

# NASSR NEWSLETTER

north american society for the study of romanticism



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## Future NASSR Conferences

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 Communications Specialist, Marc Mazur ([nassr.news@gmail.com](mailto:nassr.news@gmail.com)). The deadline for the next NASSR Newsletter is **February 5th 2020**.

The 28th Annual NASSR Conference (2020), addressing the topic of "Romanticism and Vision," will be held 6-9 August 2020 in Toronto at the University of Toronto. The 29th Annual NASSR Conference (2021) will be a joint conference with BARS at Edge Hill University, Liverpool, UK. The 30th Annual NASSR Conference (2022) will be in Huntsville, Texas.

## Remembering Marilyn Gaull by Mark Lussier

Like most people, I first met Marilyn Gaull at MLA (in 1994), when she came forward after a session to discuss my paper on Blake and Science, and within minutes, she invited me to the Wordsworth-Coleridge Association luncheon. By the end of our lunch together, she had requested the right of first refusal for the emerging monograph on the broad topic of “Literature and Science” (of course I agreed). Once our contract was signed, sealed and delivered she copy-edited the introduction and opening chapter of *Romantic Dynamics: A Poetics of Physicality* (constantly crying “active verbs, fewer adjectives, minimal jargon, less theory” in the margins) and changed my writing forever—and for the better. Across the next two years, she regularly came to Arizona to meet with our students regarding publication and, to the amazement of all, would read one of those extraordinary papers delivered in her unique rapid-fire staccato style that, simply put, blew away everyone (i.e. there was so much erudition and information packed into 30 minutes that the question and answer session extended to another 40 minutes). When talking on her favorite subjects (at any moment any location in our field), she was a perpetual and finely tuned engine of illumination. Our students had never confronted such a force, one filled with delight yet capable of sharp critique, and they loved her. By then, so did I.

For the next five years, her southwestern visits to discuss publishing became a much anticipated and well attended event in our department, which also meant hiking, running and walking with a woman of boundless wit and relentless energy. During such a visit, Marilyn convinced me to attend the Wordsworth Summer Conference (in its old two-week format) to read a paper on Coleridge entitled “The Rime of Physics,” which became another chapter in the monograph. I remember her flashing eyes and mischievous smile when she gathered me in Hawkshead for the ride to Grasmere and the Red Lion. She had argued that the presentation on the “quantum and relativistic” dimensions at work in Coleridge’s saga would stimulate comments and expressions of interest in the emerging monograph. She was right: Johnathan Wordsworth immediately downed a second pint right at the podium to recover, and the first two questions sternly challenged the paper on historical grounds. Fortunately, Marilyn walked up, offered a hug and kiss on the cheek, saying “you slew them my dear,” and Graeme Stone, after asking about the physical theory at play in my reading, then bought me a shot of tequila as we chattered about the next A-hike (Skafell). She brought me to Grasmere, and that two-week adventure changed my life, deepened my relationship with Marilyn and altered my view of having a place in the profession (she knew I always felt like a pretender rather than contender). I owe to her that transformation. Over the years our contacts became more frequent and less about ‘business’; rather our relationship developed into abiding and deep affection not susceptible to conflict or personal circumstance.

Since that first MLA long ago, I have never attended the conference without reading a paper for the WCA, attending the banquet, sitting with her at the Keats-Shelley banquet and/or dining with her at some quiet place conducive to conversation. Those brief occasions of friendship and love now loom-large. In our later years, we often simply met to be in each other’s company, as when she willy-nilly flew into Arizona in mid-February and, after meeting an equally game Greg Kucich at the airport, we headed to south rim of the Grand Canyon, where the average temperature during our three-day stay was minus seven degrees Fahrenheit. Of course, Marilyn was the one who walked every morning and evening, while Greg, Marcia and I were the ones up late at night ‘hydrating’. There were many more magical moments together, and I will cherish them all.

