
NASSR NEWSLETTER

north american society for the study of romanticism



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Future NASSR Conferences

NASSR conferences are now planned through to 2020!

The 26th Annual NASSR Conference (2018), keeping this year's NASSR topic decisively "Open," will be held 22-25 June 2018 on the Brown University campus in Providence, Rhode Island.

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, Marc Mazur (nassr.news@gmail.com). The deadline for the next NASSR Newsletter is **April 15, 2018**.

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

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

NASSR 2017 Conference Report

By Julie Murray and Lauren Gillingham on behalf of the Conference Steering Committee

Hosted by Carleton University and the University of Ottawa, NASSR 2017 met at the Delta Ottawa City Centre Hotel from August 10-13. NASSR's 25th annual conference was on the theme of "Romantic Life" and soon after the initial CFP was posted it became apparent that Romanticism is alive and well. "Romantic Life" drew well over 300 international conference participants to Ottawa for a full program of events: 93 panels and roundtables, seven seminar workshops, and two keynote talks, along with four caucus luncheons and meetings, a graduate student professionalization workshop/brown bag lunch, a graduate student caucus Pub Night, and an overflow crowd at a post-banquet outing to a local karaoke bar, among many other events.



The image that graced our conference poster and printed programme is "Vase of Flowers" (circa 1785) by Mary Moser, a founding member of, and the first of two women artists to belong to, the Royal Academy. Many thanks to Emma Peacocke for bringing Moser's delightful painting to our attention. With its hive of plant and animal activity, Moser's image draws into focus the shift away from human life that we hoped our call for papers on "Romantic Life" would produce. We were not disappointed. Panels and roundtables at "Romantic Life" thought through the full range of possibilities resonant in the conference theme: there were numerous sessions on natural history and science, including "Plant Love and Vital Sparks: Materialism, Vitalism, and Erasmus Darwin," "Mineral and Vegetable Life," "Bugs and Birds," and "Vibrant Matter: Poetry, Science, and Materiality"; several sessions on Romanticism and biopolitics, such as "The Politics of Life," "Immanent Life," "Lifelessness," and a well-attended roundtable on "Romanticism after Black Lives Matter." The lines between people and books or humans and things were called into question in sessions on "The Life of Things," and "The Afterlife of Books"; and the centrality of affect to thinking about life was apparent in sessions on "Keatsian Affect," "Novel Affects," and "Good Vibrations: Affects, Narrative, Motion." NASSR's four caucus groups – Book History; Theory and Philosophy; History of Science, Medicine, and Psychology; and Comparative Literature and Thought – were well-represented on the conference programme, with some groups holding multiple sessions.

We are profoundly grateful to everyone who attended and participated in NASSR 2017, but special thanks must go to our seven seminar leaders and two plenary speakers for their intellectual rigour and boundless generosity. Seminars by David Collings, "Blank Oblivion, Condemned Life: John Clare's 'Obscurity'"; Amanda Jo Goldstein, "LIFE / SIGNS"; Kevis Goodman, "A Multitude of Causes: Pathology and Aesthetics"; Michelle Levy, "Digital Romantic Manuscripts"; Devoney Looser, "Jane Austen's Legacy at 200"; Daniel O'Quinn, "Living Through Crisis: Sir Joshua Reynolds, Decolonization, and the Dialectical Image"; and Mark Salber Phillips, "Why All the Fuss About Fresco? The Fine Arts Commission and the Re-decoration of the Houses of Parliament" were integrated into the regular session timeslots, which made it possible in some cases for conference participants to pre-register for more than one seminar. The first keynote talk by Robert Mitchell (Duke University) was on Friday night. Entitled "Regulating Life: Romanticism, Science, and the Liberal Imagination," Rob's exciting and engaging talk took up the Romantic-period framing of the concept of regulation, from Kant's "reason" as a regulative force, to Malthus's logic of population, to Wordsworth's interest in the regulative imagination. The second keynote was held before the banquet on Saturday night. To a rapt room, Mary Favret (Johns Hopkins University) delivered an exhilarating talk, "Ending Life: Wollstonecraft's Antigone," that saw both Antigone and Wollstonecraft as figures saturated with impossible affect: grief, suicidal

despair, and dejection, in response to centuries of patriarchal and masculinist violence. Both keynote talks took seriously the question of “Romantic Life,” and in so doing, took it in new and searching directions.

