romantic Readers
Organizer: Jan Mieszkowski (Reed)

1. “William Blake’s Impersonal Confession,” Katherine Ding (UC-Berkeley)
2. “Reading and Being Read: On "Received Speech" in Hazlitt and Austen,” Tristram Wolff (Northwestern)
3. “Philological Reading,” Frances Ferguson (Chicago)

The Intermedial Eighteenth Century: Stage to Page, Print to Manuscript, Writing to Speech and Back
Roundtable Organizer: Jonathan Sachs (Concordia)

Stuart Sherman (Fordham), [News and Plays]
Emily Anderson (USC): [Shakespeare and Authorship]
Mark Vareschi (Wisconsin): [Anonymous Drama]
Michael Gamer (Penn): [Stage Reprinting and Canon War]
Deirdre Lynch (Harvard): [Rousseau from Print to Handwriting]
John Savarese (Waterloo): [Barbauld's Orality]

Uselessness: Games, Corpuscles, Nowheres, Futility, Old Maids, and the Eighteenth Century Itself
Roundtable Organizer: Jayne Lewis (UC-Irvine)
Horkheimer and Adorno’s *Dialectic of Enlightenment* enshrined instrumentality as a defining feature of 18th-century signifying practice. This roundtable targets diverse aspects of later 18th-century literary practice which actively counter this value. We ask how cultural actors understood and even cultivated “uselessness” and how far that understanding might have supported or undermined contemporary regimes of knowledge and social significance.

Speakers: Sarah Tindal Kareem (UCLA), Paul Keen (Carleton), Susan Lanser (Brandeis), Vivasvan Soni (Northwestern), Helen Thompson (Northwestern), Amit Yahav (Minnesota, Twin Cities).

## Websites & Blogs

### NASSR Graduate Student Caucus

[www.nassrgrads.com](http://www.nassrgrads.com)  
[@NASSRGrads](https://twitter.com/NASSRGrads)

The NASSR Graduate Student Caucus (NGSC) is intended as a venue, under the aegis of NASSR (North American Society for the Study of Romanticism), for students interested in the study of Romanticism to make contact with one another, and to share intellectual and professional resources. We are committed to working together to further the interests, not only of the graduate student community in Romantic studies, but also of the broader profession, by helping to train active and engaged scholars who will continue to strengthen and advance themselves and the discipline. All graduate student members of NASSR are invited to attend caucus meetings and to participate in elections and panels. This is an opportunity for you, the future professional scholars of Romanticism, to take part in an organization designed to address your concerns as student-scholars, to attend to your needs as pre-professionals, and to celebrate your and your peers’ triumphs.

### International Association of Byron Studies

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

The International Association of Byron Societies (IABS) has unveiled a new website. Along with a fresh design, the site contains information and links about Lord Byron, the IABS member organizations, conference announcements, and news.
The Gothic Archive
http://epublications.marquette.edu/english_gothic/

The Gothic Archive is a growing digital collection of late eighteenth and nineteenth-century British Gothic chapbooks held in a variety of private and research libraries in the United States, Canada, and Europe. The chapbooks have been digitized or transcribed and linked to summaries and supplemental materials.

Twenty-eight chapbooks are now available to readers on the Gothic Archive. Each of these also now includes a short summary, which is designed to help Archive users locate chapbooks by character or by plot.

Recent Developments in the Gothic Archive:

• Since July 2014, the Gothic Archive has had 3,300 downloads. Also, there’s now a new series to the Archive, called Gothic Archive: Related Scholarship. This series brings together scholarly work on gothic literature and chapbooks in an effort to add more background into both topics for users. http://epublications.marquette.edu/gothic_scholar/

• In addition, the supplemental material on the Archive has recently been expanded by adding links to allow Archive users to easily move from chapbook to chapbook on the basis of ideas and themes. This is one aspect the Archive’s long-term goal to move toward a Digital Humanities approach, with the intention that the Archive can serve as a springboard for new scholarship. By clicking on a chapbook, Archive users will now view a list of topics extracted from that text. Following those links leads to more information and reveals intertextual connections among the chapbooks.

• The Gothic Archive’s glossary has been expanded to include over 200 entries, and serves as a useful reference for students. The glossary is central to the Archive’s process of connecting texts to one another, and scholars to scholarship. Each glossary entry is being reiteratively expanded to include suggested secondary sources for further research, examples of related primary texts, and connections to the source materials used to create each chapbook. Gothic Archive users can now subscribe to individual glossary entries by clicking the “follow” button; subscribers will automatically be notified via email when new information is posted on that topic.

