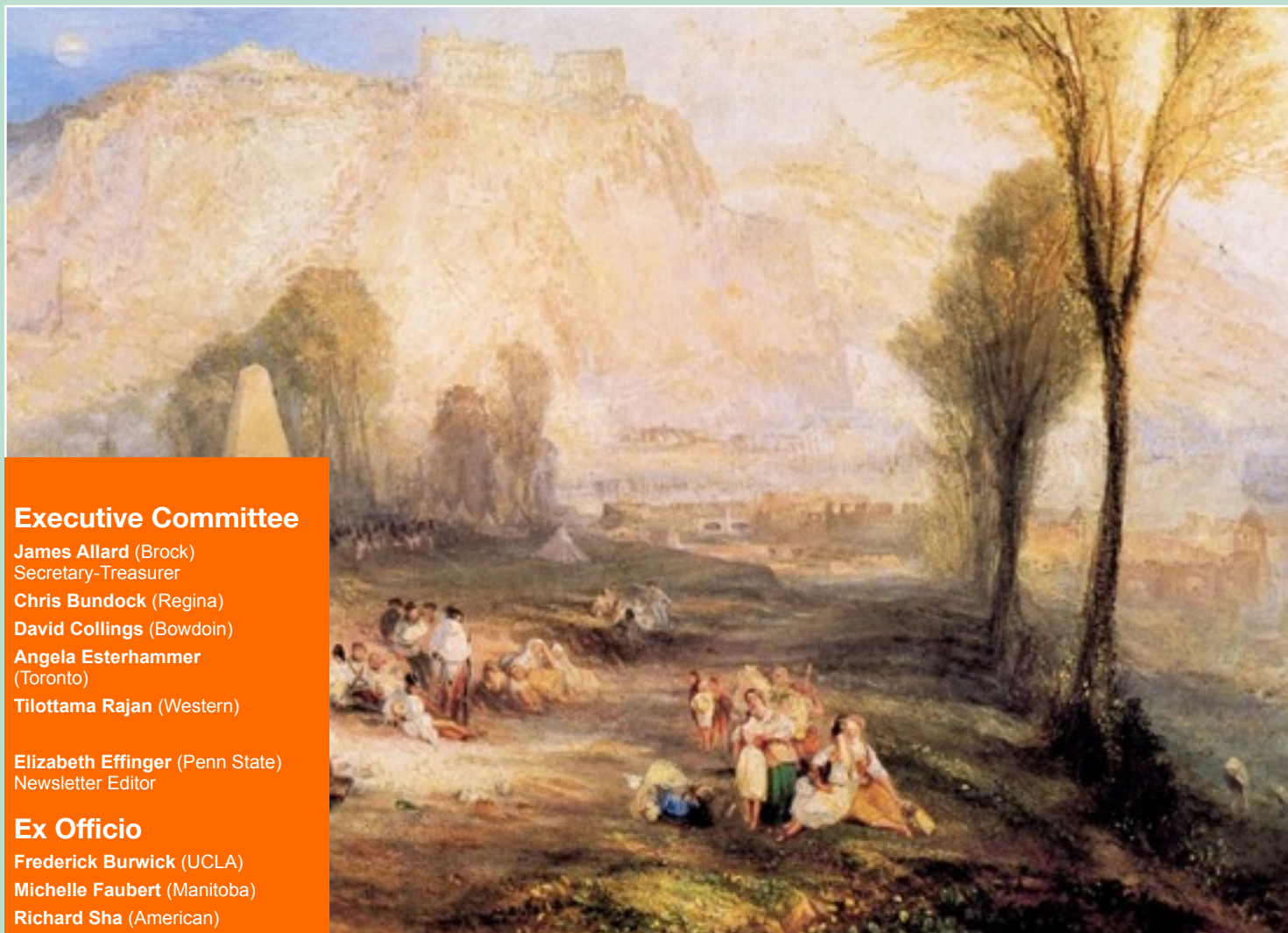


# NASSR NEWSLETTER

north american society for the study of romanticism



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The NASSR Newsletter prints news items that will be of interest to the Romantic studies community, such as members' recent book publications, calls for papers, conference announcements, and website and journal information. Please send announcements to the Newsletter Editor, Elizabeth Effinger ([nassr.news@gmail.com](mailto:nassr.news@gmail.com)). The deadline for the next NASSR Newsletter is **15 April 2016**.

## Future NASSR Conferences

NASSR conferences are now planned through to 2018!

The 24th Annual NASSR Conference (2016), addressing the topic of "Romanticism and its Discontents," will be held 11-14 August 2016 in California at the University of California, Berkeley.

Organizers invite consideration of any aspect of discontent with and within Romanticism, a field they construe in broad, international terms. Participants might address the misfit between a concept and a practice; explore writers' representations of disaffection, their resistance to contemporary norms (aesthetic, political, economic, social, or cultural), or their desire to reassert those norms; discuss the deficiencies of "Romanticism" as an ideological or historical category or "discontent" as an affect intrinsic to Romanticism; reflect on the current state of academic scholarship. Or—if you are dissatisfied with these formulations—organizers invite you to construe Romanticism's discontents in any way that seems compelling. More information can be found on the conference website:

[https://nassrberkeley2016.wordpress.com\](https://nassrberkeley2016.wordpress.com/)

The Romantic Studies Association of Australasia (RSAA) will host a NASSR Supernumerary Conference, addressing the topic of "Transporting Romanticism," in Wellington, New Zealand, 16-18 February 2017.

The 25th Annual NASSR Conference (2017), addressing the topic of "Romantic Life," will be co-hosted by Carleton University and the University of Ottawa, 16-19 August 2017.

The 26th Annual NASSR Conference (2018) will be hosted by Brown. ♦



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## NASSR 2015 Conference Report

By Joshua Lambier on behalf of the Conference Committee

Converging on the century-old Fort Garry Hotel in the downtown of Winnipeg, Manitoba, the NASSR community gathered for the Society's 23<sup>rd</sup> annual conference, co-hosted by the University of Manitoba and the University of Winnipeg. The theme of the conference this year, "Romanticism & Rights," coincided with the historic opening of a new, Winnipeg-based national museum, the Canadian Museum for Human Rights, located a short distance away from the conference venue in a stunning building at the centre of the city. As a site to commemorate the national and international struggle for human rights, the newly established CMHR, the first national museum outside of Canada's capital, offered the ideal opportunity for our field to return to the genesis of modern rights discourses in the turbulent debates of the late-eighteenth and early-nineteenth centuries. Featuring 70 panels, three seminars, three roundtable sessions, and two plenary addresses, NASSR 2015 presented a lively opportunity to evaluate, challenge, and reimagine the histories of rights discourses within and beyond Romantic studies. Papers addressed a broad range of theoretical and historical questions on the topic of rights, including the first statements of the rights of man and the citizen; the right to life, death, and the negative; property, language and labour rights; the rights of women and children, foreigners, slaves, colonial subjects, and aboriginal peoples; and the emerging rights of nature and animals.



In advance of the official proceedings, participants were also encouraged to experience the local history of Winnipeg by partaking in a pre-conference visit to the Hudson's Bay Company Archives, which document the history and activities of the oldest chartered company in the world. Established by a Royal Charter in 1670, the HBC produced the first catalogue of its archive in 1796, an archive that is now publicly accessible as a treasure trove for scholars and researchers from across the disciplines.

The conference activities began on Thursday morning, August 13th, with the first panel sessions addressing various ways in which the question of rights intersects with the Gothic, Romantic science, realism, revolution, and affect. In the afternoon, Mark Canuel hosted the first of the scheduled seminars, "'When foresight sleeps': Hope, Progress, and *The Prelude*," followed by a response from Mary Favret. Focusing on the "Revolutionary" books of the 1805 *Prelude*, Canuel offered an alternative reading of Wordsworth's political poetics, one in which progress is conceived of as an "object of hope." After the final paper presentations of the afternoon, Joel Faflak delivered his compelling plenary address entitled, "Right to Romanticism." At a time that demands accessibility, purposefulness, and, of course, utility, Faflak contends that Romanticism resists desires to discipline its ungovernable energy and enthusiasm, or to make productive use of its failed or stalled projects, which raises the provocative question, "What right do we have to Romanticism?" Even while the right to the pursuit of happiness is being transformed into a biopolitical strategy to govern the body politic, Romanticism unsettles this imperative to manage the subject's unruly affect and emotion. In the subsequent sections of his paper, Faflak then turned to a close reading of Shelley's *The Triumph of Life* to revisit the question of our right to life through the "psychopathology of the visual" that emerges in the poem, and how this confrontation with the question of life and hope forces us to tarry with death and failure. Immediately following the plenary session, participants adjourned to the Crystal Ballroom for the Opening Reception, which was generously sponsored by *Studies in English Literature 1500 – 1900*.

The second day of the conference, August 14th, began with panel sessions on a range of topics, including the rights of animals and ecology, the labour movement, anachronism, suicide and death, as well as discussions of Austin and Scott. With a full house of conference goers, Nicholas Halmi led the second seminar of the conference, "Romantic Historicism and Its Discontents," which explored what he described as the anti-historical tendencies of the period's fascination with the historical, a paradoxical legacy that set the stage for a new definition of the idea of nostalgia. The day's events also included a panel on professionalization sponsored by the Graduate Caucus, featuring Nowell Marshall, Thora Brylowe, and Joel Faflak. Friday's official proceedings concluded with an engaging panel on the rights and representations of Aboriginal peoples in Romantic Studies and higher education more generally—especially timely in light of the recently released report from Canada's

## NASSR Graduate Caucus

[www.nassrgrads.com](http://www.nassrgrads.com)

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



Truth and Reconciliation Commission—with presentations by Warren Cariou, Kevin Hutchings, Niigaan Sinclair, and Sherry Farrell Racette.

Following the day's panels and presentations, a large group of conference attendees gathered to participate in guided tours of the new CMHR, which afforded the opportunity to see how human rights issues are interrogated within heritage buildings and museums, sites of cultural memory that aim to incite debate and reflection. Conference goers strolled through the new Museum's expansive architectural design and interactive exhibitions over six levels of the building, highlighting the historical development of rights, indigenous perspectives, turning points for humanity, an extensive Holocaust exhibition, and contemporary global struggles for rights. Our tour of the building came to an end with a visit to the Museum's impressive tower, which comes with a breathtaking 360° view of the downtown of Winnipeg.

After two opening sets of panel sessions in the morning on Saturday, many of the participants joined Lisa Vargo for the third seminar, "Village Politics and the Power of the Labouring-Class Word." In her seminar, Vargo explored the "unacknowledged power" of labouring-class rhetoric in Hannah More's *Village Politics* (1792), a work that was written in opposition to the radical politics of Thomas Paine's bestseller, *The Rights of Man*. Other conference participants also attended a rousing panel discussion on the future of comparative studies in Romanticism. After the final panel presentations of the afternoon, Nancy Yousef delivered the second plenary address of the conference, "Spontaneity, Affect, Second Thoughts." Focusing on the experiential dimension of what *follows* the feeling of spontaneous reactions, Yousef returns to scenes of reflection that occur in the aftermath of powerful emotion in George Eliot's *Middlemarch* and *Romola*—texts she describes as "post-romantic"—in order to trace a new history of Romantic sensibility. Yousef's intellectual history, however, focused our attention on the ways in which aesthetic experience offers a unique way of understanding moral psychology beyond the more conventional theoretical or scientific approaches. Rather than partitioning the cognitive and the affective domains, Yousef demonstrated how post-Romantic authors, like Eliot, emphasize the dynamic interactions of thought and feeling at work in ethical experience. In the closing section, she explored how this unique form of "aesthetic attention" that arises after spontaneous emotions, or the time of "second thoughts," could be deployed to re-read Romantic authors like Wordsworth. After Yousef's plenary paper, Saturday ended with a celebratory banquet dinner, followed by an after party with music by DJ: Gilbert De Jesus.

NASSR 2015 concluded on Sunday with two sets of panels, including a special roundtable discussion on the place of the public humanities and museums in Romantic Studies. The morning sessions featured paper presentations on religion, the fragment, education, literary property, slavery, and the annual *Romantic Circles* Pedagogy Panel.

On behalf of the Organizing Committee, I would like to recognize the tireless efforts of our two fearless leaders, Michelle Faubert and Peter Melville, who put together a brilliant event with such grace and generosity. We would like to thank everyone on the Conference Committee (Linda Dietrick, Murray Evans, Joshua Lambier, Dana Medoro, Pam Perkins, Kathryn Ready, Armelle St. Martin), as well as the dedicated group of Conference Assistants. We would also like to acknowledge the many generous sponsors of this conference, with special nods of recognition to Tourism Winnipeg and the many groups and departments who made this possible between the Universities of Winnipeg and Manitoba. Finally, we would like to acknowledge the energy, enthusiasm, and intellectual engagements of each of the participants who joined us in Winnipeg for "Romanticism & Rights." ◇

## Ambitious New K-SAA Initiatives: A Letter from K-SAA President Stuart Curran



KEATS-SHELLEY  
ASSOCIATION  
OF AMERICA

At their spring meeting the K-SAA Directors, cognizant of the continuing increase in the cost of the annual awards dinner, voted to establish a two-tier price structure so that graduate students and unaffiliated scholars attending the MLA conventions would be able to participate in the conviviality of these important professional and social occasions. We hope you will alert members of the

profession whom you know to qualify for this diminution in cost and encourage them to attend. Those of you who wish might help offset the additional expense involved in fostering our younger community by adding slightly to your own contribution when you register for the dinner.

The Directors also voted to establish a fund named for our former President Bill and his late wife Stuart Buice to recognize their substantial contribution over many years to the well-being of the Association. The Buice fund will defray expenses of graduate students, independent scholars, and junior faculty giving presentations at K-SAA public events.

With this fund in place, the next decade, with its multiple significant bicentennials, has impelled us to launch an ambitious program of commemorative events under the rubric "Romantic Bicentennials." A generous, greatly appreciated pledge from a member of the K-SAA Board of Directors ensures us a stable base from which to move forward. We have already mapped out an initial three-year program, in collaboration with the Byron Society, called "Romantics 200." It will begin with a symposium next May, to be held at the New York Public Library, concentrating on the Geneva summer of 1816 and convened by Neil Fraistat and Andrew Stauffer. In 2017, with a program co-organized by Kate Singer and Susan Wolfson, we will celebrate Keats's emergence as a poet. The 2018 program, being assembled by Jerrold Hogle and Anne Mellor, will relocate our center of gravity to southern California and, we hope, will produce a major conference on the cultural resonances of *Frankenstein*. We have received funding from the Delmas Foundation to support the 2016 program and are seeking institutional sponsorship for that in 2018. As soon as we have specific information on these initiatives, we will alert all our members and also begin planning for the rich harvest of the next few years after these initial three.

In addition to these symposia, we envision a further series of networked events ranging widely across important cultural and cross-disciplinary areas for the study of the Romantic age. The aim is a set of initiatives that will serve the scholarly community but that will also include events that reach out beyond the walls of the academy to enhance and develop the public interest in our period and field. Complementing the three symposia, the events will be distinguished by their concern for wider, cross-cultural or interdisciplinary, dimensions of the Romantic age. They are intended to draw focus to the kind of complex interactions between literary writing and other forms of knowledge production and dissemination, sometimes, as with climate change, in ways that resonate directly with more contemporary concerns. But they can also, as with various scientific or aesthetic controversies, call attention to what is distinctive (and often unrecognizable to our contemporary eyes) about Romantic ways of knowing, seeing, expressing, and imagining. Our coordinators for such programs are Jon Klancher of Carnegie-Mellon in Pittsburgh and Jonathan Sachs of Concordia, Montreal.