Other NASSR 2017 highlights included: a one-day pre-conference on Wednesday Aug 9th on “The Romantic Life Sciences.” Organized by Dahlia Porter and Tilottama Rajan, the pre-conference included eight presenters and four respondents, and all NASSR participants were invited to attend, provided that they pre-registered. The pre-conference made for an intellectually robust start to NASSR 2017 and we were very happy to see this format work so well as a lead-in to the conference proper. Also on Wednesday, Emma Peacocke, a current Banting Postdoctoral Fellow at Queen’s University, led conference participants on a guided tour of the National Gallery of Canada. Emma prepared conference-goers for the tour by pre-selecting her “Top 15 Picks” of what Romanticists must see at the gallery, a list which included Benjamin West’s 1770 “The Death of General Wolfe,” Thomas Gainsborough’s 1768 “Ignatius Sancho,” and Joshua Reynolds’ 1755 “Charles Churchill.” Emma offered a second tour on Thursday for those who weren’t in Ottawa when the first tour ran. Thursday night saw a lavish reception, generously sponsored by *SEL*, which took place on the penthouse floor of the hotel with stunning views of the Rideau River and the downtown. And the success of the roundtable at Berkeley in 2016 showcasing “First Books” was followed up at NASSR 2017 with a similar roundtable that played to a jam-packed room. Timothy Campbell (one of last year’s authors) convened this year’s roundtable in which respondents discussed books by Julia Carlson, Devin Griffiths, Daniel Stout, and Amanda Jo Goldstein with an audience eager to hear about new books in the field by first-time authors.

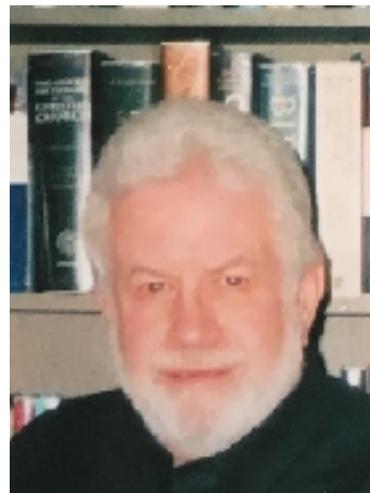
We are grateful to the Conference Organizing Committee for assisting with adjudicating the graduate student paper prizes, vetting proposals, and helping us with countless other small but crucial tasks. We were fortunate to have a stellar roster of conference assistants -- local graduate students from Carleton University and the University of Ottawa who helped out at the registration desk, assisted with audio-visual set-up and troubleshooting, and generally ensured that our conference ran smoothly. NASSR 2017 was well-tweeted thanks to many graduate student participants, especially Caroline Winter. Special thanks to Chris Bundock, Secretary-Treasurer of NASSR, for hosting conference registration on the NASSR website. Not only did this relieve us of the burden of managing registration, but it harmonized the process of registering for the conference and updating NASSR memberships. NASSR 2017 was made possible by the generous sponsorship of several institutions and organizations. A full list of sponsors can be found in the conference program posted on the NASSR 2017 website (<https://nassrottawa2017.wordpress.com/>), along with a long list of colleagues and friends to whom we are grateful for support of various kinds. ◇

Remembering Richard Tomlinson, 1944-2017

Dr. Richard (Rick) S. Tomlinson, passed away on Saturday, October 28, 2017, at St. Mary’s hospital.

