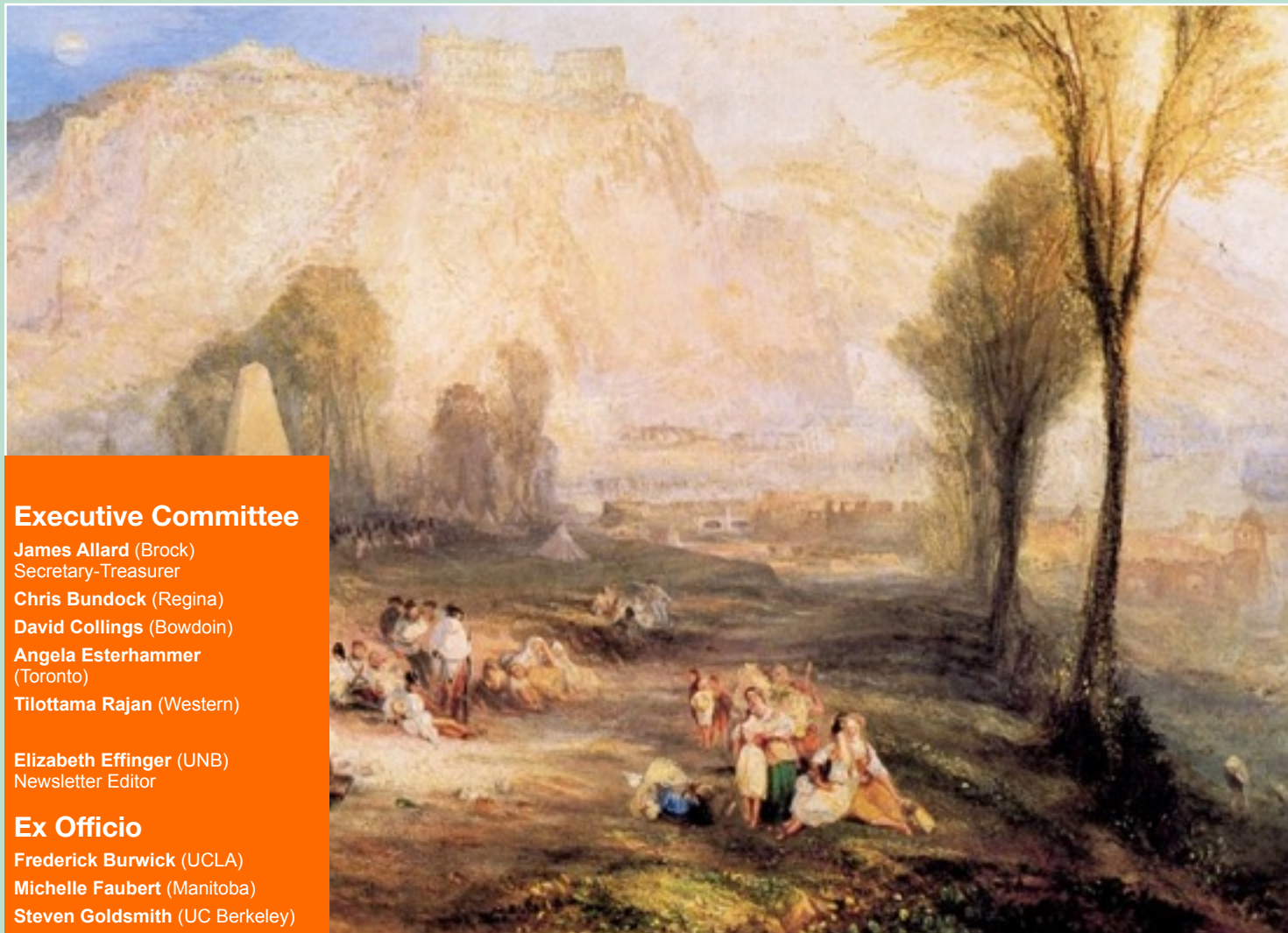


# NASSR NEWSLETTER

north american society for the study of romanticism



## Executive Committee

**James Allard** (Brock)  
Secretary-Treasurer

**Chris Bundoock** (Regina)

**David Collings** (Bowdoin)

**Angela Esterhammer**  
(Toronto)

**Tilottama Rajan** (Western)

**Elizabeth Effinger** (UNB)  
Newsletter Editor

## Ex Officio

**Frederick Burwick** (UCLA)

**Michelle Faubert** (Manitoba)

**Steven Goldsmith** (UC Berkeley)

The NASSR Newsletter prints news items that will be of interest to the Romantic studies community, such as members' recent book publications, calls for papers, conference announcements, and website and journal information. Please send announcements to the Newsletter Editor, Elizabeth Effinger ([nassr.news@gmail.com](mailto:nassr.news@gmail.com)). The deadline for the next NASSR Newsletter is **15 April 2017**.

## Future NASSR Conferences

NASSR conferences are now planned through to 2020!

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.

Organizers invite consideration of any aspect of Romantic life, understood in the broadest terms possible. More information, including a detailed CFP, can be found in the CFP section below or on the conference website:

<https://nassrottawa2017.wordpress.com>

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

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

The 27th Annual NASSR Conference (2019) will be in Chicago.

The 28th Annual NASSR Conference (2020) will be in Toronto. ◇



## Remembering Aileen Ward, 1919-2016



Aileen Ward, a scholar whose sympathetic, insightful biography of the Romantic poet John Keats won a National Book Award in 1964, died on May 31 in her home in Santa Monica, Calif. She was 97. The death was confirmed by her nephew Alex Ward. She leaves no immediate survivors. Her longtime partner, Nancy Cardozo, died in 2014.

Professor Ward spent nine years researching "John Keats: The Making of a Poet," the first major account of his life since the publication of Amy Lowell's two-volume "Keats" in 1925. Her aim was twofold: to critically analyze Keats's poetry and, by reading his inner life, to explain what she called his "audacious act of self-creation." In conferring the prize, the administrators of the National Book Award praised the biography as a "searching and perceptive reappraisal of a major literary figure," calling it an "honest, moving, and beautifully balanced work — a truly distinguished portrait."

As is happened, Professor Ward prevailed over a mighty rival, the Harvard literary historian Walter Jackson Bate, who came out with his own Keats biography a few months after Professor Ward's, to admiring reviews and, eventually, a Pulitzer Prize. It, too, was in the running for the National Book Award — seemingly a David-and-Goliath contest in terms of the authors' reputations — but the

readability and psychological acumen of Professor Ward's version won the day.

"The question Bate leaves unexplained is what made the man become the poet," Philip C. Rule wrote in "Seeing Into the Life of Things: Essays on Religion and Literature" (1997), edited by John L. Mahoney. "This is precisely the question that Aileen Ward sets out to answer."

Professor Ward was doubly honored when she won the Duff Cooper Memorial Prize in Britain for her biography. She was both the first American and the first woman to win that prize. "As Allen Tate was the first to say, Keats is one of the real heroes of literature," she said when receiving the National Book Award. "There is

hardly another life we know of that speaks so eloquently of the daring, the energy and dedication that are required for great achievement as a writer."

Aileen Coursen Ward was born on April 1, 1919, in Newark and grew up in Summit, N.J. Her father, Waldron, was a lawyer; her mother was the former Aline Coursen. After earning a B.A. in English from Smith College in 1940, she enrolled in Radcliffe, where she was awarded an M.A. in 1942 and a doctoral degree in 1953, with a dissertation on poetic metaphor.

Professor Ward taught at Wellesley and Barnard before joining the Vassar English department in 1954. She later taught at Sarah Lawrence, Brandeis and New York University. She retired in 1990. Professor Ward wrote introductions to editions of William Blake and Thomas De Quincey and edited a collection of Keats's poems. She served for many years on the board of Yaddo, the writers' retreat in Saratoga Springs, N.Y.

At her death, Professor Ward had been at work for a half-century on a biography of Blake. "The commitment is like climbing up to the top of a high diving board," she told Booklist in 2003. "There is only one way to get down again that you can contemplate." ♦

*Condensed from William Grimes's NY Times obituary (7 June 2016)*

---

## Remembering Roger R. Easson, 1945-2016



On October 22, Grandfather Death invited Roger Easson to the Holy City. There, he now celebrates lives-well-lived with his mother and father, Geraldine and George Easson, with his in-laws, Casey and Wayne Parkhurst, with blessed friends, students, colleagues, teachers and the line of his people going back to the beginning. Those who survive to carry on Roger's work are his wife, Kay Parkhurst Easson; his brother, Donald Easson and his wife, Ginny (Bluffton, South Carolina); his two sisters, Janet Eickhoff and her husband, George (Tampa, Florida) and Joyce Kepner and her husband, Al (Pittsburgh, Pennsylvania).

In 1945 Roger was an uninvited guest at a Thanksgiving dinner party, when his very pregnant mother bent over to pick up a serving spoon, allowing Roger to make his entrance. From this auspicious birth, Roger went on to other unconventional events. He never graduated from high school. Instead, he fast-tracked to Pittsburg (Kansas) State University, receiving a BA at the age of 19. He pursued graduate studies at PSU, with additional work at The University of London, earning his MA at the age of 20. Roger slowed down a bit when he went to The University of Tulsa for doctoral study; he was 24 when he graduated from TU on May 31 with a PhD. in Literature. On June 1 he married Dr. Kay Parkhurst. Roger and Kay celebrated their 46th wedding anniversary this year.

In the Seventies, the new doctor, Roger Easson, taught literature and writing at Illinois State University. He was invited to join the faculty of the Summer Literature Institute at the State University of New York in Buffalo. He moved to Memphis to teach at Memphis State University where, as a Turn-Key Trainer, he helped to implement the New Jersey Writing Project into MSU's curriculum. He was, briefly, Director of the Arkansas Writing Project, for which he was honored with the designation, Arkansas Traveler, by Governor Clinton.

During the Eighties, Roger worked in Denver for McDonnell Douglas Astronautics as Senior Technical Editor, adding to his writing experience with computer assisted instruction. He returned to Memphis to work for Guardsmark as Vice President of Corporate Communications and for Tickle Publications as Managing Editor of St. Luke's Press. During the next 26 years Roger found his academic home, first as Associate Professor, then Professor of English at Christian Brothers University. At CBU he directed the Writing Center, assisted in

establishing the English for Corporate Communication degree and guided students through internships at Memphis businesses.

With Kay, Roger edited an international academic journal, *Blake Studies*, 1968-1983, dedicated to the art and poetry of William Blake (1757-1827). Together Roger and Kay wrote and edited 5 academic books about Blake's work. With Robert Essick, Roger wrote the two-volume *William Blake: Book Illustrator*. During their work as Blake scholars, Roger and Kay collected a significant library of rare books and art which they donated to the Special Collections of McFarlin Library, The University of Tulsa.

