

# 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 October 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.

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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## Remembering Geoffrey Hartman, 1929-2016

Geoffrey H. Hartman, a literary critic whose work took in the Romantic poets, Judaic sacred texts, Holocaust studies, deconstruction and the workings of memory — and took on the very function of criticism itself — died on March 14 at his home in Hamden, Conn. He was 86.

His death was announced by Yale University, where he was the Sterling professor emeritus of English and comparative literature.

Considered one of the world’s foremost scholars of literature, Professor Hartman was associated with the “Yale School,” a cohort of literary theorists that included Harold Bloom, J. Hillis Miller and Paul de Man. Among his best-known books are “Wordsworth’s Poetry, 1787-1814” (1964); “Criticism in the Wilderness: The Study of Literature Today” (1980), considered a landmark in the field; “The Longest Shadow: In the Aftermath of the Holocaust” (1996); and a memoir, “A Scholar’s Tale: Intellectual Journey of a Displaced Child of Europe” (2007).

He was the first director of what is now the Fortunoff Video Archive for Holocaust Testimonies at Yale. Begun in 1979, the archive, which is open to the public, comprises more than 4,000 interviews with Holocaust survivors, witnesses and liberators from around the world.

He earned a bachelor’s degree in comparative literature, *summa cum laude*, from Queens College in 1949 and later studied as a Fulbright scholar at the University of Dijon in France. He received a Ph.D. in comparative literature in 1953 from Yale, where his teachers included the distinguished Czech émigré critic Rene Wellek. Professor Hartman first joined the Yale faculty in 1955. He spent the early and mid-1960s at the University of Iowa and at Cornell before rejoining Yale in 1967.

His other books include “Saving the Text: Literature, Derrida, Philosophy” (1981); “Minor Prophecies: The Literary Essay in the Culture Wars” (1991); and “Scars of the Spirit: The Struggle Against Inauthenticity” (2002).

He received the Truman Capote Award for Literary Criticism in 2006 for “The Geoffrey Hartman Reader,” an anthology, published in 2004, that he edited with Daniel T. O’Hara. ◇

*Condensed from Margalit Fox’s NY Times obituary (March 20, 2016)*



## Remembering Diane Long Hoeveler, 1949-2016

Surrounded by her loving family, Diane died on May 14, 2016, from a rare cancer. She is survived by David Hoeveler, her husband of 44 years, and her devoted children: son John (HaiJing) Hoeveler, of Montgomery Village, MD; and daughter Emily (Brian) Keeling, Milwaukee. She was very proud of her beloved granddaughter Nora Diane Hoeveler. Dear sister of Vincent Leo (Kathleen) Long, Pinehurst, NC. Daughter-in-law of Virginia Hoeveler Rodemann, Pittsboro, NC; Sister-in-law of Charles (Jan) Hoeveler, Ross, CA; Deborah (Robert) Campbell, Heathsville, VA. She was grateful for all the help she received from friends Julie Darnieder, Sunil Macwan, and Angela Pienkos.

Diane was a gifted scholar-teacher of English literature for more than 40 years, and during her long career she shared her own love of literature with thousands of students. She had a large, devoted, and diverse circle of friends, colleagues, and students throughout this country, in Great Britain, and throughout Europe and Asia.



Born in Chicago and raised in Naperville and Downers Grove, IL, Diane earned four degrees from the University of Illinois-Urbana: a BA in English and a BA in History in 1970; an MA in English in 1972; and a Ph.D. in English in 1976. She taught at the University of Louisville, Alverno College, and Rufus King HS before joining the faculty at Marquette University in 1987, where she taught until her retirement in 2015. In 1999 she was promoted to full professor in the Department of English, the first woman in the history of the department to hold that rank. She received one of the most prestigious research grants awarded by the university: the three-year Way-Klingler Senior Humanities Research Award, 2009-12, and was the 2007 recipient of the Nora Finnegan Werra Faculty Achievement Award for teaching excellence and mentoring. Two of her books won awards from international scholarly associations.

In addition to spending time with her family, Diane's greatest loves were writing, teaching, and traveling. The writer of four single-authored scholarly books, two dozen edited books, and 75 articles and book chapters, she was an internationally known specialist of Gothic literature, women's literature, and nineteenth-century British novels. She was invited to lecture at literary conferences in Germany, France, Luxembourg, Turkey, England,

### **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.



and dozens of universities in America and Canada. She often combined her scholarly visits with travel and spent considerable time in virtually every major city in Europe.

Diane's family and friends mourn the loss of her friendship, sense of humor, advice, and honesty. Her spirit and love will continue to be felt by those who knew and loved her.

**Reproduced below are some of the many tributes posted to the NASSR-L:**

We have lost a remarkable scholar, editor, teacher and colleague. More to the point, we have lost a dear, dear friend and a truly good soul. Diane fought long and hard, and it's sad that the result of her courageous fight could not have been better. All of us who knew and loved Diane are better for that acquaintance and that love. Godspeed. — Stephen C. Behrendt

I, and I am sure, many others remember Diane for her sense of humor, for her expertise on all things Gothic, and for her wonderful editorial work for ERR. She was a pleasure to work with, and she will be missed. — Richard Sha

Diane was a great scholar, colleague, and friend. As a long-standing member of the International Conference on Romanticism (ICR), and also its President for one term, she was also one of its sustaining pillars and a warm mentor of junior Romanticists. She will be greatly missed and mourned by many colleagues and friends in our profession. — Gene Stelzig

Diane was my teacher, dissertation advisor, and friend. She continued to be a mentor to me even after I began my professional career, and I will miss her very much. I came to depend on her advice because it was always honest and pragmatic. I am thankful for all that she taught me about the discipline as well as what she shared about the challenges and joys of trying to balance being a mother and an academic. I will hear echoes of her every time I read or teach so many texts, but especially those by Mary Shelley. — Colleen Fenno

She was a generous colleague--the kind who you met once and she would walk all the way across a room to say hello again to an untenured colleague, or invite you to join other colleagues for a meal. And of course we all know her work--and I'm so grateful to have so much of it, including her essays on Thomas Holcroft and melodrama. — Miriam Wallace

I would like to add to the chorus of pain and praise for Diane. I first met Diane at a travelling Wordsworth exhibition and conference in Chicago many moons ago. Feminist studies and Romanticism Studies were just getting to know each other back in that day, and it was a very exciting time. Diane took the energy of that historical moment and fired away with a powerful career for which so many of us are so grateful. She was also and always there to support junior colleagues and graduate students. She will be missed, but I also think it is so right and fitting for her to receive so many admiring comments from peers and students alike. May her life and her energy, as a first-rate literary and feminist scholar, inspire our efforts to honor her in our writings and our workings to enable our own students to grow. I have admired her energy, her commitment to our field, her labor for one of the most important periodicals in our field (ERR), her fair-mindedness and good humor. I'm very saddened by our collective loss, though she's left us with her valuable work. In all her professional roles--scholar, teacher, editor she--Diane took us down those murky corridors with Keats, Wordsworth, and many others, and we are all that much better for knowing the journey with Diane. Here is to a great candle gone out!!!! — Greg Kucich

I will add to the tributes to Diane and expressions of sadness over her death. I have been in touch with Diane recently, as I contributed essays to two volumes on the Brontes that Diane was editing (along with Deborah Morse). She sent me page proofs to correct just last month, which suggests that she continued working up until close to her death, which is in keeping with her incredible work ethic and productivity. I knew Diane was ill but had no idea so close to the end, so I was stunned by the news. I wrote to her co-editor, Deborah Morse, to ask if she had information about Diane's final decline, and she sent me the following information, which I don't think she would mind my sharing with others. "We were in touch about a week or so before she died, several



times by email, because I am going to slightly revise a long Bronte essay of hers and give it pride of place in the Victorians Journal bicentenary Charlotte Bronte issue this coming fall. I told her that, but not that I would dedicate the issue to her, because I thought I had to check with Deborah Anna Logan, the general editor.

Diane wrote to me: 'The chemo stopped working. Everyone has to die some time. I have had a lucky life.'

Later, she wrote 'Thank you' in response to my saying I would do anything that needs to be done to the essay, and she said she trusted me to do whatever I think is best." I was struck and moved by Diane's statement that she had "had a lucky life." I'd say her own talent and hard work were more responsible for her success than "luck," but her remark conveys to me a remarkably happy assessment of her life. Would that we could all see what we had accomplished and experienced in such positive terms and the end of our lives. Diane's saying that consoles me in that it suggests she was able to come to terms with and accept her imminent death. As others have said, she has left a body of work that will keep her memory alive and continue influencing others.

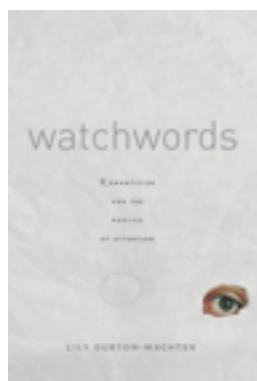
— Beth Lau ◇

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## Members' News



ADRIANA CRACIUN (UC Riverside) and SIMON SCHAFFER (Cambridge) are pleased to announce the publication of *The Material Cultures of Enlightenment Arts and Sciences* (Palgrave, 2016). In this book the eighteenth century Enlightenment receives an important reassessment, using an astonishing range of materials and objects drawn from Europe and beyond, including artefacts from India and China, West Africa and Polynesia. A series of authoritative essays written by experts in the field explores the full range of material culture in the long eighteenth century, raising crucial questions about notions of property and invention, homely and commercial lives. The book also includes a series of well-illustrated exhibits, a startling and provocative assemblage of objects from the Enlightenment world, each accompanied by expert commentaries. The collection of essays and exhibits is the result of collaborative debate by scholars from Europe and north America, who have together worked on the cross-disciplinary importance of material history in making sense of how past society was fundamentally transformed through the world of goods.

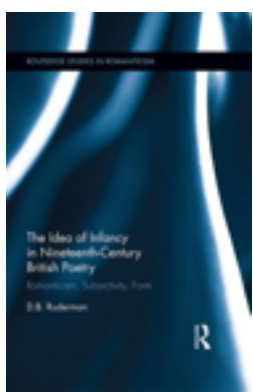


LILY GURTON-WACHTER (Smith) is pleased to announce the publication of *Watchwords: Romanticism and the Poetics of Attention* (Stanford UP, 2016). This book revisits British Romanticism as a poetics of heightened attention. At the turn of the nineteenth century, as Britain was on the alert for a possible French invasion, attention became a phenomenon of widespread interest, one that aligned and distinguished an unusual range of fields (including medicine, aesthetics, theology, ethics, pedagogy, and politics). Within this wartime context, the Romantic aesthetic tradition appears as a response to a crisis in attention caused by demands on both soldiers and civilians to keep watch. Close formal readings of the poetry of Blake, Coleridge, Cowper, Keats, (Charlotte) Smith, and Wordsworth, in conversation with research into Enlightenment philosophy and political and military discourses, suggest the variety of forces competing for—or commanding—attention in the period. This new framework for interpreting Romanticism and its legacy illuminates what turns out to be an ongoing tradition of war literature that, rather than give testimony to or represent warfare, uses rhythm and verse to experiment with how and what we attend to during times of war.