Prof. Tomlinson was born October 13, 1944 in Farragut, Idaho and was raised in Decatur, Illinois. He graduated from St. Teresa High School in 1964, joining the U.S. Navy in 1966, and spent the next 21 years serving his country. He was stationed aboard the USS Lowry (DD-770), was a member of Fighter Squadron 194 (embarked in USS Oriskany CVA-34) and then became the Administrative Department Head, USS Long Beach (CGN-9). Rick finished his career in the U.S. Navy as Commander, Naval Manpower/Personnel Command in Washington, D.C. Rick married Patricia Clark on September 17, 1993 in Decatur, Illinois.

While serving his country, he also embarked on a career in education, receiving his A.A. degree in English, *summa cum laude*, at Delmar College, Corpus Christi, TX; his B.A. degree in English, *summa cum laude*, at the



University of San Diego, California; and his M.A. in English Studies from Georgetown University, Washington, D.C. While studying at Georgetown, Rick's advisor, Dr. Paul Betz, encouraged him to apply to Oxford University, which he did and was accepted in June 1987. He went on to receive a D. Phil and M. Phil in English Language and Literature with a major concentration in British Romantic Literature from St. Catherine's College, in the University of Oxford, England. Rick's Doctoral Dissertation was on An Edition of Samuel Taylor Coleridge's *Opus Maximum*.

Throughout the course of his career as a teacher, Rick student-taught at Georgetown University, Washington, D.C. and St. Catherine's College, in the University of Oxford, England. After returning to Decatur in 1992, he taught at Millikin University and he then spent the last 24 years in the English department at Richland Community College in Decatur, IL. Rick was dedicated to his students, focusing on helping his students to develop learning skills, rather than simply attaining grades.

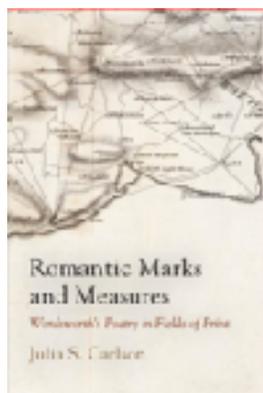
From 2000 – 2010, Rick was the Editor of the *Charles Lamb Bulletin* based in London, England. Rick has published numerous articles throughout his career in the *Charles Lamb Bulletin*, *The Friend*, and the *Wordsworth Circle*. In addition, he has received numerous awards including: Richland Community College Faculty of the Year (2009), *Who's Who Among America's Teachers* (1998, 2002-2004, 2006, 2012), and the 2000 PUSH for Excellence Award from the Rainbow/PUSH Coalition

Rick volunteered in the community throughout his lifetime for various organizations including the Decatur Leadership Institute, Academic Director (2007-2010) and Homework Hangout After-School Program, Executive Director (2003-2005).

"Our own heart, and not other men's opinion, forms our true honor." Samuel Taylor Coleridge

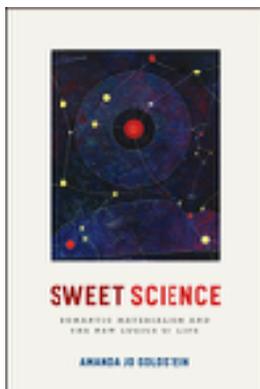
Condensed from Memorial Networks's *In Memoriam* (November 1, 2017)

Members' News



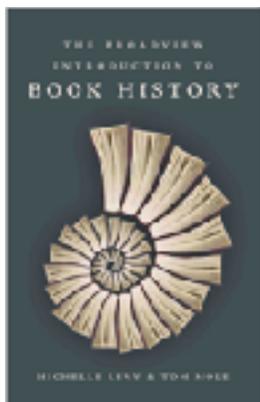
JULIA S. CARLSON (Cincinnati) is pleased to announce the publication of *Romantic Marks and Measures: Wordsworth's Poetry in Fields of Print* (U Pennsylvania P 2016). In the late eighteenth century, British print culture took a diagrammatic and accentual turn. In graphs of emphasis and tonal inflection, in signs for indicating poetic stress, and in tabulations of punctuation, elocutionists, grammarians, and prosodists deployed new typographic marks and measures to represent English speech on the page. At the same time, cartographers and travel writers published reconfigurations of landscape on large-scale topographical maps, in geometric surveys, and in guidebooks that increasingly featured charts and diagrams. Within these diverse fields of print, blank verse was employed as illustration and index, directing attention to newly discovered features of British speech and space and helping to materialize the vocal and visual