Roger's writing extended to subjects other than Blake. He collaborated with Robert Sigafoos on the corporate history of Federal Express, *Absolutely, Positively, Overnight*; with Sidney Davis, on *Delta Airlines: Debunking the Myth*; with Dr. Luther Crabb on *I Can See: The Story of Radial Keratotomy*; with Gordon Osing on *Town Down River*. Roger was especially proud of his most recent collaboration with D'Army Bailey, *The Education of a Black Radical*, published by Louisiana State University Press. The star of Roger's writing career is his seven-volume fantasy novel, *Song of the Storm Rider*, because he wrote all seven novels during the years he fought the advance of his cancer and because he filled the seven volumes with the enormous range of his interests and knowledge.

A life-long Yellow Dog Democrat, Roger was a member of the Shelby County Democratic Party's Executive Committee from 1993 to 1995. During that service he founded the Party newspaper, *The Democrat*, which continues to publish today.

Roger lived a productive life with the assistance of many talented and generous people. In the years of his illness, his body benefitted from the care of Dr. Jason Chandler and the West Clinic and from the caregivers of the Methodist Hospice Program. He would want to acknowledge the loving care given him by Sandra Bolden. He was embraced by the spiritual companionship of Mother Dorothy Wells of St. George's Episcopal Church in Germantown.

Roger's ashes will be interred in the Columbarium at St. George's Episcopal Church. There will be a Celebration of his life at a future date. ◇

## **NASSR Graduate Caucus** [www.nassrgrads.com](http://www.nassrgrads.com)

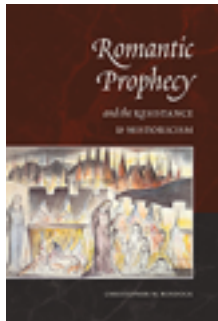
Join your Romanticist graduate peers and become part of the caucus by emailing the organizers at: [nassgrad@colorado.edu](mailto:nassgrad@colorado.edu).

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.



# Members' News



CHRISTOPHER BUNDOCK (Regina) is pleased to announce the publication of *Romantic Prophecy and the Resistance to Historicism* (U of Toronto P, 2016). Romantic writers invoked prophecy throughout their work. However, the failure of prophecy to materialize didn't deter them. Why then do Romantic writers repeatedly invoke prophecy when it never works? The answer to this question is at the heart of *Romantic Prophecy and the Resistance to Historicism*. In this remarkably erudite work, Christopher Bundock argues that the repeated failure of prophecy in Romantic thought is creative and enables a renewable potential for expression across disciplines. By focusing on new readings of canonical Romantic authors as well as their more obscure works, Bundock makes a bold intervention into major concepts such as Romantic imagination, historicity, and mediation. *Romantic Prophecy and the Resistance to Historicism* glides across Kant's Swedenborgian dreams to Mary Shelley's *Last Man* and reveals how Romanticism reinvents history by turning prophecy inside out.

---



TIMOTHY CAMPBELL (Chicago) is pleased to announce the publication of *Historical Style: Fashion and the New Mode of History, 1740-1830* (U Penn P, 2016). *Historical Style* connects the birth of eighteenth-century British consumer society to the rise of historical self-consciousness. Prior to the eighteenth century, British style was slow to change and followed the cultural and economic imperatives of monarchical regimes. By the 1750s, however, a growing fashion press extolled, in writing and illustration, the new phenomenon of periodized fashion trends. As fashion fads came in and out of style, and as fashion texts circulated and obsolesced, Britons were forced to confront the material persistence of out-of-date fashions. Timothy Campbell argues that these fashion texts and objects shaped British perception of time and history by producing new curiosity about the very recent past, as well as a new self-consciousness about the means by which the past could be understood. In a panoptic sweep, *Historical Style* brings together art history, philosophy,

and literary history to portray an era increasingly aware of itself. Burgeoning consumer society, Campbell contends, highlighted the distinction between the past and the present, created an expectation of continual change, and forged a sense of history as something that could be tracked through material objects. Campbell assembles a wide range of writings, images, and objects to render this eighteenth-century landscape: commercial dress displays and David Hume's ideas of novelty as historical form; popular illustrations of recent fashion trends and Sir Joshua Reynolds's aesthetic precepts; fashion periodicals and Sir Walter Scott's costume-saturated historical fiction. In foregrounding fashion to trace eighteenth-century historicism, *Historical Style* draws upon the interdisciplinary, multimedia archival impressions that fashionable dress has left behind, as well as the historical and conceptual resources within the field of fashion studies that literary and cultural historians of eighteenth-century and Romantic Britain have often neglected.

---

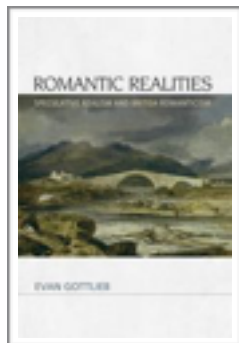


ASHLEY CROSS (Manhattan) is pleased to announce the publication of *Mary Robinson and the Genesis of Romanticism: Literary Dialogues and Debts, 1784-1821* (Routledge, 2016). First coming to prominence as an actress and scandalous celebrity, Mary Robinson created an identity for herself as a Romantic poet and novelist in the 1790s. Through a series of literary dialogues with established writers, Robinson put herself at the center of Romantic literary culture as observer, participant, and creator. Cross argues that Robinson's dialogues shaped the nature of Romantic writing both in content and form and influenced second-generation Romantics. These dialogues further establish the idea of Romantic discourse as essentially interactive and conversational, not the work of original geniuses working in isolation, and positions Robinson as a central player in its genesis.



JOEL FAFLAK (Western) and JASON HASLAM (Dalhousie) are pleased to announce the publication of *American Gothic Culture: An Edinburgh Companion* (Edinburgh UP, 2016). This new Companion surveys the traditions and conventions of the dark side of American culture its repressed memories, its anxieties and panics, its fears and horrors, its obsessions and paranoias. Featuring new critical essays by established and emerging academics from a range of national backgrounds, this collection offers new discussions and analyses of canonical and lesser-known texts in literature and film, television, photography, and video games. Its scope ranges from the earliest manifestations of American Gothic traditions in frontier narratives and colonial myths, to its recent responses to contemporary global events.

---



EVAN GOTTLIEB (Oregon State) is pleased to announce the publication of *Speculative Realism and British Romanticism* (Edinburgh UP, 2016). Speculative realism is one of the most exciting, influential and controversial new branches of philosophy to emerge in recent years. Now, Evan Gottlieb shows that the speculative realism movement bears striking a resemblance to the ideas and beliefs of the best-known British poets of the Romantic era. *Romantic Realities* analyses the parallels and echoes between the ideas of the most influential contemporary practitioners of speculative realism and the poetry and poetics of the most innovative Romantic poets. In doing so, it introduces you to the intellectual precedents and contemporary stakes of speculative realism, together with new understandings of the philosophical underpinnings and far-reaching insights of British Romanticism.

---



MICHAEL TOMKO (Villanova) is pleased to announce the publication of *Beyond the Willing Suspension of Disbelief: Poetic Faith from Coleridge to Tolkien* (Bloomsbury, 2015). The book examines Coleridge's critical phrase, "the willing suspension of disbelief," as one of the most influential, albeit often unattributed, contributions of British Romanticism to literary theory. Its standard sense of tolerating the fictional and fantastic, whether on stage or in verse, has been perennially summoned to address questions of how and why to read literature, most recently among critics considering the role of the aesthetic in New Historicist criticism. Nevertheless, its begrudging approach to art has also been perennially unsatisfactory. This book argues that re-reading the religious rhetoric of the phrase through a recently expanded sense of Coleridge's theological thought may offer a more robust hermeneutical model that also remains politically and historically aware. While focused on Coleridge's Shakespeare criticism, *Beyond the*

*Willing Suspension of Disbelief* treats figures that include George Cruikshank, Terry Eagleton, Catherine Gallagher, William Hazlitt, Leigh Hunt, Charles Maturin, Jerome McGann, P.B. Shelley, Robert Southey, and William Wordsworth. ◇

---

## Societies & Journals

### *European Romantic Review*

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

*The European Romantic Review* is pleased to announce its latest issue (27.6).



CONTENTS:

NOAH COMET, "Wild Childe: Byron and the Yellowstone Frontier"

HADLEY J. MOZER, "'Dan Phoebus takes me for an auctioneer': Byron's Nostalgic Sketch of Newstead in *Don Juan* 13, the Picturesque, and Real-Estate Auctioneering Puffery"

HANNAH DOHERTY HUDSON, "Byronic Advertising: Celebrity, Romantic Biography and *The London Magazine*"

MANUELA MOURAO, "'The Finest Production of the Finest Country upon Earth': Gender and Nationality in the Writings of Nineteenth-century British Women Travelers to Portugal"

MAGDALENA OZARSKA, "Contexts and Implications of Plant Symbolism in the Early Polish Novel: Maria Wirtemberska's *Malvina, or the Heart's Intuition* (1816)"

ADAM COLMAN, "The Impact of Pneumatic Chemistry on Robert Southey's *Madoc*"

27.5 (2016)

REGINA HEWITT, BENJAMIN COLBERT, FREDERICK BURWICK, LUCY MORRISON,

"Editorial: In Memory of Diane Long Hoeveler, 1949-2016"

ANDREW KAY, "Conspiring with Keats: Toward a Poetics of Breathing"

KATE NESBIT, "Melodrama's Wordless Elocution: The Vestigial Voice in the Orchestration and Pantomime of Thomas Holcroft's *A Tale of Mystery*"

TOM CLUCAS, "'The Consecration, and the Poet's Dream': Evasion and Revision in the Elegies for John Wordsworth"

HANNAH MARKLEY, "'In and among us' Friends: Spectres of Friendship in Coleridge's *Biographia Literaria*"

LAURA R. KREMMELE, "Suddenly Monstrous: Gothic Configurations of Disability and Justice in Joshua Pickersgill Jr.'s *The Three Brothers*"

ANDREA HASLANGER, "The Last Animal: Cosmopolitanism in *The Last Man*"

TONY LYNCH, "The Heretical Romantic Heroism of Beau Brummell"

27.4 (2016), edited by Murray Pittock.

MURRAY PITTOCK, "Introduction: Scottish Romanticism"

PAULINE MACKAY, "'Low, tame, and loathsome ribaldry': Bawdy in Romantic Scotland"

MURRAY PITTOCK, "Thresholds of Memory: Birch and Hawthorn in the Poetry of Robert Burns"

VIVIEN ESTELLE WILLIAMS, "The Bagpipe and Romanticism: Perceptions of Ossianic 'Northernness'"

CAROLINE MCCracken-Flesher, "Better than to Arrive: The Last Voyage of Walter Scott, Romantic"

ANGELA ESTERHAMMER, "John Galt's *The Omen*: Interpretation and its Discontents" ♦

---

## Romantic Circles

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

*Romantic Circles* is pleased to present a special issue in the *Romantic Circles Pedagogies Commons Series*.



