



Keats-Shelley Memorial Association

Patron: HRH The Prince of Wales

NEWSLETTER

FEBRUARY 2012

KSMA AWARDS CEREMONY 2011



Essay winner Priyanka Soni

The winners of the 2011 Keats-Shelley Prize were revealed on 18th October at the Royal College of Pathologists, Carlton House Terrace. Before the Awards Ceremony began, Harriet Cullen, Chairman of the Keats-Shelley Memorial Association, paid a warm tribute to Catherine Payling, who was leaving the Keats-Shelley House in Rome after 14 successful years as its Curator. She also welcomed Catherine's successor, Giuseppe Albano, who was attending his first KSMA awards ceremony. The full story of the two Curators can be found on pages 4 and 5. Giuseppe offers his 'First Impressions' of the Keats-Shelley House on page 3.

The 2011 Chairman of Judges was Dame Penelope Lively, who was awarded a DBE in the recent New Year's Honours for services to literature. She handed out the prizes, totalling £3,000, before

delivering this year's Keats-Shelley talk, 'The Novelist's Relation with Poetry'.

First prize in the poetry section went to Pat Borthwick, a Yorkshire poet, artist and Hawthornden Fellow, for *Lord Leighton Brings Arabia to Holland Park*. The runners up were Mary Rozmus West, another Yorkshire poet, for *An Optical Allusion* and Carole Bromley for *Tom Makes His Mark*.

Priyanka Soni, a third year-undergraduate, won the essay prize for 'Natura Naturata: Shelley's Philosophy of the Mind in Creation'. In second place was Alex Latter, a post-graduate doctoral student, for 'An Untoward Fate: on Keats' Posthumous Prosification'. Coming third was Oxford graduate Russell Clarke for 'A Dialogue between Biographia Literaria and Don Juan'.

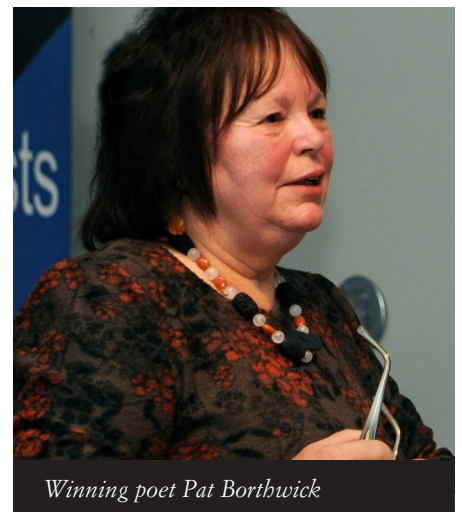
Dame Penelope expressed her admiration for all the poetry entries, which this year numbered over 300. Carole Bromley's *Tom Makes His Mark* was 'lovely, delightful and uplifting'. Mary Rozmus West's *Optical Allusion*, which elicited good natured laughter, was described as 'very elegantly crafted'. Introducing her victorious entry, Pat Borthwick admitted that had she known she was expected to read it aloud, she might not have written 42 lines. Describing the work as an homage to Keats, Shelley and the Pre-Raphaelites, she praised the way different artistic modes meet and collaborate in the creative process.

Commenting on the essays, Penelope Lively praised the entrants by saying 'I felt I had been informed not lec-

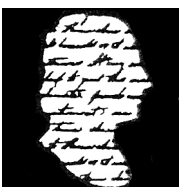
tured'. Russell Clarke's comparison of Coleridge and Byron was 'clear, concise and closely argued'. Alex Latter's work on Keats was 'illuminating and persuasive'. She highlighted Priyanka Soni's winning effort for being 'challenging, scholarly and impressive'.

The 2011 Prize was the last to be organised by Professor Nicholas Roe and the School of English at St Andrews. Professor Roe and his team, led by Sandra McDevitt, have worked tirelessly for more than a decade to establish the Keats-Shelley Prize. We owe them an enormous debt of thanks. Similar gratitude is due to this year's sponsors, The Liberal magazine and The Cowley Foundation, and the two panels of judges: the poets John Hartley Williams and Matthew Sweeney; the academics, Professor Simon Bainbridge (Lancaster University) and Professor Sharon Ruston (Salford University).