• A new navigation structure at the top of each screen has been designed to make it easier for archive users to move from chapbooks to supplemental materials and reference entries.

Questions related to the Gothic Archive should be directed to Diane Long Hoeveler, Professor of English at Marquette University, at diane.hoeveler@marquette.edu.

Shelley-Godwin Archive
http://shelleygodwinarchive.org
@ShelleyGodwin

The Shelley-Godwin Archive will provide the digitized manuscripts of Percy Bysshe Shelley, Mary Wollstonecraft Shelley, William Godwin, and Mary Wollstonecraft, bringing together online for the first time.
time ever the widely dispersed handwritten legacy of this uniquely gifted family of writers. The result of a partnership between the New York Public Library and the Maryland Institute for Technology in the Humanities, in cooperation with Oxford’s Bodleian Library, the S-GA also includes key contributions from the Huntington Library, the British Library, and the Houghton Library. In total, these partner libraries contain over 90% of all known relevant manuscripts.

The innovative technical architecture of the S-GA builds on open standards and the principles of the linked data movement, and has been designed to support user curation in subsequent phases of the project. Rather than serving only as a point of access, the S-GA will thus function ultimately as a work-site for scholars, students, and the general public, whose contributions in the form of transcriptions, corrections, annotations, and TEI encoding will create a commons through which various discourse networks related to its texts intersect and interact.

The more immediate goal for the S-GA’s current first phase is to provide access to page images under open licenses of as many of these manuscripts as possible, in a series of public releases beginning with the *Frankenstein Notebooks* and followed by the fair-copy manuscripts of *Prometheus Unbound*. Typically, given the limits of funding and labor, the digitized manuscripts will be publicly released in one of three forms of development:

- page images with transcriptions that are fully corrected and TEI-encoded (as with *Frankenstein* and *Prometheus Unbound*);
- page images with transcriptions that have not yet been corrected (as will be the case for most of Percy Bysshe Shelley’s manuscripts at the Bodleian Library);
- page images only.

This kind of networked, distributed transcription and encoding has been pioneered during the S-GA’s first phase by a team of students in two graduate seminars at the University of Maryland and the University of Virginia, who transcribed and encoded roughly a third of the manuscript pages of *Frankenstein*. By scaling up such experiments in its next phase, the Archive will help to move humanities research into the classroom and out to the public so as to make students and “citizen humanists” active, knowledgeable, and critical participants in the great cultural migration now underway of our literary inheritance into digital form.

The Keats-Shelley Association of America
http://k-saa.org

The Keats-Shelley Association of America is pleased to announce the inauguration of a much-revised and richer website (http://k-saa.org), a site that will lead not just to current information on events relevant to the younger Romantics, but also to programs on an international stage. The Association anticipates keeping the website current in terms of its activities, but also as a means of providing quick access to scholarly resources on the internet germane to our interests. They have also instituted a PayPal account accessible from the site, allowing you to join the K-SAA or effortlessly to renew your membership there.
If any of you have information you think should be posted on the website or further scholarly resources you think merit inclusion, please contact Neil Fraistat, Vice-President of the K-SAA: nfraistat@gmail.com. In the meantime, the organizers hope that for all of you in the community of Romanticists the site will become a valuable and frequently visited resource.

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**French Revolution Digital Archive**

A collaboration of the Stanford University Libraries and the Bibliothèque nationale de France

[http://frda.stanford.edu](http://frda.stanford.edu)

The French Revolution Digital Archive (FRDA) is a multi-year collaboration of the Stanford University Libraries and the Bibliothèque nationale de France (BnF) to produce a digital version of the key research sources of the French Revolution and make them available to the international scholarly community. The archive is based around two main resources, the Archives parlementaires and a vast corpus of images first brought together in 1989 and known as the Images de la Révolution française.

**Archives parlementaires / Parliamentary archives**

The Archives parlementaires is a chronologically-ordered edited collection of sources on the French Revolution. It was conceived in the mid 19th century as a project to produce a definitive record of parliamentary deliberations and also includes letters, reports, speeches, and other first-hand accounts from a great variety of published and archival sources. Because of copyright limitations, FRDA contains the AP volumes covering the years 1787-1794. The text of these volumes has been marked up using TEI so that speakers, places, dates, and terms in the published index can be easily found. Users can see both scanned images of the AP pages or just the texts.