DEVONEY LOOSER (ASU), MELINDA O'CONNELL (Missouri) and CAITLIN KELLY (Missouri) are pleased to announce the publication of Jane West's *A Gossip's Story, and A Legendary Tale* (Valancourt, 2015). One of the most popular and prolific authors of her time, Jane West (1758-1852) enjoyed her greatest success with A



*Gossip's Story, and A Legendary Tale* (1796), one of the best-selling novels of its era. Yet in addition to its significance as a lost classic by a neglected woman writer, *A Gossip's Story* has long been recognized by scholars as a likely influence on Jane Austen's celebrated novel *Sense and Sensibility* (1811). West's wryly humorous cautionary tale - with its themes of courtship and love, money and romance, filial piety and financial ruin - centers on two very different sisters. Where Louisa proves herself to be rational and full of good sense, Marianne is driven by her emotions and romantic idealism, and their dispositions lead them to starkly different fates. This first-ever annotated edition of West's novel includes the unabridged text of the original two-volume edition, including facsimile reproductions of its title pages, together with a new scholarly introduction which argues that "whether anchored to Austen's *Sense and Sensibility*, read on its own, or read as part of West's vast and largely unstudied oeuvre, *A Gossip's Story* deserves reassessment. With the publication of this edition, West's fiction may well regain - deservedly - some of its former prominence."

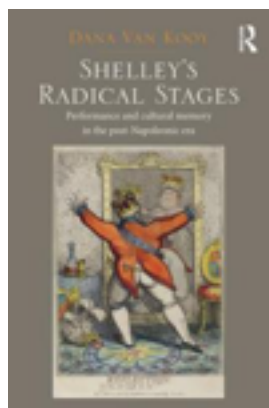


D.B. RUDERMAN (Ohio State) is pleased to announce the publication of *The Idea of Infancy in Nineteenth-Century British Poetry* (Routledge, 2016). This book radically refigures the conceptual and formal significance of childhood in nineteenth-century English poetry. By theorizing infancy as a poetics as well as a space of continual beginning, Ruderman shows how it allowed poets access to inchoate, uncanny, and mutable forms of subjectivity and art. While recent historicist studies have documented the "freshness of experience" childhood confers on 19th-century poetry and culture, this book draws on new formalist and psychoanalytic perspectives to rethink familiar concepts such as immortality, the sublime, and the death drive as well as forms and genres such as the pastoral, the ode, and the ballad. Ruderman establishes that infancy emerges as a unique structure of feeling simultaneously with new theories of lyric poetry at the end of the eighteenth century. He then explores the intertwining of poetic experimentation and infancy in Wordsworth, Anna Barbauld, Blake, Coleridge,

Erasmus Darwin, Sara Coleridge, Shelley, Matthew Arnold, Tennyson, and Augusta Webster. Each chapter addresses and analyzes a specific moment in a writers' work, moments of tenderness or mourning, birth or death, physical or mental illness, when infancy is analogized, eulogized, or theorized. Moving between canonical and archival materials, and combining textual and inter-textual reading, metrical and prosodic analysis, and post-Freudian psychoanalytic theory, the book shows how poetic engagements with infancy anticipate psychoanalytic and phenomenological (i.e. modern) ways of being in the world. Ultimately, Ruderman suggests that it is not so much that we return to infancy as that infancy returns (obsessively, compulsively) in us. This book shows how by tracking changing attitudes towards the idea of infancy, one might also map the emotional, political, and aesthetic terrain of nineteenth-century culture. It will be of interest to scholars in the areas of British romanticism and Victorianism, as well as 19th-century American literature and culture, histories of childhood, and representations of the child from art historical, cultural studies, and literary perspectives.



EMILY STANBACK (Southern Mississippi) is pleased to announce the publication of *The Wordsworth-Coleridge Circle and the Aesthetics of Disability* (Palgrave, 2016). This book argues for the importance of disability to authors of the Wordsworth-Coleridge circle. By examining texts in a variety of genres — ranging from self-experimental medical texts to lyric poetry to metaphysical essays — Stanback demonstrates the extent to which non-normative embodiment was central to Romantic-era thought and Romantic-era aesthetics. The book reassesses well-known literary and medical works by such authors as William Wordsworth, Samuel Taylor Coleridge, and Humphry Davy, argues for the importance of lesser-studied work by authors including Charles Lamb and Thomas Beddoes, and introduces significant unpublished work by Tom Wedgwood.



DANA VAN KOOY (Michigan Technological) is pleased to announce the publication of *Shelley's Radical Stages: Performance and Cultural Memory in the post-Napoleonic era* (Routledge, 2016). The study draws critical attention to Percy Bysshe Shelley as a dramatist and argues that his dramas represent a critical paradigm of romanticism in which history is 'staged'. Reading Shelley's dramas as a series of radical stages - historical reenactments and theatrical reproductions - Van Kooy highlights the cultural significance of the drama and the theatre in shaping and contesting constructions of both the sovereign nation and the global empire in the post-Napoleonic era. This book is about the power of performance to challenge and reformulate cultural memories that were locked in historical narratives and in Britain's theatrical repertoire. It examines each of Shelley's dramas as a specific radical stage that reformulates the familiar cultural performances of war, revolution, slavery and domestic tyranny. Shelley's plays invite audiences to step away from these horrors and to imagine their lives as something other than a tragedy or a melodrama where

characters are entrapped in cycles of violence or struck blind or silent by fear. Although Shelley's dramas are few in number they engage a larger cultural project of aesthetic and political reform that constituted a groundswell of activism that took place during the Romantic period. ◇

## Societies & Journals

### *European Romantic Review*

#### Essay Prize

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

The Editorial Board of the *European Romantic Review* and the Executive Board of NASSR are pleased to announce the winner of the prize for "best article" in volume 26 (2015) of the journal. Congratulations go to Lisa Ann Robertson (University of South Dakota) for "'Swallowed Up in Impression': Humphry Davy's Materialist Theory of Embodied Transcendence and William Wordsworth's 'Tintern Abbey.'" The prize will be presented at the NASSR Conference in Berkeley this August. ◇

### *European Romantic Review*

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



*The European Romantic Review* is pleased to announce its latest issue (27.3), edited by Michelle Faubert and Peter Melville.

CONTENTS:  
MICHELLE FAUBERT and  
PETER MELVILLE,

"Introduction: Romanticism and Rights"  
JOEL FAFLAK, "Rights to Romanticism"  
KEVIN HUTCHINGS, "Cultural Genocide and the First Nations of Upper Canada: Some Romantic-era Roots of Canada's Residential School System"  
WARREN CARIOU, "Indigenous Rights and the Undoomed Indian"  
SOPHIE THOMAS, "Human Objects, Object Rights: from Elgin's Marbles to Bullock's Laplanders"  
LISA VARGO, "Anna Barbauld and Natural Rights: The Case of 'Inscription for an Ice-House'"

KATHRYN READY, "Meliorating Much? Malthus, the Aikin Family, and Post-Revolutionary Dissenting (and Gender) Politics"

JILLIAN HEYDT-STEVENSON and KURTIS HESSEL, "*Queen Mab*, Wollstonecraft, and Spinoza: Teaching 'Nature's Primal Modesty'"

GEORGE C. GRINNELL, "Equiano's Refusal: Slavery, Suicide Bombing, and Negation"

GEROLD SEDLMAYR, "Ownership of the Body, the Sacralization of the Person, and the Right to Bodily Integrity in William Godwin's *Caleb Williams*"

MARY A. FAVRET, "The Right to Work, the Right to Live"

JOSHUA D. LAMBIER, "A Capacity to Resist: Kant's Aesthetics and the Right of Revolution"

LISE GASTON, "Gossip Economies: Jane Austen, *Lady Susan*, and the Right to Self-Fashion"

JENNIFER L. HARGRAVE, "Romanticizing the Chinese Landscape"

## 27.2 (2016)

MICHAEL J. FRANKLIN, "'Harmonious' Jones and 'Honest John' Shore: Contrasting Responses of Garden Reach Neighbors to the Experience of India"

MICHAEL ALLIS, "'A canvas of endless extent': Granville Bantock, Robert Southey and *The Curse of Kehama* Project"

DANIELLE BARKLEY, "Crossing Borders: Geographic and Generic Expansiveness in Letitia Landon's *Romance and Reality*"

JOSEPH ALBERNAZ, "John Clare's World"

OMAR F. MIRANDA, "The Celebrity of Exilic Romance: Francisco de Miranda and Lord Byron"

ALEXANDER GRAMMATIKOS, "'Let Us Look At Them As They Are': Lord Byron and Modern Greek Language, Literature, and Print Culture"

TRISTAM WOLFF, "Arbitrary, Natural, Other: J.G. Herder and Ideologies of Linguistic Will"

## 27.1 (2016), edited by Peter J. Kitson.

PETER J. KITSON, "Introduction: China and the British Romantic Imagination"

ELIZABETH CHANG, "Chinese Flowers and the Idea of Cultivation in Early-Nineteenth-Century British Word and Image"

WILLIAM CHRISTIE, "China in Early Romantic Periodicals"

NICOLA LLOYD, "'Rebellion in the Celestial Empire': Sino-Irish Sympathy in Sydney Owenson's *Florence Macarthy*"

PETER J. KITSON, "'The Kindness of my Friends in England': Chinese Visitors to Britain in the Late Eighteenth and Early Nineteenth Centuries and Discourses of Friendship and Estrangement" ♦

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## Keats-Shelley Association of America Grants 2016

<http://k-saa.org/awards/>



KEATS-SHELLEY  
ASSOCIATION  
OF AMERICA

The Keats-Shelley Association of America, Inc. awards two \$2,500 grants annually to support research in the field of British Romanticism. Named in honor of the Association's most generous benefactor, the Carl H. Pforzheimer, Jr., Research Grants support the work of advanced graduate students, independent scholars, and untenured faculty. The awards honor the late Carl H. Pforzheimer, Jr., a past President of the Association and among its most vigorous advocates. He also headed The Carl and Lily Pforzheimer Foundation, Inc., long distinguished for funding scholarship centered on early nineteenth-century English literature. Applications are solicited for this year's Research Grants, which will be announced in December. Advanced graduate students, independent scholars, and untenured faculty pursuing research in the field of British Romanticism and literary culture between 1789 and 1832 are eligible to apply, especially for projects



involving authors featured in the *Keats-Shelley Journal* bibliography. The application deadline is **2 NOVEMBER 2016**. Winners will be guests of the Keats-Shelley Association at its Annual Awards Dinner, held during the MLA annual convention.

A complete application must include:

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

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

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## K-SAA Essay Prize

<http://k-saa.org/awards/>

The recipient of the 2016 K-SAA Essay Prize is Yohei Igarashi for his "Keats's Ways: The Dark Passages of Mediation and Why He Gives Up Hyperion," *Studies in Romanticism* 53.2 (Summer 2014), 171-194. ◇

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## K-SAA Mentoring Project

<http://k-saa.org/outreach/mentoring-project/>

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

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

**Prospective Protégés.** Any junior Romanticist working on authors and topics that fall under the umbrella of the KSAA, and who has completed the PhD but has not yet earned tenure, is invited to request a mentor.

Membership in KSAA is not a requirement for applicants, but anyone accepting a mentor must join the Association. Your request should consist of a C.V. and a one- or two-sentence description of what you are looking for in a mentor. They particularly encourage junior scholars to apply who find themselves at smaller institutions where they may not have access to other scholars in their field or discipline. Timetable. Mentoring matches are made in the early fall of each year, so please submit your offers and requests by 30 September 2016. (If you find you do have outstanding needs during the academic year, however, feel free to write and we will attempt to find someone to work with you at that time). If they do not have a sufficient number of mentors for the applicants, preference will be granted to protégés with the longest memberships in the KSAA.