When the news about Marilyn’s death began to circulate across the NASSR listserv, Lisa Vargo, a long-time colleague and friend who knew well my closeness to Marilyn, wrote me to offer condolences and recalled that the last time she saw us together we were, typically, sitting in a corner booth in the lobby bar at an MLA convention hotel in New York. I remember that afternoon well, since Marilyn and I had just walked through the polar vortex snowstorm from the

Wordsworth Coleridge Association banquet, where even in strenuous climatic conditions scholars from across the world came together to celebrate and reacquaint, pulled together by her gravitational force and boundless energies. As we collected our coats and scarves, I offered to get a cab, but she smiled and said, “don’t be silly my boy.” As the native, Marilyn navigated our way through knee-deep snow, iced curves, withering winds, and treacherous traffic, all the while talking about the variety and depth of her work on science studies, a shared passion discovered during our first meeting. When we settled into that booth, I recall the feeling that the entire profession was flowing before us, as young graduate students, well-seasoned scholars, and MLA functionaries constantly stopped to say “hi” or to offer “thanks” to this powerful, diminutive publisher and scholar. I will cherish the memories of our first meeting, but I will constantly recall our last walk together until it, too, becomes lost “in time, like tears in the rain” (Roy Batty, “Blade Runner”). ◇

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### **NASSR Graduate Caucus**

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

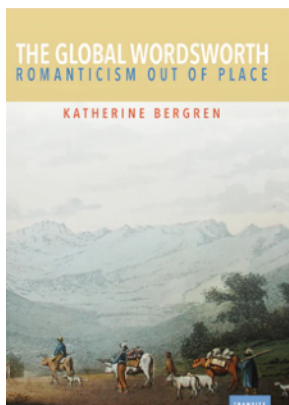
Join your Romanticist graduate peers and become part of the caucus by emailing the organizers at: **[nassgrad@colorado.edu](mailto:nassgrad@colorado.edu)**.

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.

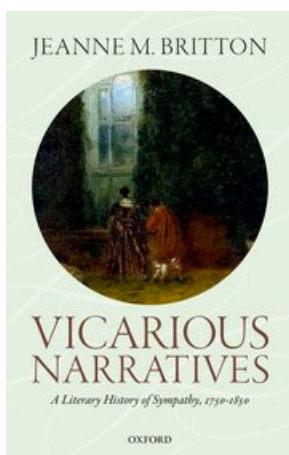


# Members' News

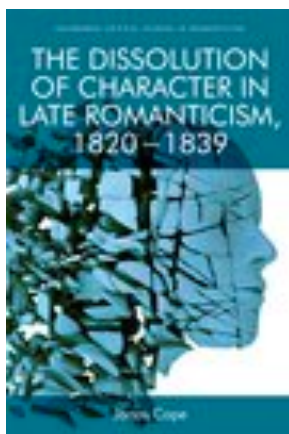


KATHERINE BERGREN (Trinity College) is pleased to announce the publication of *The Global Wordsworth: Romanticism Out of Place* (Bucknell, 2019). This new monograph charts the travels of William Wordsworth's poetry around the English-speaking world. But, as Katherine Bergren shows, Wordsworth's afterlives reveal more than his influence on other writers; his appearances in novels and essays from the antebellum U.S. to post-Apartheid South Africa change how we understand a poet we think we know. Bergren analyzes writers like Jamaica Kincaid, J. M. Coetzee, and Lydia Maria Child who plant Wordsworth in their own writing and bring him to life in places and times far from his own—and then record what happens. By working beyond narratives of British influence, Bergren highlights a more complex dynamic of international response, in which later writers engage Wordsworth in conversations about slavery and gardening, education and daffodils, landscapes and national belonging. His global reception—critical, appreciative, and ambivalent—inspires us to see that Wordsworth was concerned not just with local, English

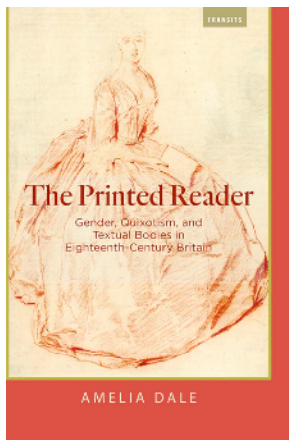
landscapes and people, but also with their changing place in a rapidly globalizing world. This study demonstrates that Wordsworth is not tangential but rather crucial to our understanding of Global Romanticism.