**Images de la Révolution française / Images of the French Revolution**

The Images are composed of high-resolution digital images of approximately 14,000 individual visual items, primarily prints, but also illustrations, medals, coins, and other objects, which display aspects of the Revolution. These materials were selected, mainly from the collections of the Département des Estampes et de la photographie, but also from other BnF departments, and include thousands of images for the important collections entitled Hennin and De Vinck. Detailed metadata exists for the images, so that researchers can search by artist, subject, genre, and place.

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**Romantic Illustration Network**

[http://romanticillustrationnetwork.wordpress.com](http://romanticillustrationnetwork.wordpress.com)

The **Romantic Illustration Network (RIN)** restores to view the importance of the print and the illustration in the Romantic period. RIN brings together scholars working on poetry, the printed book and painting in the period to share research and to develop new models for understanding the relationship between word and image in the period, between large and small scale work, and between painting, print and illustration.

The organizers are collaborating with Tate Britain to enhance the Tate’s collection of literary prints and paintings. RIN will foreground artists from the Romantic period who have been unduly ignored, and return
attention to well-known artists in unfamiliar roles. They aim to recapture lost cultures of looking and of reading, restoring the link between word and image not only in book illustration but in the wider literary and visual culture. Their programme of events will take as starting point in turn the artist, the author, the gallery and the economics of print. They will produce an edited collection of essays and it is hoped that this network will form the basis for a longer research project.

The William Blake Archive
www.blakearchive.org

The William Blake Archive is pleased to announce the publication of a fully searchable electronic edition of Blake’s water color illustrations to Dante’s *Divine Comedy*. The Archive first published these in January 2005 in our Preview mode. This republication substantially increases the number and range of Blake’s pictorial motifs available for searching on the Archive. The 7 engravings illustrating Dante’s poem continue to be available in the Archive in Preview mode.

The William Blake Archive is also pleased to announce the publication of an electronic edition of *The Song of Los* copy F, from the Bayerische Staatsbibliothek, Munich, Germany. It joins copies A and D from the British Museum, copy B from the Library of Congress, copy C from the Morgan Library and Museum, and copy E from the Huntington Library. The Archive now has all six extant copies of this illuminated book, making *The Song of Los* the fifth illuminated book whose entire publishing history is reproduced in the Archive, joining *Milton a Poem*, *All Religions are One*, *The Book of Ahania*, and *The Book of Los*. The Archive will add *The Marriage of Heaven and Hell* and all complete copies of *There is No Natural Religion* to the list later this year.

In December 2014, the William Blake Archive also announced a new wing of the Archive, which contains searchable HTML and PDF editions of thirty-nine past issues of *Blake/An Illustrated Quarterly* published from 2000 through 2009. These issues are accessible via the second entry on the home page, just below “Works in the Archive.” The PDF versions present the journal as originally published, but the HTML versions are re-implemented with many full-color images from the Blake Archive, making it possible for users to link directly to the Archive for those works that have been published in the Archive.

This publication is the first instalment of the Archive’s ongoing project of making freely available and fully searchable over four decades of past issues of *Blake/An Illustrated Quarterly*, thus making public some of the most important scholarly work done in Blake studies over the past half-century. Issues published within five years of the current issue will remain available only to those who subscribe to the journal.

In September 2014, the Archive announced the publication of a fully searchable electronic edition of Blake’s 116 water color illustrations to Thomas Gray’s poems. The Archive first published these designs in April 2005 in our Preview mode. This republication substantially increases the number and range of Blake’s pictorial motifs available for searching on the Archive.

The designs for Gray’s poems are among Blake’s major achievements as an illustrator. They were commissioned in 1797 by Blake’s friend, the sculptor John Flaxman, as a gift for his wife Ann, to whom Blake addressed the poem that ends the series. The commission may have been inspired by the Flaxmans’ seeing Blake’s water color designs to Edward Young’s *Night Thoughts*, begun in 1795. The Gray illustrations follow the same basic format. Blake cut windows in large sheets of paper and mounted in these windows the texts of
Gray’s poems from a 1790 letterpress edition. Blake then drew and colored his designs surrounding the printed texts. Although listed by William Michael Rossetti in his catalogue of Blake’s drawings and paintings, published in the 1863 and 1880 editions of Alexander Gilchrist’s *Life of William Blake*, the Gray illustrations were virtually unknown until their rediscovery by Herbert Grierson in 1919. They are now among the Blake treasures at the Yale Center for British Art in New Haven, Connecticut.