contours of the nation. In *Romantic Marks and Measures*, Julia S. Carlson examines Wordsworth's poetry of "speech" and "nature" as a poetry of print, written and read in the midst of topographic and typographic experimentation and change. Investigating the notebook drafts of "The Discharged Soldier," the printer's copy of *Lyrical Ballads*, *Lake District* guidebooks, John Thelwall's scansion of *The Excursion*, and revisions and editions of *The Prelude*, she explores Wordsworth's major blank verse poems as sites of intervention—visual and graphic as well as formal and thematic—in cultural contests to represent Britain, on the page, as a shared landscape and language community.



AMANDA JO GOLDSTEIN (Cornell) is pleased to announce the publication of *Sweet Science: Romantic Materialism and the New Logics of Life* (U Chicago P 2017). Today we do not expect poems to carry scientifically valid information. But it was not always so. In *Sweet Science*, Amanda Jo Goldstein returns to the beginnings of the division of labor between literature and science to recover a tradition of Romantic life writing for which poetry was a privileged technique of empirical inquiry. Goldstein puts apparently literary projects, such as William Blake's poetry of embryogenesis, Goethe's journals *On Morphology*, and Percy Shelley's "poetry of life," back into conversation with the openly poetic life sciences of Erasmus Darwin, J. G. Herder, Jean-Baptiste Lamarck, and Étienne Geoffroy Saint-Hilaire. Such poetic sciences, Goldstein argues, share in reviving Lucretius's *De rerum natura* to advance a view of biological life as neither self-

organized nor autonomous, but rather dependent on the collaborative and symbolic processes that give it viable and recognizable form. They summon *De rerum natura* for a logic of life resistant to the vitalist stress on self-authorizing power and to make a logic of life resistant to the vitalist stress on self-authorizing power and to make a monumental case for poetry's role in the perception and communication of empirical realities. The first dedicated study of this mortal and materialist dimension of Romantic biopoetics, *Sweet Science* opens a through-line between Enlightenment materialisms of nature and Marx's coming historical materialism.



MICHELLE LEVY (Simon Fraser) and TOM MOLE (Edinburgh) are pleased to announce the publication of *The Broadview Introduction to Book History* (Broadview 2017). Book history has emerged in the last twenty years as one of the most important new fields of interdisciplinary study. It has produced new interpretations of major historical events, has made possible new approaches to history, literature, media, and culture, and presents a distinctive historical perspective on current debates about the future of the book. *The Broadview Introduction to Book History* provides the most comprehensive and up-to-date introduction to this field. Written in a lively, accessible style, chapters on materiality, textuality, printing and reading, intermediality, and remediation guide readers through numerous key concepts, illustrated with examples from literary texts and historical documents produced across a wide historical range.

An ideal text for undergraduate and graduate courses in book history, it offers a road map to this dynamic interdisciplinary field.



DEVONEY LOOSER (Arizona State) is pleased to announce the publication of *The Making of Jane Austen* (Johns Hopkins 2017). The book looks at Austen's afterlife in illustration, stage performance and early film, politics, and schools, offering new information and describing previously unnoticed popular patterns to tell the story of the author's rise to celebrity. *The Making of Jane Austen* was named a Top 10 Forthcoming Title in Essays and Literary Criticism and the Best Summer Book (Nonfiction) for 2017. Devoney invites you to check out the three-minute video book trailer, in which she talks about her book while on roller skates, and to browse the extra digital illustrations that accompany the printed text at www.makingjaneausten.com. ◇

Societies & Journals

European Romantic Review

www.informaworld.com/ERR



The *European Romantic Review* is pleased to announce its latest issue 28.6 (2017).