The present volume intervenes in the notion that pedagogy is of a secondary concern to Blake scholars by showing how William Blake's work can invigorate the classroom. Contributors use Blake's inspiration to

create new teaching methodologies, propose new assignments, engage new public audiences, and critically explore the emergence of new technological modalities. Famously difficult, Blake nevertheless constructs crucial dialogues in fields from the digital humanities to manuscript history and affect theory. This volume shows how teachers can take advantage of his holistic approach to pedagogy—his insistence that teaching is entangled with every part of our lives—to contest standard approaches to Blake in the literature classroom. Essays by Roger Whitson, Andrew Burkett, Geraldine Friedman, Paige Morgan, Mike Goode, Mark Lussier, R. Paul Yoder, and Jason Whittaker. The content of the volume can be accessed here: [https://www.rc.umd.edu/pedagogies/commons/pedagogical\\_blake](https://www.rc.umd.edu/pedagogies/commons/pedagogical_blake) ◇

---

## Studies In Romanticism

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

The recent issue of *SiR*:



### 55.2 (Summer 2016)

TERRY F. ROBINSON, "Becoming Somebody: Refashioning the Body Politic in Mary Robinson's *Nobody*"

IAN NEWMAN, "Moderation in the Lyrical Ballads: Wordsworth and the Ballad Debates of the 1790s"

TIMOTHY HEIMLICH, "'We wed not with the stranger': Disjunctive Histories, Fluid Geographies, and Contested Nationalities in Romantic Fictions of Wales"

ANDREW RUDD, "The 'Other' Robert Bloomfield: 'To Imagination' (1800) and the Quest for an Authentic Poetic Voice"

MATTHEW CLARKE, "'Fit though few': Anxiety and Ideology in Wordsworth's *Excursion* Quarto" ◇



MARK SANDY, "'Lines of Light': Poetic Variations in Wordsworth, Byron, and Shelley"

CHRIS MURRAY, "Coleridge, Isherwood and Hindu Light"

PETER GARRATT, "Romantic Refractions: Light Effects in Ruskin's Poetry"

ANNA BARTON, "Byron, Barrett Browning and the Organization of Light"

SARAH WOOTTON, "Emily Bronte's *Darkling Tales*"

TONY SHARPE, "Unbearable Lightness: Some Modern Instances in Auden, Stevens and Eliot"

STEPHEN REGAN, "*Lux Perpetua*: The Poetry of Seamus Heaney, from *Door into the Dark* to *Electric Light*"

MICHAEL O'NEILL, "'The Changed Measures of Light': Post-Romanticism and Geoffrey Hill's *Difficult Revelations*" ◇

## Blake/An Illustrated Quarterly

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

## Romanticism

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

The recent issue of *Romanticism* is **22.3 (2016)**

SARAH WOOTTON, "Light"



The latest volumes include the following articles:

### 50.2 (Fall 2016)

SHEILA A. SPECTOR, "Frye's *Mistreatment* of the Archetype"

### 50.1 (Summer 2016)

G.E. BENTLEY, JR. "William Blake and His Circle: A Checklist of Publications and Discoveries in 2015" ♦

---

## 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:  
**23.2 (2016)**



BERNADETTE GUTHRIE, "'A Bridge Thrown Over the Stream of Time': 'The Triumph of Life' between the *Divina Commedia* and 'Shelley Disfigured'"

DANIEL WHISTLER, "The Production of Transparency: Holderlinian Practices"

KATE SINGER, "Limpid Waves and Good Vibrations: Charlotte Smith's New Materialist Affect"

ALEXIS CHEMA, "'A tongue in every star': Anna Letitia Barbauld's Poetics of Influence"

STEPHEN TEDESCHI, "'Mock'd the Sight': Misdirection of Interpretation in Byron's *The Giaour*"

LENORA HANSON, "'Forms of Living Death': Mockery, Marronage, and Sovereignty in Percy Shelley and John Gareth Stedman" ♦

## Literature Compass

[online.library.wiley.com](http://online.library.wiley.com)

The latest volume of *Literature Compass* is a special issue, titled "Romantic Evolutions," edited by Joshua Lambier.



### 13.10 (October 2016)

JOSHUA D. LAMBIER, "Romantic Evolutions: Introduction"

JAMES ROBERT ALLARD, "Darwin, Paratext and the Modes of Knowing"

TRISTANNE CONNOLLY, "Flowery Porn: Form and Desire in Erasmus Darwin's *The Loves of the Plants*"

ANTHONY JOHN HARDING, "Signs of Change: Percy Shelley's Language of Mutability as Precursor to Darwin's Theory of Evolution"

JACQUES KHALIP, "Contretemps: Of Extinction and Romanticism"

GARY HANDWERK, "Nietzsche on Nature"

PASCALE MCCULLOUGH MANNING, "Charles Lyell's Geological Imagination"

ZAK SITTER, "Inorganic Intentions: Organizing Form from *Frankenstein* to de Man"

ANDREW BURKETT, "Chance in Darwinian Evolutionary Theory and British Romanticism"

JONATHAN SACHS, "Response"

SOPHIE THOMAS, "Collection, Exhibition and Evolution: The Romantic Museum" ♦

---

## The Wordsworth Circle

<https://www.bu.edu/editinst/about/the-wordsworth-circle/>



The latest volumes contain the following articles and essays:

#### 47.2-3 (Spring-Summer 2016)

- ASHTON NICHOLS, "'Urbanatural Roosting' in the poetry of Seamus Heaney"  
JOHN BEER, "Wordsworth the Revisionary"  
ANGELO RIGHETTI, "Wordsworth and Michelangelo: between translation and appropriation"  
CHRISTOPHER RICKS, "Denoted by the character [??]"  
RONALD A. SHARP, "Friendship in the early letters of Keats"  
JERROLD E. HOGLE, "The 'Gothic complex' in Shelley revisited"  
JEFFREY N. COX, "The poetry of experience and the Cockney profession of poetry"  
GERALD L. BRUNS, "The invention of poetry in early German Romanticism"

#### 47.1 (Winter 2016)

- MURRAY J. EVANS, "Sublime Discourse and Romantic religion in Coleridge's Aids to Reflection"  
JEFFREY W. BARBEAU, "Romantic religion, life writing, and conversion narratives"  
SUSAN MATOFF, "William Jordan, poetry, and The Literary Gazette"  
RICHARD E. BRANTLEY, "Wielding natural methodism: prospect's retrospection"  
COLIN JAGER, "Lord Byron, Charles Taylor, and the Romantic critique of life"  
MARK CANUEL, "Coleridge and lyric progressivism" ♦

### *Keats-Shelley Journal*

<http://k-saa.org/volume-64-2015/>

The latest volume, **64 (2015)**, contains the following articles:



- B. RIZZOLI, "Byron's Unacknowledged Armenian Grammar and a New Poem"  
JOHN BARNARD, "Which Letters Did Keats Take to Rome?"  
MADELEINE CALLAGHAN, "Shelley and the Ambivalence of Idealism"  
SARAH MARSH, "Romantic Medicine, the British Constitution, and *Frankenstein*"  
AMY GATES, "Reworking Work from Wollstonecraft to Hays" ♦

### *The Keats-Shelley Review*

<http://www.tandfonline.com/toc/yksr20/current>

The latest volumes contain the following articles:

#### 30.2 (2016)



- HRILEENA GHOSH, "'Give Me Women Wine and Snuff': A New Account of John Keats's Poem"  
PATRICK VINCENT, "'Truth of Soul's Life' of 'Distorted Optics'? A Historiography of the Genevan Summer of 1816"  
PAUL WHICKMAN, "The Poet as Sage, Sage as Poet in 1816: Aesthetics and Epistemology in Percy Bysshe Shelley's 'Hymn to Intellectual Beauty'"  
MATTHEW WARD, "Byron at Play in the Alps"

#### 30.1 (2016)

- NORA CROOK, "Shelley's Hidden Blade: *Poetical Essay on the Existing State of Things*"  
STEPHEN TEDESCHI, "Mediation and Progress in Mary Shelley's *History of a Six Weeks' Tour*"

PETER VASSALLO, "A Satanic spirit of pride and audacious impiety": The Grafting of the Pulchricious Strain and the Politics of Poetic Style in Regency England"  
VINCENZO PATANE, "Lord Byron's Sour Fruit"  
SEAMUS PERRY, "Waterloo and the Poets: A Speech After Dinner"  
RIEKO SUZUKI, "What was all this except the lesson of life?": Browning's *Fifine at the Fair* and Shelley"

**The Keats-Shelley Prize Poems 2015:**

PAUL MCMAHON, "Tom's Pouch of Cure-Stones"  
KAREN HILL, "Sirius (The Brightest Star)"

**The Keats-Shelley Prize Essays 2015:**

HARRY COCHRANE, "The Romantic Dante"  
ANNA MERCER, "Beyond *Frankenstein*: The Collaborative Literary Relationship of Percy Bysshe and Mary Shelley"  
STEPHEN HORVATH, "How Did Revolutions in Politics Affect the Poetic Revolution in *Lyrical Ballads*?"