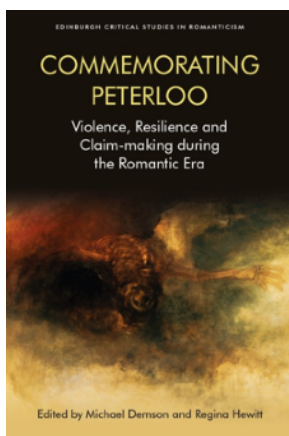
JEANNE M. BRITTON is pleased to announce the publication of *Vicarious Narratives: A Literary History of Sympathy 1750-1850* (Oxford, 2019). Adam Smith's *Theory of Moral Sentiments* (1759) defines sympathy as a series of shifts in perspective by which one sees from a different point of view. British and French novels published over the following century redefine sympathy through narrative form--shifting perspectives or 'stories within stories' in which one character adopts the voice and perspective of another. Fiction follows Smith's emphasis on sympathy's shifting perspectives, but this formal echo coincides with a challenge. For Smith and other Enlightenment philosophers, the experience of sympathy relies on human resemblance. In novels, by contrast, characters who are separated by nationality, race, or species experience a version of sympathy that struggles to accommodate such differences. *Vicarious Narratives* argues that fiction redefines sympathy as the struggle to overcome difference through the active engagement with narrative--by listening to, re-telling, and transcribing the stories of others.



Announcing the publication of JONAS COPE's (California State University, Sacramento) new *The Dissolution of Character in Late Romanticism* (Oxford, 2018). The idea of character that many of us still take for granted - whether considered in print as an object of representation, or in life as a congenital 'bias' or an acquirable moral possession - is the shared concern of a multidisciplinary debate in reform-era Britain. This book argues for the independent merits of several lesser-known works written in England and Scotland during the 1820s and 1830s, recovering in these works a sustained ideological engagement with the ever-slippery concept of character. *The Dissolution of Character in Late Romanticism* studies texts written by contemporary poets, novelists, essayists, journalists, philosophers, phrenologists, sociologists, gossip-mongers and anonymous correspondents. Its main authors of interest include David Hume, Walter Scott, Charles Lamb, William Hazlitt, Hartley Coleridge, Letitia Landon, Thomas Love Peacock and Thomas Lovell Beddoes.

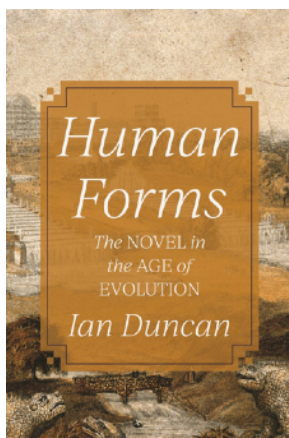


AMELIA DALE (Shanghai) is pleased to announce the publication of the *The Printed Reader: Gender, Quixotism, and Textual Bodies in Eighteenth-Century Britain* (Bucknell, 2019). *The Printed Reader* explores the transformative power of reading in the eighteenth century, and how this was expressed in the fascination with *Don Quixote* and in a proliferation of narratives about quixotic readers, readers who attempt to reproduce and embody their readings. Through intersecting readings of quixotic narratives, including work by Charlotte Lennox, Laurence Sterne, George Colman, Richard Graves, and Elizabeth Hamilton, Amelia Dale argues that literature was envisaged as imprinting—most crucially, in gendered terms—the reader’s mind, character, and body. *The Printed Reader* brings together key debates concerning quixotic narratives, print culture, sensibility, empiricism, book history, and the material text, connecting developments in print technology to gendered conceptualizations of quixotism. Tracing the meanings of quixotic readers’ bodies, *The Printed Reader* claims the social and political text that is the quixotic reader is structured by the experiential, affective, and sexual resonances of imprinting and impressions.