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

Please contact Lucy Morrison ([lxmorrison@unomaha.edu](mailto:lxmorrison@unomaha.edu)) to apply to be a protégé, to volunteer to be a Mentor, or to ask questions about this program. ♦

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## Nineteenth Century Studies Association

<http://www.ncsaweb.net/>



### NCSA ARTICLE PRIZE

The Nineteenth Century Studies Association (NCSA) is pleased to announce the 2017 Article Prize, which recognizes excellence in scholarly studies from any discipline focusing on any aspect of the long 19th century (French Revolution to World War I). The winner will receive a cash award of \$500 to be presented at the thirty-eighth Annual NCSA Conference, "Memory and Commemoration" in Charleston, SC (February 2-4, 2017).

Articles published between January 1, 2015 and June 30, 2016 are eligible for consideration for the 2017 prize and may be submitted by the author or the publisher of a journal, anthology, or volume containing independent essays. The submission of essays that take an interdisciplinary approach is especially encouraged. The winning article will be selected by a committee of nineteenth-century scholars representing diverse disciplines. Applicants are encouraged to attend the conference at which the prize will be awarded.

Send one PDF file electronically of published articles/essays, including the publication's name/volume/date etc. to the chair of the committee at the following email address: [sjaret@carleton.edu](mailto:sjaret@carleton.edu). All submissions via email will be acknowledged; queries should be addressed to Professor Susan Jaret McKinstry at the same email address. Applicants must verify date of actual publication for eligibility, and one entry per scholar or publisher is allowed annually. Articles that appeared in print in a journal or edited collection are eligible; if the date of publication is not between January 1, 2015 and June 30, 2016 but the work appeared between those dates, then it is eligible. Essays published in online, peer-reviewed journals are considered to be "in print" and are thus eligible. Essays written in part or entirely in a language other than English must be accompanied by English translations. Deadline for submission is **July 1, 2016**.

Recipient of the 2016 Article Prize:

James W. Cook. "Finding Otira: On the Geopolitics of Black Celebrity." *Raritan* 34.2 (Fall 2014).

## NCSA EMERGING SCHOLARS AWARD

The Nineteenth Century Studies Association (NCSA) is pleased to announce the 2017 Emerging Scholars Award. The work of emerging scholars represents the promise and long-term future of interdisciplinary scholarship in 19th-century studies. In recognition of the excellent publications of this constituency of emerging scholars, this award recognizes an outstanding article or essay published within five years of the author's doctorate. Entries can be from any discipline focusing on any aspect of the long 19th century (the French Revolution to World War I), must be published in English or be accompanied by an English translation, and must be by a single author. Submission of essays that are interdisciplinary is especially encouraged.

Entrants must be within five years of having received a doctorate or other terminal professional degree, and must have less than seven years of experience either in an academic career, or as a post-terminal-degree independent scholar or practicing professional. Articles that appeared in print in a journal or edited collection are eligible for the 2017 Emerging Scholar Award; if the date of publication is not between January 1, 2015 and June 30, 2016 but the work appeared between those dates, then it is eligible. Essays published in online, peer-reviewed journals are considered to be "in print" and are thus eligible.

Deadline for submission is **July 1, 2016**.

The winning article will be selected by a committee of nineteenth-century scholars representing diverse disciplines. Articles submitted to the NCSA Article Prize competition are ineligible for the Emerging Scholars Award. The winner will receive \$500 to be presented at the annual NCSA Conference in Charleston, SC, February 2-4, 2017. Prize recipients need not be members of the NCSA but are encouraged to attend the conference to receive the award.

Recipient of the 2016 Emerging Scholars Award:

Lacey Baradel, "Geographic Mobility and Domesticity in Eastman Johnson's 'The Tramp.'" *American Art* 28 (Summer 2014): 27-49.

Send a PDF of published articles/essays to the committee chair, Professor Kent A. McConnell, at [kmccconnell@exeter.edu](mailto:kmccconnell@exeter.edu). Address all questions to Dr. McConnell at the same email address. Please note that applicants must verify date of actual publication for eligibility. ♦

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## Romantic Circles

[www.rc.umd.edu](http://www.rc.umd.edu)

Romantic Circles is very pleased to present four new items on their site.

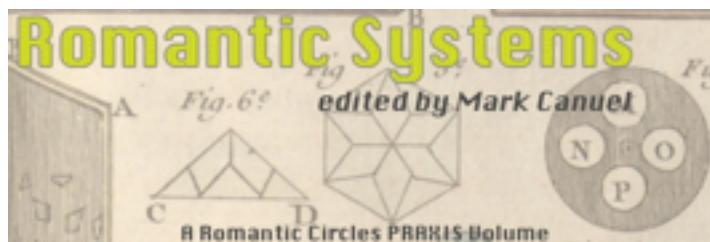


Romantic Circles has released a new volume in the Praxis series, *Minimal Romanticism*, edited by David Clark and Jacques Khalip. What might romantic minimality and brevity suggest as alternative additions to our critical vocabulary in romantic studies? How do they allow us to think differently—and briefly—about a constellation of questions and

perspectives that throw into relief the necessity to think through the small, negligent, obscure, too little or too much, the ephemeral, the mere *there is*, the all but *not there*? The authors of the position papers collected for this issue were each asked to respond to just these kinds of prompts, and to keep their arguments operatively brief. Conciseness and intensification in service of our theme of brevity and minimality was the order of the

day. The space between stanzas, like the disappearance of a ruin into history, became equal considerations for reflecting on the brevity of things that the larger “life” of romanticism cannot ever ignore. The content of this volume is available at: <https://www.rc.umd.edu/praxis/brevity>

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This volume of *Romantic Circles Praxis Series* includes an editor's introduction by Mark Canuel with essays by Tilottama Rajan, Andrew Franta, Jocelyn Holland, and Anne Frey. The essays in this volume probe the way that Romantic writers explored the limits and possibilities of thinking in terms of systems. The purpose of the collection is not to provide a single perspective adopted by Romantic authors, any more than it is to provide

a single theoretical perspective with which to view those authors. Still, the essays do in fact collectively convey a sense that Romantic writers viewed systems with a complex mixture of skepticism, anxiety, and enthusiasm. The content of this volume is available here: <https://www.rc.umd.edu/praxis/systems>

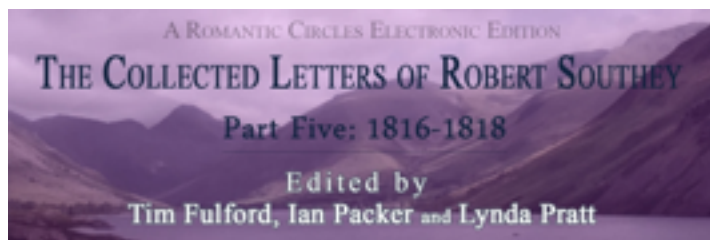
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*Romantic Circles Pedagogies* is pleased to announce a new volume, edited by Suzanne Barnett and Katherine Bennett Gustafson. The Romantic era witnessed broad experimentation with and theorization of education at all levels, from efforts to make education available to child laborers to ideas about the role of nature in learning. Our own period is experiencing similarly intense debates about the best means

of educating students in a rapidly expanding world. *Romantic Education: Romantic Pedagogies and New Approaches to Teaching Romanticism* theorizes Romantic-era theories and practices of teaching and learning, as well as pedagogical approaches to the teaching of Romanticism in the modern classroom. Full content is available at [https://www.rc.umd.edu/pedagogies/commons/romantic\\_education](https://www.rc.umd.edu/pedagogies/commons/romantic_education)

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*Romantic Circles* is pleased to announce a new Romantic Circles Electronic Edition. Based on extensive new archival research, *The Collected Letters of Robert Southey. Part Five: 1816-1818* publishes for the first time Southey's surviving letters from a period of considerable upheaval in his own life and in wider society. These were years that saw Southey get to grips with the ambiguities inherent in his role as an ambitious,

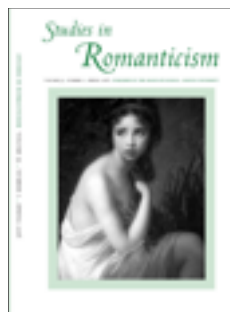
reforming Poet Laureate, face public controversy and the ghost of his younger, radical self with the illicit publication of *Wat Tyler* in 1817, and combat private despair over the death of his son. The 537 letters published here are proof that, despite the numerous demands on his time, Southey remained in mid life a vigorous and indefatigable correspondent. They cover a massive variety of subjects – literary and non-literary, public and private, local and global. They shed new light on Southey's views on literature, politics, religion and society; his work as Poet Laureate and his engagement in public life and public controversy; his relationships with his contemporaries, including Coleridge, Caroline Bowles, Hazlitt, Leigh Hunt, Samuel Rogers, William Wilberforce and Wordsworth; his domestic life in Keswick; his extended family and social networks; his extensive reading; his working practices; his prolific output of poetry and prose; and his interactions with publishers and negotiation of the literary marketplace. The letters show Southey's career in progress, reveal that it was more complex than has previously been thought, and provide compelling evidence about how his works were shaped and reshaped by external pressures that he could not always control or defeat. They thus



make it possible to refine our understanding both of Southey and of the ways in which Romantic writers came to terms with the complex and contentious culture of the mid-late 1810s. You can access this edition at the following address: [https://www.rc.umd.edu/editions/southey\\_letters/Part\\_Five/index.html](https://www.rc.umd.edu/editions/southey_letters/Part_Five/index.html) ◇

## *Studies In Romanticism*

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



Recent issues of *SiR* include:

### **55.1 (Spring 2016)**

- DEREK LOWE, “‘Poems So Materially Different’: Eighteenth-Century Literary Property and Wordsworth’s Mechanisms of Proprietary Authorship in the 1800 Lyrical Ballads”
- ADAM R. ROSENTHAL, “The Gift of the Name in Shelley’s ‘Hymn to Intellectual Beauty’”
- DARIN GRABER, “Wallenstein’s Rhetoric and the Development of Hegel’s Modern Hero”
- GERARD LEE MCKEEVER, “‘With wealth come wants’: Scottish Romanticism as Improvement in the Fiction of John Galt”
- ULF HOUE, “Frankenstein Without Electricity: Contextualizing Shelley’s Novel”

### **54.4 (Winter 2015)**

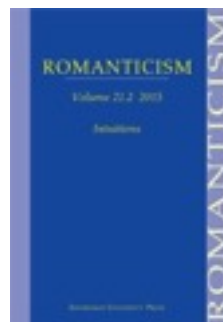
- NINA AMSTUTZ, “Caspar David Friedrich and the Aesthetics of Community”
- JASON BERGER, “Emerson’s Operative Mood: Religious Sentiment and Violence in the Early Works”
- MAI-LIN CHENG, “Lara’s Stutter”
- ANDREW MCKENDRY, “Will the Public Please Step Forward? Libel Law and Public Opinion in Byron’s *The Vision of Judgment*”
- JAMES HARRIMAN-SMITH, “Representing the Poor: Charles Lamb and the *Vagabondiana*”