Such networked events will be seeded, connected, or in some cases originated by Romantics 200. We anticipate that these events might range widely in format, and might include day-long symposia, lectures or lecture series, exhibitions of material held in libraries or special collections (which might then be digitized to allow more widespread public access), and even opportunities to reflect more theoretically on the significance and meaning of this bicentennial commemoration more generally. We would also like to encourage and coordinate performances in music and dance, museum exhibitions, and workshops for high school teachers.

Our hope is that such events will call upon the broad expertise and local knowledge of our entire membership. What we would hope from our members are 1) ideas for potential events; 2) local venues that might be willing to sponsor them; 3) local sources of support, especially smaller foundations or humanities councils, that we might approach for assistance; 4) any concrete ideas you have for outreach beyond the academy. Also, of course, with such an enterprise we are going to need to concentrate on seeking adequate funding. In this aim we realize that we are appealing to a profession generally referred to as the impecunious professoriate, but if some of you are able to upgrade your membership to a higher category, that increase would be greatly valued. Some of you may also have associates or former students of some means whom, if you yourself felt diffident, members of the K-SAA board could contact to garner support for our programs. We would hope as well that, with a substantial increase in both our geographical and intellectual visibility, we would experience an increase in membership that would in turn help sustain this kind of outreach over many years, not just a decade, to come.

The coordinator of Romantics 200 is Neil Fraistat, who will serve as the contact-person for all the K-SAA initiatives: his email address is [fraistat@umd.edu](mailto:fraistat@umd.edu). Please feel free to write him with your contribution to our common endeavor. ♦

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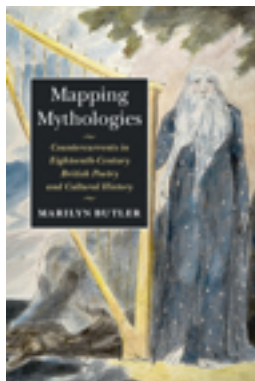
## Members' News



KOSTAS BOYIOPOULOS (Durham) and MARK SANDY (Durham) are pleased to announce the publication of *Decadent Romanticism: 1780-1914* (Ashgate, 2015). For Decadent authors, Romanticism was a source of powerful imaginative revisionism, perversion, transition, and partial negation. But for all these strong Decadent reactions against the period, the cultural phenomenon of Decadence shared with Romanticism a mutual distrust of the philosophy of utilitarianism and the aesthetics of neo-Classicism. Reflecting on the interstices between Romantic and Decadent literature, *Decadent Romanticism* reassesses the diverse and creative reactions of Decadent authors to Romanticism between 1780 and 1914, while also remaining alert to the prescience of the Romantic imagination to envisage its own distorted, darker, perverted, other self. Creative pairings include William Blake and his Decadent critics, the recurring figure of the sphinx in the work of Thomas De Quincey and Decadent writers, and Percy Shelley

with both Mathilde Blind and Swinburne. Not surprisingly, John Keats's works are a particular focus, in essays that explore Keats's literary and visual legacies and his resonance for writers who considered him an icon of art for art's sake. Crucial to this critical reassessment are the shared obsessions of Romanticism and Decadence with subjectivity, isolation, addiction, fragmentation, representation, romance, and voyeurism, as well as a poetics of desire and anxieties over the purpose of aestheticism.

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Announcing the publication of MARILYN BUTLER's (Oxford) new *Mapping Mythologies: Countercurrents in Eighteenth-Century British Poetry and Cultural History* (Cambridge UP, 2015). In this groundbreaking work of revisionary literary history, Marilyn Butler traces the imagining of alternative versions of the nation in eighteenth-century Britain, both in the works of a series of well-known poets (Akenside, Thomson, Gray, Collins, Chatterton, Macpherson, Blake) and in the differing accounts of the national culture offered by eighteenth-century antiquarians and literary historians. She charts the beginnings in eighteenth-century Britain of what is now called cultural history, exploring how and why it developed, and the issues at stake. Her interest is not simply in a succession of great writers, but in the politics of a wider culture, in which writers, scholars, publishers, editors, booksellers, readers all play their parts. For more than thirty years, Marilyn Butler was a towering presence in eighteenth-century and romantic studies, and this major work is published for the first time.

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DANIEL COOK (Dundee) and NICHOLAS SEAGER (Keele) are pleased to announce the publication their volume *The Afterlives of Eighteenth-Century Fiction* (Cambridge UP, 2015). *The Afterlives of Eighteenth-Century Fiction* probes the adaptation and appropriation of a wide range of canonical and lesser-known British and Irish novels in the long eighteenth century, from the period of Daniel Defoe and Eliza Haywood through to that of Jane Austen and Walter Scott. Major authors, including Jonathan Swift, Samuel Richardson, Henry Fielding and Laurence Sterne, are discussed alongside writers such as Sarah Fielding and Ann Radcliffe, whose literary significance is now increasingly being recognised. By uncovering this neglected aspect of the reception of eighteenth-century fiction, this new collection contributes to developing our understanding of the form of the early novel, its place in a broader culture of



entertainment then and now, and its interactions with a host of other genres and media, including theatre, opera, poetry, print caricatures and film.

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STEVE CLARK (Tokyo) and TRISTANNE CONNOLLY (Waterloo) are pleased to announce the publication of their volume *British Romanticism in European Perspective: Into the Eurozone* (Palgrave, 2015). This collection asks what British Romanticism looks like in the context of European literature, history and culture. It seeks to counter the tendency to study national traditions in isolation, despite the cosmopolitan circulation also essential to the movement. Focusing on Britain's complex duality as archipelago of four nations and participant in a collective European identity highlights the ways the forces of separatism and unity, parochialism and internationalism, work out the constant underlying tensions that have emerged from the legacy of Romanticism. The character, and the dating, of Romanticism alter when perceived from different national and generic perspectives. The essays here range from poetry and the novel to science writing, philosophy, visual art, opera and melodrama, placing British Romanticism in relation to other European traditions, from France and Germany to Italy and Bosnia.

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GERARD COHEN-VRIGNAUD (Tennessee) is pleased to announce the publication of his book *Radical Orientalism: Rights, Reform, and Romanticism* (Cambridge UP 2015). This fascinating study reveals the extent to which the Orientalism of Byron and the Shelleys resonated with the reformist movement of the Romantic era. It documents how and why radicals like Bentham, Cobbett, Carlile, Hone and Wooler, among others in post-Revolutionary Britain, invoked Turkey, North Africa and Mughal India when attacking and seeking to change their government's domestic policies. Examining a broad archive ranging from satires, journalism, tracts, political and economic treatises, and public speeches, to the exotic poetry and fictions of canonical Romanticism, Gerard Cohen-Vrignaud shows that promoting colonization was not Orientalism's sole ideological function. Equally vital was its aesthetic and rhetorical capacity to alienate the people's affection from their rulers and fuel popular opposition to regressive taxation, penal cruelty, police repression, and sexual regulation.

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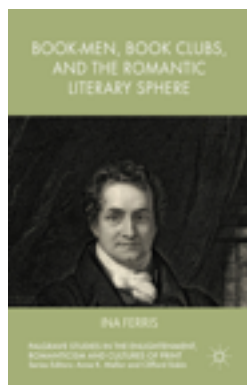
HERMIONE DE ALMEIDA (Tulsa) is pleased to announce the publication of her volume *Nature, Politics, and the Arts: Essays on Romantic Culture for Carl Woodring* (U of Delaware P, 2015). His interdisciplinary book honors Columbia professor and New York intellectual Carl Woodring. Chapters on Romantic and Victorian literary culture written by leading scholars in the field join in conversation with Woodring's teachings on literature and visual art and his commentaries on American culture. A multiple-authored chapter of postscripts on the aesthetic range of Woodring's intellectual interests across cultural disciplines, his contributions to English studies and his informing influence on several generations of scholars, and their areas of interest, follows. A chapter from Woodring's unpublished autobiography, on his childhood in small-town America, then concludes the volume with an ironic retrospection on intercultural origins. Topics addressed among the chapters include portraiture and self-fashioning, landscape art, physiognomy and caricatures, radical print ephemera, illustrated picaresque verse, social and political satire, traditions of the sublime in art and literature, transatlantic

influences and aesthetics, chaos theory and the laws of thermodynamics, the Caribbean slave trade, revolutionary history, Napoleonic wars, the politics of multicultural communities, gender and race, marginalia and textual revelations, Native America, historical interchanges in curating museum shows, and contemporary American sculpture and art. Cultural figures of the nineteenth century that are featured in the discussions include Henry Adams, Beethoven, Blake, Byron, Willa Cather, Thomas Cole, Coleridge, James Fenimore

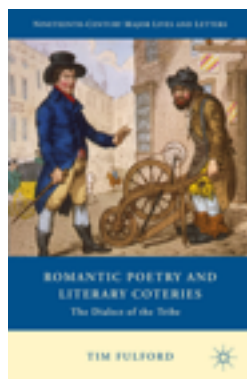
Cooper, George Cruikshank, Ugo Foscolo, Washington Irving, Keats, Willibrord Mähler, George Romney, Rowlandson, Shelley, and Wordsworth.



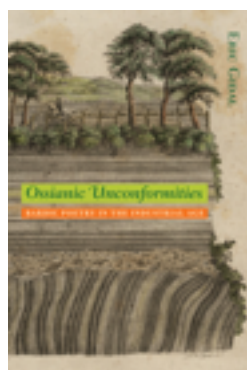
MICHAEL EDSON (Wyoming) is pleased to announce the publication of his volume *Publishing, Editing, and Reception*, a collection of twelve essays honoring Professor Donald H. Reiman, who moved to the University of Delaware in 1992. The essays, written by friends, students, and collaborators, reflect the scholarly interests that defined Reiman's long career. Mirroring the focus of Reiman's work during his years at Carl H. Pforzheimer Library in New York and as lead editor of *Shelley and His Circle, 1773–1822* (Harvard University Press), the essays in this collection explore authors such as Mary Shelley, William Hazlitt, Lord Byron and Percy Bysshe Shelley; moreover, they confirm the continuing influence of Reiman's writings in the fields of editing and British Romanticism. Ranging from topics such as Byron's relationship with his publisher John Murray and the reading practices in the Shelley circle to Rudyard Kipling's response to Shelley's politics, these essays draw on a dazzling variety of published and manuscript sources while engaging directly with many of Reiman's most influential theories and arguments.



INA FERRIS (Ottawa) is pleased to announce the publication of her new book, *Book-Men, Book Clubs, and the Romantic Literary Sphere* (Palgrave, 2015). This book re-reads the tangled relations of book culture and literary culture in the early nineteenth century by restoring to view the figure of the bookman and the effaced history of his book clubs. As outliers inserting themselves into the matrix of literary production rather than remaining within that of reception, both provoked debate by producing, writing, and circulating books in ways that expanded fundamental points of literary orientation in lateral directions not coincident with those of the literary sphere. Deploying a wide range of historical, archival and literary materials, the study combines the history and geography of books, cultural theory, and literary history to make visible a bookish array of alternative networks, genres, and locations that were obscured by the literary sphere in establishing its authority as arbiter of the modern book.



TIM FULFORD (De Montfort) is pleased to announce the publication of *Romantic Poetry and Literary Coterie: The Dialect of the Tribe* (Palgrave, 2015). How does Romantic poetry read if seen as the product of a coterie of writers, editors, publishers, and critics rather than original lyrics composed by individual geniuses? *Romantic Poetry and Literary Coterie* explores Romanticism as a discourse characterized by tropes and forms that were jointly produced by literary circles in self-conscious opposition to prevailing social and political values and in deliberate differentiation from the normal practices of contemporary print culture. Considering writing communities such as the Southey/Coleridge circle, the Bloomfield circle, and the Clare circle, Tim Fulford reveals the context in which the composition, publishing and reading of blank-verse effusions, magazine essays, and long-form notebook verse, among others, took place.

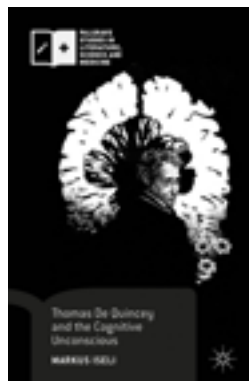


ERIC GIDAL (Iowa) is pleased to announce the publication of his new book *Ossianic Unconformities: Bardic Poetry in the Industrial Age* (U of Virginia P, 2015). In a sequence of publications in the 1760s, James Macpherson, a Scottish schoolteacher in the central Highlands, created fantastic epics of ancient heroes and presented them as genuine translations of the poetry of Ossian, a fictionalized Caledonian bard of the third century. In *Ossianic Unconformities* Eric Gidal introduces the idiosyncratic publications of a group of nineteenth-century Scottish eccentrics who used statistics, cartography, and geomorphology to map and thereby vindicate Macpherson's controversial eighteenth-century renderings of Gaelic oral traditions. Although these writers primarily sought to



establish the authenticity of Macpherson's "translations," they came to record, through promotion, evasion, and confrontation, the massive changes being wrought upon Scottish and Irish lands by British industrialization. Their obsessive and elaborate attempts to fix both the poetry and the land into a stable set of coordinates developed what we can now perceive as a nascent ecological perspective on literature in a changing world. Gidal examines the details of these imaginary geographies in conjunction with the social and spatial histories of Belfast and the River Lagan valley, Glasgow and the Firth of Clyde, and the Highlands and Western Isles of Scotland, regions that form both the sixth-century kingdom of Dál Riata and the fabled terrain of the Ossianic poems. Combining environmental and industrial histories with the reception of the poems of Ossian, *Ossianic Unconformities* unites literary history and book studies with geography, cartography, and geology to present and consider imaginative responses to environmental catastrophe.

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MARKUS ISELI (Neuchâtel) is pleased to announce the publication of his book *Thomas De Quincey and the Cognitive Unconscious* (Palgrave, 2015). This book examines Thomas De Quincey's notion of the unconscious in the light of modern cognitive science and nineteenth-century science. The cognitive unconscious, which postulates complex, rational, and beneficial mental processes, opposes the instinctive and intellectually primitive psychoanalytical unconscious. On this basis, this book challenges Freudian theories as the default methodology in order to understand De Quincey's oeuvre and the unconscious in literature more generally. His coinage of subconscious and his theories of language impressively demonstrate De Quincey's conviction of rational unconscious processes. With its cognitive historicist methodology this book further shows that De Quincey participated in the nineteenth-century discourse about the mind/body relationship and about the embodied, rational unconscious. Animal magnetism and physiology in particular fostered theories of the cognitive unconscious and some of De Quincey's most famous passages rely on the same ideas. The cognitive

approach to the unconscious provides incisive insights that enable us to understand the nineteenth-century debate on the unconscious as well as De Quincey's work because they both deal with issues that are highly relevant in cognitive science today.