Contents:

KENT LINTHICUM, "Stretching Beyond Anthropocentric Thinking: Maria Graham and the 1822 Chilean Earthquake"
KANDICE SHARREN, "The Texture of Sympathy: Narrating Sympathetic Failure in Frances

Burney's *Camilla* and *The Wanderer*"

MARCUS TOMALIN, "'An Invaluable Acquisition': Sandglasses in Romantic Literature

ANGELA MONSAM, "A Vivisecting Dramatist: The Anatomy of Theater in Joanna Baillie's 'Introductory Discourse' and *De Monfort*"

KIM WHEATLEY, "John Cowper Powys and the Inhuman Wordsworth"

JUSTIN TONRA "Pagan Angels and Moral Law: Byron and Moore's Blasphemous Publications"

28.5 (2017)

BETHAN ROBERTS, "'Breaking the Silent Sabbath of the Grave': Charlotte Smith's Sonnet XLIV and Her Place In Literary History"

TERESA M. PERSHING, "Unbecoming: Desire and Futurity in Amelia Anderson Opie's *Dangers of Coquetry*"

ADAM EDWARD WATKINS, "Environmental Self-making and the Urbanism of Ann Radcliffe's *Udolpho*"

THERESA ADAMS, "John Clare and the Problems of Audience"

MATTHEW C. BORUSHKO, "Perils of the Sublime: Ideology in Percy Bush Shelley's *Alastor*"

TIM FULFORD, "Southey's 'Christabel'; Coleridge's *Thalaba*"

28.4 (2017)

JULIA M. WRIGHT, "Irish Romanticism: 'Whence and What Are Ye?'"

HARRIET KRAMER LINKIN, "Locating Irish Romanticism in Mary Tighe's Poetry and Prose"

CHRISTINA MORIN, "'At a distance from [my] country': Henrietta Rouvière Mosse, the Minerva Press, and

the Negotiation of Irishness in the Romantic Literary Marketplace"

SEAN FARRELL, "Going to Extremes: Anti-Catholicism and Anti-Slavery in Early Victorian Belfast"

CLAIRE CONNOLLY, "Counting on the Past: Yeats and Irish Romanticism"

28.3 (2017)

ANNE-LISE FRANÇOIS, CELESTA LANGAN, AND ALEXANDER WALTON, "Introduction: Romanticism and its Discontents"

REI TERADA, "The Racial Grammar of Kantian Time"

JULIA S. CARLSON, "Taking on Authorship: William Hutton's Testy Relationship to Literary Authority"

THOMAS H. FORD, "Cloud Modification Translation"

TOBIAS MENELY, "Late Holocene Poetics: Genre and Geohistory in *Beachy Head*"

CARMEN FAYE MATHES, "Listening Not Listening: William Wordsworth and the Radical Materiality of Sound"

ELIZABETH WEYBRIGHT, "The Everyday Soundscape: Sound and Mixed Aesthetic Modes in Dorothy Wordsworth's Journals"

JULIA CAMARDA, "Pig Looks, Snake Looks: Coleridge's Poetics of the Unsaid"

KIRSTEN PAIGE, "Wagnerian Climatic Fantasies: Sound, Space, Breath"

TRISTRAM WOLFF, "Surface Feeling, or What Ephemerality Does to Reading in Hazlitt, Hogarth, and Keats"

JAN MIESZKOWSKI, "Romancing the Slogan"

BENJAMIN COLBERT, "Romantic Palingenesis, or History from the Ashes"

SEAN BARRY, "Old Words, New Words, Wrong Words: Coleridge's Poetics of Interruption in 'The Rime of the Ancyent Marinere'"