### **54.3 (Fall 2015)**

- MARK CANUEL, “Race, Writing, and Don Juan”
- ALEXANDER M. SCHULTZ, “Recovering the Beauty of Medusa”
- ANNE C. MCCARTHY, “The Aesthetics of Contingency in the Shelleyan ‘Universe of Things,’ or ‘Mont Blanc,’ without Mont Blanc”
- ASHLY BENNETT, “Shame and Sensibility: Jane Austen’s Humiliated Heroines”
- BRITTANY PLADEK, “‘In sickness not ignoble’: Soul-making and the Pains of Identity in the Hyperion Poems” ◇

## *Romanticism*

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



Recent issues of *Romanticism* include **22.2 (2016)**

- RICHARD CRONIN, “Keats and the Double Life of Poetry”
- NIKKI HESSELL, “John Keats and Indian Medicine”
- LI OU, “Keats, Sextus Empiricus, and Medicine”
- MEIKO O’HALLORAN, “Sage, humanist, and physician to all men: Keats and Romantic Conceptualisations of the Poet”
- GREGORY TATE, “Keats, Myth, and the Science of Sympathy”
- JAMES ROBERT ALLARD, “Bureaucracy, Pedagogy, Surgery: Keats, Guy’s, and the ‘Institution’ of Medicine”
- GRANT F. SCOTT, “New Severn Watercolours from the Voyage to Italy with Keats”

STEFANIE JOHN, "Precision Instruments for Dreaming': Anatomizing Keats in Pauline Stainer's *The Wound-dresser's Dream*"

## 22.1 (2016)

JESSICA FAY, "A Question of Loyalty: Wordsworth and the Beaumonts, Catholic Emancipation and *Ecclesiastical Sketches*"

TIM FULFORD, "The Materialization of the Lyric and the Romantic Construction of Place: Bards and Beasts on Dartmoor"

JASMINE JAGGER, "Wordsworth, Coleridge, and the Healing Powers of the Imagination"

TESS SOMERVELL, "Mediating Vision: Wordsworth's Allusions to Thomson's *Seasons* in *The Prelude*"

FREDERICK BURWICK, "Wordsworth's 'bright cavern of romance'"

ALAN RAWES, "Shelley's 'compelling rhyme schemes' in *The Triumph of Life*"

ALAN WEINBERG, "Freedom from the Stranglehold of Time: Shelley's Visionary Conception in *Queen Mab*"

NANCY JIWON CHO and MATTHEW NIBLETT, "Daughters of Eve: The Labouring-class Autobiographical Hermeneutics of Two Romantic-Era English Prophetesses, Dorothy Gott (c. 1748-1812) and Joanna Southcott (1750-1814)" ◇

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## *The Byron Journal*

<http://online.liverpooluniversitypress.co.uk/loi/bj>



The following volume features these essays:

## 44.1 (2016)

GAVIN SOURGEN, "In a Manner that Is My Aversion': Byron's Objections to Romantic Blank Verse"

N.E. GAYLE, "Byron, the Matchless Lily and Aurora"

ROBERT MORRISON, "English Bards and Scotch Biography: John Galt's *Life of Lord Byron*"

EMILY PATERSON-MORGAN, "'This All Blasting Tree': Byron, *Thalaba* and the Upas Tree Myth"

KIRSTY J. HARRIS, "'My Soul Is Changed': Pirate Identity and Shifting Power in Byron's *Corsair*" ◇

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## *Essays in Romanticism*

<http://online.liverpooluniversitypress.co.uk/loi/eir>



The latest volume of *Essays in Romanticism* is now available, and contains these research articles:

## 23.1 (2016)

GREG ELLERMANN, "Hegel, In and Out of the Woods: Nature, Reflection, Capital"

ASHLEY REED, "Craft and Care: The Maker Movement, Catherine Blake, and the Digital Humanities"

JON SAKLOFSKE, "Digital Doors of Perception: Illuminating Blake through New Knowledge Environments"

ROGER WHITSON, "There Is No William Blake: @autoblake's Algorithmic Condition"

RACHAEL ISOM, "'Habituat[ing] to Reflection': Hannah More's Romantic Novel"

JOSEPH FLETCHER, "Unruly Children: Blake's *Book of Urizen* and Embryology's Break from Newtonian Law" ◇

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## *Blake/An Illustrated Quarterly*

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

The latest volumes include the following articles:

#### 49.4 (Spring 2016)

ROBERT N. ESSICK, "Blake in the Marketplace, 2015"

ASHANKA KUMARI, "Adding to *Blake Set to Music*"

#### 49.3 (Winter 2015-2016)

JOSEPH FLETCHER, "Ocean Growing: Blake's Two Versions of *Newton* and the Emerging Polypus" ◇

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## Women's Writing

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



*Women's Writing* is pleased to announce its latest special issue, **23.3 (2016)** edited by Ros Ballaster and Ruth Perry, "Festschrift in Honour of Professor Janet Todd: A Life in Feminist Scholarship." It contains the following essays:

ROS BALLASTER and RUTH PERRY, "Introduction"

MELISSA MOWRY, "Irreconcilable Differences: Royalism, Personal Politics and History in Aphra Behn's *The Roundheads*"

S. S. GAMMAPILA, "Its Only Test is in Performance": Aphra Behn and the Modern London Stage"

CATHERINE INGRASSIA, "Elizabeth Thomas, Laetitia Pilkington and Competing Currencies of the Book"

PAULA R. BACKSCHEIDER, "Frances Brooke: Becoming a Playwright"

ABIGAIL M. SMITH, "'Among the Revolutions of Her Sex': The Biographies of Deborah Sampson Gannett and Mary Wollstonecraft Godwin"

JACQUELINE M. LABBE, "Pathological Sensibility"

JULIE MURRAY, "Mary Wollstonecraft and Modernity"

JOHN WILTSHIRE, "Frances Burney, the Court, the King and Pathography"

LINDA BREE, "'In a State of Alteration, Perhaps of Improvement': Form and Feeling in *Persuasion*"

PETER SABOR, "Jane Austen's First Publication: Sophia Sentiment Revisited"

**23.1 (2016)**, a special issue, "Novel Approaches: The Language of Women's Fiction 1730-1850," edited by Christina Davidson and Victorina Gonzalez-Diaz

CHRISTINA DAVIDSON and VICTORINA GONZALEZ-DIAZ, "Introduction"

CAROL PERCY, "'Nice' Grammarians: Making Distinctions of Class, Character and Gender in Women's Fiction, 1750-1830"

CHRISTINA DAVIDSON, "'To Speak as Others Speak': Privileged and 'Vulgar' Voices in *Evelina*, by Frances Burney"

JOE BRAY, "The Language of Portraiture in the Early Nineteenth-Century Novel: A Study in Opie and Austen"

MIRIAM L. WALLACE, "Women Write Back: Alternative Legal Rhetorics in Inchbald, Wollstonecraft and Opie"

REBECCA ANNE BARR, "'Barren Desarts of Arbitrary Words': Language and Communication in Collier and Fielding's *The Cry*"

KATHARINE KITTREDGE, "'For the Benefit of Young Women Going Into Service': Late Eighteenth-Century Proto-Young Adult Novels for Labouring-Class Girls" ◇

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## Scottish Literary Review

<http://www.arts.gla.ac.uk/scotlit/asls/SLR.html>



*Scottish Literary Review* has released a special issue on Sir Walter Scott, 7.2 (2015), edited by Gerard Carruthers and Alison Lumsden. It contains the following articles:

ANN RIGNEY, "Things and the Archive: Scott's Materialist Legacy"

DAVID HEWITT, "All Ye Know on Earth, and All Ye Need to Know"

GILLIAN HUGHES, "Pickling Virgil?: Scott's Notes to *The Lay of the Last Minstrel*"

NANCY MOORE GOSLEE, "Larder and Library: Revising Archives in *Castle Dangerous*"

CAROLINE MCCRACKEN-FLESHER, "Anxiety in the Archive: From the Antiquary to the Absent Author"

LUCY MACRAE, "'A vast o'bits o'stories': Shorteed, Laidlaw and Scott's *Minstrelsy of the Scottish Border*"

JULIE WATT, "We Did Not Think That He Could Die: Letitia Elizabeth Landon and the Afterlife of Scott's Heroines"

DEIRDRE SHEPHERD, "Hunting for Walter Scott" ♦

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## Romantik

<http://romantikstudier.dk/en/journal/current-issue/>



The fourth issue of *Romantik* contains these essays:

CHRISTOPH BODE, "Byron's Disorientations: *The Giaour*, for example"

SINE KROGH, "Friendships and Portraits in the Age of Romanticism: Reflections on Eight Portraits by C.A. Jensen"

KATE SCARTH, "At Home in 'That Gay Bathing Place' or, Representing Brighton in the Early Nineteenth Century"

KIM SIMONSEN, "The Romantic Canon and the Making of a Cultural Saint in the Faroe Islands"

MARTINA DOMINES VELIKI, "Spatial Memory as Place in Wordsworth's *The Excursion* and Rousseau's *Reveries of a Solitary Walker*" ♦

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## Calls for Papers

### NASSR 2017

NASSR 2017: "Romantic Life," will be sponsored by the University of Ottawa. You can stay tuned for more information in the next NASSR Newsletter, on Twitter @NASSROttawa2017 and the website <https://nassrottawa2017.wordpress.com> ♦

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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**.

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](mailto:nikki.hessel@vuw.ac.nz)) or Ingrid Horrocks ([i.horrocks@massey.ac.nz](mailto:i.horrocks@massey.ac.nz)). ◇

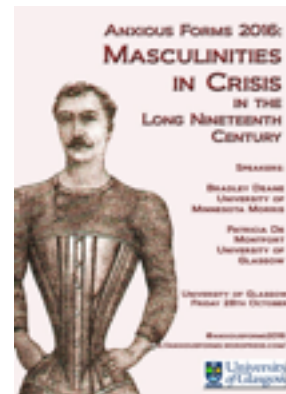
## NASSR/ACCUTE 2017



The jointly-organized NASSR/ACCUTE panels at Congress 2017, to be held in Toronto will be organized by Kir Kuiken. Stay tuned for more information in the next NASSR Newsletter. ◇

## Anxious Forms: Masculinities in Crisis in the Long Nineteenth Century

This conference will take place on 28 October 2016 at the University of Glasgow. After the success of the inaugural Anxious Forms conference in 2014, we are pleased to announce a second one-day conference which will consider the construction of masculine identities – both individual and collective – in the long nineteenth century. In a period which witnessed major conflicts, from the French Revolution to the First World War; the birth of mass culture and new print media; the emergence of new professional classes; the expansion of empire; the rise of the New Woman; and the extension of laws against male homosexuality, Victorian masculine identities became increasingly pluralised and fragmented. This interdisciplinary event will explore crises and contradictions in Victorian notions of manliness across a range of media including fiction, poetry, drama, journalism, photography, visual arts and material culture.



We welcome proposals for 20 minute papers from postgraduate and early career researchers as well as more established academics. Please send abstracts of no more than 300 words together with an academic CV and a 50-word biography to [anxiousforms2016@glasgow.ac.uk](mailto:anxiousforms2016@glasgow.ac.uk) by **15th August**. Successful applicants will be notified by the end of August.

We are able to award a number of postgraduate travel bursaries. If you would like to be considered for a bursary, please include a 200-word explanation about how the conference relates to your research, along with a breakdown of your expenses.