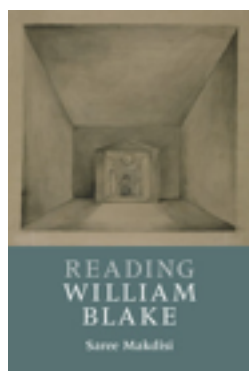
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SIMON KÖVESI (Oxford Brookes) and SCOTT MCEATHRON (Southern Illinois, Carbondale) are pleased to announce the publication of their volume *New Essays on John Clare: Poetry, Culture and Community* (Cambridge UP, 2015). John Clare (1793–1864) has long been recognized as one of England's foremost poets of nature, landscape and rural life. Scholars and general readers alike regard his tremendous creative output as a testament to a probing and powerful intellect. Clare was that rare amalgam - a poet who wrote from a working-class, impoverished background, who was steeped in folk and ballad culture, and who yet, against all social expectations and prejudices, read and wrote himself into a grand literary tradition. All the while he maintained a determined sense of his own commitments to the poor, to natural history and to the local. Through the diverse approaches of ten scholars, this collection shows how Clare's many angles of critical vision illuminate current understandings of environmental ethics, aesthetics, Romantic and Victorian literary history, and the nature

of work.

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SAREE MAKDISI (UCLA) is pleased to announce the publication of his new book, *Reading William Blake* (Cambridge UP, 2015). William Blake (1757-1827) is one of the most original and influential figures of the Romantic Age, known for his work as an artist, poet and printmaker. Grounding his ideas both in close reading and in the latest scholarship, Saree Makdisi offers an exciting and imaginative approach to reading Blake. By exploring some of the most important themes in Blake's work and connecting them to particular plates from Songs of Innocence and of Experience, Makdisi highlights Blake's creative power and the important interplay between images and words. There is

a consistent emphasis on the relationship between the material nature of Blake's illuminated books, including the method he used to produce them, and the interpretive readings of the texts themselves. Makdisi argues that the material and formal openness of Blake's work can be seen as the very basis for learning to read in the spirit of Blake.



RICHARD MATLAK (Holy Cross) is pleased to announce the publication of his edition of William Wordsworth's *Poems, in Two Volumes* (Broadview, 2015). Published seven years after William Wordsworth and Samuel Taylor Coleridge's popular collection *Lyrical Ballads*, Wordsworth's *Poems, in Two Volumes* shocked readers and drew scornful reviews. *Poems* was a revolutionary challenge to literary taste in revolution-weary times. The poems were perceived as inappropriately personal and egotistical in the attention that the poet pays to "moods of [his own] mind." The collection is now seen as containing some of the most enduring works of British Romantic poetry, and Wordsworth's achievement in opening up new worlds of subject matter, emotion, and poetic expression is widely recognized. Richard Matlak places the initial reaction to *Poems* in its historical context and explains the sea change in critical and popular opinion about these poems. The extensive historical documents place the poems in the context of Wordsworth's life, contemporary politics, and the literary world of the early

nineteenth century.



MICHAEL MERANZE (UCLA) and SAREE MAKDISI (UCLA) are pleased to announce the publication of *Imagining the British Atlantic after the American Revolution* (U of Toronto P, 2015). Between 1750 and 1820, tides of revolution swept the Atlantic world. From the new industrial towns of Great Britain to the plantations of Haiti, they heralded both the rise of democratic nationalism and the subsequent surge of imperial reaction. In *Imagining the British Atlantic after the American Revolution*, nine essays consider these revolutionary transformations from a variety of literary, visual, and historical perspectives. On topics ranging from painting and poetry to prison reform, the essays challenge and complicate our understandings of revolution and reaction within the transatlantic imagination. Drawing on examples from different local and regional contexts, they demonstrate the many remarkably local ways that revolution and empire were experienced in London, Pennsylvania, Pitcairn Island, and points in between.



TILOTTAMA RAJAN (Western) is pleased to announce the publication of her edition of William Godwin's *Mandeville* (Broadview, 2015). William Godwin's *Mandeville* was described as his best novel by Percy Shelley, who sent a copy to Lord Byron, and it was immediately recognized by its other admirers as a work of unique power. Written one year after the battle of Waterloo and set in an earlier revolutionary period between the execution of Charles I and the Restoration, *Mandeville* is a novel of psychological warfare. The narrative begins with Mandeville's rescue from the traumatic aftermath of the Ulster Rebellion of 1641 and proceeds through his early education by a fanatical Presbyterian minister to his persecution at Winchester school, his constant (and not unjustified) paranoia, and his confinement in an asylum. Mandeville's final, desperate attempt to prevent his sister's marriage to his enemy ends with his disfiguration, which also defaces endings based on settlement or reconciliation. The novel's events have many resonances with Godwin's own period. The historical appendices offer contemporary reviews, including Shelley's letter to Godwin praising *Mandeville*,

material explaining the novel's complex historical background, and contemporary writings on war, madness, and trauma.



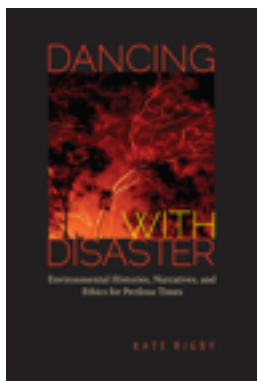
broadview press

**NASSR members** receive a 20% discount on all purchases! Simply enter the code "**Broadview%20**" at checkout.



JOSEPH REZEK (Boston) is pleased to announce the publication of his book *London and the Making of Provincial Literature: Aesthetics and the Transatlantic Book Trade, 1800-1850* (U of Pennsylvania P, 2015). In the early nineteenth century, London publishers dominated the transatlantic book trade. No one felt this more keenly than authors from Ireland, Scotland, and the United States who struggled to establish their own national literary traditions while publishing in the English metropolis. Authors such as Maria Edgeworth, Sydney Owenson, Walter Scott, Washington Irving, and James Fenimore Cooper devised a range of strategies to transcend the national rivalries of the literary field. By writing prefaces and footnotes addressed to a foreign audience, revising texts specifically for London markets, and celebrating national particularity, provincial authors appealed to English readers with idealistic stories of cross-cultural communion. From within the messy and uneven marketplace for books, Joseph Rezek argues, provincial authors sought to exalt and purify literary exchange. In so doing, they

helped shape the Romantic-era belief that literature inhabits an autonomous sphere in society. *London and the Making of Provincial Literature* tells an ambitious story about the mutual entanglement of the history of books and the history of aesthetics in the first three decades of the nineteenth century. Situated between local literary scenes and a distant cultural capital, enterprising provincial authors and publishers worked to maximize success in London and to burnish their reputations and build their industry at home. Examining the production of books and the circulation of material texts between London and the provincial centers of Dublin, Edinburgh, and Philadelphia, Rezek claims that the publishing vortex of London inspired a dynamic array of economic and aesthetic practices that shaped an era in literary history.



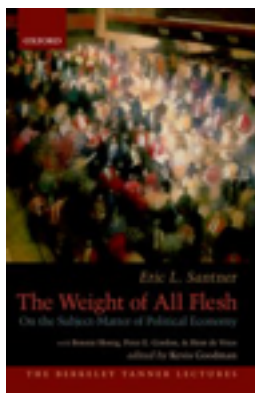
KATE RIGBY (Monash) is pleased to announce the publication of her new book *Dancing with Disaster: Environmental Histories, Narratives, and Ethics for Perilous Times* (U of Virginia P, 2015). The calamitous impacts of climate change that are beginning to be felt around the world today expose the inextricability of human and natural histories. Arguing for a more complex account of such calamities, Kate Rigby examines a variety of past disasters, from the Black Death of the Middle Ages to the mega-hurricanes of the twenty-first century, revealing the dynamic interaction of diverse human and nonhuman factors in their causation, unfolding, and aftermath. Focusing on the link between the ways disasters are framed by the stories told about them and how people tend to respond to them in practice, Rigby also shows how works of narrative fiction invite ethical reflection on human relations with one another, with our often unruly earthly environs, and with other species in the face of eco-catastrophe. In its investigation of an array of authors from the Romantic period to the present—including Heinrich von Kleist, Mary Shelley, Theodor Storm, Colin Thiele,

and Alexis Wright— *Dancing with Disaster* demonstrates the importance of the environmental humanities in the development of more creative, compassionate, ecologically oriented, and socially just responses to the perils and possibilities of the Anthropocene.



PETER SABOR (McGill) is pleased to announce the publication of *The Cambridge Companion to 'Emma'* (Cambridge UP, 2015). Thanks to its tightly paced, intricately plotted narrative and its astute psychological characterisation, *Emma* is commonly thought to be Jane Austen's finest novel. In the twelve chapters of this volume, leading Austen scholars illuminate some of its richest themes and topics, including money and rank, setting and community, music and riddles, as well as its style and structure. The context of *Emma* is also thoroughly explored, from its historical and literary roots through its publication and contemporary reception to its ever-growing international popularity in the form of translations and adaptations. Equally useful as an introduction for new students and as a research aid for mature scholars, this Companion reveals why *Emma* is a novel that only improves on re-reading, and gives the lie to Austen's famous speculation that in *Emma* Woodhouse she had created 'a heroine whom no one but myself will much like'.



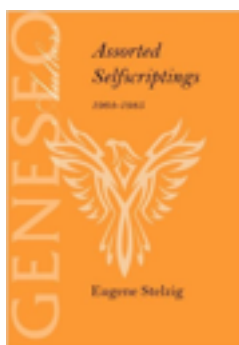


ERIC SANTNER (Chicago) and Editor KEVIS GOODMAN (UC Berkeley) are pleased to announce the publication of *The Weight of All Flesh: On the Subject-Matter of Political Economy* (Oxford UP, 2015). Eric Santner offers a radically new interpretation of Marx's labor theory of value as one concerned with the afterlife of political theology in secular modernity. What Marx characterized as the dual character of the labor embodied in the commodity, he argues, is the doctrine of the King's Two Bodies transferred from the political theology of sovereignty to the realm of political economy. This genealogy, leading from the fetishism of the royal body to the fetishism of the commodity, also suggests a new understanding of the irrational core at the center of economic busyness today, its 24/7 pace. The frenetic negotiations of our busy-bodies continue and translate into the doxology of everyday life the liturgical labor that once sustained the sovereign's glory. Maintaining that an effective critique of capitalist political economy must engage this liturgical dimension, Santner proposes a counter-activity, which he calls "paradoxological." With commentaries by Bonnie Honig, Peter

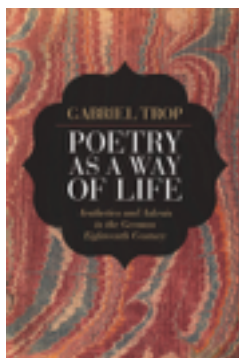
Gordon, and Hent de Vries, an introduction by Kevis Goodman, and a response from Santner, this important new book by a leading cultural theorist and scholar of German literature, cinema, and history will interest readers of political theory, literature and literary theory, and religious studies.



ANNE STAPLETON (Iowa) is pleased to announce the publication of her book *Pointed Encounters* (Brill, 2015). *Pointed Encounters* establishes the literary significance of representations of dance in poetry, song, dance manuals, and fiction written between 1750 and 1830. Presenting original readings of canonical texts and fresh readings of neglected but significant literary works, this book traces the complicated role of social dancing in Scottish culture and identifies the hitherto unexplored motif of dance as an outwardly conforming, yet covertly subversive, expression of Scottish identity during the period. The volume draws upon diverse yet mutually revealing texts, from traditional dance and music to Sir Walter Scott and contemporary Scottish women novelists, to offer students and scholars of Scottish and English literature a fresh insight into the socio-cultural context of the British state after 1746. <http://www.brill.com/products/book/pointed-encounters>

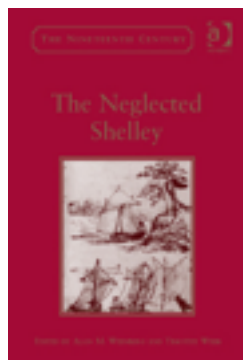


EUGENE STELZIG (SUNY Geneseo) is pleased to announce the publication of a collection of his poetry: *Assorted Selfscriptings 1964-1985*. This collection is a selection of Eugene Stelzig's poetry from five manuscript volumes. The poems are expressions of moods and states of mind of a changing self--or more accurately, selves. They are traces or scraps, remnants or remainders and reminders of them. Through these often confessional and autobiographical verses, Stelzig speaks to the states of mind and moods all pass through in life's perennial journey. The issues these poems touch on are at once intimately personal as well as engaged with the politics of daily life and the larger world we all inhabit." There's a poem in there about William and Dorothy Wordsworth, and also one about Heine and Goethe.



GABRIEL TROP (UNC Chapel Hill) is pleased to announce the publication of his book *Poetry as a Way of Life: Aesthetics and Askesis in the German Eighteenth Century* (Northwestern UP, 2015). What would it mean to make a work of art the focal point of one's life practice? *Poetry as a Way of Life* goes back to the origins of aesthetics as a philosophical discipline in the early eighteenth century in order to uncover an understanding of the work of art as an exercise of the self. Engaging in close readings of works by both canonical and less well-known eighteenth-century German poets such as Friedrich Holderlin, Novalis, Friedrich von Hagedorn, and Johann Wilhelm Ludwig Gleim, Gabriel Trop illustrates the ways in which these authors tap into the potential of poetic form to redefine the limits of human perception and generate alternative ways of

being in the world.



ALAN M. WEINBERG (South Africa) and TIMOTHY WEBB (Bristol) are pleased to announce the publication of *The Neglected Shelley* (Ashgate, 2015). New editions and facsimiles of Percy Bysshe Shelley's works are changing the landscape of Shelley studies by making complete compositions and fragments that have received only limited critical attention readily available to scholars. Building on the work begun in Weinberg and Webb's 2009 volume, *The Unfamiliar Shelley*, *The Neglected Shelley* sheds light on the breadth and depth of Shelley's oeuvre, including the poet's earliest work, written when he was not yet twenty and was experimenting with gothic romances, and other striking forms of literary expression, such as two collections of provocative verse. There are discussions of Shelley's collaboration with Mary Shelley in the composition of *Frankenstein*, and his skill as a translator of Greek poetry and drama, reflecting his urgent concern with Greek culture. His contributions to prose are the focus of essays on his letters, the subversive notes to Queen Mab, and his complex engagement with

Jewish culture. Shelley's considerable corpus of fragments is well-represented in contributions on the later narrative fiction, 'Athanase'/'Prince Athanase', and the significant group of unfinished poems, including 'Mazenghi', 'Fiordispina', 'Ginevra' and 'The Boat on the Serchio', that treat Italian topics. Finally, there are explorations of subtle though neglected or underestimated works such as *Rosalind and Helen*, *The Sensitive-Plant*, and the verse-drama *Hellas*. *The Neglected Shelley* shows that even the poet's apparently slighter works are important in their own right and are richly instructive as expressions of Shelley's developing art of composition and the diverse interests he pursued throughout his career.