**Young Romantics Prize 2015**

DANIELLA CUGINI, "Presence"  
ESME PARTRIDGE, "For My Future Lover"  
PARTH VAGHANI, "Leaving Home" ◇

*Persuasions*

*The Jane Austen Journal Online*

<http://www.jasna.org>

*Persuasions*

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

**37 (2015)** edited by Susan Allen Ford.

CHRISTINE ALEXANDER and JULIET MCMASTER, "Children Writing in Jane Austen's Time"  
LINDA SLOTHOUBER, "The Holders of Hay & the Masters of Meadows": Farmers in Jane Austen's World"  
SARA BOWEN, "Village Life in Jane Austen's World: The View from the Parsonage"  
INGER SIGRUN BRODEY, "Making Sense of Sensibility"  
RACHEL M. BROWNSTEIN, "Character and Caricature: Jane Austen and James Gillray"  
JOCELYN HARRIS, "Jane Austen, the Prince of Wales, and John Thorpe"  
ALDEN O'BRIEN, "Achieving an 'Air of Decided Fashion': How Austen's Ladies Adapted the Latest from London"  
STEPHANIE EDDLEMAN, "Past the Bloom: Aging and Beauty in the Novels of Jane Austen"  
AMANDA VICKERY, "No Happy Ending? At Home with Miss Bates in Georgian England"  
GILLIAN DOW, "Reading at Godmersham: Edward's Library and Marianne's Books"  
LINDA ZIONKOWSKI and MIMI HART, "'Aunt Jane Began Her Day with Music': Austen and the Female Amateur"  
ELAINE BANDER, "Jane Austen's World: Jane Austen's Words"  
AOIFE BYRNE, "'Very Knowing Gigs': Social Aspiration and the Gig Carriage in Jane Austen's Works"  
LAUREN WILWERDING, "Amatory Gifts in *Sense and Sensibility*"  
PATRICK MCGRAW, "'The World Is Not Their's': The Plight of Jane Fairfax in *Emma*"  
ANTHONY DOMESTICO, "Close Writing and Close Reading in *Emma*"  
GRACE E. MILLER, "'This Peace': Naval Homecoming and Domestic Reintegration in *Persuasion*"  
ISIS HERRERO LOPEZ, "Franco and Austen: Three 1945 Translations of *Northanger Abbey* and Their Gender Components" ◇

# Calls for Papers

## NASSR 2017

<https://nassrottawa2017.wordpress.com>

NASSR 2017: "Romantic Life," will be sponsored by the University of Ottawa. Stay tuned for more information on Twitter @NASSROttawa2017 and the website listed above.

We invite submissions for NASSR 2017 in Ottawa. The theme of the conference is **Romantic Life**, understood in the broadest terms possible to include:

- biography; autobiography; lives; anecdote; history; secret history; life-writing
- *Bildung*; development; progress
- portraiture; still life; visual art; visual culture; the sister arts
- theatre and cultures of performance
- the good life; the happy life; *vita activa*; political life
- end of life; elegy; palliation; mourning; *momento mori*
- the afterlife; afterlives; romantic cultures of posterity
- institutional life; under-lives; secret societies; clubs; shadow-lives; undergrounds; exiles
- slavery; traffic in human lives; forced migration; diaspora; indigeneity
- mimesis; representation; media; mediation; virtual reality; second lives; avatars
- book history; authorship; print culture; manuscript culture; book-life; book liveliness
- measures of life: chronologies; scales; charts; census; population; statistics
- the sciences of life; the human sciences
- natures; environment; ecology
- natural history; natural philosophy
- "it" narratives; thing theory; object-oriented ontology; the new materialisms
- disaster; catastrophe; ecological crisis; ecocriticism
- organicism; vitalism; materialism
- theories of emergence
- Lamarckian evolution; devolution; hybrids; mutation
- preformationism and epigenesis
- biopolitics and biopolitical life
- human and non-human life; the humanities; animal studies; planetary life; the anthropocene



Proposals for papers on these and related topics are particularly welcome, but we also look forward to considering proposals that represent the best work on any aspect of Romantic-era literature and culture.

Conference organizers are open to various forms of proposal:

- **Traditional proposals for 15-20-minute papers** (300-word abstracts) submitted by individual NASSR members to the conference organizers.

- **Proposals for complete panels/special sessions/caucus sessions** (with the roster of committed speakers and affiliations) for three 20-minute or four 15-minute papers (300-word abstracts for each paper accompanied by a cover letter describing the aims of the panel as a whole). All papers are subject to vetting by the organizing committee.

If you are interested in proposing a panel but are looking for participants, we encourage you to advertise your topic by sending an email to the NASSR listserv, copying the conference email in your message, so that we can keep a list of sessions looking for panelists. If you do not have access to NASSR-L but would like your call posted on it for you, please email the complete call – with the title and a brief description of the panel topic, plus your name, affiliation, and email address – to the conference organizers at [nassrottawa2017@gmail.com](mailto:nassrottawa2017@gmail.com). We will forward it for you and also mount it on our conference website. NASSR members interested in participating will contact you directly.

- **Proposals for roundtables:** please provide a description of the roundtable topic, including a title, with a list of committed panelists (with affiliations). Maximum number of roundtable members, including the chair: 6.

**Deadline for all submissions (paper proposals, complete panels/special sessions/caucus sessions, and roundtables):** January 17, 2017.

Please send all submissions, a one-page CV, and direct questions to the NASSR 2017 conference organizers, **Julie Murray** (Carleton University) and **Lauren Gillingham** (University of Ottawa) at [nassrottawa2017@gmail.com](mailto:nassrottawa2017@gmail.com). All submissions **must include** your name, academic affiliation, and preferred email address.

#### **NASSR Advisory Board Statement on Audio-Visual Presentations:**

NASSR recognizes the value of audio-visual presentations to the work of its conferees, especially those engaged in multi-disciplinary, interdisciplinary, and digitally oriented projects. Such presentations, however, occasion significant logistical and financial challenges for conference organizers. The NASSR Board therefore asks conferees to request audio-visual setups only when they are needed to communicate a substantive component of a project (e.g. displaying quotations would not meet this standard). Conferees can expect organizers to (1) appoint a designated contact person to whom all AV requests should be made (as opposed, for example, to session chairs), and (2) present clear deadlines before which AV requests must be made and after which AV should not be expected. Each presenter should be clear with conference organizers in advance of those deadlines about any particular technological requirements (e.g. laptop adapters, etc.) they may have. ◇

---

## NASSR/ACCUTE: Romanticism, Nation and Community

Every year, NASSR and the Association of Canadian College and University Teachers of English (ACCUTE) cooperate in the form of a series of joint sessions at ACCUTE's annual conference at the Congress of the

Canadian Federation for the Humanities and Social Sciences (CFHSS). ACCUTE will be held 27-30 May 2017 in Toronto at Ryerson University. This year's panels will be organized by Kir Kuiken.



FEDERATION FOR THE  
HUMANITIES AND  
SOCIAL SCIENCES

FÉDÉRATION  
DES SCIENCES  
HUMAINES

This proposal consists of two jointly sponsored (NASSR/ACCUTE) panels (each with three presentations of twenty minutes apiece). The panels will explore how Romantic authors, philosophers and political thinkers sought to develop new forms of community that exceeded the dominant liberal model of individual association. Recently, critics such as David Simpson and Saree Makdisi have sought to rethink Romantic writers' persistent focus on the foundations of the social, problematizing the idea that, in defining their conceptions of community, the Romantics relied on notions of organic community, or on nostalgia for pre-industrial societies. Once we move beyond these conceptions, what resources does Romanticism still contain for rethinking the problematic of community otherwise? How might its grappling with the major form of community of its era—the nation-state—help us to understand the crisis of the nation-state today? What other forms of community did Romanticism help envision? What role did literature and the arts play in this conceptualization, and how did Romanticism respond to the various crises of political, social and religious authority at work in the period?

These questions could be approached in a variety of ways. One possible starting could be the concept of “the nation” itself: when Romantic authors talk about the “home” (Wordsworth), or the “Heimat” (Hölderlin), are these terms commensurate with the concept of the “nation” as a homogeneous shared identity? Which forms of community were privileged by Romanticism, and to what end? Proposals might also explore the question of the construction of community in Romanticism through the “economy” of a relation between the “proper” and “the foreign,” understood as broadly as possible, whether through gender and class distinctions, or as a relation between metropole and periphery: is every Romantic conception of community relational, requiring something “foreign” against which to measure itself? If so, do these conceptions participate in, or challenge, the patriarchal, national, colonial or imperial projects of the era? How might Romantic conceptions of community inform our own era, so desperately in need of a conception of the global commons?

Please send required files to: [kkuiken@albany.edu](mailto:kkuiken@albany.edu) ♦

---

## BARS 2017: Romantic Improvement

<https://bars2017.org/cfp/>



Proposals are invited for the 2017 conference of the British Association for Romantic Studies, to be hosted by the Centre for Eighteenth Century Studies and the Department of English and Related Literature at the University of York from 27-30th July. The theme of this interdisciplinary conference is ‘improvement’, which marks a semantic field also encompassing cognate terms such as ‘innovation’, ‘progress’, and ‘reform’, all with implications across a range of discourses. The aim of the conference is to develop a collective investigation of the different but imbricated meanings of improvement in a period alternatively optimistic and pessimistic about its prospects in literary and other fields. The keynote speakers for Romantic Improvement are Catherine Hall (UCL), Jon Klancher (Carnegie Mellon), Nigel Leask (Glasgow), and Jane Rendall (York).

We encourage proposals for open-call sessions and themed panels as well as individual proposals for 20-minute papers. Subjects covered might include (but are not limited to):

**Progress and perfectibility:** ‘the march of mind’; universal modernity; ‘four stages’ theory and conjectural history; utopias and anti-utopias; millenarianism; philanthropy; socialism and social security

**Languages of reform:** the 1790s and the Revolution controversy; popular radicalism; evangelicalism and atonement; innovation/ renovation; utilitarianism

**Education and useful knowledge:** libraries, readers and reading; dissenting academies, schools, universities; Sunday Schools; clubs, societies, and networks of improvement; ‘home’ and domesticity

**The arts and 'improvement':** genre; adaptation, mediation, performance; legacies and afterlives; 'crooked roads ... of Genius'; ruin writing; nostalgia; the arts as 'non-progressive'

**Fiction and romance:** the 'progress of romance'; historical fiction and national pasts; Gothic; didacticism and improvement fiction; children's literature

**Print and material culture:** technologies of print and publishing; book history; editing and illustrating; museums; exhibition and display

**Empire:** the 'improvement' of subject-peoples; four-nations Britain; travel-writing and cultural comparison; missionaries; settling, planting, transplanting; abolitionism and amelioration; colonial administration

**The city:** urban planning and urbanization; architectural improvement; consumer culture, fashion, shopping; interior decoration; policing; assembly rooms, theatres, and spaces of sociability

**Land and landscape:** estates, parks, gardens; enclosure; farming and agriculture; radical agrarianism; animal husbandry

**Commerce and manufacture:** political economy; industrialization; machines and machinery; the factory system; steam power; roads, turnpikes, canals

**The sciences:** botany and botanic gardens; medicine; asylums and mental health; chemistry; public science; electricity; experiment and spectacle

### Presentation formats

We welcome proposals for the following:

Individual 20 minute papers. Abstracts of no more than 250 words. Please include your name and institutional affiliation (if applicable).

Panels of three 20 minute papers or four 15 minute papers. Please include an abstract of the panel theme, together with 250-word proposals from each of the speakers, in a single document.

Open-call sessions. Proposals should include a 350-word description of the potential session, outlining its importance and relevance to the conference theme. Accepted open-call sessions will be advertised on the BARS 2017 website from mid-November 2016.

### Submissions

The deadline for proposals for open-call sessions is **1 November 2016**.

The deadline for submissions of panels and individual papers is **18 December 2016**.