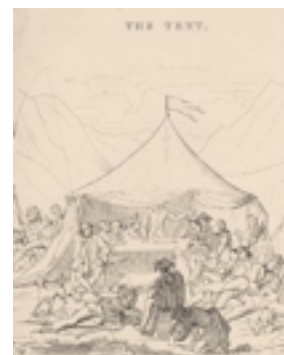
Please contact [Laura.Eastlake@glasgow.ac.uk](mailto:Laura.Eastlake@glasgow.ac.uk) or [a.boucher.1@research.gla.ac.uk](mailto:a.boucher.1@research.gla.ac.uk) with any questions. ◇

## The *Blackwood's* Bicentenary

<http://romantics200.org/event/a-blackwoods-bicentenary/>

This two-day conference will take place 24-25 July 2017 at the University of Edinburgh.

AFTER a tumultuous and decidedly dull first six months as the Edinburgh Monthly, William Blackwood's magazine underwent a thorough rebranding for its now-legendary October 1817 issue. On the 200th anniversary of what remains one of the boldest launches in British periodical history, we will return to the scene of Blackwood's founding, assembling hoary-headed Blackwoodians and fledgling scholars alike for two days of debate about *Maga's* highs and lows and its enduring legacies in literary, cultural, and political history.



Organizers: Nicholas Mason (Brigham Young U.) and Tom Mole (U. of Edinburgh)

Committee: David Finkelstein (U. of Edinburgh), Robert Irvine (U. of Edinburgh), Anthony Jarrells (U. of South Carolina), Jon Klancher (Carnegie-Mellon U.), David Latané (Virginia Commonwealth U.)

Sponsors: Centre for the History of the Book (U. of Edinburgh), Romantics Bicentennials series (Keats-Shelley Association of America), Studies in Scottish Literature

Keynote Speakers: Mark Parker (James Madison U.) and Joanne Shattock (U. of Leicester)

One of the featured events in the KSAA's Romantic Bicentennials series, this two-day symposium will run from the morning of Monday, July 24, through the night of Tuesday, July 25. This will allow interested participants to make it to York for the opening sessions of BARS 2017 on July 27.

All sessions will be held at the U. of Edinburgh, and participants will be responsible for arranging their own accommodations in the city. Fees will be approximately £50, excluding a symposium-ending banquet at a local restaurant.

Submit 250-word paper proposals to [tom.mole@ed.ac.uk](mailto:tom.mole@ed.ac.uk) or [nam27@byu.edu](mailto:nam27@byu.edu) by **1 March 2017**. ♦

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## JASNA 2017

<http://www.jasna.org/agms/huntington/>

The JASNA Southwest Region is proud to present "Jane Austen in Paradise: Intimations of Immortality," at the Hyatt Regency Huntington Beach Resort and Spa October 6-8. A paradise indeed awaits, in one of Orange County's most beautiful beachside cities. World famous surf and a vibrant downtown make Huntington Beach the perfect place to ponder Austen's continuous influence on popular culture.

The Southwest Region of the Jane Austen Society of North America looks forward to receiving breakout proposals for the Annual General Meeting, "Jane Austen in Paradise: Intimations of Immortality," commemorating the 200th anniversary of Jane Austen's death, which occurred on July 18, 1817. The aim of these proposals should be to celebrate two hundred years of her unique and profound contribution to the culture and literature of not only her native England, but the world.



When Rudyard Kipling penned his poem excerpted above, England was honoring the Centennial of Jane Austen's death. Now, nearly one hundred years later, we reflect on Jane's "afterlife" again, this time considering her impact on readers, writers, academics, and artists in the years since her death, how she has been adopted, adapted, idolized, denigrated, re-interpreted, used, and refashioned. The committee welcomes a wide range of breakout topics considering the academic, artistic, historical, and social influences of her novels over the past two hundred years. The following questions are intended to spur your imagination to think about Jane Austen's immortal influence:

**Academic:** How has Jane Austen (both the author and the woman) lived on in the academic world? How have her innovations in character, plot, and narrative style transformed the literary landscape? What are innovative ways in which the novels are taught to all ages and in which they might be taught in the future? How is it that the original words and ideas in Jane Austen's novels still ring true and find an audience in the twenty-first century?

**Artistic:** How have Jane Austen's novels inspired subsequent writers, filmmakers, and artists? How have contemporary remakes and reinventions introduced Jane Austen's novels to new generations? How have new forms of media reimagined Jane Austen's novels, their plots, characters, and themes? How might emerging forms of media interpret the novels in the future?

**Historical:** How has what we know (or don't know) about Jane Austen's life (her letters, her biography, the world in which she lived, her family legacy) influenced the way we read her novels, and/or the way we understand the messages we find within her novels? How might that have changed as we come to understand history in different ways and as new information about her life and world is discovered?

**Social:** How has the idea of Jane Austen—the nineteenth-century woman writer—influenced social movements (such as the Janeites during the first World War, the suffragettes at the turn of the twentieth century, and feminist scholars in the twentieth and twenty-first centuries)? How has the continuing Jane Austen commercial industry influenced the way we see and read the novels?

AGM audiences enjoy speakers who present new and thoughtful insights in clear, compelling, and lively language; we encourage speakers to talk with rather than read to the audience, and we encourage sessions that offer a balanced combination of lecture and media. Breakout speakers should plan presentations of no more than 40 minutes in length, in order to accommodate at least 10 minutes questions/answers.

Your one-page proposal should include an abstract of your presentation, including a description of its format. If you anticipate using AV equipment, please specify what kind of equipment and explain why it is essential. (AV will be available for those presentations that rely on sound and/or images and must be reserved in advance.)

Along with your proposal, please submit a separate cover letter with your name, affiliation (if any), mail, and email addresses, telephone numbers, and a brief biography. Please also identify any former AGMs you have addressed. Electronic submissions in Microsoft Word or Adobe Acrobat PDF files are preferred. The deadline for submissions is **October 31, 2016**. Submissions should be sent to Dr. Lynda A. Hall at [lhall@chapman.edu](mailto:lhall@chapman.edu)



## Nineteenth Century Studies Association

<http://www.ncsaweb.net/>



The NCSA program committee invites proposals on any aspect of “memory and commemoration” in the nineteenth century. From photographs and locks of hair to jubilee processions and civic monuments, nineteenth-century men and women sought to commemorate, preserve, and utilize personal and collective memories and histories. How did individuals remember loved ones, or their own histories? How did they celebrate corporate visions of the past, or dispute visions put forward by others? How were interpretations of the past used as tools of revolution, nation-building, imperialism, and other political activities? In what ways did new economies of tourism and consumerism support a culture of commemoration? How, too, have memories of the nineteenth-century past been contested by

later generations? Topics might include civic commemorations, jubilees, holidays, public memorials, architectural changes, cemeteries, elegies, death rituals, photography, souvenirs, memoirs and autobiographies, or literary and artistic uses of the past. Papers may also analyze theoretical concepts of memory, invented traditions, and contested spaces, as well as interdisciplinary and alternate interpretations.

Send 250-word abstracts with 1-page CVs to [ncsacharleston2017@gmail.com](mailto:ncsacharleston2017@gmail.com) by **September 30, 2016**. Abstracts should include author’s name, institutional affiliation and paper title in the heading. We welcome panel proposals with three panelists and a moderator or alternative formats with pre-circulated papers and discussion. Please note that submission of a proposal constitutes a commitment to attend if accepted. Presenters will be notified in November 2016. Graduate students whose proposals have been accepted may submit completed papers to apply for a travel grant to help cover transportation and lodging expenses. Scholars who reside outside of North America and whose proposals have been accepted may submit a full



paper to be considered for the International Scholar Travel Grant (see NCSA website for additional requirements: <http://www.nscaweb.net>). ◇

## Interdisciplinary Nineteenth-Century Studies

<http://www3.nd.edu/~incshp/>

Nineteenth-century bodies were poked and prodded, characterized, caricatured, corseted and cosseted, disciplined, displayed, naturalized, normalized, medicalized, mapped and mechanized. Sciences and pseudosciences brought the body under scrutiny to an unprecedented degree---phrenology, psychology, physiology, anatomy, paleontology, microbiology, germ theory, principles of population, zoology, and sexology, all contributing to the proliferation of bodily discourses. Improvements in medicine and sanitation coexisted with poor sewage, and the ever-present fear of disease, and bodies were variously protected and regulated through

Factory Acts, Public Health

Acts, and the Contagious

Diseases Act. Hospitals, workhouses and freakshows

corralled and categorized. Pre-raphaelite painters

proffered strong and sexualized women, while overpopulated novels featured

the blind and deaf, fragile children and disabled adults, and all worried whether such

outward signs accurately attested to the content of a

character. Meanwhile, changes wrought in

understanding one kind of body reverberated through its

analogs; the human body was taken as model for corporate

bodies, the body politic, bodies

of knowledge—and vice versa. And where there is a model, a norm, there is also that which defies and defines

that norm. INCS 2017 will pay special attention to the problematic, marginalized and metaphoric—to odd

bodies. Topics may include, but are not limited to:



queer bodies  
raced bodies  
busy bodies  
body markings  
disabled bodies  
prosthetics  
bodies behaving badly  
the body as spectacle  
fragmented bodies  
disciplined bodies  
lanimal bodies  
circus & freak show bodies  
bodies at work or play  
bodies in contact

unlikely friendships/romances  
sexy bodies  
naked bodies  
diseased bodies  
vivisection  
the anatomized body  
dead bodies  
body snatchers  
embodiment/disembodiment  
spirit bodies  
mythical bodies  
angels, monsters, and ghosts  
the gendered body  
intellectual women

odd women, blue stockings, New Women  
the body of the insane, the eccentric  
characters & caricatures  
ugly bodies  
corporate bodies  
bodies of knowledge  
bodies of evidence  
bodies of work  
colonial bodies  
traveling bodies  
and the body politic ◇

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## Scale of Nature: Long Nineteenth-Century Culture and the Great Chain of Being

<https://www.dur.ac.uk/cncs/conferences/scaleofnature/>

This one-day conference will be held 18 March 2017 at the Centre for Nineteenth-Century Studies and Centre for Visual Arts and Culture at Durham University. Keynote address will be given by Peter Bowler.



Amongst the paradigms current in nineteenth-century culture the Great Chain of Being frequently held pride of place, vying against Darwinian approaches in what historian of science Peter Bowler described broadly as the 'non-Darwinian revolution'. Arming scientists with a scale of nature - a fixed hierarchical arrangement of the natural world from the lowest rudimentary forms of life to its apogee in man - the Great Chain helped Victorian Britain reassert order and control in the face of perceived threats by the inherent randomness, chance and uncertainty of Darwin's evolutionary theory. Paradoxically, in the battle between The Great Chain and Darwin, it was the Great Chain of Being that was frequently the fittest survivor. This one-day interdisciplinary conference examines this phenomenon, exploring Britain's understanding of the Scale of Nature by investigating the Great Chain of Being in the context of the pre-, non- and post-Darwinian as well as Darwinian evolutionary culture in the long nineteenth century. It pays particular attention to visual representations of natural hierarchies.