ANGELA WRIGHT (Sheffield) and DALE TOWNSHEND (Stirling) are pleased to announce the publication of *Romantic Gothic: An Edinburgh Companion* (Edinburgh UP, 2015). *Romantic Gothic: An Edinburgh Companion* provides a thorough critical, textual and historical account of the Gothic aesthetic as manifested across a wide range of Romantic-era literary texts, from the adumbrations of the Gothic mode in the proto-Romantic poetry of the 1740s, through to the 'belated' Gothic fictions of the late 1820s. Self-consciously breaching, like Hume and Gamer before it, the critical divide between what literary history has subsequently differentiated as the 'Gothic' and the 'Romantic', this collection of 17 newly commissioned chapters seeks to draw attention to what G. R. Thompson in 1947 termed 'dark Romanticism', that is, that prominent strain in late eighteenth and early nineteenth-century British, American and European literature in which the distinction between the popular, low-cultural reaches of the Gothic and the 'High' Romantic aesthetics of more canonical figures is all but erased. ◇



## Romantic Reconfigurations: Studies in Literature and Culture 1780-1850

Liverpool University Press, ed. Tim Fulford and Alan Vardy

The aim of this new book series from one of the UK's leading university presses is to present new groundbreaking approaches to the period in which Romantic writing was produced and consumed. As befits a series published in the city of Roscoe and Rushden, a city that linked Britain to the

transatlantic trade in cotton, in sugar and in people, we welcome studies that reconfigure the literary and cultural geographies and histories of Romanticism, and we encourage proposals across a broad range of critical approaches. Topics of interest include, but are by no means confined to, provincial and laboring-class writing, diasporic and colonial writing, natural history and other scientific discourse, journalism, popular culture, music and theater, landscape and nature, cosmopolitanism and travel, poetics and form.

Please send proposals to [timfulford@tiscali.co.uk](mailto:timfulford@tiscali.co.uk) and [avardy@hunter.cuny.edu](mailto:avardy@hunter.cuny.edu) under the subject line Romantic Reconfigurations, using the Liverpool University Press proposal form. Editors of proposed collections should include abstracts of individual essays.





is pleased to announce the publication of new books in the Lit Z Series:



Jacques Khalip  
and Forest  
Pyle, eds.  
*Constellations  
of a  
Contemporary  
Romanticism*,  
(forthcoming  
Spring 2016)



Emily Rohrbach,  
*Modernity's Mist:  
British  
Romanticism and  
the Poetics of  
Anticipation*  
(2015)



Marc Redfield,  
*Theory at Yale:  
The Strange  
Case of  
Deconstruction in  
America* (2015)



Sara Guyer,  
*Reading with  
John Clare:  
Biopoetics,  
Sovereignty,  
Romanticism*  
(2015)



Philippe Lacoue-  
Labarthe, trans.  
Hannes Opelz.  
*Ending and  
Unending Agony:  
On Maurice  
Blanchot* (2015)



Lit Z is a new book series that embraces models of criticism uncontained by conventional notions of history, periodicity, and culture, and committed to the work of reading. Books in this series may seem untimely, anachronistic, or out of touch with contemporary trends because they have arrived too early or too late. Lit Z will create a space for books that exceed and challenge the tendencies of our field and in doing so reflect on the concerns

of literary studies here and abroad. At least since Friedrich Schlegel, thinking that affirms literature's own untimeliness has been named romanticism. Recalling this history, Lit Z exemplifies the survival of romanticism as a mode of contemporary criticism, as well as forms of contemporary criticism that demonstrate the unfulfilled possibilities of romanticism. Whether or not they focus on the romantic period, books in this series epitomize romanticism as a way of thinking that compels another relation to the present. Lit Z is the first book series to take seriously this capacious sense of romanticism. For more information on the series please contact **Sara Guyer** (guyer@wisc.edu) and **Brian McGrath** (mcgrath@clemson.edu).



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# Societies & Journals

## *European Romantic Review*

[www.informaworld.com/ERR](http://www.informaworld.com/ERR)

The *European Romantic Review* is pleased to announce its latest issue (26.6).



### CONTENTS:

- JORDAN SELLERS, "Zero Ground: Mapping Maritime Commemoration in the Age of Nelson"
- AMY MALLORY-KANI, "'Contagious Air[s]': Wordsworth's Poetics and Politics of Immunity"
- MATTHEW ROWNEY, "Broken Arbour: 'The Ruined Cottage' and Deforestation"
- JAMES KELLY, "Earnestness and Reality: Oratory and Speech in the Fiction of John and Michael Banim"
- JONAS COPE, "'Illusive Light': Thomas Dermody, the *Aisling* and Archipelagic Romanticism"
- JEANNE M. BRITTON, "Fictional Footnotes, Romantic Orientalism, and the Remediated Novel: Elizabeth Hamilton's *Translation of the Letters of a Hindoo Rajah*"
- NICHOLAS HALMI, "The Anti-Historicist Historicism of German Romantic Architecture"

### 26.5 (2015)

- SCOTT R. MACKENZIE, "Pastoral against Pastoral Modernity: Voices of Shepherds and Sheep in James Hogg's Scotland"

- SHARON SMITH, "'I Cannot Harm Thee Now': The Ethic of Satire in Anna Barbauld's Mock-Heroic Poetry"
- KATEY CASTELLANO, "Cobbett's Commons: Monastic Economies in *A History of the Protestant 'Reformation'*"
- LISA ANN ROBERTSON, "'Swallowed Up In Impression': Humphry Davy's Materialist Theory of Embodied Transcendence and William Wordsworth's 'Tintern Abbey'"
- CIAN DUFFY, "Percy Shelley's 'Unfinished Drama' and the Problem of the Jane Williams Poems"
- ELIZABETH A. NEIMAN, "A New Perspective on the Minerva Press's 'Derivative' Novels: Authorizing Borrowed Material"
- AMANDA PAXTON, "Romantic Flashbacks: Coleridge, De Quincey, and Duration"

### 26.4 (2015), edited by Robert W. Rix.

- ROBERT W. RIX, "Introduction: Romanticism in Scandinavia"
- GUNILLA HERMANSSON, "Isles of Felicity — Negotiating a Place for Poetry in Swedish and Danish Romanticism"
- LIS MØLLER, "Refashioning the 'Marsk Stig' Ballads: B. S. Ingemann's *The Childhood of King Erik Menved* and Carsten Hauch's *Marsk Stig*"
- ROBERT W. RIX, "'In darkness they grope': Ancient Remains and Romanticism in Denmark"
- GRY HEDIN, "Hieroglyphical Boulders: Johan Thomas Lundbye as Mediator between Art and Science"
- CHARLES I. ARMSTRONG, "Henrik Wergeland's Bouquet: Fredrika Bremer, Sentimentality and Nationalism in *Jan van Huysum's Flower Piece*" ♦

## Romantic Circles

www.rc.umd.edu

Romantic Circles is very pleased to present two new volumes in the *Romantic Circles Praxis Series*.



This volume takes as its starting point a 2001 volume in the Romantic Circles Praxis Series, *Reading Shelley's Interventionist Poetry, 1819-1820*, in which volume-editor Michael Scrivener, employing Theodor Adorno's terminology, identifies a binary in Shelley's "interventionist" work: the "antinomy of commitment and autonomy." Asking what it means for a work of art to intervene in its

immediate political context, this volume asserts the necessity of seeing through and beyond the antinomy of political commitment and artistic autonomy by rereading and reimagining the political in Shelley's writings and his legacy. Indeed, the essays in this volume chart new political possibilities in our estimation of Shelley's body of work—pathways that take us back to post-Peterloo repression through to the Victorian Shelleyans, and then forward to Jacques Rancière's post-Marxism. Editor's introduction by Matthew Borushko, and essays by Mischa Willett, Michael Demson, Matthew Borushko, Joshua Lambier, and Jared McGeough. The content of the volume can be accessed here: [http://www.rc.umd.edu/praxis/shelley\\_politics](http://www.rc.umd.edu/praxis/shelley_politics)

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This volume of five essays focus on how the poet Percy Bysshe Shelley uses and modifies Gothic conventions across his whole writing career so as, on the one hand, to extend the limits of the Gothic, shading it into a wider Romanticism, and, on the other, to press the limits of the Gothic down to their most basic foundations, releasing new potentials.

These essays all argue in different way that, by the end of his career, Shelley has proposed an answer to the question: what does Gothic writing most basically assume in its mixtures of previous genres, and how do these assumptions both establish its limits and set the stage for transgressing them? The volume features an editor's introduction by David Brookshire, and essays by Tilottama Rajan, Jerrold E. Hogle, Christopher Bundock, David Brookshire, and Robert Miles. The content can be accessed here: [http://www.rc.umd.edu/praxis/gothic\\_shelley](http://www.rc.umd.edu/praxis/gothic_shelley)

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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>

**Congratulations to the winner of 2015:**

JESSIE REEDER (SUNY Binghamton) for her course "Revolutionary Writing."

Finalists: DANIEL BLOCK (Five Colleges) for his assignment, "Romantic Remediations: A Creative Writing Assignment," and MAI-LIN CHENG (U of Oregon) for her course on "Romantic Stories." ◇

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## *Studies In Romanticism*

[www.bu.edu/sir](http://www.bu.edu/sir)



GREG ELLERMANN, "Late Coleridge and the Life of Idealism"

KURTIS HESSEL, "Humphry Davy's Intergalactic Travel: Catching Sight of Another Genre"

ALEXANDER FREER, "Wordsworth and the Infancy of Affection"

DANIEL DEWISPELARE, "Dissidence in Dialect: Ann Wheeler's Westmorland Dialogues"

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## *Romanticism*

[www.eupjournals.com/journal/rom](http://www.eupjournals.com/journal/rom)

**54.2 (Summer 2015),** "An Illegitimate Legacy: Essays in Romantic Theater History in Memory of Jane Moody," edited by Kevin Gilmartin.

KEVIN GILMARTIN, "Introduction"

JEFFREY N. COX, "That 'Fine Word'  
Illegitimate: Children in Late Georgian Theater"

DANIEL O'QUINN, "Anticipating Histories:  
Emotional Life at Convent Garden Theatre, February 1811"

GILLIAN RUSSELL, "'Announcing each day the performance': Playbills, Ephemerality, and Romantic Period Media/Theater History"

DIEGO SAGLIA, "'The Frighted Stage': The Sensational Proliferation of Ghost Melodrama in the 1820s"

GREG KUCICH, "Response"

**54.1 (Spring 2015)**

YIN YUAN, "Invasion and Retreat: Gothic Representations of the Oriental Other in Byron's *The Giaour*"



The current volume (21.3) features these essays:

HARRIET KRAMER LINKIN, "Mary Tighe's Newly Discovered Letters and Journals to Caroline Hamilton"

JOHN PIERCE, "The Suspension of Sensibility in Amelia Opie's Early Poetry"

ALYS MOSTYN, "Leigh Hunt's 'World of Books': Bibliomania and the Fancy"

ROBIN JARVIS, "Hydromania: Perspectives on Romantic Swimming"

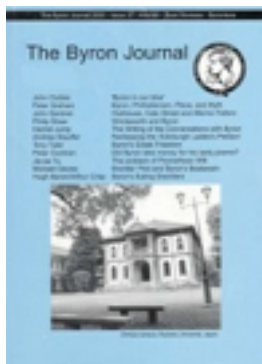


JOANNA E. TAYLOR, "(Re-)Mapping the 'native vale': Sara Coleridge's *Phantasmion*"  
TIMOTHY WHELAN, "Coleridge, Jonathan Edwards, and the 'edifice of Fatalism'" ◇

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## *The Byron Journal*

<http://liverpool.metapress.com/content/121624>



The latest volume 43.2 (2015) features these essays:

GAVIN HOPPS, "Byron and the Post-Secular: Quia Impossible"  
ANNA CAMILLERI, "Sacrilegious Heroics: Biblical and Byronic Archetypes of the Vengeful Feminine"  
BERNARD BEATTY, "'According to the Old Text': Byron and the Sacred Scriptures"  
CATHERINE REDFORD, "'No love was left': The failure of Christianity in Byron's 'Darkness'"  
PETER COCHRAN, "Why did Byron have to write *Cain* before he could finish *The Vision of Judgement*?" ◇

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## *Essays in Romanticism*

<http://liverpool.metapress.com>



The latest volume of *Essays in Romanticism* is now available.

**22.2 (2015)**, ed. Andrzej Warminski and Joshua Wilner.

GEOFFREY HARTMAN, "Poetry and Trauma: Wordsworth's Understanding of Early Development"

ANNE-LISE FRANÇOIS, "'A little while' more: Further Thoughts on Hartman's Nature as Paraclete"

PAUL FRY, "Hartman's Westering and Hartman's Wordsworth"

KIR KUIKEN, "Omphalos"

MARC REDFIELD, "What Remains: Geoffrey Hartman and the Shock of Imagination"

ANDRZEJ WARMINSKI, "As It Were Face to Face: A Reading of Geoffrey Hartman's '*Via Naturaliter Negativa*'"

JOSHUA WILNER, "Pitching Apocalypse" ◇

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## *Blake/An Illustrated Quarterly*

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

The latest volumes include the following articles:

**49.2 (Fall 2015)**

MEI-YUNG SUNG, "New Information about William Blake's Pre-Publication Proofs of His *Job* Engravings"

SIBYLLE ERLE, "Lord Tennyson's Copy of Blake's *Illustrations of the Book of Job* (1826)"

**49.1 (Summer 2015)**

G.E. BENTLEY, JR., "William Blake and His Circle: A Checklist of Publications and Discoveries in 2014" ◇

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## *Persuasions*

*The Jane Austen Journal On-line*

<http://www.jasna.org>



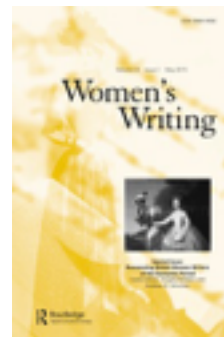
*Persuasions* has released their most recent volume that includes the following essays:

### 36.1 (2015)

- MARTHA BAILEY, "The Marriage Law of Jane Austen's World"
- KATHERINE TORAN, "The Economics of Jane Austen's World"
- KATHRYN DAVIS, "Another Look at Mr. Elliot's 'Habits': What's So Bad about 'Sunday-travelling'?"
- ANN BUERMANN WASS, "'I Am the Neatest Worker of the Party': Making and Mending the Family's Wardrobe"
- CARRIE WRIGHT, "'Unbearably Fine': The Socio-Political Powers of Jewelry in Jane Austen's World"
- JILL OTTMAN, "'A Woman Never Looks Better than on Horseback'"
- BRIDGET MCADAM, "'Excluded and Forgotten': Understanding the Life of George Austen through the History of Intellectual Disabilities"
- JEFFREY A. NIGRO and WILLIAM PHILLIPS, "A Revolution in Masculine Style: How Beau Brummell Changed Jane Austen's World"
- SHERYL CRAIG, "Jane and the Master Spy"
- ROBERT CLARK, "Wilderness and Shrubbery in Austen's Works"
- AMANDA MARIE KUBIC, "Aristotelian Ethical Ideas in the Novels of Jane Austen"
- CHRISTOPHER TONER, "'With What Intense Desire She Wants Her Home': Jane Austen on Home as *Telos*"
- CARMEN MARÍA FERNÁNDEZ RODRÍGUEZ, "Another Mistress of Deceit? Jane Austen's *Lady Susan* and Sarah Harriet Burney's *Geraldine Fauconberg*"
- GILLIAN BALLINGER, "Austen Writing Bristol: The City and Signification in *Northanger Abbey* and *Emma*"
- TSUGUMI OKABE, "Jane Austen in Translation: On Sisterhood and Romance in Mochizuki Reiko's *Sense and Sensibility*"
- HARUKO TAKAKUWA, "*Pride and Prejudice* as *Angels' Ladder*: Jane Austen's Novel Becomes Takaruka Musical Theater"
- SUE FORGUE, "Where's Wickham?"
- PENNY GAY, "A Hypothetical Map of Highbury"
- ROWLAND MCMASTER, "'I Hate to Hear of Women on Board': Women aboard War Ships"
- DEBORAH BARNUM, "Jane Austen Bibliography, 2014" ♦

## Women's Writing

<http://www.tandfonline.com/toc/rwow20/current>



*Women's Writing* is pleased to announce its latest volumes.