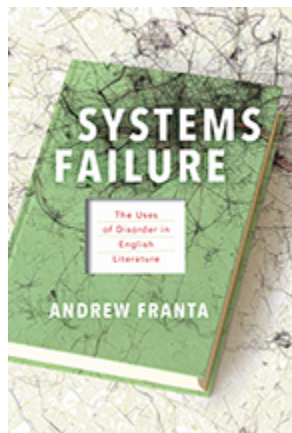
MICHAEL DEMSON (Sam Houston State) and REGINA HEWITT (South Florida) are pleased to announce the publication of *Commemorating Peterloo: Violence, Resilience and Claim-making during the Romantic Era* (Edinburgh 2019). Two hundred years after the massacre of protestors in Manchester, known as Peterloo, distinguished scholars of Romantic-era literature join together in this commemorative volume to assess the implications of the violence. Contributors explore how attitudes toward violence and the claims of people to participate in government were reflected and revised in the verbal and visual culture of the time. Their analyses provide fresh insights into cultural engagement as a means of resisting oppression and a sign of the resilience of humanity in facing threats and force. Key features include a multi-perspectival, historical revaluation of the violence of Peterloo, contemporary theorizations of violence by Judith Butler, Slavoj Zizek and Rob Nixon to account for the cultural factors leading to Peterloo, and treatments of Peterloo centering on English history with attention to the significance

of that event from Scottish, Irish and North American perspectives.



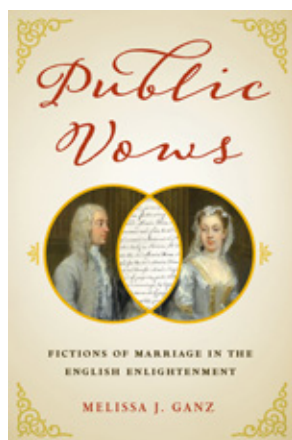
IAN DUNCAN (UC Berkeley) is proud to announce the publication of *Human Forms: The Novel in the Age of Evolution* (Princeton, 2019). The 120 years between Henry Fielding’s *Tom Jones* (1749) and George Eliot’s *Middlemarch* (1871) marked both the rise of the novel and the shift from the presumption of a stable, universal human nature to one that changes over time. In *Human Forms*, Ian Duncan reorients our understanding of the novel’s formation during its cultural ascendancy, arguing that fiction produced new knowledge in a period characterized by the interplay between literary and scientific discourses—even as the two were separating into distinct domains. Duncan focuses on several crisis points: the contentious formation of a natural history of the human species in the late Enlightenment; the emergence of new genres such as the Romantic bildungsroman; historical novels by Walter Scott and Victor Hugo that confronted the dissolution of the idea of a fixed human nature; Charles Dickens’s transformist aesthetic and its challenge to Victorian realism; and George Eliot’s reckoning with the nineteenth-century revolutions in the human and natural sciences. Modeling the modern scientific conception of a

developmental human nature, the novel became a major experimental instrument for managing the new set of divisions—between nature and history, individual and species, human and biological life—that replaced the ancient schism between animal body and immortal soul.



ANDREW FRANTA (Utah) is pleased to announce the publication of *Systems Failure: The Uses of Disorder in English Literature* (Johns Hopkins, 2019). The Enlightenment has long been understood—and often understood itself—as an age of systems. In 1759, Jean Le Rond d'Alembert, one of the architects of the *Encyclopédie*, claimed that "the true system of the world has been recognized, developed, and perfected." In *Systems Failure*, Andrew Franta challenges this view by exploring the fascination with failure and obsession with unpredictable social forces in a range of English authors from Samuel Johnson to Jane Austen. Franta argues that attempts to extend the Enlightenment's systematic spirit to the social world prompted many prominent authors to reject the idea that knowledge is synonymous with system. In readings of texts ranging from novels by Sterne, Smollett, Godwin, and Austen to Johnson's literary biographies and De Quincey's periodical essays, Franta shows how writers repeatedly take up civil and cultural institutions designed to rationalize society only to reveal the weaknesses that inevitably undermine their organizational and explanatory power.