James Kidd



Winning poet Pat Borthwick



The Keats-Shelley Memorial Association, based in England, supports the Keats-Shelley House in Rome, Piazza di Spagna 26, where Keats died, and which since 1909 has been a Museum of the younger Romantic poets. For opening times and a location map, see inside.

The 2011 KSMA Talk: Penelope Lively on 'The Novelist's Relation with Poetry.'



Dame Penelope Lively

The theme of this year's KSMA talk offered a slight break with the KSMA norm, but was utterly in keeping with the Chairman of Judges. For the past 40 years, Dame Penelope Lively has enjoyed enormous critical and commercial success writing novels for both adults and children. It is hard to know whether she is better known for *The Ghost of Thomas Kempe*, her classic work of children's fiction, or the *Moon Tiger*, which won the Booker Prize in 1987.

Dame Penelope offered a highly personal account of a novelist's love and enjoyment of verse, but admitted to occasionally being baffled by it. She recalled that her school did its best to 'cure one of poetry', as if it was an affliction rather than an art form. Despite being warned by her teachers against reading poetry in her spare time, the young Penelope was not put off. Noting that all writers begin their careers from a 'reading addiction', she soon tried her hand at verse, failing 'due to a serious lack of talent'.

Penelope Lively's own literary future would lie in fiction rather than poetry, but she continued to read both with a voracious appetite. This prompted the central question of her talk: what is the difference between novels and verse?

Her answer was pithily put. Novels tell a story, although it is easier to write them without that requirement. A poem should startle, enrage and require several readings. What unites the two forms is language. In this regard, poetry tends to be the more precise of the pair: its 'concision of words and meaning' provides one reason why she reads poetry today. 'I can't do that, but I want to make sure others can'. This might explain her own preference for narrative verse: she recalls, as a somewhat egotistical 9 year-old, reading the *Odyssey*, and re-imagining the plot to downgrade Helen and make the more suitably-named Penelope the star of the show.

The novelist's envy of the poet was often reciprocated, she argued, recalling Philip Larkin's desperate ambition to write good fiction. Sadly, most novelists produced terrible verse: Iris Murdoch for instance. Of course, there are exceptions – Thomas Hardy being perhaps the most obvious. Penelope Lively's own envy reaches its zenith at literary festivals, which suit the 'poet's soundbite' better than the novelist's reading of selected extracts.

This question of length, as opposed perhaps to depth, provided Dame Penelope with the clearest distinction



Alex Latter and Dame Penelope Lively

between poetry and prose. The novelist, hacking away at the rock-face, focuses on the 'long view': creates character, setting and 'something heavy'. The poet is more immediate, 'meticulous and close-up': a poem is read in a 'finite time of sharp concentration'. Despite these differences from her own work, she concluded by describing poetry as 'essential'.

James Kidd



Carole Bromley, poetry runner-up



Prize winners Russell Clarke, Mary Rozmus West and Priyanka Soni

Footnote from Rome: New Curator Giuseppe Albano's First Impressions of the Keats-Shelley House



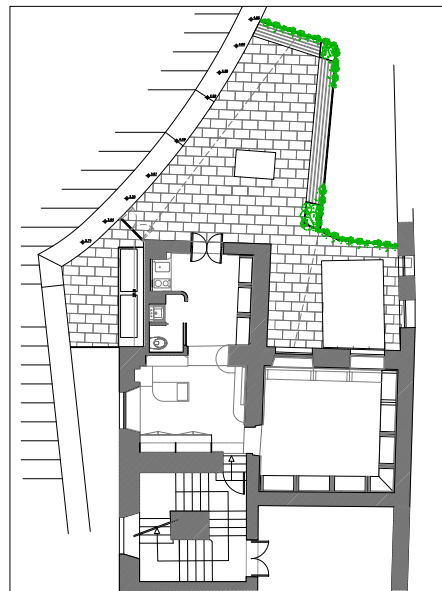
Unlike many of Rome's small museums, the Keats-Shelley House is blessed with the good fortune of being remarkably easy to locate, nestled, as it is, at the right foot of the Spanish Steps.