### 22.4 (2015)

- JENNIFER J. KRISUK, "Reclaiming Spaces of Learning in Anna Jameson's *Diary of an Ennuyée*"
- SHU-CHUAN YAN, "'When Common Voices Speak': Labour, Poetry, and Eliza Cook"
- ENIT KARAFILI STEINER, "Between Cohesion and Reform in *Sense and Sensibility*"
- JANE TAYLOR, "Texts and Textiles: Jane Austen's Gifts to Catherine Bigg and the Lloyd Sisters"
- CARMEL MURPHY, "'The Stormy Sea of Politics': The French Revolution and Frances Burney's *The Wanderer*"
- KEVIN A. MORRISON, "Modulating Narrative Voice: Mary Russell Mitford's Sketches of Rural Character"

### 22.3 (2015), ed. Andrew Smith and Mark Bennett

- ANDREW SMITH & MARK BENNETT, "Introduction: Locating Radcliffe"
- JOELLEN DELUCIA, "Radcliffe, Geroge Robinson and Eighteenth-Century Print Culture: Beyond the Circulating Library"
- ROBERT MILES, "The Surprising Mrs Radcliffe: *Udolpho*'s Artful Mysteries"
- ANDREW SMITH, "Radcliffe's Aesthetics: Or, the Problem with Burke and Lewis"
- JAKUB LIPSKI, "The masquerade in Ann Radcliffe's *The Mysteries of Udolpho* and *The Italian*"
- MARIANNA D'EZIO, "'As like As Peppermint Water is to Good French Brandy': Ann Radcliffe and Hester Lynch Salusbury (Thrale) Piozzi"

CHERYL L. NIXON, "Ann Radcliffe's Commonplace Book: Assembling the Female Body and the Material Text"

OLIVIA LOKSING MOY, "Radcliffe's Poetic Legacy: Female Confinement in the 'Gothic Sonnet'" ♦

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## Romantik

<http://en.unipress.dk/tidsskrifter/romantik/>



*Romantik* is a new multi-disciplinary journal dedicated to the study of both the cultural productions and the concept of Romanticism. The articles range over a variety of cultural practices from the period (c. 1780-1860), including the written word, visual arts, history, philosophy, religion and theatre. The journal is interested in the plurality of European romanticisms, as well as the connections between them.

*Romantik* is pleased to announce the publication of its third volume, "Renegotiations of Romanticism," that includes the following essays:

MITCHELL B. FRANK, "New Romanticisms in Wilhelmine Germany"

KARIN SANDERS, "The Romantic Fairy Tale and Surrealism: Marvelous Non-Sense and Dark Apprehensions"

SIGRUN ÅSEBØ, "Travelling Huts and Invading Spaceships: Marianne Heske, Tiril Schröder, and Norwegian Romantic Landscapes"

SILJE SVARE, ANNE GRY HAUGLAND, and KLAUS MÜLLER-WILLE, "Inger Christensen / Novalis / Philosophy of Nature"

ELISA MÜLLER-ADAMS, "Gender, Memory, and Interculturality in Caroline de la Motte Fouque's Historical Novel *Die Vertibenern*"

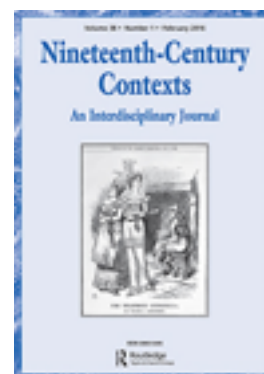
JENNIFER WAWRZINEK, "Hospitality and the Nation in Mary Wollstonecraft's *A Short Residence in Sweden, Norway, and Denmark*"

PER-ARNE BODIN, "The Romantic, the Gothic, and the Visual: Three Narratives about Amalia von Krüdener and the Russian Poet Fedor Tiutchev" ♦

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## Nineteenth-Century Contexts

<http://www.tandfonline.com>



### CONTENTS:

JESSICA KUSKEY, "Listening to the Victorian Telephone: Class, Periodicals, and the Social Construction of Technology"

BRIAN REJACK, "Daniel Lambert's Figure: Embodying Romantic Periodical Texts"

MICHELLE J. SMITH & REBECCA-ANNE C. DO ROZARIO, "Race, Species, and the Other: 'Beauty and the Beast' in Victorian Pantomime and Children's Literature"

CLAYTON CARLYLE TARR, "Pleasurable Suspension: Erotic Asphyxiation in the Nineteenth Century" ♦



# Calls for Papers

## NASSR 2016

<https://nassrberkeley2016.wordpress.com>



The 24th Annual Conference of the North American Society for the Study of Romanticism will take place on the campus of the University of California, Berkeley, on August 11-14, 2016. Our conference is entitled “Romanticism and its Discontents.”

We invite consideration of any aspect of discontent with and within Romanticism, a field we construe in broad, international terms. Participants might address the misfit between a concept and a practice; explore writers’ representations of disaffection, their resistance to contemporary norms (aesthetic, political, economic, social, or cultural), or their desire to reassert those norms; discuss the deficiencies of “Romanticism” as an ideological or historical category or “discontent” as an affect intrinsic to Romanticism; reflect on the current state of academic scholarship. Or — if you are dissatisfied with these formulations — we invite you to construe Romanticism’s discontents in any way that seems compelling.

### **Keynote Speakers:**

T.J. Clark, Emeritus, University of California, Berkeley  
Rei Terada, University of California, Irvine

### **Special Seminar Leaders:**

David L. Clark, McMaster University  
Mary Favret, Johns Hopkins University  
Penny Fielding, University of Edinburgh  
Yoon Sun Lee, Wellesley College  
Deidre Lynch, Harvard University  
Maureen McLane, New York University  
Tobias Menely, University of California, Davis  
Anahid Nersessian, University of California, Los Angeles  
Daniel O’Quinn, University of Guelph  
Jonathan Sachs, Concordia University  
David Simpson, University of California, Davis

On our conference website you will find information about the several kinds of submissions we invite, as well as directions for uploading proposals (see under “Call for Papers”); special seminar topics; keynote addresses;

accommodations. The deadline for all submissions is **February 1, 2016**. Please keep checking back as the site acquires more details.

We look forward to your submissions and to welcoming you to Berkeley.

Thank you from the NASSR 2016 Steering Committee: Ian Duncan, Anne-Lise François, Steven Goldsmith, Kevis Goodman, Celeste Langan, Janet Sorensen, Elisa Tamarkin.

Contact: [nassrberkeley2016@gmail.com](mailto:nassrberkeley2016@gmail.com) URL: <https://nassrberkeley2016.wordpress.com>

Note: Although individuals do not need to be members of NASSR to submit proposals, all 2016 conference participants must be members of NASSR before the time of the conference. To join NASSR or to renew your membership, please click **here**. ◇

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## RSAA/NASSR Supernumerary Conference

<https://rsaa2017.wordpress.com>



The Romantic Studies Association of Australasia (RSAA) looks forward to welcoming delegates from around the world for this RSAA/NASSR Supernumerary in Wellington, New Zealand, 16-18 February 2017. The conference theme is "Transporting Romanticism," and they invite papers that engage with this theme from a range of perspectives.

The closing date for proposals is **20 August 2016**. If you would like to submit a proposal for early consideration in order to finalise your travel, you will be able to do so from **1 April 2016**. Details about how to submit a proposal will be posted to the website soon.

In the last decades of Humanities scholarship, mobility and mediation have become increasingly central, as scholars emphasise boundary-crossing rather than differentiation, movement rather than stasis, and such ideas as the porosity of individuals and communities, and a world connected in unforeseen and complex ways by the circulation of global traffic. Movements of people, objects, information, genres, and feelings, both within intimate spaces and over vast distances, have come to seem increasingly important, becoming central to work of scholars such as Celeste Langan, Alan Bewell, Mary Favret, Adela Pinch, Miranda Burgess and many others. The Romantic era provides a particularly apt site for these critical discussions because it marks the period in which a shift occurred toward thinking in terms of mobility that would become associated with modernity. Mediation contributes to the idea of mobility by suggesting liminal states, border-crossings, and negotiations, but has also been used in the work of Kevis Goodman and others to suggest the way in which Romantic literature is shaped both by the medium in which it is consumed, and by the tangential texts, disciplines, and discourses which it rubs up against. This conference aims to move between mediation and mobility, to suggest the ways in which "transport" might be understood as a range of places, motions, emotions, experiences, and reconfigurations.

The organizers welcome proposals from scholars across the Humanities that address ideas related to mediation and mobility in Romantic contexts. Possible topics might include:

- \* movement and being moved
  - \* mobile texts, objects and bodies
  - \* mobile emotions/ mediated emotions
  - \* mobile genres/mobile readers
  - \* global mobilities
  - \* gendered mobilities/mobile genders
  - \* Transpacific mobilities
  - \* travelling natures
  - \* transported readers/transported writers
  - \* emotional transport
  - \* mediating beyond the centre and the periphery
  - \* translation as mediation
  - \* mediated reading
  - \* mediating and remediating Romanticism
  - \* mass mobilization in the Romantic era
  - \* mobilization of Romantic texts
  - \* mobile methods
- Details on how to submit a proposal will be posted shortly.

For further information, please contact one of the conference organisers:

Nikki Hessel (nikki.hessel@vuw.ac.nz) or Ingrid Horrocks (i.horrocks@massey.ac.nz). ◇

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## British Women Writers Conference

<https://bwwc2016.wordpress.com>

The 24th Annual Meeting of the British Women Writers Conference will be held June 2-5, 2016 at the University of Georgia, Athens, GA. Keynote speakers will be Ros Ballaster (Mansfield), Meredith Martin (Princeton), and Gillian Russell (Melbourne).

The theme of the 24th annual meeting of the British Women Writers Conference is “Making a Scene,” and we’re excited to welcome papers that play with the elasticity of this phrase vis-à-vis eighteenth- and nineteenth-century writings by women. From the sublime panoramas of “Beachy Head” and the scandalous rehearsals of *Lover’s Vows* in *Mansfield Park* to the landscapes of Helen Huntingdon and the ekphrastic poems of Michael Field, eighteenth- and nineteenth-century literature by British women writers frequently *makes a scene* as it considers landscape, theatrical performance, and the creation or representation of visual art. Additionally, actresses themselves enrich women’s writing of the period; the works and life writings of Charlotte Charke and Fanny Kemble remind us that actresses formed a vital part of the canon of eighteenth- and nineteenth-century women writers.

But “making a scene” is also a breach of social decorum; it runs the risk, as Haywood’s Fantomina learns despite her calculated use of disguise, of revealing the desire underneath a too ostentatious flirtation. Or it shatters protocol by suggesting the vehemence of any passion. For political radicals also make scenes in British literature, and Barrett Browning’s “Runaway Slave” delivers a powerful one at Pilgrim’s Point. Barrett Browning reminds us that *making a scene* is often a radical, transgressive act, particularly for an eighteenth- or nineteenth-century woman, whose need to be witnessed, heard, or even seen defies the social and political architecture that tries to silence her.

We invite papers and panel proposals that consider any facet of this theme, particularly those in relation to writing scenes, scenes of the mind, landscapes, political demonstrations, courtroom outbursts, and performance more generally. For paper proposals, please send a 300-word abstract and a short bio (in a single attachment) to [bwwc2016@gmail.com](mailto:bwwc2016@gmail.com) by **January 5, 2016**. For full panel proposals, please compile all proposals, along with a brief rationale for the panel, into a single document. Papers and panels must address the theme and its application to British women’s literature of the long eighteenth- or nineteenth-centuries.





Graduate students whose submissions are accepted may apply to receive a travel grant sponsored by the British Women Writers Association. Possible topics may include, but are not limited to:

*Scenes from the Arts*

- Theatrical Performance
- Drama
- Painting
- Sculpture
- Landscapes
- Decorative Arts
- Children's Arts
- Arts and Crafts
- Ekphrasis
- Scenes of Writing
- Travel Writing
- Metafiction
- Settings
- Unrepresentable Settings

*Internal Scenes*

- Scenes of the Mind
- Memory
- Daydreams
- Political Dreams
- Utopias

*Public Scenes*

- The Performance of Everyday Life
- The Performance of Gender
- The Performance of Community
- Emotional Scenes
- Realism

*Political Scenes*

- Demonstrations
- Courtrooms
- Legislative Scenes
- Campaigns
- Patriotism
- Radicalism

*Scenes of the Body*

- Bodies on Display
- The Performance of Sexuality
- Sexology
- Flirtation
- Disability and Display

*Scenes of the Nation*

- Performing Patriotism
- Performing Race
- Performing Empire
- Racism

*Scenes of Instruction*

- Classrooms and Pedagogy
- Friendships and Performativity
- The Discipline of Children
- Dioramas
- Museums
- Libraries
- The Great Exhibition

*Commercial Scenes*

- Advertisements
- Window Displays
- Professionalism/Amateurism
- Cosmopolitanism
- Flânerie and Gender. ◇

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## Placing Charlotte Smith

<http://www.chawtonhouse.org>

@CSmithChawton



Two hundred and ten years after Charlotte Smith's death and nearly a decade after the publication of *The Works of Charlotte Smith*, Smith scholarship is coming of age. The conference *Placing Charlotte Smith* will convene at the beautiful Chawton House Library to explore the latest research on Smith and her places. What are we learning about her place in the canon, or in the development of various genres? What sort of commentary does her placement of characters in history offer? What attitudes do her works demonstrate about place and the idea of a polis/nation? Where are the places Smith is or might be memorialized? What are the various meanings of the natural place she explores in her fiction, poetry, journalism, and children's literature? Is there now such a thing as a global Smith?

In addition to panel presentations and discussions, the conference will feature performances of musical settings of Smith's *Elegiac Sonnets* and of *Beachy Head*. Because Chawton is not far from some key Smith locales, plans include an optional excursion to significant places for Smith's life and work, including Bignor Park, Beachy Head, and Stoke-on-Guildford. The conference will also feature a discussion about founding a Charlotte Turner Smith Society.

A 250-word abstract, accompanied by a brief c.v. must be submitted to both organizers before **1 March 2016**. Full panel proposals are welcome.

The organizers of *Placing Charlotte Smith* are:

- Elizabeth A. Dolan (Lehigh University) bdolan@lehigh.edu
- Jacqueline Labbe (Sheffield University) j.labbe@sheffield.ac.uk

Follow the conference on twitter @CSmithChawton. ◇

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## The Summer of 1816: Creativity and Turmoil

<https://1816conference.wordpress.com>

"The Summer of 1816: Creativity and Turmoil" is an International Conference to be hosted by the University of Sheffield, 24-27 June, 2016. Confirmed keynote speakers are JERROLD HOGLE (Arizona), MICHAEL O'NEILL (Durham) and JANE STABLER (St. Andrews).