ERIC EISNER, "Drag Keats: Mark Doty's Cockney Poetics"

IVAN ORTIZ, "Bursting Golden Bubbles: Thomas de Quincey's California"

CHRISTOPHER ROVEE, "Counting Wordsworth by the Bay: The Distance of Josephine Miles"

C. S. GISCOMBE, "Overlapping Apexes" (for Ed Robertson) ◇

Romantic Circles

www.rc.umd.edu

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



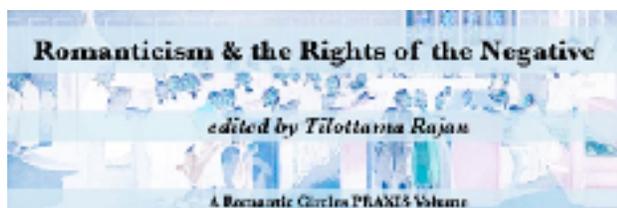
Romantic Circles is pleased to announce a new *Romantic Circles Pedagogies Commons* edition, *Romantic Circles Pedagogies Hangouts*. Pedagogies Hangouts is a multimedia series that brings together scholars and teachers of Romanticism at all levels to talk about the possibilities and challenges of teaching in the twenty-first century. The discussions take

several forms and have different foci, including mentoring undergraduate and graduate students, studying with ground-breaking scholars, incorporating non-canonical texts, navigating different types of institutions and classrooms, experimenting and engaging with scholarly work during class, teaching as a praxis to remap the field, and teaching at the intersection of pedagogy and politics. The content of this volume is available at: <https://www.rc.umd.edu/pedagogies/hangouts>.



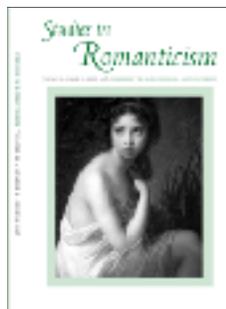
Romantic Circles is pleased to announce a new *Romantic Circles Pedagogies Commons Series*. This collection grows out of a 2014 conference panel at the North American Society for the Study of Romanticism (NASSR), in which five of our six authors shared their varied experiences leading study-abroad courses and field schools to various parts of England and France. These experiences ranged from

do-it-yourself plans to full partnerships with third-party organizers, with a similar range of flexibility and cost. Taken together, five areas shape the concerns of the five chapters: models of study and the logistics of running them; models of leadership; types of assignments and excursions; forms of collaborative teaching and learning; and the value of international education for humanities-based learning. This volume will provide practical and experience-based information about study-abroad programs as well as critical reflection about methods and motives. The content of this volume is available at: <https://www.rc.umd.edu/pedagogies/commons/abroad>



Romantic Circles is pleased to announce a new Romantic Circles Praxis Edition, *Romanticism & the Rights of the Negative*. This collection thinks the “rights” of the negative against the more common association of the term “rights” with human rights and rights that can be posited. Such rights, despite their seeming liberalism, produce a normative notion of the person which is in the end biopolitical, and moreover,

in assuming that rights can always be posited, they assume the primacy of the public sphere. The essays in this collection all resist the current emphasis on the public sphere that has resulted from the absorption of “Romanticism” into the “Nineteenth Century,” and focus instead on Romanticism as a retreat from publication, publicity and consensus. Whether this retreat is absolute negation or a withdrawal that holds something in reserve is a question left open in the spaces between these six essays on Godwin, Charlotte Smith, Coleridge and Goya. The content of this volume is available at: <https://www.rc.umd.edu/praxis/negative> ◇



Studies In Romanticism

www.bu.edu/sir

Recent issues of *SiR* include:
56.3 (Fall 2017) *Waterloo and British Romanticism* edited by PHILLIP SHAW and TOM TOREMANS