There are different ways to approach the house, each of which offers interesting perspectives on its architecture, and my two favourites are as follows. Coming from Via dei Condotti on to the Piazza di Spagna, this elegant eighteenth-century townhouse looks tall, lean and strong, and appears, I'm pleased to say, to be in fine restorative order. Standing at the top of the steps, on the other hand, the two buildings on either side of them resemble rather more humble bookends propping up the massive sumptuous pile that is known to Romans as the Scalinata.

When I came to Rome for my interview for the post of the Curator of the Keats-Shelley House, I arrived by the second of these means, and, just as a great many curious people are prone to do, couldn't help but peer over the wall of the steps as I descended. The terrace below looked like an abandoned backyard, and the balcony on the second floor of the house was overgrown with plants. Thankfully, this state was a temporary one, for I already knew that the terrace was all set to be restored, with funds graciously received from donors via the museum's enormously successful Centenary Appeal.

If someone had told me then that some weeks later, on the morning after Boxing Day, I'd be standing on the Spanish Steps with an architect and

a foreman choosing for the terrace a Travertine stone tile that matched as closely as possible the famous stairs beneath my feet, I'd have thought they were having me on. But this is exactly what happened. And at the time of writing, the very tiles seen in the architect's impression below are just about to be laid all around the terrace, with the exception of the two skylights, which have also been restored. And needless to say, they are absolutely beautiful. I say 'just about to be laid', but, of course, this really depends on the weather, for at this moment it's snowing outside, a rare sight for this city.



Plan of new terrace for K-S House

The next step will be to finalise decisions on plants and furniture, as well as decorative, informative plaques. The exterior space needs to be as versatile as possible, so that it may host special events (my dream is to have poets and performers project from the upper balcony out to an audience on the terrace below, and indeed on the steps themselves!) and provide an excellent place for people to relax in during their visit to the museum.

The restoration of the terrace will increase the total amount of space available to visitors, and enhance the experience of visiting the museum, encourag-

ing them to stay longer. For this reason, we are also increasing the range of things to see by adding a documentary film, which is currently in production and which will be screened in the newly renovated room next to our beautiful gift shop (which was again made possible by the generous sums attained through the Centenary Appeal).

Our visitors come from all over the world. Many are already well-acquainted with the work of Keats and his fellow Romantics. Others are simply spurred by their curiosity about this handsome historic house in the heart of this splendid city. Whatever their reason for coming, all, I'm delighted to say, will discover something wonderful, be it our fine collection of paintings and portraits, busts and miniatures, relics and first editions, manuscripts and letters, or our extensive library which has proved invaluable to many scholars and writers over the years.

My own first impressions of the museum were dominated by the same sense of wonder and excitement that I see on visitors' faces as they cross the threshold into the museum, and I am certain that the vast majority of them receive (and leave) with a lasting imprint of this truly special place on their minds.

But we must never rest on our laurels. The interior of the inner core of the museum – that is to say the apartment that once housed Keats, Severn, and their landlady – will one day (and when funds permit) require extensive restorative work, so that tiles are repaired, walls repainted, and antique furniture restored. There is also a need to host more temporary exhibitions so that the museum can play a stronger part on the national and international museum scene. All of this requires funds, but as a British museum abroad we receive no public funding from the UK and rely on the generosity of donors and on revenue from visitors. In order to safeguard the museum's longevity and prosperity, we therefore always warmly welcome donations, which, however, large or small, will see that future generations continue to enjoy and to learn from it.