'The year without a summer', as 1816 was known, was the year in which Percy Bysshe Shelley, Mary Godwin (later Shelley), Lord Byron, John Polidori and Claire Claremont came together, for the first time, in Geneva. To commemorate the 200<sup>th</sup> anniversary of this extraordinary summer, the University of Sheffield will celebrate first and foremost the extraordinary meeting of this circle of Romantic authors, as well as the broader creative contexts of 1816. There will also be pre-conference event (lasting all day) where each keynote speaker will offer a masterclass focused on their internationally renowned skills as editors and researchers. Though aimed specifically at doctoral candidates and early career researchers, all delegates are welcome to join us. We invite panel proposals and proposals for individual papers that will explore the literary, biographical, scientific, Gothic and historical readings of the Villa Diodati group, but we also encourage papers that focus on other authors working in 1816. While there is no exclusive requirement as to topics, we welcome papers on any of the following:

- The representation of 1816 in poetry and prose
- 'A devout but nearly silent listener': Interactions between artists
- Artistic methods of world creation
- Gothic AND/OR Romantic?
- Commemorating the anniversary of Austen's *Emma* or other memorable publications
- Monstrosity
- Philosophies or representations of creation or creativity
- 'In creating live': writing the self or life



- Place in literature
- 'Large codes of fraud and woe': the politics of poetry and prose
- History and histories
- 'I have not loved the world': the ethics of self and text
- 'Still and solemn power': representations of power

This list offers some starting points for presentations and is not intended in any way to limit possible topics and themes for paper presentation. We also welcome suggestions for panels for the conference. Please send 200-word proposals as an email attached document to the conference email address

[1816conference@sheffield.ac.uk](mailto:1816conference@sheffield.ac.uk) by **15<sup>th</sup> January 2016**. Please ensure that your proposal is headed with your paper title, your name, institutional affiliation, and an e-mail contact address.

Visit our website (above) for more information, updates on the conference, help with finding accommodation, and registration instructions. ◇

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## Conference of the Burney Society

<http://theburneysociety-uk.net/events/>

Proposals are invited for 20 minute papers on the subject of 'Burney and Popular Entertainments: the business of pleasure in Late Georgian Britain'. The conference will take place at St Chad's College, Durham University, 4-6 July 2016.

Frances Burney grew up at the centre of a vibrant metropolitan cultural scene, and was part of a network of musicians, writers, actors and artists whose careers depended on a culture of consumption, both imaginative and material. This was the world she evoked in her novels, plays and journals and this conference builds on the movement in Burney scholarship toward greater contextualisation of her work. The conference centres around entertainment, with the conference programme itself featuring a range of entertainments, including an excursion to a site of local interest, and the world premiere of Burney's play *Love and Fashion*, which will be performed by Durham Student Theatre. The conference's keynote address will be given by Harriet Guest, Professor Emerita of Eighteenth-Century Literature at the University of York.

Papers should address the work of Burney and/or members of her circle, with potential topics including (but not limited to):

- |   |   |
|---|---|
| • Burney and the Theatre  | • Shopping/Consumer Culture/<br>Fashion |
| • Public Spaces (such as parks,<br>gardens, assembly rooms, the<br>seaside) | • Tourism                               |
| • Private Entertainments  | • The Promenade                         |
| • Commercial Entertainments   | • Curiosity/Spectacle                   |

Abstracts of no more than 250 words should be sent as an email attachment in MS Word document format to Francesca Saggini ([fsaggini@unitus.it](mailto:fsaggini@unitus.it)) and [burneysocietyuk@gmail.com](mailto:burneysocietyuk@gmail.com). You should also include a 250-word biographical statement. Please use your surname as the document title. The abstract should be sent in the following format: (1) Title (2) Presenter(s) (3) Institutional affiliation (4) Email (5) Abstract (6) Biographical Statement.



The deadline for receipt of all proposals is **January 31, 2016**. We will attempt to notify all correspondents before February 28 regarding the status of their submission.

A small number of travel bursaries will be available for postgraduate students presenting at the conference. Applications are invited from research students registered on a programme of postgraduate study on the date of the conference. Please indicate at time of submission if you wish to be considered for one of these, stating your affiliation and level of study, and include a brief statement of how attendance at the conference would be of benefit to your research project. ◇

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## Romanticism on Edge / Edgy Romanticism

The traditional boundaries of Romanticism - six male poets; the definite articles of Romantic image, imagination and ideology; an implicit focus on Englishness - have been comprehensively contested to transform the discipline into the study of Romanticisms, including novels, plays, polemic, periodicals and print culture alongside a widening canon of poetry; questioning the ideology of the Romantic Ideology; and expanding borders spatially, to include Four Nations, archipelagic, Europe-wide, transatlantic and postcolonial approaches, and temporally, beyond the 1790s and early nineteenth century to imagine a Romantic century running from ca. 1750-1850.

This one-day symposium, hosted by Romanticism @ Edge Hill University, asks: where are the edges of Romanticism now? How do we define the boundaries of the discipline today? What is happening at the edges and borders of Romanticism, whether that be in the margins of the page; inscribed on the body, at nervous, physical or psychological limits; regionally - broadly defined - away from the metropolitan centre; or aesthetically, at the avant garde?

Proposals for individual papers, panels of 3 speakers and a chair, or innovative presentation formats, are invited on the following topics (although they are certainly not limited to them):

- Romanticism and changing conceptions of canonicity, spatiality and / or temporality
- shifting definitions of genre and generic boundaries
- Romanticism on the edges of the page
- the nervous Romantic body
- regional, archipelagic, transatlantic, or postcolonial Romanticisms and their borders
- Romanticism and the avant garde
- the limits of Romanticism

Please submit abstracts of 250 words for individual papers, or panel proposals / innovative presentation formats of 500 words (including a brief introduction and details of each paper), along with a short biography of presenters, to Andrew.McInnes@edgehill.ac.uk by **29 February 2016**.

There is an opportunity for selected papers from the symposium to be revised for a special edition of the journal Romanticism.

Keynote Speakers:

Prof. Nick Groom, University of Exeter

Dr. Susan Civale, Canterbury Christ Church University ◇

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## The Lost Romantics

The conference, "The Lost Romantics" will be hosted by the University of Vechta (Germany), 11-14 May 2017. There have been various attempts to subject the period of Romanticism to a substantial re-mapping: the result being an extension of the traditional canon of the big six (male) Romantic poets and a (re-)discovery of numerous authors, male and female, hitherto considered to be irretrievably lost.

Apart from these unknown Romantics mushrooming in anthologies, the Vechta conference will focus on names that both the 19<sup>th</sup>-century readership and the canonical poets were familiar with and that for inexplicable reasons have fallen into oblivion. Biographies such as Richard Holmes's two-volume book on Coleridge, *Early Visions* (1989) and *Dark Reflections* (1998), underline that Coleridge was well-acquainted with and often inspired by poets such as Samuel Palmer, Samuel Rogers and Charles Lamb, three writers who are nowadays only known to a small circle of connoisseurs and who are remembered as being tangential to the careers of other Romantics. It was Byron who was not reluctant to praise Rogers's poem *The Pleasures of Memory* (1792) and to point out that there was "not a vulgar line in the poem." Accusing Wordsworth of gross vulgarity, Byron was always waiting for Rogers to be restored as a modern Apollo to the vacant throne of poetry. Among the questions that this conference will address is that of what happened to these poets, what caused them to be relegated to the footnotes of literary histories and what made them so important to the canonical writers.

The conference will also deal with well-known writers and poets who, in the eyes of modern criticism, are now reduced to just one major work. Mary Shelley's novel *Frankenstein* (1818) has found its way on to many university reading lists, but her novels such as *Valperga*, *Mathilda*, *Lodore* or *Falkner* are still Romantic *terrae incognitae* that have not been sufficiently explored. Even her travelogue *Rambles through Germany and Italy*, which was published in the same year as Dickens's widely read *Pictures from Italy* (1844), is waiting to be retrieved from the margins of literature. The same is true of writers such as Matthew Gregory Lewis, who is only remembered for his sensational novel *The Monk*, but whose dramatic works *The Castle Spectre*, *The Bravo of Venice* or *Adelgitha* are completely forgotten and scarcely worth a fleeting reference in recent studies on Romantic drama. This list could be indefinitely extended and should certainly comprise authors such as John Polidori, Robert Southey or Leigh Hunt, the last of which was partially restored to memory by Nicholas Roe's eminent biography *Fiery Mind* (2005). But the question of what made one of their works eclipse their entire oeuvre has so far not been answered satisfactorily.

The conference invites papers dealing with, but not restricted to

- almost completely forgotten Romantic writers
- the "neglected geniuses" (Byron on Rogers) who were widely acclaimed and inexplicably fell into disrepute later (Samuel Rogers, Samuel Palmer, George Crabbe, John Hamilton Reynolds, Walter Savage Landor etc.)
- Romantic 'one-hit wonders': Matthew Gregory Lewis, John Polidori, Mary Shelley etc.

Confirmed keynote speakers are: Duncan Wu (Georgetown), Ian Duncan (University of California, Berkeley), Michael O'Neill (Durham), Fiona Stafford (Somerville College, Oxford), Tom Mole (Edinburgh), Fred Burwick (University of California Los Angeles) and Christoph Bode (LM University of Munich).

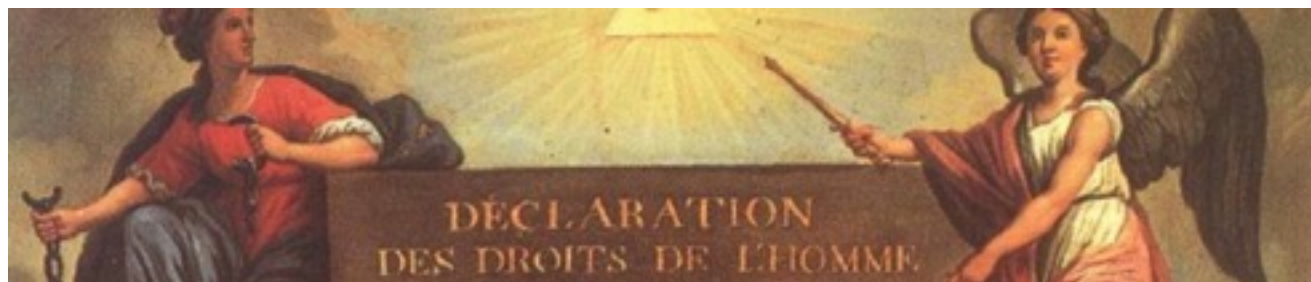
300-word abstracts should be sent to the convenor of the conference by **31 January 2016**.

Prof. Dr. Norbert Lennartz

# Conferences

## NASSR 2015

<http://nassr2015.wordpress.com>



Sponsored by University of Manitoba and The University of Winnipeg, NASSR 2015 meet at The Fort Garry Hotel near The Forks in downtown Winnipeg, Manitoba from August 13 to 16, 2015. The conference addressed the topic of "Romanticism & Rights," a theme that dovetails with the opening of the Canadian Museum for Human Rights. The keynote speakers were JOEL FAFLAK (Western) and NANCY YOUSEF (CUNY, Baruch). There was a lecture by senior researchers at the Canadian Museum for Human Rights (CMHR), with a guided tour, on the evening of Friday, August 14. Planned tours of the Hudson's Bay Company Archives took place on August 12, 2015.

### **NASSR Graduate Student Paper Prize 2015 Winners:**

*Best Graduate Student Paper:* Lise Gaston (Berkeley), "Gossip Economies: Jane Austen, Lady Susan, and the Right to Self-Fashion"

*Outstanding Graduate Student Paper:* Jennifer Hargrave (Rice), "Romantic Poetry within the Chinese Landscape." ◇

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## 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. Panels organized by Elizabeth Effinger (eeffinge@gmail.com).

### I. Romanticism and the Anthropocene (1)

Jacob Leveton, "Coal Ash & The Atmosphere of Romanticism: Art/COP21 in Paris"

Michelle Poland, "A Perilous Prognosis: Understanding Ecological Dismemberment in the Franklin Expedition and Mary Shelley's *The Last Man*"

Kate Singer and Chris Washington, "Intersex Intertexts: Wollstonecraft, Shelley, Barad, and Feminist Performative Politics in the Anthropocene"

### II. Romanticism and the Anthropocene (2)

Elizabeth Bernath, "'Romantic anthropogenicity' in the early poems of Samuel Taylor Coleridge"



Andrew Barbour, "Habitats for Humanity: Burke, Wordsworth, and Theorizing Environmental Action"  
Bo Earle, "'A Shadow of a Magnitude': A Negatively Capable Anthropocene"

### III. Blake's Bodies

Chris Bundock, "Nerves, Hypochondria, and the Fibrous Imagination in Blake's *Jerusalem*"

Diane Piccitto, "Bodies and Becoming in Blake's *Milton*"

Tilottama Rajan, "Devolution and Involution: The Ontogenesis of Blake's Corpus in the Urizen Books" ◇

## BARS 2015

<http://www.bars.ac.uk>



The 14th International Conference, "Romantic Imprints," was held at Cardiff University, 16-19 July, 2015. Keynote speakers were 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* pulled 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 hoped 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 aimed to incorporate this local perspective with at least one special panel on Wales as represented in the period. ◇

## International Conference on Romanticism

<http://icr.byu.edu/index.php>

The 2015 meeting of the ICR, "Transgressive Romanticism," took place 15-17 October in the historic mountain town of Park City, Utah. From its founding, the ICR has emphasized the cross-linguistic 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. The inspiration for this year's conference motif, Transgressive Romanticism, comes from the nature of the subject. Romantic norms, by definition, radically transgressed, and continue to transgress, all kinds of expectations and assumptions in literature, philosophy, music, the visual arts, politics, religion, and so on. The movement's constant violation of sets and structures opened up vistas we are still pondering. Plenary speakers were RICHARD ELDRIDGE (Swarthmore) and CATRIONA MACLEOD (Pennsylvania). ◇

## Romantic Studies Association of Australasia (RSAA)

<http://conference.rsaa.net.au>

The third biennial conference for the Romantic Studies Association of Australasia, "Re-Reading Romanticism: Imagination, emotion, Nature, and Things," took place at the University of Melbourne, 23-25 July 2015.

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 work of Marilyn Butler was one of the foci of our discussions. Butler's strong re-reading of Romanticism has shaped the field we inhabit today, and this conference was intended to honour her memory. ♦

## 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. Keynote speakers will be KATE FLINT (USC) and ELAINE FREEDGOOD (NYU).

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? ◇

## 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, chirolgy, 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. ◇

## Reality, Fiction and Madness

<http://www.internationalbyronsociety.org>

The Annual International Association of Byron Societies Conference, "Reality, Fiction and Madness," was held in Gdańsk, 1-6 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 re-considering. 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. ◇

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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," was held 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, papers focused on possible interpretations of and approaches to relationality, broadly conceived. ◇

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## Difficult Women in the Long Eighteenth Century: 1680-1830

<https://difficultwomenconference.wordpress.com>

@DiffWomenConf



This conference was 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 looked 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.