PHILLIP SHAW and TOM

TOREMANS, "Introduction"
JEFFREY N. COX, "From Pantomime to Poetry: Wordsworth, Byron, and Harlequin Read Waterloo"
OSKAR COX JENSEN, "First as Farce, then as Tragedy: Waterloo in British Song"
NEIL RAMSEY, "James Montgomery's Waterloo: War and the Poetics of History"
FREDRIK VAN DAM, "Waterloo Remembered: Thomas Moore and the Diplomatic Legacy of the Battle of Waterloo in the Nineteenth Century"
BRECHT DE GROOTE, "'A Revolution in the Republic of Letters': The News from Waterloo and the Post-Waterloo Media State"

56.2 (Summer 2017)

JOSEPH FLETCHER, "Leibniz, the Infinite, and Blake's Early Metaphysics"
KATEY CASTELLANO, "Moles, Molehills, and Common Right in John Clare's Poetry"
TAYLOR SCHEY, "Limited Analogies: Reading Relations in Wordsworth's *The Borderers*"
REBBECA RICHARDSON, "'Sent here For Her Health': Accounting for *Sanditon's* Economies"
MELISSA BAILES, "Linnaeus's Botanical Clocks: Chronobiological Mechanisms in the Scientific Poetry of Erasmus Darwin, Charlotte Smith, and Felicia Hemans"
IVAN ORTIZ, "Fancy's Eye: Poetic Vision and the Romantic Air Balloon"

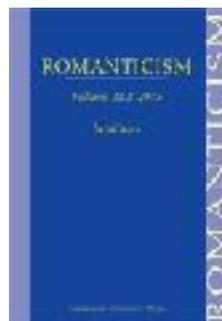
56.1 (Spring 2017) *Black Romanticism* edited by PAUL YOUNGQUIST and JOEL PACE

PAUL YOUNGQUIST, "Black Romanticism: A Manifesto"
GREGORY PIERROT, "Droit du Seigneur, Slavery, and Nation in the Poetry of Edward Rushton"
KIERAN MURPHY, "Haiti and the Black Box of Romanticism"
JOSELYN M. ALMEIDA, "'Princely Offspring of Braganza': The 'Brazil Plan' for Portugal and the Miscarriage of British Abolition, 1806-1815"
MARLENE L. DAUT, "Haiti and the Black Romantics: Enlightenment and Color Prejudice after the Haitian Revolution in Alexandre Dumas's *Georges* (1843)"
KELVIN C. BLACK, "Bound by 'the Principles of 1776': Dilemmas in Anglo-American Romanticism and

Goudlass's *The Heroic Slave*"
JOEL PACE, "Afterthoughts: Romanticism, the Black Atlantic, and Self-Mapping" ◇

Romanticism

www.eupjournals.com/journal/rom



Recent issues of *Romanticism* include 23.3 (2017) *Blackwood's Edinburgh Magazine, 1817-2017* edited by ROBERT MORRISON

ROBERT MORRISON, "Introduction"
THOMAS C. RICHARDSON, "JAMES HOGG, 'the beginner, and almost sole instigator' of *Blackwood's*—Not Once, but Twice"
ALISON LUMSDEN, "Walter Scott and *Blackwood's*: Writing for the Adventurers"
GREGORY DART, "*Blackwood's* and the Cockney School of Prose"
CHARLES MAHONEY, "'The Malignity of Reviewers': Coleridge, Wilson, and *Blackwood's*"
JOHN STRACHAN, "The 'Chaldee Manuscript', William Hone, and Late Georgian Religious Parody"
PAM PERKINS, "'She has her ladies too': Women and Scottish Periodical Culture in *Blackwood's* Early Years"
DANIEL S. ROBERTS, "'The Only Irish Magazine': Early *Blackwood's* and the Production of Irish 'National Character'"
ROBERT MORRISON, "*Blackwood's* Byron: The Lakers, the Cockneys, and the 'throne of poetical supremacy'"

23. 2 (2017)