Introducing Giuseppe Albano



Giuseppe Albano, the new Curator of the Keats-Shelley House in Rome

Meet Giuseppe Albano, the new Curator of the Keats-Shelley House in Rome, at Durrants Hotel in central London. It proves to be an apt choice, and not only because it is a mere stone's throw from the Wallace Collection where 35 year-old Giuseppe has conducted guided tours for the past two years. For Durrants also hints at the Albano family's own involvement in the hospitality industry: Giuseppe's father managed a Dundee hotel for many years, before opening the first of his own restaurants. "He had quite a monopoly in Dundee as there was really nothing else to compete with him in the city at that time," Giuseppe explains, in his Scottish brogue.

'People are always surprised to find an Italian Scotsman. But we are not a rare breed.'

As the surname suggests, Signor Albano was not native to Dundee, but

was born in Basilicata, (Giuseppe's mother hails from the slightly less glamorous location of Glasgow). "My father came over because he loved Scotland, as many southern Italians do. He was an economic migrant and was looking for work. People are always surprised to find an Italian Scotsman. But we are not a rare breed. There are quite a few of us."

As a child, Giuseppe learned Italian at a school for children of Italian immigrants on Saturday mornings, something he hated at the time, but is understandably grateful for now that he is living and working in Rome. His fluency in Italian, however, is perhaps Giuseppe's most obvious qualification to be the new Curator. His route to the Keats-Shelley house is otherwise unconventional and intriguing. From the age of 12, he worked in the family business. "I came home from school one Friday and my father threw me a bow tie. I had to go work in the restaurant." With what turns out to be a characteristic mix of self-confidence, optimism and determination,

Giuseppe describes this work as a good experience, and not simply because he learned how to make cocktails. "I'm glad I have that family business grounding because it's useful to have that pride and dedication. I will be able to bring some of these qualities to looking after the museum in Rome."

'When I was teaching in a high security prison, the students all loved Keats'

Although Giuseppe favoured the sciences at school, he studied English literature at university. "Growing up in Dundee, the arts were quite a rebellious choice of degree in the state school system, where teachers encouraged you to do science if you were clever and medicine or law if you were very clever." His undergraduate degree was taken at Edinburgh University, where he first read the Romantic poets in depth. "What I loved about their poetry was its universality. Later, when I was teaching English literature in a high security prison, the students rarely had the energy or the attention to read a long text. But they all loved Keats, especially the sonnets."

Giuseppe's taught at the Addiewell high-security prison after he finally completed his academic studies: before that, he earned a PhD at Cambridge, studying Victorian pastoral poetry, and then undertook post-doctoral work at Edinburgh University. Indeed, Giuseppe was still considering an academic career on his first day at Addiewell, which was a new prison. "I had never planned to work in a prison, but I am very interested in new ventures. I wanted to something totally different, to be involved in getting things up and running."

Almost everyone who knew Giuseppe told him he was crazy to work there. Situated between Glasgow and Edinburgh, Addiewell houses prisoners deemed too problematic for other jails, and fights a constant battle against drugs and violence: indeed, 70 Addiewell prisoners saw in the new



Giuseppe Albano and outgoing Curator Catherine Payling

year by rioting. Nevertheless, Giuseppe says teaching the prisoners the value of culture, language and the arts was one of the most fulfilling jobs he has ever had. The prison places a strong emphasis on education as the means of rehabilitating offenders.

From Addiewell, Giuseppe moved to London, a city he names alongside Rome as the most fascinating in Europe. His day job was at a research company, but he began to set his sights on working in arts heritage organisations: he had caught the bug some years previously when he set up the library for the writer's retreat at Hawthornden Castle. In his spare time, Giuseppe began giving guided tours at the Wallace Collection and the British Museum.

The broad range of skills represented by this eclectic CV has proved to be the perfect fit for the Keats-Shelley House. At the same time, knowing he would be competing against applicants with more specialised museum experience, he only ever allowed himself to be quietly confident. "I don't like failing, but I am not big-headed. I thought my different skills in different sectors might earn me an interview, at least."