Please email proposals to **bars2017@york.ac.uk**, directing any inquiries to Dr Joanna Wharton. ◇

---

## Robert Southey and Romantic-era Literature, Culture and Science: 1797, 1817, a Bicentennial Conference

This conference will take place at the Clifton Club, Clifton, Bristol 11-13 April 2017.

In the 1790s, an extraordinary confluence of poets, scientists, publishers and political campaigners came together in Bristol. An important port city and center for the slave trade, Bristol became a hub for a radical coterie of writers whose work and conversations bridged nascent divisions between humanistic and scientific concerns. By 1817, many of these same writers—including Humphry Davy, Robert Southey, William Wordsworth and Samuel Taylor Coleridge—had emerged as establishment figures calling for radical journalists to be imprisoned and laboring-class inventors to be prosecuted. This bicentennial conference focuses on the transformation of Bristol's radical writers, doctors, and experimentalists in the aftermath of changes that transformed the city, most importantly the abolition of the slave trade in 1807, the end of the Napoleonic wars in 1815, and the formation of the Bristol Philosophical and Literary Institution in 1817. The conference will explore several linked concerns: How does our perspective on Romanticism shift when we take Bristol as an evolving center for Romantic scientific and literary culture? What does the 1797-1817 frame reveal about the changing relations between poetry and science, and between both and politics? What questions does the twenty-year trajectory of Southey, Davy, Coleridge and their circle pose for Romanticists in 2017?



Confirmed keynotes include:

Ian Packer and Lynda Pratt, editors of Southey's *Collected Letters*, on "Southey in context, 1816-18"  
Frank James, editor of Faraday's *Collected Letters*, on "Davy of the Pneumatic Institution and Davy of the Royal Society in 1817."

We envisage days of intense discussion in the Regency rooms of the Clifton Club and evenings of relaxed conviviality in the many bars that surround it.

The conference fee – to include dinner in the stunning surroundings of the Clifton Lido – will be ca. £100-120. Five bursaries of £100 each are available for graduate students/independent scholars. Proposals for 20 minute papers, of no more than half a page, are welcomed on all aspects of Southey and the Bristol circle and its legacy – including, for instance, Thomas Beddoes, Erasmus Darwin, the Edgeworths, Joanna Baillie, Hannah More, William Godwin, Francis Jeffrey, Leigh Hunt, Mary Robinson, Robert Lovell, Joseph Priestley, William Taylor, William Hazlitt, William Wollaston, William Wordsworth; slavery and abolition, medicine, chemistry, experimentalism, political writing, travel and exploration.

Send your proposal by email to [timfulford@tiscali.co.uk](mailto:timfulford@tiscali.co.uk) by **10 November**. Be sure to write 'Southey conference' in the subject line and your name and email at the top of the proposal. If you'd like to be considered for a bursary, say this at the head of your proposal.

The conference is organised by Tim Fulford and Dahlia Porter. It is supported by the Friends of Coleridge, De Montfort University, and the University of Glasgow. ♦

---

## Sanditon: 200 Years

<https://sanditon200years.wordpress.com>

'Sanditon: 200 Years' is a conference that will take place at Trinity College, Cambridge from March 29-31, 2017. The conference will mark the bicentenary of the composition of Jane Austen's unfinished novel, *Sanditon*, in a year that also marks the bicentenary of Austen's death. Austen began to write *Sanditon* in January of 1817. The manuscript closes with the date of March 18. Austen died four months later.

The manuscript of *Sanditon* is held at King's College, Cambridge and will be available for participants in the conference to view, along with items from the Dorothy Warren and David Gilson Jane Austen collections, also held at King's. To coincide with the conference, Austen exhibitions will take place at the University Library, Cambridge and the English Faculty, Cambridge University.

The conference warmly encourages a diverse range of approaches to the work, including papers that are thematic, stylistic, biographical, socio-historical, or in any way more broadly contextual or comparative in their focus. The manuscript of *Sanditon* will be a subject of particular interest and we welcome papers that address subjects relating to Austen's composition practices; revisions; the material text; manuscript culture; the fragment; posthumous publication. Papers addressing the reception and later textual history of *Sanditon*—its editions, completions, and adaptations—are also very welcome.

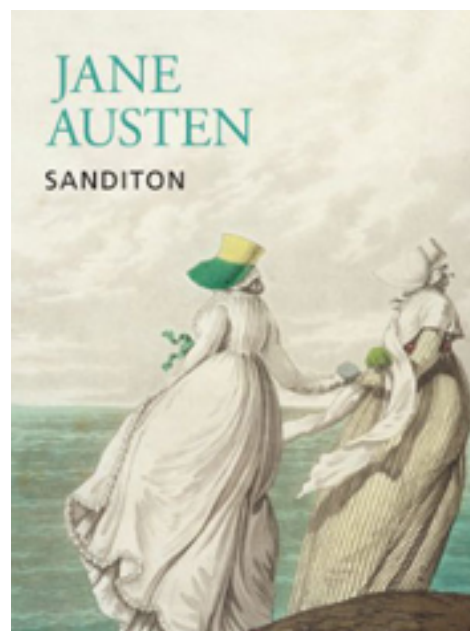
Confirmed speakers:

Linda Bree (Cambridge University Press)  
Emma Clery (University of Southampton)  
Claudia L. Johnson (Princeton University)  
Michelle Levy (Simon Fraser University)  
Peter Sabor (McGill University)  
Kathryn Sutherland (University of Oxford)  
Clara Tuite (University of Melbourne)

For further details, including the call for papers, see conference website listed above.

Conference organizer: Anne Toner (Trinity College, Cambridge) ◇

---



## Family Ties: Exploring Kinship and Creative Production in Nineteenth-Century Britain

<http://www.otago.ac.nz/english-linguistics/english/otago622297.html>



This conference takes place 12-14 February 2017, Dunedin, New Zealand. The plenary speakers are Judith Pascoe (Iowa) and Devony Looser (ASU).

In 1800, poet and playwright Joanna Baillie dedicated her *Series of Plays* to her physician brother Matthew Baillie for his “unwearied zeal and brotherly partiality”; Matthew himself had recently edited the anatomical research of their uncles, John and William Hunter. At century's end, Oscar Wilde cited his mother Jane Wilde's translation of *Sidonia the Sorceress* (1849) and his great-uncle Charles Maturin's *Melmoth the Wanderer* (1820) as his “favourite romantic reading when a boy.” Family played an important role in the literary and artistic productions of the long nineteenth century, from the Burneys to the Brontës, and the Rossettis

to the Doyles. Critical approaches ranging from Noel Annan's "Intellectual Aristocracy" to Bruno Latour's Actor-Network-Theory have provided useful ways of assessing and contextualising the role of family in the creative production of writers and artists, but still the role of the family remains underexplored.

We invite submissions for "Family Ties," a three-day symposium at the University of Otago and Otago Museum focused on British literary and artistic families in the nineteenth century. Topics for 20-minute papers might include:

- Interdisciplinary Influences
- Collaborations and/or Dissents
- Authorial Identity/ies
- Communities and Networks
- Families and Emotions
- Redefining Family Units
- Stages of Life (births, marriages, deaths)
- Reimaginings of nineteenth-century families
- Families, Creativity, and Empire
- Economics of Family Authorship
- Literary and Artistic Legacies
- Little-known Relations
- Generational Influences

Please send abstracts of 250-300 words by **15 November** to Dr Thomas McLean and Dr Ruth Knezevich at [familyties@otago.ac.nz](mailto:familyties@otago.ac.nz).

Details of the conference will be posted as they become available, so be sure to bookmark this site. The symposium coincides with "Keeping it in the Family: British and Irish Literary Generations 1770-1930," an exhibition at Otago's Special Collections, and precedes the 16-19 February RSAA conference in Wellington, New Zealand. There are direct flights between Dunedin and Wellington, and we hope many participants will attend both events. "Family Ties" is made possible by generous support from the Royal Society of New Zealand Marsden Fund. It will be an opportunity to share the first results of the three-year Marsden funded project, "Global Romantics: How the Porter Family Shaped Nineteenth-Century Art and Literature." ◇

---

## Scotland in India, India in Scotland / Legacies of Enlightenment, 1750-1918

This interdisciplinary conference will take place 12-13 May 2017 at the University of Glasgow. Deadline for papers is **1 December 2016**.

We invite papers for a conference under the auspices of the British Academy funded project, Second Cities in the Circuits of Empire: Glasgow, Calcutta and the Legacy of the Scottish Enlightenment.

Papers and panel proposals for a two-day conference to be held at the University of Glasgow, 12-13 May 2017, may focus broadly on theoretical issues of cultural and economic exchange or on particular historical institutions, actors and events. Second Cities explores the relationships between Glasgow and Calcutta; Scotland and Bengal; India and Scotland.

The conference will be the culmination of a three-year partnership between Glasgow University and the Centre for Studies in Social Sciences, Calcutta (CSSSC) with generous assistance from Presidency College, Kolkata. The project has already brought together participants from India, Britain, North America, Europe and Australia. We anticipate broad international participation in 2017.

The conference will also include a special workshop for postgraduate and early career researchers.

Papers may address any aspect of the connections between Scotland and Bengal (and beyond) and should articulate the ways colonial actors exchanged knowledge, worked together, or resisted each other in the circuits

of empire. We invite wide-ranging, innovative and interdisciplinary approaches. Topics might include, but are not limited to, such areas as:

- Literary influences, including the presence of Scottish writing in Indian periodicals or the ways that Indian writers appropriated and altered the work of Scottish authors, and vice versa. The circulation of print.
- The transnational circulation of spectacles such as panoramas, theatrical performance, painting; international exhibitions; Bengali music; or other art forms.
- Botanical and medical knowledge exchange, investigation and cataloguing,
- Educational institutions and practices in India and Scotland.
- Analysis of networks of political patronage, religious or missionary endeavors.
- Economic connections between Scotland and India.

Papers will be considered for inclusion in a volume now in preparation. Queries and proposals may be sent to Mary Ellis Gibson, Professor of English, Colby College, Waterville, Maine (US).

**Mary.Ellis.Gibson@colby.edu.**

Proposals should be limited to 500 words and accompanied by a brief (two-page) cv. Both panel proposals (three participants, plus a chair) and individual proposals are welcome.

Proposal deadline: **1 December 2016.**

Sponsors of the project include the British Academy, Glasgow University, The Centre for Studies in Social Sciences Calcutta (CSSSC), Colby College, and Presidency University, Kolkata. ◇

---

## JASNA: International Visitor Program

<http://www.jasna.org/ivp/index.html>



The Jane Austen Society of North America (JASNA) sponsors the International Visitor Program -- a fellowship that supports a member of JASNA to work on a creative or scholarly project for six weeks while also using his or her talents to serve Austen-related institutions in Jane Austen's village of Chawton, Hampshire. Fellowship applications will be assessed based on the applicant's need to have access to materials in or near Chawton; the importance and viability of the project (in terms of project parameters, time, resources, and so on); and the skills that the applicant brings to the Jane Austen House Museum, Chawton House Library, and St. Nicholas Church.