In July 2014, The William Blake Archive published an electronic edition of *The Book of Thel* copy N and *Enoch Walked with God*, both in the Cincinnati Art Museum. They have also republished *Songs of Innocence* copy U with a more authoritative arrangement of the plates and an enhanced Copy Information page.

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

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**BRANCH**

Britain, Representation, and Nineteenth-Century History

http://www.branchcollective.org

This site, which is intertwined with *Romanticism and Victorianism on the Net*, provides users with a free, expansive, searchable, reliable, peer-reviewed, copy-edited, easy-to-use overview of the period 1775-1925. Unlike dry chronologies that simply list dates with minimal information about the many noteworthy events of a given year, BRANCH offers a compilation of a myriad of short articles on not only high politics and military history but also “low” or quotidian histories (architecture design, commercial history, marginal figures of note, and so on). Since no one scholar could hope to provide a complete overview of an entire century of British society, organizers have compiled material from a host of scholars working on all facets of the British nineteenth century. Authors come from History, Art History, and English departments across the world. The site differs from wikipedia in so far as all articles have undergone peer review, copy-editing, and proofing. Each article also seeks to interpret the events being discussed. Indeed, many events are discussed by more than one scholar.

Thanks to its site structure, BRANCH offers users an innovative approach to history itself, suggesting that any given bit of historical information can branch outward in often surprising directions. Rather than provide a linear timeline of history from the perspective of the victors, I wish to provide a history that comes closer to what Walter Benjamin famously termed *jetztzeit* or “the time of the now,” an impacted history that explores the messy uncertainties and possibilities of any given historical moment.

Chronologies normally give a sense that there was only one way for events to play out. By going into more interpretative depth about events, by inviting multiple perspectives on the same events, and by opening our scope to all aspects of the nineteenth century, BRANCH’s scholars resemble Benjamin’s angels, propelled towards the future while in rapt contemplation of our collective past.

If you are trying to find information on a specific topic, you can visit the Topic Clusters tab or use the Search box (top right). If you prefer to browse, click on the Timeline at the top of this browser window. The Carousel below highlights some new and noteworthy articles in BRANCH. For more information about how best to use BRANCH, click on the ‘How to Use’ folder.
Swimming with Byron
https://swimmingwithbyron.wordpress.com

Swimming with Byron (directed by Christopher Flynn) is a documentary film in pre-production. It's about the wanderer in many of us, channeled through the travels of the British Romantic writers. Wordsworth and Shelley walked and climbed. Byron swam, and rode in gondolas. Keats went on walking tours around England and traveled to Rome where he's buried in the same cemetery as Shelley. The film will go where they went and do what they did. We'll walk from Calais to the Alps and swim the Hellespont – the Bosphorus today. The site's just getting started, so make sure to check back soon. For updates follow on Twitter: @swimwithbyron

Mary on the Green
www.maryonthegreen.org

Despite the significance of Mary Wollstonecraft's life and work, she has no monument. The Mary on the Green campaign believes that a monument would stimulate questions, establish her place in history, and trigger investigation into her impact on all our lives. Newington Green, London, is where she lived, and where her radical ideas on equality, education and politics were first formed. A dedicated group of Mary Wollstonecraft enthusiasts and local area supporters are raising funds to commission a monument to be erected in Newington Green. It will be open to everyone: local people, tourists and children learning about diversity, rights and history. The campaign is supported by Newington Green Action Group (NGAG), a registered charity formed in 1996. For more information see the address above.

Reminder:
The deadline for the next NASSR Newsletter is 15 October 2015.

Please send your news directly to the Newsletter Editor, Elizabeth Effinger (nassr.news@gmail.com).
NASSR members receive six 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. The first and fourth numbers of each volume will include expanded book review sections along with some articles while the second, fifth and sixth numbers will contain articles only. The third number will be the NASSR Conference Issue. The editors appreciate the support and enthusiasm for the journal that has warranted this expansion and look forward to being able to bring articles and reviews into print more quickly and systematically. For complete information about *ERR*, please visit the website listed above.

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