On a personal level, Giuseppe cannot wait to experience life in Rome. In recent years he has spent considerable periods of time in the capital: he speaks fondly of working with Roman poet and translator, Annelisa Alleva, whose work he translated and published in English. He dismissed as premature reports announcing Italy's imminent demise.

"I think it's a very exciting time to go to Rome. Italy always survives. It's been through worse."

On a professional level, Giuseppe pays generous tribute to Catherine Payling's achievements over the past 14 years, but has already identified areas that he is going to address. For example, he wants to use the House website and existing social media to encourage greater interaction between the House and its public. He is also working on a documentary film about the museum's history and holdings.

'A special place'

The new Curator may be looking directly into the future, but, he concludes, he will do so without taking his eye off the past. "I have a two to three year plan for re-vitalising some of the displays – especially in the Salone. But the biggest challenge is to achieve this without changing the essence of the Museum. It is such a special place."

James Kidd

Harriet Cullen pays tribute to Catherine Payling

The news came to us out of the blue: our Curator, Catherine Payling was to be married in June 2011 to KSMA Trustee

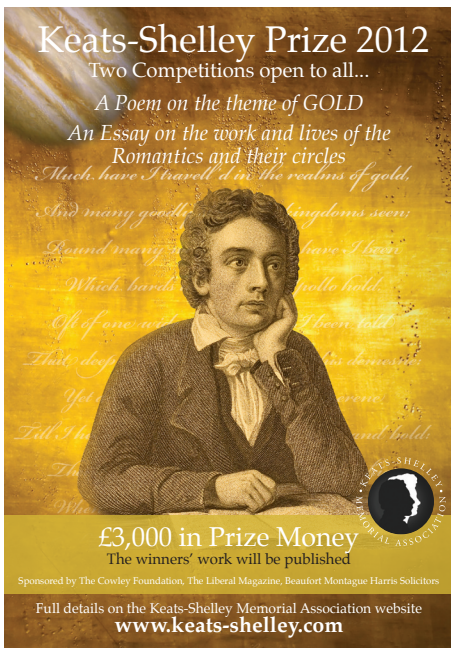
Professor Duncan Wu, after a whirlwind transatlantic engagement conducted between Rome and Washington DC, where Duncan is based. 'It's not a romantic Association for nothing', as one of the Committee remarked. We congratulated them heartily and wished them both every happiness, but we have had to resign ourselves to losing Catherine, who has now joined Duncan in Washington, and is teaching a course in Arts Management and Museum Studies at Georgetown University.

It is difficult to do justice to Catherine's achievements and qualities in the job, although she received formal recognition in receiving the MBE for her contribution to Anglo-Italian relations in 2002. Over the last fourteen years she has overseen so many changes and improvements in the Museum, as well as a rolling six-year centenary and a major Appeal, bringing her natural business acumen and flair for administration to these challenges, showing vision, dedication, and punctilious good sense in dealing with both her London and Rome committees. I have very much enjoyed working with her.

Harriet Cullen



Catherine Payling and husband Duncan Wu. Lord Byron looks on.



Keats-Shelley Prize 2012
Two Competitions open to all...
A Poem on the theme of GOLD
An Essay on the work and lives of the
Romantics and their circles
*Much have I travell'd in the realms of gold,
And many goodly kingdoms seen;
Round many places I have been,
Which but my little boat could hold,
Of one wide world I've taken hold,
That deep, that deepest, I have seen,
Yet never yet came closer hold
To that which is the goal of all our toil.*
£3,000 in Prize Money
The winners' work will be published
Sponsored by The Cowley Foundation, The Liberal Magazine, Beaufort Montague Harris Solicitors
Full details on the Keats-Shelley Memorial Association website
www.keats-shelley.com

Keats-Shelley Prize 2012

Colin Thubron, the award-winning travel writer and novelist, is the Chairman of Judges for the 2012 Keats-Shelley Prize, worth £3,000. The theme of this year's poetry competition is 'Gold'. As usual, the essays can be on any aspect of the lives and works of John Keats, PB Shelley, Mary Shelley, Lord Byron and their circles. Judging the poetry prize are the poets John Hartley-Williams and Matthew Sweeney. The essay panel consists of Professors Simon Bainbridge and Sharon Ruston. This year's sponsors are The Cowley Foundation, The Liberal magazine and Beaufort Montague Harris Solicitors.