The conference offered a prize, sponsored by BSECS, to postgraduates and early career researches presenting at the conference. The prize was awarded to one PG or ECR speaker whose paper demonstrated originality, depth of research, and strong presentation skills. They are proud to announce that ROSANNE WAINE (Bath Spa) is the winner for her paper

"Women's Textile Activism and Political Dress in the Long Eighteenth Century." ◇

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## Romanticism in the Atlantic World

<http://sites.bu.edu/barc/home/romanticism-in-the-atlantic-world/>

The Boston Area Romanticist Colloquium held 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 included VIRGINIA JACKSON (UC-Irvine), JARED HICKMAN

(Johns Hopkins), DENISE GIGANTE (Stanford), ELIZABETH BOHLS (U of Oregon), and JENNIFER BAKER (NYU). For more information see the address above. ◇

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## The Darwins Reconsidered:

Evolution, Writing & Inheritance in the works of Erasmus and Charles Darwin



This one-day colloquium was 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 asked, 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 were DAVID AMIGONI (Keele) and TIM FULFORD (De Montfort). Plenary speaker was JOHN HOLMES (Reading). ◇

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## Burney Society of Great Britain

<http://burneycentre.mcgill.ca>

The Burney Society of North America held its conference 1 September 2015 at Cardiff University. The plenary speaker was PETER SABOR (McGill).

The Burney Centre  
at McGill University

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 was funded by Cardiff University's School of English, Communication and Philosophy and by the Burney Society (UK). The Burney Society 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 received £100 towards travel and accommodation expenses, and will 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 was held in Vancouver from October 14-17, 2015. The conference theme was "States of the Book/Le livre dans tous ses états." The keynote speakers were JANINE BARCHAS (University of Texas) - whose plenary was 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). ◇

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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" was 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 was PAUL FRANKS (Yale). ◇

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## Byron and the Regency: An International Conference

[www.internationalassociationofbyronsocieties.org](http://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" was held on 3-4 December 2015. Papers offered new insights into:



- Byron and Regency Politics
- Byron and 'Regency' Poetry/Prose
- Byron and Salons
- Byron and Celebrity
- Byron and Regency Hedonism
- Byron and the 'Society of the Spectacle'
- Byron and Spa Towns
- Byron and the Regency Stage



- Byron and Regency Sexual Mores
- Byron and the Napoleonic Wars
- Byron and Royalty/Aristocracy
- Byron and Dandyism
- Byron and Fashion
- Byron and London's Clubland
- Byron and Regency Periodicals
- Byron and Neo-Regency Fiction

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## The 2016 Wordsworth Winter School

[www.wordsworthconferences.org.uk](http://www.wordsworthconferences.org.uk)

The 2016 Wordsworth Winter School, "Wordsworth and Coleridge Re-invent Themselves? Poetry and Prose after 1814," will be held 22-27 February 2016 at Rydal Hall. The Wordsworth Winter School devoted four full days of lectures, discussions and readings to immersion in the poetry of Wordsworth and his contemporaries. There will be lectures, a seminar and a poetry reading on each of the main days. Afternoons will be devoted to a special event, a walk or an excursion. ◇



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## 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

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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 Romanticisms.







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 invited proposals about Emma herself and any other aspects of the novel and its historical and literary contexts. 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. Plenary speakers will be BHARAT TANDON (East Anglia), SUSAN ALLEN FORD (Delta State) and JULIETTE WELLS (Goucher). For more information on the conference visit the web address above. ♦

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## Romantic Voices, 1760-1840

The Early Career and Postgraduate Conference for the British Association for Romantic Studies will take place on 22-23 June 2016, Radcliffe Humanities Building, Oxford, in association with TORCH, the Oxford Research Centre in the Humanities. Keynote Speakers:

Dr Freya Johnston (University of Oxford)

Professor Simon Kövesi (Oxford Brookes University)

Although the meditative insights of the "Great Romantic Lyric" have often been considered to be the voice of Romanticism, this conference will also explore and uncover different types of voices in Romantic literature, ranging from the loud chatter emanating from coteries and coffee-houses, to the marginalised voices of the disabled and dispossessed. It will understand 'voice' from a variety of perspectives: as the sound of communication; as the oral and written word; as a mode that anticipates an audience, even if only that of an internal listener; as the fashioning of the self, and the forming of communal identities; as a tool for disseminating knowledge and political opinions publicly and privately.

As well as the plenaries and panels, we aim to include seminars led by early career scholars on some of the following: political dissent, poetics, letter-writing, the periodical press, scientific voices. We also anticipate that delegates will have a rare opportunity to see some Romantic manuscripts from the Bodleian Library. More information will appear on the BARS blog and in the Spring Newsletter. <http://www.bars.ac.uk/blog/> ♦

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## The Coleridge Summer Conference Bristol, 1-5 August 2016

<http://www.friendsofcoleridge.com/summer-conference>

On 1-5 August 2016, the Coleridge Summer Conference meets again next year in a new venue, the verdant quadrangles of Wills Hall, in the green downs above Bristol. The Hall's garden grounds, croquet lawn and tennis courts will be available for all participants, and there will be perambulations and bibulations in the beautiful walled gardens, yew avenue and romantic grotto of Goldney Hall. The Pneumatic Institution is at hand, as is the Avon gorge and Leigh Woods, where STC and Southey walked and discussed pantisocracy.

We aim for a wide range of papers on the literature of Coleridge's circle in Bristol and beyond, as well as on Coleridge himself. The summer conferences are always well attended by a broad spectrum of Coleridgeans: academics, students, and people who simply share an enthusiasm for Coleridge's life and works. You'll have the opportunity to hear a number of knowledgeable and enthusiastic speakers on Coleridgean topics. The conference is now arranged in a number of parallel sessions - you can choose which you feel will be of the most interest to you. Keynote speakers: Jeffrey Cox, Peter Manning, and Margaret Russett.

#### **Coleridge Summer Conference Committee**

Professor Tim Fulford, Academic Director [timfulford@tiscali.co.uk](mailto:timfulford@tiscali.co.uk)  
Professor Michael Gamer, Treasurer [mgamer@english.upenn.edu](mailto:mgamer@english.upenn.edu)  
Dr Kerri Andrews [kerri.andrews@strath.ac.uk](mailto:kerri.andrews@strath.ac.uk)  
Jo Taylor

Enquiries should be made to the Conference Secretary, Dr. Kerri Andrews, Dept. of English, University of Strathclyde, 16 Richmond Street, Glasgow G1 1XQ [kerri.andrews@strath.ac.uk](mailto:kerri.andrews@strath.ac.uk). ◇

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## **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
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### **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)
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## **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.

1. "From Civilized Skylarks to Socialized Nightingales: Urbanature in Shelley and Keats," Ashton Nichols (Dickinson)
  2. "Thinking through Catastrophe, Tentative about Futurity: Blake's *Milton*," Theresa Kelley (Wisconsin-Madison)
  3. "'In the cowslips peeps I lye': Romantic Botanizing, Climate Change and the Reach of Clare's Flower-Signatures," Anne-Lise François (UC-Berkeley)
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## **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)
  4. "Specters of Byron in 19th-century America," Susan Wolfson (Princeton)
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## **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)

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### **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)
  3. "Coleridge, Contemplation, and Consilience: Mind-Science East and West," Mark Lussier (Arizona State)
- 

### **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)
  3. "Impersonal yet Intimate: John Clare and the Early Nature Poems of Seamus Heaney," Florian Gargaillo (Boston)
- 

### **Temporalities: Model, Record, Rupture**

Organizer: Denise Gigante (Stanford)

1. "The Model of Origins: Grand and Not-So Grand Narratives in Mary Shelley," Ian Balfour (York)
  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 poetics 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)
  3. "What meter do donkeys bray in?: The Politicisation of Prosody in the Romantic Era," Tim Fulford (De Monfort)
- 

## **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)
- 

## **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)
  2. "Jane Austen and the 'After 9/11' Question," Mary Ann O'Farrell (Texas A&M)
  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.

1. "‘Some Powerful Rankling Passion’: An Interdisciplinary Exploration of Emotion Regulation in Joanna Baillie’s Passion Plays,” Soledad Caballero and Aimee Knupsky (Allegheny)
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)

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### **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)
3. "‘Des bildenden Geists werdender Werkstatt’: Hölderlin and the Plasticity of Poetry,” Charlotte Lee (Cambridge)
4. "‘*Gemeinsinn, sensus communis*, and *innerer Sinn*. Common Sense in German Eighteenth-Century Psychology, Philosophy, and Aesthetics: Tetens, Kant, Goethe,” Steven D. Martinson (Arizona)

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### **Goethe and Cognitive Science/Cognition and Goethe**

Session organized by the Goethe Society of North America

Presiding: Charlotte Lee (Cambridge)

1. "The Sunlike Eye: Historicizing Cognition in Goethe and Uexküll,” Joseph O’Neil (Kentucky)

2. "Discovering the *Urpflanze*: Depictions of Empirical Observation in Goethe's Botanical Writings," Yevgenya (Jenny) Strakovsky (Stanford)

3. "Cognitive Problems in *Faust*," Christian Weber (Florida State)

4. "Ottolie's Learning Disability and the Uncanny Saintliness of Deficient Social Cognition in *Die Wahlverwandtschaften*," Donald R. Wehrs (Auburn)

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### **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)

4. "The Sublime Body in William Blake's *Milton and Jerusalem*," David Baulch (U West Florida)

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### **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)

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### **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. "Imateria 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)
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### **Romantic Genealogies of Kinship**

Organizer: Talia Vestri Croan (Boston)

This panel will explore the links between kinship and selfhood in Romantic literature. The papers in this session turn to non-reproductive forms of kinship—siblings, adoption, friendship—to consider how Romantic writings challenge the traditional family and, in turn, generate new modes of relationship and identity.

1. "Spots of Sibling Time: Relational Networks in Wordsworth's *Lyrical Ballads*," Talia Vestri Croan (Boston)
  2. "In the Place of a Parent: Romanticism and Adoption," Eric C. Walker (Florida State)
  3. "No Friends of the Family: Mary Shelley and Fanny Holcroft," Julie A. Carlson (UC-Santa Barbara)
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### **Romantic Readers, Nineteenth-Century Publics**

Organizer: Jan Mieszkowski (Reed)

1. "Public Service: Announcement or Utterance," Lenora Hanson (Wisconsin-Madison)
  2. "Scott's Children: Romantic Poetry and Mass Education at the Turn of the Century," Michael Cohen (UCLA)
  3. "Hegel, Brummell, and the Actuarial Public," Chad McCracken (Lake Forest College)
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### **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]  
Deidre Lynch (Harvard): [Rousseau from Print to Handwriting]  
John Savarese (Waterloo): [Barbauld's Orality]

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## **Uselessness: Games, Corpuses, 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). ◇

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## **Websites & Blogs**

NASSR

<http://www.nassr.ca>



We are pleased to announce that our new NASSR Website is now LIVE and ready for the 2016 Membership year. The new site is a fantastic resource for members and for the administration of the organization as whole. Members will be prompted to create a profile including affiliation(s), research interests, publications, and so on; a FAQ page is available on the Join page to guide you through the process and answer any questions. We invite you to visit the site at [nassr.ca](http://nassr.ca) and join or renew for 2016.

A very special note of thanks to **Chris Bundock** for working so hard to make this new site so fantastic! Queries or suggestions about the site should be directed to him; questions about membership status should still go to James Allard. ◇

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## NASSR Graduate Student Caucus

[www.nassrgrads.com](http://www.nassrgrads.com)

@NASSRGrads



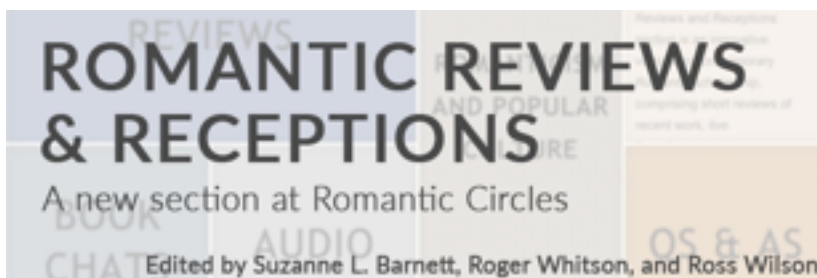
The NASSR Graduate Student Caucus (NGSC) is intended as a venue, under the aegis of NASSR (North American Society for the Study of Romanticism), for students interested in the study of Romanticism to make contact with one another, and to share intellectual and professional resources. We are committed 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. ◇

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## Romantic Circles Reviews & Receptions

<http://www.rc.umd.edu/reviews-and-receptions>

As we approach our 20<sup>th</sup> anniversary, Romantic Circles is delighted to announce our new Romantic Circles Reviews and Receptions section, an innovative venture in contemporary Romantic scholarship, edited by Suzanne L. Barnett, Roger Whitson, and Ross Wilson, with long-term contributing reviewers Bysshe Coffey, Jenna Leeds, Lauren Neeffe, Brian Rejack, and Chris Washington.



Among the features you'll find there are short reviews of recent work in the field; live video BookChats with authors of new works in print or digital form; audio conversations among authors of new works and a group of experts; written interviews with authors of new works; reviews of digital scholarship relevant to the field; BookLists that search the history of the field for the most important work on key topics; and an evolving compendium of Romanticism in popular culture.

You can currently find several reviews, including one of Jerry McGann's *Republic of Letters*; a Booklist on Romanticism and Enlightenment; a BookChat with Roger Whitson, James Mulholland, Miranda Burgess, and Evan Gottlieb about *Romantic Globalism*; and an audio conversation with Jon Klancher, Ross Wilson, Orrin Wang, and Stefan Uhlig about Jon's *Transfiguring the Arts and Sciences*; and the in-progress bibliography on Romanticism and Popular Culture.

If you are interested in reviewing for RC Reviews and Reception, please contact any of the editors. If you would like to have a recent publication reviewed, please contact Ross Wilson at [rmw24@cam.ac.uk](mailto:rmw24@cam.ac.uk).

We're looking forward between now and the end of our 20<sup>th</sup> anniversary to continuing to provide users of Romantic Circles with new features and tools. Meanwhile, you can find Romantic Reviews and Reception at the address above. ◇

## Shelley's Poetical Essay

<http://poeticalessay.bodleian.ox.ac.uk>

In November 2015 the Bodleian Libraries acquired its 12 millionth printed book: a unique copy of a pamphlet entitled *Poetical Essay on the Existing State of Things*, written by 'a Gentleman of the University of Oxford' and printed in 1811. The pamphlet was the work of Percy Bysshe Shelley (1792–1822), then a student at Oxford University, and now recognised as one of the great English poets of the 19th century. The acquisition is a momentous event for

the public, for scholars, the University and the Bodleian Libraries. Known to have been published by Shelley in 1811 but lost until recently, Shelley's *Poetical Essay* is, thanks to the generosity of a benefactor, now freely available to all in digitized form. The Bodleian Libraries are extremely grateful to Mr Brian Fenwick-Smith and Mr Antonio Bonchristiano for their generous support of this project.

The poem, written for the support of an Irish journalist imprisoned for libel, shows a young Shelley engaging with the political and social issues that coloured much of his work. The themes Shelley addresses in *Poetical Essay* (the abuse of press freedom, dysfunctional political institutions and the global impact of war) preoccupied him throughout his career, and are as sharply present today as they were 200 years ago. The poetical essay is freely available and can be accessed at the address above. ◇



## The William Blake Archive

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

The William Blake Archive is pleased to announce the publication of electronic editions of *Songs of Innocence* copies I, X, and Z from the Huntington Library and Art Gallery, the National Gallery of Victoria, and the Bayerische Staatsbibliothek, Munich. They join copies B from the Library of Congress, G from the Yale Center for British Art, L from the Bodleian Library, and U from the Houghton Library.