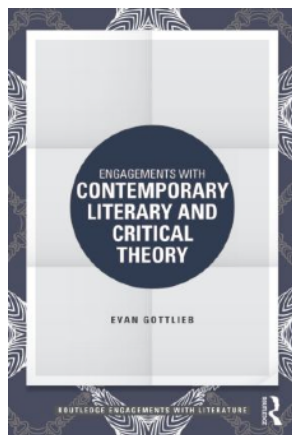
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MELISSA GANZ (Marquette University) is pleased to announce the publication of *Public Vows: Fictions of Marriage in the English Enlightenment* (Virginia, 2019). In eighteenth-century England, the institution of marriage became the subject of heated debates, as clerics, jurists, legislators, philosophers, and social observers began rethinking its contractual foundation. *Public Vows* argues that these debates shaped English fiction in crucial and previously unrecognized ways and that novels, in turn, played a central role in the debates. Like many legal and social thinkers of their day, novelists such as Daniel Defoe, Samuel Richardson, Frances Burney, Eliza Fenwick, and Amelia Opie imagine marriage as a public institution subject to regulation by church and state rather than a private agreement between two free individuals. In recovering novelists' engagements with the nuptial controversies of the Enlightenment, *Public Vows* challenges longstanding accounts of domestic fiction as contributing to sharp divisions between public and private life and as supporting the traditional, patriarchal family. At the same time, the book counters received views of law and literature, highlighting fiction's often simultaneous

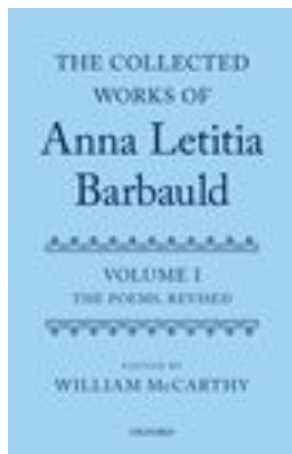
affirmations and critiques of legal authority.

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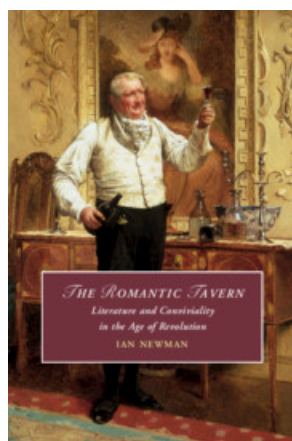
EVAN GOTTLIEB (Oregon State) is pleased to announce the publication of *Engagements with Contemporary Literary and Critical Theory* (Routledge 2019). *Engagements* is a wide-ranging but accessible introduction to the key thinkers and theories integral to the study of literature. Organized thematically, the book provides historical introductions and uses a variety of relevant contemporary examples to illuminate the field. Gottlieb contextualizes the latest developments with regard to forms, discourses, subjectivities and embodiments, media networks and machines, animals, affects, objects, and environments. Each chapter elucidates its concepts through in-depth discussions of major contemporary theorists, including Giorgio Agamben, Sara Ahmed, and Catherine Malabou, and uses engaging examples from a canonical novel, a contemporary text, and a new-media artifact to demonstrate theoretical application. Additional text boxes regularly introduce emerging or overlooked theorists of interest, including Fred Moten and Sianne Ngai. An ideal guide for students of literary and critical theory, this book will give readers the background they need to continue their own explorations of this vibrant field.

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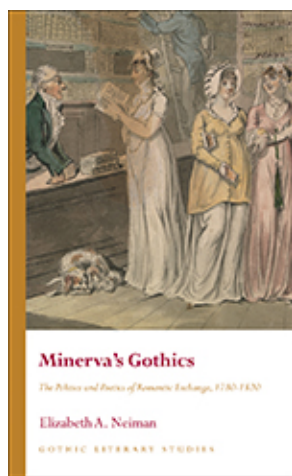