The deadline for entries is 30th June 2012. For more information, visit www.keats-shelley.co.uk.

Keats-Shelley Memorial Association at the Oxford Literary Festival 24th March: Benjamin Markovits

The novelist Benjamin Markovits will discuss *Childish Loves*, the final part of his trilogy of novels about Lord

Byron, at this year's Oxford Literary Festival. The event begins at 10 am at the Bodleian Divinity School. Tickets are priced at £10.

Markovits' well researched novels bring to life Byron and his circle. The narrator of *Childish Loves*, Peter Sullivan, inherits manuscripts relating to Byron. As with Byron, Sullivan's life is tarnished by whispers of an inappropriate liaison with a young boy. Markovits explores the issues around childhood and sexual awakening, innocence and attraction, both in the contemporary narrative and through flashbacks to a teenage Byron's youthful encounters with a choirboy in Cambridge.

Ben Markovits teaches creative writing at Royal Holloway, University of London. His previous novels include *The Syme Papers*, *Either Side of Winter* and *Playing Days*. Before taking up a writing career, he was a professional basketball player.

For further information, visit: oxfordliteraryfestival.org.

The Sheila Birkenhead Bursary Awards

The Sheila Birkenhead Awards are administered by the Keats-Shelley Memorial Association. The awards were set up in memory of Sheila Birkenhead, who was Chairman of the Association for many years and who wrote on the family of Joseph Severn, who nursed Keats on his death-bed, notably in *Illustrious Friends*. She was herself married to Severn's great grandson.

The Awards exist to give financial support to post-graduate students in the UK wishing to present papers at conferences and other events connected with any of the Romantic poets and their work. Grants will normally cover a proportion of the total cost.

Applications should be addressed, with a resume of the paper and supervisor's reference, and with details of the event, to Angus Graham-Campbell, 12 High Street, Eton, Windsor, Berks SL4 6AS. Or email: A.Graham-Campbell@etnocollege.org.uk

Howard Brenton's Bloody Poetry at the Jermyn Street Theatre

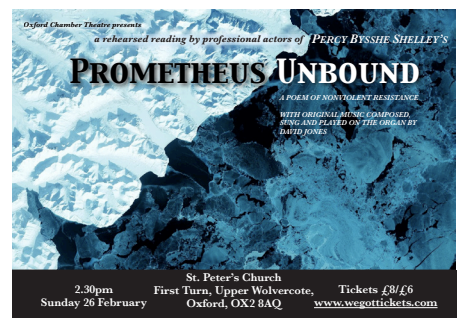
Howard Brenton's play about the Shelleys and Byron in Geneva, *Bloody Poetry*, is being performed throughout February at the Jermyn Street Theatre in London. The production by Primavera is directed by Tom Littler. The play begins after Shelley, penniless and hounded by the tabloid press, flees to Lake Geneva. With him are his new wife, Mary Shelley, and her half-sister Claire Clairmont. As their scandalous menage-a-trois threatens to implode, Claire introduces the Shelleys to the world's most famous poet – her lover Lord Byron. Tom Littler directs Howard Brenton's masterpiece about one of the most spectacular summers in English literature: a summer of sex, jealousy and genius.

Bloody Poetry runs until February 25th at the Jermyn Street Theatre, 16b Jermyn Street, London, SW1Y 6ST. Box office: 020 7287 2875. www.jermynstreettheatre.co.uk

Live Reading of Prometheus Unbound in Oxford

Oxford Chamber Theatre will be producing a rehearsed reading by professional actors of Shelley's *Prometheus Unbound* in St. Peter's Church, First Turn, Upper Wolvercote, Oxford, OX2 8AQ, on 26 February 2012 at 2.30. Ten actors, experienced verse readers, will read the work, as a concert of voices. David Jones, former leading light in Oxford University music, now studying voice in London, will use the organ of St. Margaret's to create a spacious, sensuous relief for the music of Shelley's verse, which will occasionally turn to song as he sings the choruses.