The duties of the fellowship involve spending eight hours per week working at either Chawton House Library, the Jane Austen House Museum, or St. Nicholas Church (or some combination thereof, as needed), and attending the annual meeting of the UK Jane Austen Society in July, and assisting as needed. The fellowship stipend is \$3,250. For more information and application materials, please visit <http://www.jasna.org/ivp/index.html>; for JASNA membership, see <http://www.jasna.org/membership/index.html>. Applications are due on **December 15, 2016.** ◇

---

## IGA 2017: Gothic Traditions and Departures

<https://igamexico2017.wordpress.com>

The 13th Biennial Conference of the International Gothic Association (IGA) will take place at the Universidad de las Américas Puebla (UDLAP), Cholula, Mexico, 18 – 21 July 2017. Keynote speakers are Isabella van Elferen (Kingston London) and Maisha Wester (Indiana Bloomington).



Where does Gothic begin and where does it end? Can we recognise a Gothic tradition or has Gothic always stood at the margins of the critical tradition? Over the past decades, we have witnessed a rekindled awareness of the popularity of Gothic in literature, media, and culture. Gothic has also become widely acknowledged around the world, and there are currently many studies dedicated to understand what it means in other regions, traditions, and cultures. On the other hand, the critical tradition has condemned Gothic for its excessive, formulaic, and immature plots and motifs, thus leaving it at the margins of more well-regarded works. The reconsidered significance of Gothic today prompts to think of it as an established tradition, but does it still offer points of departure through what Fred Botting refers to as its 'negative aesthetics' (2014)? More importantly, as we look again at the popularity of Gothic to address and understand both global and regional supernatural narratives, events, and experiences, it is also relevant to inquire about the influence of local traditional folklore and legends in the development and current understanding of Gothic. At the same time, this provides us with an opportunity to consider the relevance and presence of Gothic in contemporary debates on literature, art, and popular culture.

We seek to explore how Gothic today may be considered a tradition or a departure from tradition, as well as how it has been inspired by local traditions, legends, or true stories. We seek to address how we look at past Gothic in comparison with contemporary Gothic, that is, where Gothic is now and what Gothic is for today. This exploration is not limited to the literary Gothic, but also seeks to keep on addressing Gothic manifestations across arts, media, and popular culture.

Thus, we seek to make the following inquiries: Do we understand Gothic as a tradition or as a departure from tradition? What is the relationship between Gothic, folklore, and traditional myths and legends? What is the current state of Gothic? What is happening with Gothic now? Why is Gothic still relevant today? How do we understand local and regional Gothic manifestations when we compare them with global Gothic? Is Gothic culture a tradition too? Does Gothic in media, other arts, and popular culture depart from its literary tradition? Topics could include, but are not limited to, the following:

- |   |                                    |
|---|------------------------------------|
| -Gothic origins                           | -Gothic divergences                |
| -The Gothic as tradition                  | -Gothic digressions and deviations |
| -The Gothic as a departure from tradition | -Gothic in popular culture         |
| -Gothic crossovers                        | -Gothic and folklore               |
| -Gothic departures and journeys           | -Gothic and traditional legends    |

- Gothic and urban legends
- True histories of the Gothic
- Goth culture and traditions
- Goth culture as tradition
- Global Gothic vs local Gothic
- Gothic now vs Gothic then
- Post-Millennial Gothic
- 20<sup>th</sup> Century Gothic

- Victorian Gothic
- Romanticism and the Gothic
- Pre-Gothic traditions
- Gothic and the media (old and new)
- Digital Gothic
- Gothic and the arts
- Performance Gothic
- Gothic Studies: past, present, and future

We welcome abstract proposals of no more than 300 words, along with a 50 word bio-note, for 20 minute papers. Please include your contact e-mail and affiliation. Abstracts may be submitted to **igamexico2017@gmail.com**. The submission deadline is **December 16, 2016**. We also welcome submissions for panels (consisting of three papers) that address specific topics. Accepted proposals will be notified in early January 2017. ◇

## Romanticism Takes to the Hills

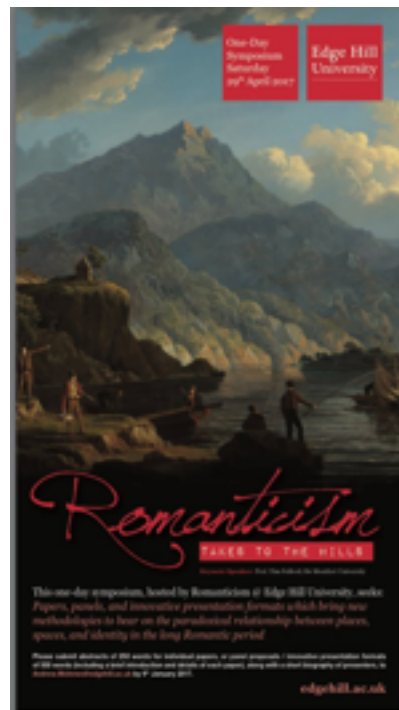
This conference will take place 29 April 2017 at Edge Hill University, Lancashire UK. Keynote speaker is Tim Fulford (De Montfort).

A central tension in Romanticism has been a focus on locality and place, in the sense of a literature and culture grounded in a particular topography, and a contrasting fascination with exile and restless movement, a rootlessness transgressing temporal, geographical, and – implicit in our title - moral boundaries, into the realm of the bandit, the monster, the dispossessed. 'Romanticism Takes to the Hills' seeks papers, panels, and innovative presentation formats which bring new methodologies to bear on the paradoxical relationship between places, spaces, and identity in the long Romantic period, ca. 1750-1850. We are particularly interested in approaches to the figure of the refugee and / or emigrant in the Romantic period.

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

- Romanticism, place, and space: eco- and / or geocritical approaches to Romantic authors, texts, and / or networks
- Migration, forced movement, dislocation, especially the experience of being a refugee and / or seeking refuge
- Exile, homelessness, dispossession
- Crime and criminality
- The intersections of race, class, and / or gender in relation to space and place, especially from groups whose relationship with the landscape has often been marginalised in conventional narratives
- The growth of tourism and the heritage industry at home and abroad in the Romantic period
- Romantic movement(s)

Please submit abstracts of 250 words for individual papers, or panel proposals / innovative presentation formats of 500 words (including a brief introduction and details of each paper), along with a short biography of presenters, to **Andrew.McInnes@edgehill.ac.uk** by **Monday 9 January 2017**.



There is an opportunity for selected papers from the symposium to be revised for a special edition of the journal *La Questione Romantica*. ◇

---

## Locating James Hogg



The James Hogg Society Biennial Conference will take place 19-21 July, 2017 at the University of Stirling, Scotland.

To 'locate' means to establish, place, or situate, but also to discover, to settle, and to orient. Where, when, and how do we 'locate' James Hogg, be it culturally, politically, linguistically, geographically, or in respect of period, genre, or style? How do we position Hogg's writing and reputation in current and historical debates about nation, tradition and identity, or within the work of other writers, past and present? What does his restless preoccupation with matters of origin, tradition and locality reveal about our own situatedness (or lack of it) as readers and critics?

The James Hogg Society invites proposals for 20-minute papers and 90-minute panels on the theme of 'locating James Hogg'.

Abstracts of 300 words should be sent, by **31 January 2017**, to [locatinghogg@stir.ac.uk](mailto:locatinghogg@stir.ac.uk) ◇

---

## The Wordsworth Circle: Migration

The annual meeting of the Wordsworth-Coleridge Association will take place during the Modern Language Association convention in Philadelphia, Pa., January 5-7, 2017. The topic is Migration with the special turn that it took during the Romantic period. The speakers: Toby Benis, "Vagrants and Neighbors in *The Prelude*"; Tim Filford, "'The very air is a vital essence': Strange Meetings on the Arctic Ice"; and Peter J. Manning, "Cobbett's New York *Grammar of the English Language*." The annual festive lunch will take place at Maggiano's Little Italy, 1201 Filbert St. directly across from the convention hotel. There will be a cash bar at 11:30 and banquet from 12:00 to 1:30. The lunch (\$35.00) is open to all. Send checks payable to *The Wordsworth Circle*, The Editorial Institute, 143 Bay State Road, Boston, Ma.02215. To reserve: Jonathan Farina ([jonathan.farina@shu.edu](mailto:jonathan.farina@shu.edu))



*The Wordsworth Circle* will publish a special issue on Migration in Spring, 2017, including the papers delivered at the meeting and fresh contributions of any length on any aspect of migration, migrants, exiles, refugees, and the opposite, the importance of citizenship, place, and nationality during the Romantic period: the motives, migrants, destinations, and impact (what is lost or gained) in 19th century literature, language, music, art, education, the social and physical sciences, industrial, domestic and civic life, from poetry, drama, and journalism to architecture, fashion and religious ritual. For background and suggested readings, *TWC*, 47:1(winter, 2016) 48-51.

For guidelines and submissions (by **March 1, 2017**): Marilyn Gaull, Editor ([mgaul@bu.edu](mailto:mgaul@bu.edu)) ◇

---

## 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), Romanticism 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**. ◇



## British Women Writers Conference 2017

<http://bwwc17.web.unc.edu>

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](mailto: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? ◇

# The Politics of Romanticism

[www.uni-bamberg.de/romanticism2017](http://www.uni-bamberg.de/romanticism2017)

The 17th international conference of the *Gesellschaft für englische Romantik* (Society for English Romanticism) will be hosted by the English Department of the University of Bamberg, Bamberg, October 5-8, 2017.



Keynote Speakers: Peter Kitson (University of East Anglia), Mark Philp (University of Warwick), Tilottama Rajan (University of Western Ontario), Nicholas Roe (University of St Andrews).

Romanticism has always been understood in relation to the upheavals and profound political changes of the time around 1800. Recent historical research, however, has considerably qualified putative certainties about the politics of the period. Not only has the “age of revolution” or the “age of reform” been subjected to new scrutiny, but these labels now have to contend with the designation “age of counter-revolution”. Moreover, literary scholars have redefined or even demolished the boundaries between political writings and the traditional Romantic canon. In this process, the conventions of how Romantic studies imposes certain political views on its subject matter have been revealed – and thus the political nature of the discipline as such. In concert with political propaganda and popular notions about Romanticism, the discipline has at times affirmed national discourses of organic unity, socialist visions of utopian community, and environmentalist ideas of reconciling humanity and nature. In the course of the last two centuries, romanticism – or what has been regarded as such – has had a remarkable political afterlife.