Blake etched the plates of *Songs of Innocence* in relief, with white-line work in some designs, on thirty-one plates in 1789, the date on the title page. In 1794, for the first copies of the combined *Songs of Innocence and*



of *Experience*, Blake moved “The Little Girl Lost” and “The Little Girl Found” (plates 34-36) from *Innocence* to *Experience*. He moved “The School Boy” and “The Voice of the Ancient Bard” (plates 53, 54) from *Innocence* to *Experience* in the last eight copies of *Songs*. Hence, *Innocence* evolved from its earliest autonomous copies with thirty-one plates to its last iteration as a twenty-six-plate section in the combined *Songs*.

In *Innocence* copy I, all thirty-one plates were printed in green and light blue inks, with several intermediate hues, on both sides of 17 leaves. The texts were given light washes, a style of coloring Blake began to use c. 1795, suggesting that this copy was colored later than the other 1789 copies, or refinished before it was sold. Copy I is unusual, though, in having all thirty-one plates that late; for *Innocence* copy L, for example, also in the Archive, Blake had extracted plates 34-36, a sign that he had reconfigured and sold it after 1794. The color washes on some plates in copy I have faded badly due to overexposure to light.

*Innocence* copy I was printed in the same ink colors as—and presumably with—*Innocence* copy X and *Innocence* of *Songs* copy F, which is in the Archive. *Innocence* copy X is incomplete, with fourteen plates printed on seven leaves, but among them are plates 35 and 36, strongly suggesting that it had initially all thirty-one plates. An eighth leaf, with plates 9 and 10, is in the Fitzwilliam Museum. The simple washes in copy X exemplify Blake’s earliest style of illumination, with just a few light washes applied to the vignettes but the texts left untouched.

*Innocence* copy Z, also an early copy, was printed after the green issue in the raw sienna ink used for the sets of *Innocence* in *Songs* B, C, D, and E (all but copy D are in the Archive). Copy Z has twenty-seven of thirty-one plates; it is missing plates 27, 34, 35, and 36 printed on two leaves. The same leaves were extracted from *Innocence* copy K, though copy K has plate 27, printed separately on one side of the leaf and added as its last plate. Copy Z is the only copy of *Innocence* numbered by Blake, which, along with the extracted plates, suggests that it was sold after 1795, when he began numbering his plates. It was acquired in the mid-nineteenth century for the library of Ludwig I of Bavaria.

With the publication of *Songs of Innocence* copies I, X, and Z, the Archive now contains fully searchable and scalable electronic editions of ninety-eight copies of Blake’s nineteen illuminated books in the context of full bibliographic information about each work, careful diplomatic transcriptions of all texts, detailed descriptions of all images, and extensive bibliographies. New protocols for transcription, which produce improved accuracy and fuller documentation in editors’ notes, have been applied to all copies of *Innocence* in the Archive. With the Archive’s Compare feature, users can easily juxtapose multiple impressions of any plate across all or selected copies of this or any of the other illuminated books and, with the Virtual Lightbox, users can examine any images in the Archive, as well as crop, zoom, and juxtapose them for close study.

30 October 2015

The William Blake Archive is pleased to announce the publication of [seventeen pen and ink drawings](#) by Blake. Ranging chronologically from his apprenticeship as an engraver to the final decade of his life, this group offers a comprehensive overview of his work in the medium. Most were created when Blake was learning his craft as an artist and reveal his





exploration of various themes and genres. His apprentice drawings for James Basire (*The Body of Edward I and Countess Aveline*) show his early engagement with medieval art. Another group (two drawings titled *Figures from a Greek Vase* and *Charon*) is clearly based on classical art or mythology, responses to which were central to British art and design in the second half of the eighteenth century. The cluster of related sketches on two leaves, each titled *Four Composition Sketches*, is the earliest extant example of Blake's attempt to construct a pictorial narrative through a series of images. In these, he began to develop his own version of the sublime, an aesthetic more fully represented by the texts and designs in the illuminated books of the 1790s. Several works from the 1780s show the influence of neoclassicism and take their subjects from two fields of lasting interest to Blake:

British history (*King Alfred*, *A Woman Enthroned*, and *Procession of Monks*) and the Bible (*Saul and David*, *Goliath Cursing David*, and two versions of *The Good Farmer*). The three much later drawings are exceptions to Blake's customary procedures and subjects: a landscape *Garden Path*, *The Prophet Isaiah* drawn on a woodblock for a wood engraving never executed, and *Lady Torrens*, a copy of a family portrait by his friend and patron John Linnell.



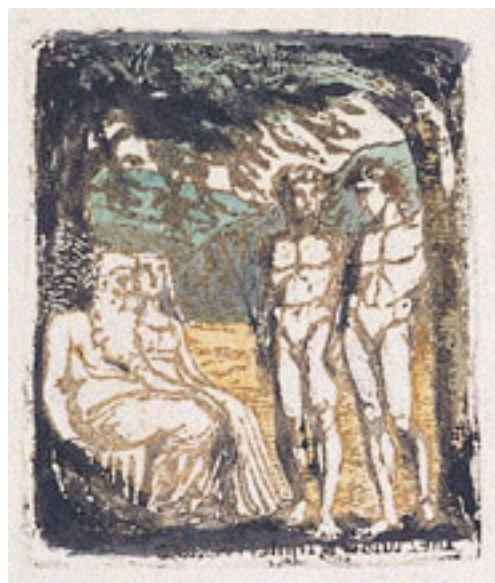
Blake did not execute a large number of pen and ink drawings. This is a bit surprising, given the compatibility between the linearity of the medium and his insistence on "the distinct, sharp, and wirey ... bounding line" as the "great and golden rule of art" (Blake's *Descriptive Catalogue*). He did, however, make extensive use of pen and ink work to outline forms in his water colors, color prints, and hand tinted relief etchings in the illuminated books. For preliminary sketching, Blake favored pencil over pen and ink, probably because of the lower cost of pencil and the ease of erasure and correction it offered. The Archive will publish his pencil sketches decade by decade, beginning with the earliest works, 1779 through 1790.

This is the first time that works from the Society of Antiquaries, London have been represented in the Archive. Accordingly, we are also publishing the Society's Blake [collection list](#), which includes all of its original works by Blake, not just those published in the Archive, and joins the [Collection Lists](#) of over thirty other contributing institutions.

Additionally, the Archive is adding searchable HTML and PDF editions of [forty-five past issues of Blake/An Illustrated Quarterly](#), forty published from 1990-2000 and five issues published since 2010. These issues are accessible via the second entry on the home page, just below "Works in the Archive." They join the thirty-nine issues published from 2000-2009, thus making eighty-four past issues from 1990-2011 freely available both in the PDF versions as originally published and as HTML versions 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. Issues published within five years of the current issue will remain available only to those who subscribe to the [journal](#).

20 August 2015

The William Blake Archive is pleased to announce the publication of electronic editions of [There is No Natural Religion](#) copies A, D, and M, from the British Museum, Houghton Library, and Victoria and Albert Museum respectively. They join copy B, from Yale Center for British Art, copy C, from the Library of Congress, and copies G1-2 and L, from the Morgan Library and Museum. The Archive now has all seven extant copies of this illuminated book, making *There is No Natural Religion* the sixth illuminated book with its entire publishing history reproduced in the Archive, joining [The Song of Los](#), [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](#) to the list later this year. *There is No Natural Religion* was composed and executed in 1788, shortly after *All Religions are One*. These



were Blake's first works in illuminated printing, though no copy of either work survives from this date. Blake composed twenty plates for *There is No Natural Religion* plates in two antithetical sets (a and b series). Only copy L consists exclusively of the ten b series of plates. The other twelve recorded copies of this book share impressions of the same group of either eight or twelve plates, which appeared to be merely incomplete sets of impressions until it was discovered that six of these copies were 19th-century reproductions. Once the inauthentic impressions were weeded out, it became apparent that what remained was Blake's selection of a and b plates for an abridged version of the work printed around 1794.

With the publication of *There is No Natural Religion* copies A, D, and M, the Archive now contains fully searchable and scalable electronic editions of 95 copies of Blake's nineteen illuminated books in the context of full bibliographic information about each work, careful diplomatic transcriptions of all texts, detailed descriptions of all images, and extensive bibliographies. New protocols for transcription, which produce improved accuracy and

fuller documentation in editors' notes, have been applied to all copies of *There is No Natural Religion* in the Archive. With the Archive's Compare feature, users can easily juxtapose multiple impressions of any plate across all or selected copies of this or any of the other illuminated books and, with the Virtual Lightbox, users can examine any images in the Archive, as well as crop, zoom, and juxtapose them for close study.

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. ♦

## 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.

### **BRANCH is pleased to announce new publications:**

**James Chandler** fills in an important timeline event by explaining the significance of the 1819 Peterloo Massacre—the article makes for a superb accompaniment to the many great literary works of 1819—and joins previous BRANCH pieces on radical and reform movements by Florence Boos, Eleanor Courtemanche, Janice Carlisle, Chris R. Vanden Bossche, and Ayşe Çelikkol.

**Stephen Hancock**’s piece will be of interest to anyone who attended this year’s NAVSA conference in Honolulu, particularly if you participated in the visit of the ‘Iolani Palace. It joins a number of BRANCH articles on the world outside Victorian Britain, including previous articles by Sarah Winter (on Jamaica), Robert David Aguirre (on Mexico), Zarena Aslami and Antoinette Burton (on Afghanistan), Stefanie Markovits (on Russia and Turkey), along with numerous articles on India, Australia and Africa.

**Katherine D. Harris** explains an important book genre of the nineteenth century, the literary annual, joining previous articles on the book market by Richard Menke, Graham Law, Lorraine Janzen Kooistra, Michelle Allen-Emerson, Ina Ferris, Linda Hughes and others.

At just shy of 24,000 words (effectively, a mini-book), **Marjorie Stone**’s article on the reception of *Aurora Leigh* serves as an indispensable resource for anyone writing on or teaching EBB’s *Aurora Leigh* and corrects previous statements about the poem’s rejection by the periodical and newspaper press.

**Sue Zemka**’s article on early prosthetic devices pairs very nicely with Peter Capuano’s earlier BRANCH article, “On Sir Charles Bell’s *The Hand*, 1833.”

**Michelle Allen-Emerson**’s piece on Magazine Day is invaluable for anyone teaching serialized work and pairs perfectly with recent articles on periodicals by Graham Law, Linda Hughes and Ina Ferris, as well as Richard Menke’s article on 1894 and the end of the three-volume novel system.

**Florence Boos**’ piece on The Education Act of 1870 follows her recent publication of a BRANCH piece on the Socialist League.

**Meaghan Clarke**’s article on the New Woman Art Critic joins BRANCH articles on aesthetic and decadent art criticism by Rachel Teukolsky, Morna O’Neill, and Nicholas Frankel.

**Anna Maria Jones**’ piece on the publication of the *Dark Blue* helps readers to understand aestheticism in Great Britain, joining previous pieces by Elizabeth Helsinger, Ellen Crowell and Rachel Teukolsky.

Finally, **Mark Schoenfield**’s piece helps us to understand aristocratic culture at the start of the nineteenth century, joining Ellen Malenas Ledoux’s BRANCH article on the Florizel and Perdita Affair. ◇



## Romantic London

<http://www.romanticlondon.org>



Romantic London is a research project by Matthew Sangster (Birmingham) exploring life and culture in London around the turn of the nineteenth century using Richard Horwood's pioneering 'PLAN of the Cities of LONDON and WESTMINSTER the Borough of SOUTHWARK, and PARTS adjoining Shewing every HOUSE' (published

between 1792 and 1799). It considers the ways in which the writers and works later grouped under the umbrella of Romanticism interacted with London's communities and institutions while also examining a wide range of alternative approaches to representing and organising urban existence.

The site is based around a digital version of Horwood's Plan laid over and georeferenced to modern maps of the city; this allows for detailed examinations and comparisons. As well as considering the Plan and its creator, the site is using Horwood's work as a means of thinking about the ways in which writers, publishers and artists sought to communicate insights into London's general character and particularities. By using Horwood's Plan as a base map and adding other kinds of information to it using annotated markers, the site reflects upon the social, geographical and aesthetic assumptions made in late eighteenth- and early nineteenth-century attempts to make sense and art of the burgeoning metropolis.

Texts brought into conversation with Horwood's Plan on the site at present include:

- Entries from the dual-language New Guide for Foreigners prepared around 1790 and sold by the printseller S.W. Fores from his shop opposite the Paris Diligence office.
- Descriptions and images from Modern London, an 1804 publication put together by the radical publisher Richard Phillips, which included two sets of plates of the city, one showing major landmarks, the other showing itinerant traders hawking their wares in more out-of-the-way locations.
- The lavish aquatints from Rudolf Ackermann's Microcosm of London (1808-10), engraved from collaborations between the artist and architectural draftsman Auguste Charles Pugin and the uproarious caricaturist Thomas Rowlandson.
- The text of the 1788 edition of Harris's List of Covent-Garden Ladies, a disreputable register of London prostitutes.

The site at present is a work in progress; there are a great number of additions still to be made. You can follow the changes and developments on the site's blog. ◇

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## RSAA Facebook Group

<https://www.facebook.com/groups/1407883612781980/>

NASSR members are invited to join the RSAA Facebook group, an informal and more frequently updated news feed for those using social





media. You don't need to be an RSAA member to join this group, and they currently have just over 200 members from across the globe. NASSR members are invited to seek them out on Facebook: <https://www.facebook.com/groups/1407883612781980/>. Once joined, anyone is more than welcome to post their own notices. ◇

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## Gothic Studies Bloggers Needed

International Gothic Association  
<http://www.iga.stir.ac.uk/blog.php>



The International Gothic Association is looking for vibrant postgraduate or early-career academics to voice their dark arts researches to a wide ranging and dynamic community of leading Gothic scholars. They are currently looking for committed enthusiasts to share their ideas on any aspect of Gothic study. Later, they will be seeking authors for specifically-thematic posts, but for now all and any aspect of Gothic study will be greatly cherished among others of our kind.

If you are interested in blogging for them, or if you would like to contribute something in the future, please do get in touch with either Ben, Tugce or Caroline: [ben.e.noad@gmail.com](mailto:ben.e.noad@gmail.com); [t.bicakci@lancaster.ac.uk](mailto:t.bicakci@lancaster.ac.uk); [winterc@uvic.ca](mailto:winterc@uvic.ca).

They look forward to hearing from you, and to seeing your research endeavors entombed in this leading blog site in Gothic studies. See the address above for more information. ◇

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## James Hogg Society Listserv

Sharon Alker, the new Chair of the James Hogg Society, has just started a listserv for the Society. If you are interested in being part of that listserv, please email her: [alkersr@WHITMAN.EDU](mailto:alkersr@WHITMAN.EDU) ◇

### Reminder:

The deadline for the next NASSR Newsletter is 15 April 2016.

Please send your news directly to the Newsletter Editor, Elizabeth Effinger ([nassr.news@gmail.com](mailto:nassr.news@gmail.com)).



# European Romantic Review

journals.orders@tandf.co.uk  
www.informaworld.com/ERR

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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