Tickets are £10/£8, available from www.wegottickets.com or on the door. For further information, email kmafriends@hotmail.com.



Oxford Chamber Theatre presents
a rehearsed reading by professional actors of PERCY BYSSHE SHELLEY'S
PROMETHEUS UNBOUND
A POEM OF NONVIOLENT RESISTANCE
WITH ORIGINAL MUSIC COMPOSED, SONGS AND PLAYED BY THE ORGANIST DAVID JONES
2.30pm
Sunday 26 February
St. Peter's Church
First Turn, Upper Wolvercote,
Oxford, OX2 8AQ
Tickets £8/£6
www.wegottickets.com

2012 Subscriptions and Paypal

KSMA subscriptions for 2012 were due on January 31st. Therefore would anyone who has not paid, please do so as soon as possible. For Friends in Europe, this is £20. For Friends in the Rest of the World, the annual subscription is \$45. There are now three ways to pay. By cheque, sent to James Kidd, at the address on the back of this newsletter. By the standing order form on the back of this newsletter. And also by Paypal. Visit www.keats-shelley.com, and click 'Becoming a Friend'.

Standing Order Payments:

2011 Subscription Rise

A number of Friends paying by Standing Order have yet to update their subscriptions to KSMA. As announced last year, we regretfully had to increase our rate to £20 for Friends in the EU and \$45 for those in the Rest of the World. Would Friends who have yet to change this amount please contact their bank and update their payment details as soon as possible? Could you please let me know when you have done so at kmafriends@hotmail.com

Call for Friends Email Addresses

Will all Friends who have not sent their email address please do so to kmafriends@hotmail.com. This will make it easier and quicker for us to contact you, cut down our use of paper and also save on postage, meaning more of your subscription goes directly to the Keats-Shelley House.

Forthcoming Conferences

James Hogg Conference: 'James Hogg and the Romantics'. University of Glasgow. Friday 29 to Saturday 30 June 2012.

A trip to Burns country is planned for Sunday 1 July. Contact: Dr Kirsteen McCue, Scottish Literature, School of Critical Studies, University of Glasgow, 7 University Gardens, Glasgow G12 8QQ. Email: Kirsteen.McCue@glasgow.ac.uk

Locating Revolution: Place, Voice, Community 1780–1820. University of Wales, Aberystwyth. 9–12 July 2012. Contact Angharad Elias: a.elias@wales.ac.uk

Romantic Connections: Networks of Influence, c.1760-1835: The Early Careers and Postgraduate Conference for The British Association for Romantic Studies. Newcastle University. Friday 1st June 2012.

Keynote Speaker: Professor Jon Mee (Warwick). Further information available on the conference website: www.ncl.ac.uk/niassh/events/supported/RomanticConnections.htm

The 41st Wordsworth Summer Conference. Forest Side Hotel, Grasmere, Cumbria, England. Monday 30 July to Thursday 9 August 2012.

Keynote Lecturers: Stephen Behrendt, Jeff Cowton, Heather Glen, Bruce Graver, Anthony Harding, Kiyoshi Nishiyama, Judith Page, Lynda Pratt, John Strachan, Peter Swaab, Pamela Woof.

For further information on the conference and bursaries, contact: Nicholas Roe, the Conference Director, at wordsworthsummerconference@gmail.com.

The Shape of Song: A Conference on Lyric Poetry. Faculty of English University of Cambridge, Cambridge, UK. 7 July 2012.

Conference Blog: <http://shapeofsong.wordpress.com>

Facebook page: <https://www.facebook.com/events/145687135540593>

Contact Ryan Dobran: shapeofsong@gmail.com

Romanticism and Secrets Conference. The University of Bristol. 2 May 2012. Plenary lecture by Dr Seamus Perry (Balliol, Oxford). Contact the conference organisers, Catherine Redford and Stacey McDowell, at: romanticismsecrets@gmail.com.