We are seeking contributions with regard to three focus areas:

- Politics in the Romantic period and the literature and art of the time
- The institutional politics of Romantic studies
- The legacy of Romanticism in the politics of the nineteenth and twentieth centuries and today.

If you would like to present a paper addressing any of these thematic fields, please send a proposal as a PDF or Word document of no more than 500 words, accompanied by a short biographical sketch, to the local organisers. The deadline for proposals is January 28, 2017. You will be notified within three weeks after that date. Presentations are limited to 25 minutes. As usual, the conference will be held in English throughout.

Note: By special agreement, members of NASSR, BARS, SERA, JAER, NARS and the newly- formed Polish Society for the Study of European Romanticism do not have to become members of the German Society for English Romanticism to take part in this conference – they only pay the regular conference fee of 40 Euros (10 Euros for students).

Detailed information about accommodation, travel, registration, a provisional conference programme, etc. will be provided on our website. Bamberg, a UNESCO World Heritage Site located in the south of Germany, is a city of medieval and baroque beauty and has a significant Romantic heritage (e.g. G.F.W. Hegel, E.T.A Hoffmann, W.H. Wackenroder). We will discover Bamberg's treasures on a guided tour and enjoy the virtuosity of some of the classical musicians Bamberg is also famous for.

Local organisers:

Prof. Dr. Pascal Fischer and Prof. Dr. Christoph Houswitschka [romanticism2017@uni-bamberg.de](mailto:romanticism2017@uni-bamberg.de)

University of Bamberg

Department of English and American Studies An der Universität 9  
96045 Bamberg ♦

# Conferences

## NASSR 2016

<https://nassrberkeley2016.wordpress.com>



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

Participants addressed 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

A conference report will appear in the spring 2017 newsletter. ◇

---

## 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.”

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.

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)). ◇

## 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. ◇

---

## 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 was sponsored by The Colorado College, in Colorado Springs, near the base of Pikes Peak.

Conference panels were held in the Antlers Hotel, which will also serve as the main hotel for participants. In the spirit of Halloween, the topic was "The Dark Side of Romanticism." Plenary speakers were Michael Gamer and Devoney Looser. ◇

---



## JASNA 2017

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

The JASNA Southwest Region's conference "Jane Austen in Paradise: Intimations of Immortality," took place at the Hyatt Regency Huntington Beach Resort and Spa October 6-8.



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) ◇

---

## Placing Charlotte Smith

<http://www.chawtonhouse.org>



This conference took 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* convened 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 featured 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.

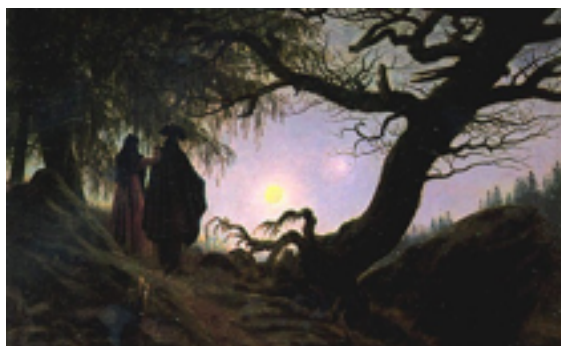
Convened by scholars Professor Jacqueline M Labbe and Professor Elizabeth Dolan. Speakers included: Samantha Botz, Deborah Brown, Leanne Cane, Anne Chandler, Emma Clery, Jeremy Davidheiser, Val Derbyshire, Elizabeth Edwards, Michael Gamer, Mary Going, Matthew Grenby, Jane Hodson, Bill Hughes, Jenny McAuley, 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 was sponsored by Chawton House Library, with support from BARS, Lehigh University, and Sheffield University. ◇

---

## 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. ◇

---

## 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 celebrated the bicentenary of the composition of *Frankenstein* (1818). This included 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 took 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



took 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 were open to the public. ◇

## Frankenstein: Geneva Exhibition, Bodmer Foundation

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

This event ran 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 was on exhibit. See the exhibition's link above. ◇



## Emma at 200

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



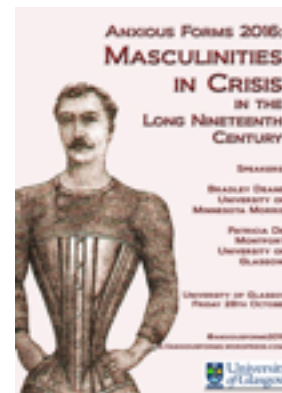
"Emma at 200: 'No One But Herself'" was held 21-23 October 2016 in Washington, DC. The bicentenary year of Jane Austen's novel *Emma* is the perfect occasion to explore this novel in which Austen reportedly set herself a challenge: "I am going to take a heroine whom no one but myself will much like." 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. ◇

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

This conference took 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. ◇



## 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 was held in Kingston, Ontario, 26-30 October 2016. The conference theme was "Secret/s & Surveillance." Plenary speakers included Christophe Cave (Université Grenoble-Alpes ) and Lisa Freeman (University of Illinois, Chicago). ◇

---

## Interdisciplinary Nineteenth-Century Studies 2017

<http://muhlenberg.edu/incs2017/>

The Interdisciplinary Nineteenth-Century Studies 2017 Conference: "Odd Bodies" will be held at the Sheraton Society Hill in Philadelphia, PA from March 16-19 and is hosted by Muhlenberg College. Questions? Contact Conference Organizer Barri Gold at [incs2017@gmail.com](mailto:incs2017@gmail.com).

Nineteenth-century bodies were poked and prodded, characterized, caricatured, corseted and cossetted, 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.



### INCS Essay Prize



In addition, INCS invites nominations and submissions for its annual essay prize. The \$500 award recognizes excellence in interdisciplinary scholarship on any nineteenth-century topic. Articles that appeared in print in a journal or an edited collection in 2016 are eligible; if the date of publication is not 2016, but the essay appeared in 2016, it is eligible. Essays published in online, peer-reviewed journals are considered to be "in print" and are thus eligible.

We encourage INCS members to nominate essays written by other INCS members or to submit their own work. To be eligible for the prize, authors must be current members of INCS. Potential contestants may join INCS for the purpose of competing. Current and recent INCS board members are not eligible for this contest.

The winning essay will be announced at the 2017 INCS conference. The winner will be invited to assemble a panel for the 2018 INCS conference in San Francisco.

Please send an electronic copy of the nominated essay (PDF preferred) to Professor George Robb, William Paterson University, at **incsprize2016@gmail.com** no later than **January 20, 2017**; in the case of an essay that appeared only online, a durable link is acceptable in lieu of a PDF. Specific questions about the 2016 essay contest may be directed to George Robb at **robbg@wpunj.edu**. ◇

---

## 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) ◇

---

## 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) ♦

---

## 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? Direct questions to [immortal.austen@flinders.edu.au](mailto:immortal.austen@flinders.edu.au) ♦

---



## Song & The City (c.1790-c.1840)

This two-day workshop will take place 27-28 October 2017 at the University of Notre Dame London Global Gateway, in London.

Song was an integral part of the soundscape of London in the early nineteenth century. Among the cacophonous bustle that constituted a central aspect of the modernity of the metropolis, were ballad singers, convivial clubs that met in the city's taverns and alehouses, and barrel organs playing the most popular tunes of the day. Songs were performed in the city's theatres and pleasure gardens, sometimes as part of the planned entertainment, and sometimes performed more spontaneously. "Never shall I forget that night when the news of Nelson's victory of the Nile reached us," one Londoner wrote. I was at Drury-lane, and the theatre was crowded. ['God save the king,' 'Britons Strike Home,' 'Conquer to Save' and 'Rule Britannia'] were called for and sung. I exulted at witnessing the sublimity of the national feelings thus wound up to the highest pitch of enthusiasm." As the comment suggests, songs were capable of reflecting patriotic sentiments, but they also produced a more local sense of place, constituting a perception of the city through their performance.



We are planning a two-day workshop to examine the relationship between London and song in as broad a way as possible. By "song," we mean the popular theatrical hits, operatic arias, hymns, drinking songs, and street ballads that could be heard in London, but we also mean more lyrical ballads or poetic productions that aspired to song (such as Blake's *Songs of Innocence and Experience*, for example) which might reveal the relationship of the city to its tradition of singing. By the "city" we mean the churches, palaces, theaters, drawing rooms, pleasure gardens, taverns, alehouses, brothels, boats, ships, carriages, markets, fairs, and streets in which songs could be heard, or were imagined to be heard. What can we learn about London by thinking about the songs that were performed there? What can we learn about songs by thinking about their circulation and performance spaces? How does song reflect and produce the lived experience of London in the period?

We also hope to probe more deeply the opposition between metropolitan and "national" song traditions. Although, as Celia Applegate has pointed out, in the nineteenth-century the term "national airs" often designated Irish, Scottish, and Welsh tunes in opposition to an English culture of song in general and metropolitan culture more specifically, we do not mean to exclude song traditions that originated outside of London. Indeed, investigations of the way that the songs of (for example) Robert Burns, Thomas Moore, or Iolo Morganwg, or arrangements of "British national airs" by Ludwig van Beethoven, Joseph Haydn, or John Stevenson, circulated in London are of particular interest, and might help us to locate sites of resistance, hesitation, or obliviousness to the modernizing (and colonizing) tendencies within the metropolis itself.

The workshop will consist of a series of roundtable discussions among all participants of written, pre-circulated papers. Papers will be circulated by 6 October 2017. From these papers, it is hoped that an edited book, or special issue of a journal on the topic might emerge. The symposium is supported by the ERC-funded project 'Music in London, 1800–1851' led by Professor Roger Parker at King's College London. There is no registration fee, accommodation and dinner will be provided, and domestic (i.e. British) travel costs will be reimbursed (overseas participants will need to provide their own transportation). For more information please contact [inewman@nd.edu](mailto:inewman@nd.edu). ♦

---

## Western Society for Eighteenth-Century Studies 2017

<http://www.wsecs.org>

The 2017 WSECS meeting on the theme of "Eighteenth-Century Science(s)" will convene 17-18 February 2017 at the University of California, Santa Barbara. The Keynote speaker is Jonathan



Kramnick (Yale). Questions? Contact Rachael Scarborough King ([rking@english.ucsb.edu](mailto:rking@english.ucsb.edu)) and Renan Larue ([renanlarue@frit.ucsb.edu](mailto:renanlarue@frit.ucsb.edu)) ◇

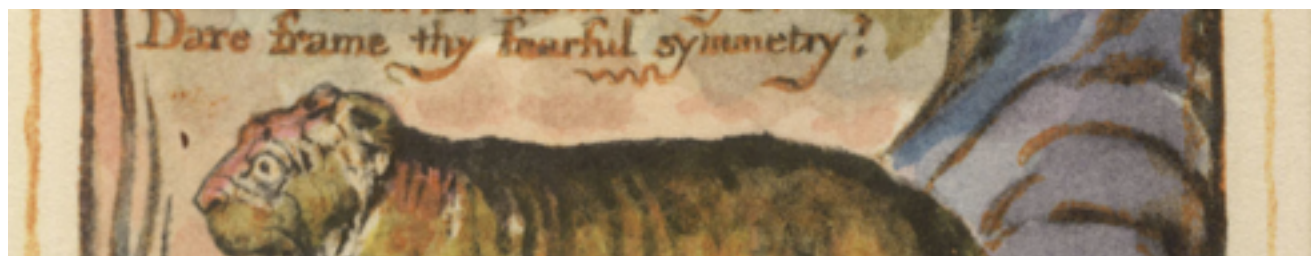
---

## 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. ◇

---

You can now follow  
NASSR on Twitter!