WILLIAM MCCARTHY (Iowa State) is pleased to announce the first of a projected four volumes of *The Collected Works of Anna Letitia Barbauld, Volume 1: The Poems, Revised* (Oxford, 2019). *The Collected Works of Anna Letitia Barbauld* presents, for the first time, all the known surviving works of this major English writer, who lived from 1743 to 1825. Poet, essayist, editor, innovative writer for children, polemicist for religious and political reform, Barbauld helped set the agenda for Anglo-American culture for over a century. Her poems influenced Coleridge and Wordsworth; her writings on education, church-state relations, identity politics, and the ethics of citizenship are freshly relevant today; her commentary on books and writers went far to establish today's canon of English novelists. Beyond their importance, her writings are distinguished by great charm and profound intelligence. Volume I presents all of Anna Letitia Barbauld's known poems, drawing on manuscript and printed sources that were not known in 1994, when the last standard edition of Barbauld's poems was published. William McCarthy's critical edition adds new poems to Barbauld's canon, and removes several found to be doubtful. It takes into account the surprising number of early

American texts. It revisits the question of copy-texts and makes different choices of them. It re-dates several poems and corrects and supplements annotations. It notices reprints, which played a major role in creating Barbauld's after-image on both shores of the Atlantic. *The Poems, Revised*, is the new standard edition today, indispensable for all students of Barbauld's work.



IAN NEWMAN (Notre Dame) is pleased to announce the publication of *The Romantic Tavern: Literature and Conviviality in the Age of Revolution* (Cambridge 2019). The tavern is widely acknowledged as central to the cultural and political life of Britain, yet widely misunderstood. Ian Newman provides the first sustained account of one of the primary institutions of the late eighteenth-century public sphere. The tavern was a venue not only for serious political and literary debate, but also for physical pleasure - the ludic, libidinal and gastronomic enjoyments with which late Georgian public life was inextricably entwined. This study focuses on the architecture of taverns and the people who frequented them, as well as the artistic forms - drinking songs, ballads, Anacreontic poetry, and toasting - with which the tavern was associated. By examining the culture of conviviality that emerged alongside other new forms of sociability in the second half of the eighteenth century, *The Romantic Tavern* argues for the importance of conviviality as a complex new form of sociability shaped by masculine political gathering and mixed company entertainments.

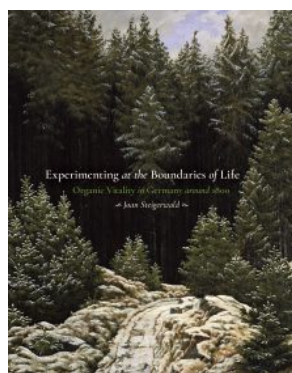


ELIZABETH A. NEIMAN (Maine) is pleased to announce the publication of *Minerva's Gothics: The Politics and Poetics of Romantic Exchange, 1780-1820* (Chicago, 2019). Between 1790 and 1820, William Lane's Minerva Press published an unprecedented number of new novels by female authors. Reading these novels for their shared popular conventions demonstrates that circulating-library novelists collectively recirculate, engage and modify commonplaces about women's nature, the social order and, most importantly, the very same Romantic redefinitions of literature that still render their novels not worth reading. Elizabeth Neiman's analysis shows that Minerva novelists write and authorize a collaborative authorial model, and that this model reverberates in Romantic poetics—most notably, Percy Shelley's portrayal of the idealized poet in *A Defence of Poetry*.



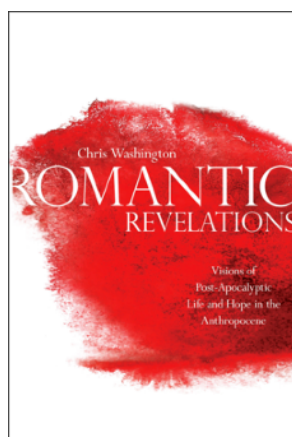
KATE SINGER (Mount Holyoke) is pleased to announce the publication of *Romantic Vacancy: The Poetics of Gender, Affect, and Radical Speculation* (SUNY, 2019). *Romantic Vacancy* argues that, at the cult of sensibility's height, Romantic writers found alternative tropes of affect to express movement beyond sensation and the body. Grappling with sensibility's claims that sensation could be translated into ideas and emotions, poets of vacancy rewrote core empiricist philosophies that trapped women and men in sensitive bodies and, more detrimentally, in ideological narratives about emotional response that gendered subjects' bodies and minds. Kate Singer contends that affect's genesis occurs instead through a series of figurative responses and movements that loop together human and nonhuman movements of mind, body, and nature into a posthuman affect. This book discovers a new form of Romantic affect that is dynamically linguistic and material. It seeks to end the long tradition of holding women and men writers of the Romantic period as separate and largely unequal. It places women writers at the forefront of speculative thinking, repositions questions of gender at the vanguard of Romantic-era thought,

revises how we have long thought of gender in the period, and rewrites our notions of Romantic affect. Finally, it answers pivotal questions facing both affect studies and Romanticism about interrelations among language, affect, and materiality. Readers will learn more about the deep history of how poetic language can help us move beyond binary gender and its limiting intellectual and affective ideologies.