Paranoia and Pain: Embodied in Psychology, Literature, and Bioscience. University of Liverpool. 2 – 4 April 2012.

Newsletter <http://paranoiapain.wordpress.com/>. Conference details: <http://paranoiapain.liv.ac.uk/>. Conference Chair: Dr Nick Davis (School of English). Contact paranoia.pain@gmail.com.

The Coleridge Summer Conference. Cannington, Somerset. 23-28 July 2012. Keynote speakers: Alan Bewell, Karen Swann, Nicholas Halmi. Contact: timfulford@tiscali.co.uk. Or

visit: <http://www.friendsofcoleridge.com/Conference.htm>

New and Forthcoming Publications

Gigante, Denise *The Keats Brothers, The Life of John and George* (Harvard University Press £25)

Gravil, Richard (ed). *Grasmere 2011: Selected Papers from the Wordsworth Summer Conference* (Lulu.com, 12.99).

Lively, Penelope *How It All Began* (Fig Tree £15)

Markovits, Benjamin *Childish Loves* (Faber & Faber £15)

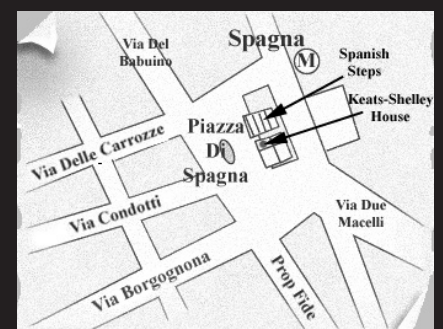
Rohrbach, Emily, and Sun, Emily (eds) *Reading Keats, Thinking Politics* (a special 50th anniversary issue of Studies in Romanticism, summer 2011, now out in print). To buy a copy for \$6, visit: <http://www.bu.edu/sir/subscriptions/>

Ramazani, Abolfazl *John Keats: From Oblivion To Rise To Worldwide Reputation, 1817-1895* (A Study of the Impact of the Gradual Release of Keats's Letters on the Development of His Character and Poetic Fame) (£20.00). To purchase the book, email the author: ramazani57@yahoo.co.uk

Roe, Dinah *The Rossetts in Wonderland* (Haus, £17.99)

Crutcher, Lawrence *The Keats Family*

THE KEATS-SHELLEY HOUSE IN ROME



The opening hours are:

Mon-Fri 0900-1300 & 1500-1800,
Sat. 1100-1400 & 1500-1800.

Tel: 0039 (0)6 678 4235

Fax: 678 4167

e-mail kshmrome@tin.it

Visit the Keats-Shelley House Website at www.keats-shelley-house.org.

JOIN THE FRIENDS OF THE KSMA,

and you will receive this Newsletter regularly twice a year, keeping you in touch with Romantic publications, projects and KSMA events. You will also receive two editions of the bi-annual British journal of scholarship and criticism, the Keats-Shelley Review.

Our subscription is low: £20.00 sterling within Europe, rest of world US\$45.00. You can join through the Keats-Shelley Memorial House or by post by completing the form below and sending it to:

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SW2 4SZ
England

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www.keats-shelley.com
www.facebook.com/pages/Rome-Italy/Keats-Shelley-House/16904288047

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Banker's Order

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.....
(Name and address of your bank)

On the day of (month) 20..... please pay the sum of pounds (£.....) to Barclays Bank Ltd, 28 Hampstead High Street, London NW3 1QB for the credit of the Keats-Shelley Memorial Association (Account No. 10553077, Sort Code 20-36-16, Swift Bic BarcGB22, IBAN GB41 Barc20361610553077) and thereafter make like payments on the same date in each of the following years until further notice or for years only.

Signature.....
Bank Account No..... Sort Code.....
Name.....
Address.....
.....
Email.....