Join us there for  
updates,  
announcements, and  
news!

@NASSROfficial

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.



## 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](http://shelleygodwinarchive.org) is pleased to announce the public release of Percy Bysshe Shelley’s *Prometheus Unbound* fair copy notebooks, Bodleian MSS. Shelley e.1, e.2, and e.3. Beyond the fair copy of what is arguably Shelley’s greatest poem, these notebooks contain fair copies of his lyric poems “[Ode to Heaven](#)” and “[Misery.—A Fragment](#),” as well as his draft translation of Plato’s *Ion*.

As with our earlier release of the *Frankenstein* manuscripts, these manuscripts all appear as high quality page images accompanied by full transcriptions, and they are encoded in a schema based upon the Text Encoding

Initiative's guidelines for "Representation of Primary Resources," enabling researchers, editors, and students to pursue a variety of scholarly investigations. Our encoding captures important aspects of the composition process, tracing the revisionary evolution of primary manuscripts and enabling users to see and search for additions, deletions, substitutions, retracings, insertions, transpositions, shifts in hand, displacements, paratextual notes, and other variables related to the composition process.

*Prometheus Unbound*, itself, was first published in 1820 in a volume entitled *Prometheus Unbound: A Lyrical Drama in Four Acts, With Other Poems*. No poem caused PBS more pains to compose or occupied him for so long. The [intermediate fair copy of \*Prometheus Unbound\*](#) located in e.1-e.3 served as PBS's safekeeping copy; and he recorded in it revisions made to the poem after the press transcript had already been sent to England from Italy.

It is well known that Shelley was extremely dissatisfied with the published text of 1820, the only edition of *Prometheus Unbound* to appear during his lifetime, for which he was not allowed to read proof. But the "formidable list" of errata he prepared for that text has been lost or destroyed—as has been the press transcript itself, which best would have reflected his intentions for the printed text. The last surviving manuscript of *Prometheus Unbound* in PBS's hand, these notebooks are the necessary starting point for all those who desire to better their understanding of Shelley's greatest poetic achievement.



For this release, the S-GA team refined the design of the site to improve users' experience of navigating the rich contents of the Archive. Most notably, the contents of S-GA can all be accessed by Manuscript (with page images ordered by their sequence in the manuscript), or by Work (with page images ordered by their linear sequence in the work, e.g., Acts and scenes). The *Frankenstein* manuscript page images have been refactored so that they can be accessed in all of the [complicated arrangements and rearrangements](#) through which they have descended to us over time.

Our next planned release for S-GA in late Spring 2016 will increase its contents by an order of magnitude, with several thousand as yet untranscribed page images. We continue to work behind the scenes on opening the Archive to participatory curation.

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 Reviews and Reception

The editors of *Romantic Circles Reviews and Reception*, are pleased to announce that new reviews have been published on the site. These include:

- Orrin N.C. Wang, "Romanticism and Theory: The 1970s," a list of 9 important books for the field.
- Nicholas Mason, "Review of Katherine D. Harris's *Forget Me Not: The Rise of the British Literary Annual*."
- Chris Washington, "Review of Gavin Hopps's edited collection, *Byron's Ghosts: The Spectral, The Spiritual, and the Supernatural*."
- Taylor Schey, "Review of Marc Redfield's *Theory at Yale: The Strange Case of Deconstruction in America*."



We are always looking for new reviewers and new scholarship to review. If you are interested in publishing short reviews (700-800 words), reviews of Romantic digital scholarship, booklists, audio interviews with authors, or video bookchats, please email ([roger.whitson@wsu.edu](mailto:roger.whitson@wsu.edu)), Ross Wilson ([rmw24@cam.ac.uk](mailto:rmw24@cam.ac.uk)), or Suzanne Barnett ([suzanne.barnett@manhattan.edu](mailto:suzanne.barnett@manhattan.edu)). ◇

---

## The William Blake Archive

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

The William Blake Archive is pleased to announce the publication of an electronic edition of *The Marriage of Heaven and Hell* copy A, from the Houghton Library, Harvard University. It joins copy B from the Bodleian

Library, copies C and F from the Morgan Library and Museum, copy D from the Library of Congress, copies E, H, and I from the Fitzwilliam Museum, and copy G from the Houghton Library. The Archive has now published all nine complete extant copies of this illuminated book, as well as copies K (Fitzwilliam Museum, plates 21-24 only), L (Essick Collection, plates 25-27 only), and M (Victoria University Library, plates 25-27 only). These may have been printed as separate pamphlets. The complete copies from the first printing in 1790 are A-C, H. Copies E and F were color printed in 1794; large-paper copy D was produced in 1795. Only two later copies are known: G (c. 1818) and I (1827). Copy G has a variant arrangement of the plates: 1-11, 15, 14, 12-13, 16-27.



This is the first time that **all** copies of *The Marriage of Heaven and Hell* have been represented in any medium, print or digital. It is the seventh illuminated book with its entire publishing history reproduced in the Archive. The others are [\*There is No Natural Religion\*](#), [\*The Song of Los\*](#), [\*Milton a Poem\*](#), [\*All Religions are One\*](#), [\*The Book of Ahania\*](#), and [\*The Book of Los\*](#).

With the publication of *The Marriage of Heaven and Hell* copy A, the Archive now contains fully searchable and scalable electronic editions of 99 copies of Blake's nineteen illuminated books in the context of full bibliographic information about each work, careful diplomatic transcriptions of all texts, detailed descriptions of all images, and extensive bibliographies. New protocols for transcription, which produce improved accuracy and fuller documentation in editors' notes, have been applied to all copies of *The Marriage of Heaven and Hell* in the Archive. With the Archive's Compare feature, users can easily juxtapose multiple impressions of any plate across all or selected copies of this or any of the other illuminated books and, with the Virtual Lightbox, users can examine any images in the Archive, as well as crop, zoom, and juxtapose them for close study.

In addition to illuminated books, the Archive contains many important manuscripts and series of engravings, color printed drawings, tempera paintings, and water color drawings. In 2014 the Archive added a new wing devoted to searchable HTML and PDF editions of [\*back issues of Blake/An Illustrated Quarterly\*](#), thus making public some of the most important scholarly work done in Blake studies over the past half-century. PDF versions present the journal as originally published, but the HTML versions are re-implemented with many full-color images from the Blake Archive, making it possible for users to link directly to those works that have been published in the Archive. All issues through summer 2011 are now available, except those from the 1970s, which are forthcoming. 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.◇

Reminder:

The deadline for the next NASSR Newsletter is **15 April 2017**.

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

## European Romantic Review

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

NASSR members annually receive six issues of the interdisciplinary journal European Romantic Review. NASSR 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 include expanded book review sections along with articles while the second, fifth and sixth numbers contain articles only. The third number is the NASSR Conference Issue. For complete information about ERR, please visit [www.informaworld.com/ERR](http://www.informaworld.com/ERR).



**CONSULTING EDITOR:** FREDERICK BURWICK, Department of English, UCLA, Los Angeles, CA 90024 [fburwick@humnet.ucla.edu](mailto:fburwick@humnet.ucla.edu)

### CO-EDITORS:

BENJAMIN COLBERT, U of Wolverhampton, Millennium City Building, Wulfruna Street, Wolverhampton, WV1 1SB, U.K., [B.Colbert@wlv.ac.uk](mailto:B.Colbert@wlv.ac.uk) and

LUCY MORRISON, Kayser 208, University of Nebraska at Omaha, 6001 Dodge Street, Omaha, NE 68182, U.S.A., [lxmorrison@unomaha.edu](mailto:lxmorrison@unomaha.edu)

**BOOK REVIEW EDITOR:** WILLIAM D. BREWER, Appalachian State University

Administrative correspondence regarding pre-2002 issues of *ERR* should be addressed to Fred Burwick at [fburwick@humnet.ucla.edu](mailto:fburwick@humnet.ucla.edu). Administrative correspondence for 2002 and beyond can be addressed to Routledge Publishing, Taylor & Francis Ltd., Customer Services Department, 4 Park Square, Milton Park, Abingdon, UK OX14 4RN. Tel: +44 (0) 1256 813002 Fax: +44 (0) 1256 330◇

### 2017 Conference Organizers

#### Conference Organizers

Lauren Gillingham (Ottawa)  
Julie Murray (Carleton)

#### Conference Organizing Committee

James Brooke-Smith (Ottawa)  
Frans De Bruyn (Ottawa)  
Ian Dennis (Ottawa)  
Paul Keen (Carleton)  
Sara Landreth (Ottawa)  
April London (Ottawa)  
Emma Peacocke (Queen's)  
Mark Salber Phillips (Carleton)  
Fiona Ritchie (McGill)  
Jonathan Sachs (Concordia)



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.

#### 2016 ADVISORY BOARD

MIRANDA BURGESS (UBC)  
MARY FAVRET (Indiana, Bloomington)  
SARA GUYER (UW-Madison)  
NICHOLAS HALMI (Oxford)  
JONATHAN MULROONEY (Holy Cross)  
SUSAN OLIVER (Essex)  
ALEXANDER REGIER (Rice)  
GABRIEL TROP (UNC)  
ORRIN WANG (Maryland)

#### NASSR CONFERENCES

1995 University of Maryland-Baltimore County  
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  
2017 Carleton University / University of Ottawa

## Membership is due January, 2017.

Please visit <https://nassr.nationbuilder.com/join> to join or to renew your member account.

Members can use their account to access member-only content, such as the forums and member directory. Membership is valid until December 31 of the year in which it is purchased and includes a year subscription to ERR. Once your account is created and dues are paid, you will receive reminders via email to renew in the future.