We invite academic and institutional staff, postgraduates and other researchers to submit abstracts of 300 words for 20-minute individual papers, and 500 words for panels (three papers). Topics might include, but are not limited to:

- The history of The Great Chain as diversely and divergently reinterpreted by nineteenth-century figures
- Visual and spatial representations of The Great Chain of Being and competitor evolutionary ideas, as found in drawings, paintings, book illustration, cinema, photography, sculpture, architecture, museum design, exhibition and taxidermy spaces, and zoological gardens
- Implications for literary contexts, such as fiction, poetry, history and biography
- Its cultural influence in the arts more broadly, including evolutionary impacts in theatre, dance and music and other performance-related activities

### Abstract Submission Information

Please send abstracts to Bennett Zon at [cncs\[at\]durham.ac.uk](mailto:cncs[at]durham.ac.uk) by **Friday 29 July 2016**. Confirmation of acceptances will be made by Tuesday 1 September 2016. For more information, please contact Bennett Zon at [bennett.zon\[at\]durham.ac.uk](mailto:bennett.zon[at]durham.ac.uk) or Ludmilla Jordanova at [ludmilla.jordanova\[at\]durham.ac.uk](mailto:ludmilla.jordanova[at]durham.ac.uk) ◇

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## British Women Writers Conference 2017

This conference will take place 22-25 June 2017 at UNC-Chapel Hill. For its 25th annual meeting, the British Women Writers Conference invites papers and panel proposals considering the theme of "Generations." As we look back on a quarter-century of feminist scholarship and practice within British Studies, we want to celebrate



those who have defined the British Women Writers Association's past and nurture those who will shape its future. Of course, even within literary traditions or scholarly networks, generational transitions are rarely ever easy or smooth. Such transitions may be accompanied by paradigm shifts, struggles to be heard, or difficulty letting go. We therefore welcome investigations into the complexities of generational exchange and transition in women's writing. Papers may focus on generation as a biological, cultural, social, historical, or political process as well as on attendant manifestations in eighteenth- and nineteenth-century literature and contemporary scholarly discourses. In the end, we hope that a comprehensive exploration of generations will help illuminate shifts in literary studies, women's writing, and critical practice.

By **January 15, 2017**, send 300-word abstracts for paper proposals, along with a brief bio (in one document) to **bwwc2017@gmail.com**. Panel proposals should include individual paper abstracts, short speaker bios, as well as a brief panel description (in one document). All proposals must engage the conference theme and relate to British women's writing during the long eighteenth or nineteenth centuries. Graduate students are encouraged to apply for a travel grant sponsored by the BWWA.

Possible topics may include, but are not limited to:

- "GENERATIONS AND RELATIONS": parents & children; mentors & mentees; ancestors & descendants; inter/extra-generational friendships; generational conflict
  - "GROWING PAINS": theories of change & the passing of time; obsolescence of cultural practices & social structures; new technologies & techniques; biopower, eugenics, social design
  - "SEASONS": weddings, honeymoons, anniversaries; political & economic phases; schedules, timetables, deadlines; geological time, astronomical time, relativity; retrospectives & futurisms; literary periodization
  - "SEEDS": horticulture, cultivation, conservation; cuisine & consumption; changing landscapes & cityscapes
  - "GENRES OF GENERATION": proceedings, requiems, obituaries; borrowings, adaptations, revisions; multi-generational texts; narrative inventions & residuals; changing aspects & visual arts; performing change & changing performances
  - "PHASES OF HUMAN BODIES": reproduction, pregnancy, birth, maternity; childhood & adolescence; theories of biological (re)generation & healing; carework & disability; discourses of aging bodies or minds & ageism; death & mourning
  - "BWWC'S 25TH": 1992-2017: reminiscences & outlooks; critical & feminist prehistories; anxieties of influence; the state of the field; women's writing as a category of analysis; scholarship as pedagogy; interdisciplinarity; whither BWWC? ◇
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## Immortal Austen

This conference will take place 13-16 July 2017 at Flinders University, Adelaide, South Australia. When Jane Austen died on 18 July 1817, her death caused only a very small ripple in literary circles, but two hundred years after her death Austen's works are



showing no signs of dying off. What is it about Austen that still attracts readers? Why are her works still living? Is her continuing popularity caused by her romantic plots or her confident ironic voice? What can Austen's engagement with her own turbulent world offer us now?

Conference convenors Gillian Dooley, Amy Matthews and Eric Parisot invite proposals for panels or papers addressing the topic of 'Immortal Austen'. Topics to be covered might include the following but may address any relevant aspect of the conference theme:

- the afterlife of Austen's work over the last two hundred years
- the enduring appeal of her characters – their 'immortality'
- her posthumous and unfinished works, and the nature of their revival (being published, completed or adapted by others)
- early and modern constructions of Austen's fame
- the continuing significance of Jane Austen's work in twenty-first century literary studies
- Austen and her works in film, television, derivative fiction and adaptations
- Austen's attitude to death and the afterlife
- Austen's interest in the literary canon and the survival of texts after their author's death
- the continuing appeal of romance and Austen's place in it
- Austen and the early nineteenth-century and early twenty-first century worlds
- the critical reception of Austen today and in her own time
- Austen's life and why it interests us today

We also welcome papers and creative presentations from Creative Arts practitioners.

Please submit proposals of 200 words to [immortal.austen@flinders.edu.au](mailto:immortal.austen@flinders.edu.au) by **31 October 2016**. Please include your contact details and a short bio note with your proposal. ◇

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## Conferences

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. The conference is titled "Romanticism and its Discontents."



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 — panelists are invited 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 ◇

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## BARS 2016

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



BARS 2016, "Romantic Voices, 1760-1840," was held 21-23 June 2016 at the University of Oxford. Although the meditative insights of the "Greater Romantic Lyric" have often been considered to be the voice of Romanticism, this conference explored and uncovered 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 understood '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 thirty-two conference-style papers, and two plenaries, there were exciting seminars on 'Voices and Visions of London', 'Southey and the Newspapers', and 'The Last Man: a Voice Without a Listener'. They hosted a public engagement workshop where delegates were invited to begin considering how to turn their academic research toward the public sphere.

The full conference programme can be downloaded here: BARS Romantic Voices final final programme (updated 21st June). ◇

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## International Conference on Romanticism 2016

<http://sites.coloradocollege.edu/romanticismconference/>

The 2016 meeting of the ICR will take place 20-23 October, 2016.

The 2016 International Conference on Romanticism will be sponsored by The Colorado College, in Colorado Springs, near the base of Pikes Peak.

Conference panels will be held in the Antlers Hotel, which will also serve as the main hotel for participants. In keeping with the traditions of the ICR we are sponsoring a conference with international and interdisciplinary aims. In the spirit of Halloween, our topic is "The Dark Side of Romanticism." Plenary speakers will be Michael Gamer and Devoney Looser. ♦



## 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," was held in Lincoln, NE, 13-16 April 2016.

Papers considered 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). ♦

## Interdisciplinary Nineteenth-Century Studies

<http://www3.nd.edu/~incshp/>

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



Historicism achieved its full flowering in the nineteenth century, when the historical methods of inquiry envisioned by figures such as Vico, Herder, and von Ranke were taken up and transformed in philosophy, art criticism, hermeneutics, philology, the human sciences, and, of course, history itself. By 1831, John Stuart Mill was already declaring historicism the dominant idea of the age. Taking human activity as their central subject, some nineteenth-century historicisms extended Hegel's distinction between historical processes governed by thought and non-historical processes governed by nature. At the same time, scientists like Lyell and Darwin radically challenged nineteenth-century understandings of history by arguing that nature itself is historical. Powered by fossil fuels,

industrialization began to prove this point by profoundly altering global ecologies at a previously unimaginable scale.

Keynote speakers: Kate Flint, "Seaweed," and Elaine Freedgood, "How the Victorian Novel Got Realistic, Reactionary, and Great." ◇

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## British Women Writers Conference 2016

<https://bwwc2016.wordpress.com>

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

The theme of the 24th annual meeting of the British Women Writers Conference was "Making a Scene," and they welcomed papers that played 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. ◇

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## Placing Charlotte Smith

<http://www.chawtonhouse.org>



This conference will take place 14-15 October 2016. 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.

Convened by scholars Professor Jacqueline M Labbe and Professor Elizabeth Dolan. Speakers include: Samantha Botz, Deborah Brown, Leanne Cane, Anne Chandler, Emma Clery, Jeremy Davidheiser, Val Derbyshire, Elizabeth Edwards, Michael Gamer, Mary Going, Matthew Grenby, Jane Hodson, Bill Hughes, Jenny McAuley, Tobias Menely, Ellen Moody, Emilee Morrall, Mary Ann Myers, Rick Ness, Richard de Ritter, Bethan Roberts, Katrin Röder, Samuel Rowe, Orianne Smith, Melissa Sodeman, Lisa Vargo, Amelia Worsley, and Angela Wright, covering all aspects of Charlotte Smith's work.

The conference is sponsored by Chawton House Library, with support from BARS, Lehigh University, and Sheffield University.

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" was an International Conference hosted by the University of Sheffield, 24-27 June, 2016. Keynote speakers were 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. Visit the website above for more information. ◇

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## On This Day in 1816: The Bicentenary of Frankenstein's Composition

<https://frankenstein1816.wordpress.com>

14 July 2016 and 23 July 2016. This event at the Keats-Shelley House in July 2016 celebrates the bicentenary of the composition of *Frankenstein* (1818). This will include readings of Romantic poetry and prose from the



novel's author Mary Shelley and her husband and collaborator, Percy Bysshe Shelley. There will also be two short academic talks by Dr. David Higgins (University of Leeds) and Anna Mercer (University of York). The event will take place almost exactly 200 years after Mary Shelley began writing what is now the most famous novel of the Romantic period in July 1816. The same event will also take place on the 14th July at 7pm in the beautiful Huntingdon Room at the King's Manor, University of York (York City Centre). Both events will be open to the public and tickets will be available online.



The Rome event is on the Keats-Shelley House website here. To buy tickets for the event in Rome on 23rd July 2016, please email: [info@ksh.roma.it](mailto:info@ksh.roma.it)  
Tickets are €10 each.

The York event (14 July 2016) is on the CECS website here. It is **free** to attend but you must register on eventbrite. Refreshments (wine and soft drinks) will be served on arrival.

For enquiries please contact the event organiser, Anna Mercer on [anna.mercer@york.ac.uk](mailto:anna.mercer@york.ac.uk) ♦

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## Frankenstein: Geneva Exhibition, Bodmer Foundation

<http://fondationbodmer.ch/expositions-temporaires/frankenstein/>

This event runs from 13 May- 9 October 2016. A temporary exhibition in Geneva, Switzerland, hosted by the Fondation Martin Bodmer, to commemorate the *Frankenstein* bicentennial. Bodleian MSS pages of the novel's draft will be on exhibit. See the exhibition's link above. ♦

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## Conference of the Burney Society

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

The conference, 'Burney and Popular Entertainments: the business of pleasure in Late Georgian Britain,' took 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 centred 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 was given by Harriet Guest, Professor Emerita of Eighteenth-Century Literature at the University of York. ♦

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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? Keynote speakers were Prof. Nick Groom, University of Exeter, and Dr. Susan Civalé, 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.

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).