OLIVER CLARKSON and ANDREW HODGSON, "Romantic Rhyme and the Airs that Stray"
MICHAEL O'NEILL, "Gleams and Dreams: Reflections on Romantic Rhyme"
LUCY KELLETT, "'Crooked roads without improvement': Rhyming and Unrhyming in Blake"
OLIVIA REILLY: "'[A]nother and yet the same': Rhyme's Music in *Kubla Khan*"
MADELEINE CALLAGHAN, "'Chosen Comrades': Yeats's Romantic Rhymes"
SEAMUS PERRY, "'Arnold's Missed Rhymes"
STACEY MCDOWELL, "Rhyming and Undeciding in Wordsworth and Norman Nicholson" ◇

The Byron Journal

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



The following volume features these essays:

45.1 (2017)

SUSAN J. WOLFSON, "Entertaining Byron in America"

PETER X. ACCARDO, "Byron's Lost American Library"

MATT SANDLER, "Black Byronism"

NOAH COMET, "Byron's Day in America: The U.S. Squadron and His Lordship's Legacy"

C. HERBERT GILLILAND, "Byron Visits the American Navy: Two Unpublished Diary Entries"

WILLIAM KEACH, "Byron as Greek Ambassador to the United States?"

CHRISTOPHER ROVEE, "Not Donne, but Byron: American Criticism and the Mid-Century Classroom" ♦

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:
24.2 (2017)

DIEGO SAGLIA, "British Romanticism and the Post-Napoleonic South: Writing Restoration Transnationally"

KATHERINE GUSTAFSON, "'I Never Saw Such Children': Disability, Industrialism, and Children's Advocacy in William Godwin's *Fleetwood*"

ISAAC COWELL, "The Shelleys' Secret Convictions"

KAITLIN MONDELLO, "The 'grim Unreality': Mary Shelley's Extinction Narrative in *The Last Man*"

NICOLA HEALEY, "Derwent Moultrie Coleridge and Hartley Coleridge: Exile, Family, and Australia" ♦

Blake/An Illustrated Quarterly

www.blakequarterly.org



The latest volumes include the following articles:

51. 2 (Fall 2017)

MARTIN MYRONE, "William Blake as a Student of the Royal Academy: A Prosopographical Perspective"

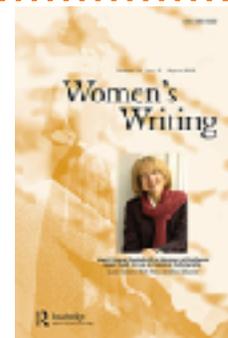
51. 1 (Summer 2017)

G. E. BENTLEY, JR., "William Blake and His Circle: A Checklist of Publications and Discoveries in 2016" ♦

Women's Writing

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

Women's Writing is pleased to announce its latest special issue, **25.1 (2018)**. It contains the following essays:



ANN ALSTON and CATHERINE BUTLER, "Introduction"
DONELLE RUWE, "The British Reception of Genlis's *Adele et Theodore*, Perceptive Fiction, and the Professionalization of Handmade Literacies"
SOMI AHN, "The Metropolis and Female Citizenship in Mary Wollstonecraft's *Original Stories from Real Life*"
DANIEL FROID, "Satirical Conservatism in Catherine Ann Dorset's Papillonades"
JANE STAFFORD, "'How one subject springs out of another!': The Strickland Family and Early Nineteenth-century Children's Literature"
BAHAR GURSEL, "'Marietza': An Example of Catherine Maria Sedgwick's Depiction of the 'Other' in her Books for Children"
DEANNA STOVER, "American Woman: Feminine Speech and the Reformation of National Identity Through Female Community in Louisa May Alcott's *An Old-Fashioned Girl*"
TERRI DOUGHTY, "The Empire Girl Goes to War: Bessie Marchant's World I Fiction"

24.4 (2017)

JANE AARON, "introduction"
SARAH PRESCOTT, "Cambrian Bards and Antiquarian Romantics: Anglophone Women Poets from Eighteenth-Century Wales"
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