Questions should be directed to Prof. Dr. Norbert Lennartz: [norbert.lennartz@uni-vechta.de](mailto:norbert.lennartz@uni-vechta.de) ♦

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## Byron and the Regency: An International Conference

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



- Byron and Regency Politics
- Byron and 'Regency' Poetry/Prose
- Byron and Salons
- Byron and Celebrity

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 considered the following topics:

- 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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## Emma at 200

<http://jasna.org/agms/washingtondc/index.htm>

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



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. ◇

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## Encountering Malta III: Literature and the Sea, 1750-1850

<http://www.um.edu.mt/events/sea2016>



Located at the centre of the Mediterranean, Malta has been a destination for writers and travellers since ancient times and particularly so during the eighteenth and nineteenth centuries. Count Cagliostro visited Malta in 1762 and 1766, and, twenty years later, Goethe planned a visit. Sir Richard Colt Hoare, antiquarian and collector, was in Malta in 1790-1, Thorvaldsen, Danish sculptor, in 1796, and Napoleon arrived for a few days in 1798. Samuel Taylor Coleridge made Malta his home in 1804-6, Lord Byron called during 1809, followed by Lady Hester Stanhope in 1812. Gabriele Rossetti stayed for three years from 1821. John Hookham Frere, diplomat and author, settled in Malta in 1828 and was visited by Sir Walter Scott. Disraeli arrived in 1830, John Davy (brother of the famous chemist) followed, as did Lamartine in 1832, Newman in 1832-3, and Prosper Mérimée and Hans Christian Andersen in 1841.

Focusing on the period 1750-1850, Literature and the Sea was held in the elegant buildings of the Old University in Valletta. Speakers included Ivan Callus, Maria Frendo, Michael Raiger, Nicholas Roe, Matthew Scott, and Peter Vassallo. ◇

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## The London Stage and the Nineteenth-Century World

This conference was held 14-16 April 2016 at New College, Oxford. 'Plurality' might be the most accurate description of the London stage in the nineteenth century: plurality of genre, of style, of theatre buildings. There were new dramatic forms, new technological advances, and new styles of management, not to mention new audiences and ways of attending the theatre.

Papers considered all aspects and forms of drama and theatrical practice, from plays and operas to pantomime and puppetry. Subjects included: theatrical resources, including collections; the constitution and history of theatrical genres; publishing and circulation; stage biography; music and musicians; scenography and spectacle; and theatrical spaces of all kinds. The meeting was an opportunity to take stock of the range of research currently being undertaken in the field as well as a chance to consider the place of London in the broader theatrical and political world.

All sessions were held at New College, Oxford, with a keynote address by Daniel O'Quinn (University of Guelph) at the Bodleian Library's new Weston Research Library. The conference is timed to lead up to the Bodleian Library's exhibition 'Staging History', which will be held in the new Weston Research Library in October 2016. ◇

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## The Uses of Religion in 19th Century Studies

<http://www.browninglibrary.org/index.php?id=870975>

The Armstrong Browning Library hosted an international conference from March 16-19, 2016, on "The Uses of 'Religion' in 19th Century Studies."

Work on the invention and history of the category "religion" by historians, anthropologists, sociologists, political philosophers, theologians, and scholars of religious studies has begun to influence scholarship on nineteenth-century literature and culture. Literary scholars of the nineteenth century have thereby increasingly recognized that the modern category of "religion" is a uniquely Western construction generated and reinvented in mutually constitutive dialogue with "the secular" and forms of secularism, and never in neutral ways—being, for example, deeply entangled with the formation of state power, imperial expansion, and discriminatory portrayals of non-Europeans. Within the last few years, scholars such as Michael Warner, Craig Calhoun, Mark Juergensmeyer, Jonathan VanAntwerpen, and Philip Gorski have edited important interdisciplinary collections





on the religious, the secular and secularism, their historical constructions, and their (troubled) applications to European and global contexts. Comparable interdisciplinary discussions are still needed in nineteenth-century studies, in particular between scholars of nineteenth-century literature and scholars from other disciplines. This conference is designed to address the need.

The Armstrong Browning Library (ABL) is a world-renowned research center and rare-collections library devoted to the study of nineteenth-century literature and culture, located on the campus of Baylor University in Waco, Texas. In keeping with the ABL's holdings and areas of scholarly focus, proposals on nineteenth-century authors and texts in some way linked to Europe and North America will be given priority, though the committee is open to proposals on all subjects related to the conference theme. Furthermore, although this conference will critically interrogate Western conceptions of "religion," it does not promote, and indeed aspires to resist, confining attention to "Western" forms of religious belief and practice. The conference will highlight literature, but scholars of every discipline interested in reconsidering uses of "religion" in nineteenth-century studies are strongly encouraged to submit proposals for papers.

Proposals addressed the following broad topics:

- The causes and consequences—literary, socio-economic, theological, political—of the dominantly epistemological view of religion in nineteenth-century Western societies
- Constructions of the secular and forms of secularism vis-à-vis religion through literary texts, and how disciplines other than literary studies might approach this subject
- Constructions of the category "literature" vis-à-vis religion and forms of secularism through literary texts, and how disciplines other than literary studies might approach this subject
- Renderings of religion and religious experience in nineteenth-century poetry and poetics—in discussions of poetics and prosody; in the practice of verse; in the construction of the category "poetry"; or in related debates about the "poetics" of worship, devotion, and church architecture
- Formation of religion and religious experience through the interaction of nineteenth-century music, visual art, literature, and other arts, both secular and sacred
- The degree to which the categories of religion and religions are specific to the history of Western Christianity, and the (mis)representations that result when nineteenth-century Western writers apply them to geographically diverse beliefs, rituals, and practices
- Relationships among imperialism, orientalism, constructions of race, the comparative study of religion, and representation of religion in nineteenth-century literature
- Representations of religion in scholarship on nineteenth-century literature and culture, and how this scholarship is itself historically conditioned and in need of critique
- How religion is defined and experienced as a result of the rapid growth of print culture, mass media, mass communications, and new communications technologies
- How constructions of religion and narratives of secularization are entangled with portrayals of class and class tensions, particularly as these are mediated through literature
- Gendered constructions of religion, religious experience, the secular, and secularism in nineteenth-century literature and culture
- Deployments of religion as a category in representations of science and scientific authority in nineteenth-century literary texts ◇

## Music and Politics in Britain, c. 1780-1850

This conference will take place 2-3 June, 2017 at King's College, London.

Music was everywhere in early nineteenth-century British politics. Coronations, commemorations, marches, protests, dinners, toasts, rallies, riots, festivals, dances, fundraisers, workplaces, streets—all hummed to the sounds of music. It provided anthems for anointing and songs for sedition, rhythms for rituals and ballads for ballots, chants for charters and melodies for militaries. In all these spaces, media, and fora, radicals, reformers, loyalists, and conservatives all competed for the best tunes. And they did so because of their belief in music's capacity to affect its listeners—to arouse joy and indignation, sadness and sympathy, merriment, mischief, and mirth—and its ability to bind participants together in new visions of community, nation, and identity.



Yet, for all its omnipresence, music often struggles to be heard in the dusty silence of the archive. Music's evanescence and impermanence defies established, text-based methods of historical enquiry. Indeed, most historical analysis of music and political culture has focused exclusively on song lyrics. We need a much broader frame of analysis to understand how music connects to the political. Music, text (if present), and the circumstances and social dynamics of performance, all combine to generate a range of meanings for those taking part—one person's pleasant entertainment might be another's call for revolution, and for some, both at once. This multiplicity of meanings projected by musical performance is at once challenging and beguiling, precisely for the ways in which it variously circumvents, contradicts, reinforces, or interweaves with the textual elements of political discourse. Bringing music to the centre of analysis has rich potential to offer fresh insight into political traditions, symbols, divisions, and struggles. An explicit aim of this conference is to facilitate this by promoting a deeper interdisciplinary exchange between historians, musicologists, and scholars of visual, literary, and theatrical culture.

For more information please contact the organisers, Drs David Kennerley (Oxford) and Oskar Cox Jensen (King's College London) at [david.kennerley@history.ox.ac.uk](mailto:david.kennerley@history.ox.ac.uk) or [oskar.cox\\_jensen@kcl.ac.uk](mailto:oskar.cox_jensen@kcl.ac.uk) ◇

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## 2016 Wordsworth Summer Conference

<http://www.wordsworthconferences.org.uk/3.html>



The Wordsworth Summer Conference, founded by Richard Wordsworth in 1970, remains the least utilitarian, most congenial, most conversational, and least sedentary conference in the academic world. It offers a unique blend of events: keynote lectures, two-paper panels, with generous discussion time, and a significant experience of Grasmere and Lakeland.

The conference is in two parts of 4 full days each, with a changeover day on Saturday 13 August. Because the conference has a unique culture of conversation and participation, those wishing to present a paper usually register for the whole conference, and must register for at least one full part. The resident registration fee, which includes up to seven excursions, offers exceptional value at £250 for ten days (£175 for five days). Full Board at Rydal Hall Diocesan Conference Centre is available, and at Rydal Hall Youth Centre on the same site. Non-resident rates and a day rate are also offered.

By courtesy of the Wordsworth Trust, our opening night will include a reception in the Wordsworth Museum followed by a candle light visit to Dove Cottage. In 2016 our excursions are likely to include historic Ambleside, Piel Castle, Alston and Roman Whitley Castle in the heart of the Pennines. High points for energetic fell walkers will be ascents of Pike o'Blisco, Great Gable, and an all day romp along The Dodds - the massive fells extending from Threlkeld southwards to Helvellyn. There will be an opportunity to explore the treasures of the Wordsworth Trust's collections with the curator Jeff Cowton, and an evening visit to Wordsworth's Rydal Mount and garden with a glass of wine.

Keynote lectures by Alan Bewell, Oliver Clarkson, Jeff Cowton, Nora Crook, Tim Fulford, Denise Gigante, Mina Gorji, Heather Glen, Gregory Leadbetter, Mark Sandy, Fiona Stafford, Masashi Suzuki, Richard Marggraf Turley, and John Williams. Follow the events on their blog: <http://wcf-summer.blogspot.ca> ◇

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## Canadian Society for Eighteenth-Century Studies

<http://www.csecs-scedhs-2016.ca/call-appel/>

The annual meeting of the Canadian Society for Eighteenth-Century Studies will be held in Kingston, Ontario, 26-30 October 2016. The conference theme is "Secret/s & Surveillance." Plenary speakers will include Christophe Cave (Université Grenoble-Alpes) and Lisa Freeman (University of Illinois, Chicago).

Panels and papers might consider the following themes, though this is not an exhaustive list: treason; suspicion; espionage; voyeurism; surveys & surveying; informants & surveillance networks; secret code; private conduct & self-surveillance; anonymity & pseudonymity; \_\_\_ & —s, or 'types' of secrecy; costume,

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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.





disguise & cross-dressing; masquerade; secret identity; passing; observation of religion; military intelligence; scandal; secret societies; spectatorship; audience; secret histories; secrets of the natural world; clandestinity & censorship. ◇

CAMBRIDGE

## NASSR Membership Offer from Cambridge University Press

Cambridge University Press is pleased to be able to offer a **20% discount** on its Romanticism titles to members of the North American Society for the Study of Romanticism, including volumes from *Cambridge Studies in Romanticism*.

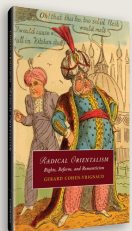


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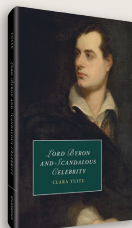


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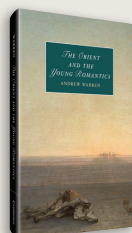


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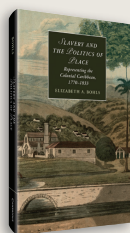


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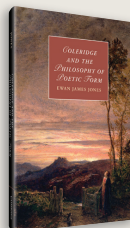


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## Websites & Blogs

### 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 Bicentennials

<http://romantics200.org>



Romantic Bicentennials is a collaboration between the Keats-Shelley Association of America (K-SAA) and the Byron Society of America (BSA).

The coming decade will witness a series of bicentennials of great importance not just to students and specialized scholars of the British Romantic period but also to lovers of literature who during these two centuries have demonstrated a continuing enthusiasm for Byron, Keats, and the Shelleys as well as for the cultural and literary circles that radiated around them.

The initial stage of the Romantic Bicentennials project focuses on the first three years of this period, demarcated by the inception of *Frankenstein* in 1816 and its publication in 1818. In each of these three years, the K-SAA and BSA will cosponsor a number of events, including the first symposium on “Byron, the Shelleys, and the 1816 Geneva Summer,” as well as “Networked Events” across the cultural field and the globe (e.g., exhibits at museums, libraries, archives, galleries; performing arts venues; locally hosted gatherings of Romanticists, public lectures).

Please see the events calendar for more information. In addition to showcasing events sponsored by the K-SAA and BSA, other events with a bicentennial flavor will appear here as well. ◇

## Shelley-Godwin Archive

<http://shelleygodwinarchive.org>

@ShelleyGodwin

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



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

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

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



The curatorial status of each page in the Archive is color-coded so that during the first phase users will understand the relative trustworthiness of transcriptions. In S-GA's subsequent phases the color-coding will also serve as an indication of what

type of curatorial work users might best contribute.

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

## Romantic Circles: 20th Anniversary

Romantic Circles celebrates its 20th anniversary this year. The site was officially launched in November 1996 and has been from the start a profoundly collaborative project. Below are the names of those who have played important roles in its development over the years.



### **Founding General Editors:**

Neil Fraistat, Steven E. Jones, Donald Reiman, Carl Stahmer

### **Current General Editors:**

Neil Fraistat, Steven E. Jones

### **Former General Editors:**

Donald Reiman, Carl Stahmer, Laura Mandell

### **Former Technical Editor:**

Laura Mandell

### **Founding & Previous Section Editors:**

**Publications:** Michael Gamer

**Features:** Elizabeth Fay, Alan Richardson, Michael Eberle-Sinatra, Laura Mandell

**Scholarly Exchange:** Jon Klancher

**Conferences:** Jack Lynch, Michael Eberle-Sinatra

**Praxis Series:** Orrin N. C. Wang, John Morillo

**Electronic Editions:** Betty T. Bennett, Stuart Curran, Neil Fraistat, Steven E. Jones, Harriet Jump, Gary Kelly, Greg Kucich, Jerome J. McGann, Judith Pascoe, Donald H. Reiman, Charles E. Robinson, James Soderholm, Jack Stillinger, and Matt Kirschenbaum

**Reviews:** Jeffrey N. Cox, Charles Snodgrass, Jeffrey J. Ritchie

**Scholarly Resources:** Mori Safran

**RC MOO (Villa Diodati):** Carole F. Meyers, Mark Ledden, Ron Broglio

**Romantic Circles High School:** Steven E. Jones

**Bibliographies:** Kyle Grimes

**Pedagogies:** Laura Mandell, Ron Broglio, Tilar Mazzeo

**RC Blog:** Steven E. Jones

### **Current Section**

#### **Editors:**

**Praxis Series:**

Orrin N. C. Wang

**Electronic Editions:** Tilar Mazzeo

**Reviews:** Jasper Cragwall

**Scholarly Resources: General Editors**

**Pedagogies:** Kate Singer

**RC Blog:** Steven E. Jones

**Current Associate Editors:**

Melissa Sites, Kate Singer, Joseph Byrne

### **Founding Advisory Board:**

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### **Previous Site Design:**

Carl Stahmer, Joseph Byrne

### **Current Site Design:**

Dave Rettenmaier

### **Former Site Managers:**

Mike Duvall, Lisa Rhody, Ben Pekkanen, Kate Singer, Joseph Byrne, Michael Quilligan

### **Current Site Managers:**

Dave Rettenmaier, Mike Quilligan ◇

## Romantic Illustration Network

<http://romanticillustrationnetwork.wordpress.com>

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



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

In February 2016, new plays were added to the RIN Shakespeare Gallery!

<https://romanticillustrationnetwork.wordpress.com/shakespeare-gallery/>

To zoom in on the images and see all the details clearly:

- click on the thumbnails to see them in a larger size
- click on 'view full size' (bottom right)
- click on the full size image to zoom in, and you can also scroll left/right and up/down



## The William Blake Archive

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



In 2014 the William Blake Archive added a new wing devoted to searchable HTML and PDF editions of back issues of *Blake/An Illustrated Quarterly*, beginning with issues from the years 2000-2009. In 2015 we added the forty issues from 1990 to 2000 and five issues published since 2010.

The Archive is now pleased to announce the publication of the quarterly's forty issues from 1980 to 1990.

These are accessible via the second entry on the home page, just below "Works in the Archive." The HTML versions are re-implemented with several new features. Whenever possible, they replace the



original monochrome halftones with full-color images—individually color corrected to Archive standards, and linked to the Archive images—and texts that have been meticulously corrected for typographical errors. The PDF versions, on the other hand, retain the original features of the quarterly, page for page.

This is the latest installment of the Archive's ongoing project of making freely available and fully searchable over four decades of the journal, thus making public some of the most important scholarly work done in Blake studies over the past half-century. Issues published within five years of the current issue will remain available only to those who subscribe to the journal.

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

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## The Blake Quarterly @50

The upcoming volume year is the BQ's fiftieth, an anniversary that seems perversely inevitable given Morton Paley's words in the first issue of 15 June 1967: "I think the Newsletter should be just that—not an incipient journal." That issue included a report on the rediscovery of the Small Blake-Varley Sketchbook and solicited opinions on the dating of the two Nights the Seventh in *The Four Zoas*.



Morton has been the editor since the beginning, and Morris Eaves for almost that long. Thanks to them and to all those who have contributed and given support, the BQ has reached a milestone that they intend to celebrate in their usual small but mighty fashion.

Over the course of the year there will be subscription giveaways and possibly a contest or two. They'll publish a history/timeline of the journal based on the updates that Morris wrote when editorial staff changed or new technology transformed the publishing process. There may even be cake. They will publicize their celebrations on their blog and Twitter account (@blakequarterly).

In conjunction with this post the *Blake Archive*, as part of their project to publish the digitized back issues of the journal, are releasing Newsletter no. 1, along with the others from the 1960s. Vol. 50, no. 1 (summer 2016) will appear in late July. ◇

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## BRANCH

Britain, Representation, and Nineteenth-Century History  
<http://www.branchcollective.org>

This site, which is intertwined with *Romanticism and Victorianism on the Net*, provides users with a free, expansive, searchable, reliable, peer-reviewed, copy-edited, easy-to-use overview of the period 1775-1925. Unlike dry chronologies that simply list dates with minimal information about the many noteworthy events of a given year, BRANCH offers a compilation of a myriad of short articles on not only high politics and military history but also "low" or quotidian histories (architecture design, commercial history, marginal figures of note, and so on). Since no one scholar could hope to provide a complete overview of an entire century of British society, organizers have compiled material from a host of



scholars working on all facets of the British nineteenth century. Authors come from History, Art History, and English departments across the world. The site differs from wikipedia in so far as all articles have undergone peer review, copy-editing, and proofing. Each article also seeks to interpret the events being discussed. Indeed, many events are discussed by more than one scholar.

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

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

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

- Fred Burwick (UCLA), “18 June 1815: The Battle of Waterloo and the Literary Response”
- Siobhan Carroll (U Delaware), “On Erasmus Darwin’s *The Botanic Garden*, 1791-1792”
- Deanna Kreisel (U British Columbia), “The Discovery of Hyperspace in Victorian Literature”
- Thomas McLean (U Otago, New Zealand) on “Donation and Collaboration: Joanna Baillie’s *A Collection of Poems, Chiefly Manuscript, and From Living Authors*, April 1823”
- Cheryl Wilson (U Baltimore), “The Arrival of the Waltz in England, 1812”



**Fred Burwick’s** piece joins previous articles on the Napoleonic wars by Mary Favret and on the Duke of Wellington by Sean Grass. **Siobhan Carroll’s** article on Erasmus Darwin is a wonderful companion piece to Amy King’s earlier BRANCH publication, “Publication of Gilbert White’s *The Natural History of Selborne*, 1789.” **Deanna Kreisel’s** article is the second article on non-Euclidean geometry, joining Anna Kornbluh’s earlier publication, “Thomas Hardy’s ‘End of Prose,’ 1896.” **Tom McLean’s** article on Baillie’s *A Collection* joins a very strong cluster on poetry, including previous articles by Marjorie Stone, Lorraine Janzen Kooistra, Elizabeth Helsinger, Linda Peterson, E. Warwick Slinn, and many others. **Cheryl Wilson’s** piece is the first BRANCH article on nineteenth-century dance and a must-read for any Byron scholar!◇

Reminder:

The deadline for the next NASSR Newsletter is **15 October 2016**.

Please send your news directly to the Newsletter Editor, Elizabeth Effinger (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.

## CONSULTING EDITOR:

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Denise Gigante, Anahid Nersessian, Saree Makdisi



NASSR was established in 1991 as a forum for the discussion of a wide variety of theoretical approaches to Romantic works of all genres and disciplines. NASSR sponsors annual conferences on 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; their interests encompass American, Canadian, English, French, German, Irish, Italian, Russian, Scottish, and Spanish Romanticisms. The NASSR Executive Committee is JAMES ALLARD (Brock), CHRIS BUNDOCK (Regina), DAVID COLLINGS (Bowdoin), ANGELA ESTERHAMMER (Toronto), TILOTTAMA RAJAN (Western Ontario), FRED BURWICK (UCLA, ex officio), and MICHELLE FAUBERT (Manitoba, ex officio).

Members will receive the NASSR Newsletter, information about NASSR Conferences, a subscription to *European Romantic Review* (six issues), and access to the NASSR Members' Only sections of the website. Members can also access a listserv for Romanticists, NASSR-L. Memberships are effective from January 1 to December 31; if you join later in the year, please expect some delay for back copies of the *European Romantic Review*. Memberships received after 30 September will be transferred to the next membership year.

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1996 University of Massachusetts & Boston College  
1997 McMaster University  
1998 St. Mary's University College, England  
1999 Dalhousie University  
2000 University of Arizona  
2001 University of Washington  
2002 University of Western Ontario  
2003 Fordham University, NYC  
2004 University of Colorado, Boulder  
2005 Université de Montréal  
2006 Purdue University  
2007 University of Bristol  
2008 University of Toronto  
2009 Duke University  
2010 University of British Columbia/Simon Fraser University  
2011 Brigham Young University/University of Utah

2012 University of Neuchâtel (Switzerland)  
2013 Boston University/The College of the Holy Cross  
2014 American U/Georgetown U/George Washington U  
2015 U of Winnipeg / U of Manitoba  
2016 University of California, Berkeley

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