JOAN STEIGERWALD (York) is proud to announce the publication of *Experimenting at the Boundaries of Life* (Pittsburgh, 2019). Attempts to distinguish a science of life at the turn of the nineteenth century faced a number of challenges. A central difficulty was clearly demarcating the living from the nonliving experimentally and conceptually. The more closely the boundaries between organic and inorganic phenomena were examined, the more they expanded and thwarted any clear delineation. *Experimenting at the Boundaries of Life* traces the debates surrounding the first articulations of a science of life in a variety of texts and practices centered on German contexts. Joan Steigerwald examines the experiments on the processes of organic vitality, such as excitability and generation, undertaken across the fields of natural history, physiology, physics and chemistry. She highlights the sophisticated reflections on the problem of experimenting on living beings by investigators, and relates these epistemic concerns directly to the philosophies of

nature of Kant and Schelling. Her book skillfully ties these epistemic reflections to arguments by the Romantic writers Novalis and Goethe for the aesthetic aspects of inquiries into the living world and the figurative languages in which understandings of nature were expressed.



CHRIS WASHINGTON (Francis Marion) is proud to announce the publication of *Romantic Revelations: Visions of Life and Hope in the Anthropocene* (Toronto, 2019). *Romantic Revelations* shows that the nonhuman is fundamental to Romanticism's political responses to climatic catastrophes. Exploring what he calls "post-apocalyptic Romanticism," Chris Washington intervenes in the critical conversation that has long defined Romanticism as an apocalyptic field. "Apocalypse" means "the revelation of a perfected world," which sees Romanticism's back-to-nature environmentalism as a return to paradise and peace on earth. *Romantic Revelations*, however, demonstrates that the destructive climate change events of 1816, "the year without a summer," changed Romantic thinking about the environment and the end of the world. Their post-apocalyptic visions correlate to the beginning of the Anthropocene, the time when humans initiated the possible extinction of their own species and potentially the earth. Rather than constructing paradises where humans are reborn or human existence ends, the later Romantics are interested in how to survive in the ashes after great social and

climatic global disasters. *Romantic Revelations* argues that Percy Shelley, Mary Shelley, Lord Byron, John

Clare, and Jane Austen sketch out a post-apocalyptic world that, in contrast to the sunnier Romantic narratives, is paradoxically the vision that offers us hope. In thinking through life after disaster, Washington contends that these authors craft an optimistic vision of the future that leads to a new politics.

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CHRIS WASHINGTON (Francis Marion) and ANNE MCCARTHY (Penn State) are pleased to announce the publication of the edited collection *Romanticism and Speculative Realism*. *Romanticism and Speculative Realism* features a range of scholars working at the intersection of literary poetics and philosophy. It considers how the writing of the Romantic era reconceptualizes the human imagination, the natural world, and the language that correlates them in radical ways that can advance current speculative debates concerning new ontologies and new materialisms. In their wide-ranging examinations of canonical and non-canonical romantic writers, the scholars gathered here rethink the connections between the human and non-human world to envision speculative modes of social being and ecological politics. Spanning historical and national frameworks-from historical romanticism to contemporary post-romantic ecology, and from British and German romanticism to global modernity-these essays examine life in all its varied forms in, and beyond, the Anthropocene. ◇

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## Societies & Journals

### European Romantic Review

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

The *European Romantic Review* is pleased to announce its latest special issue on *New Directions in Godwin Studies*(30.4).



#### CONTENTS:

WILLIAM D. BREWER, "New Directions in Godwin Studies"  
PAMELA CLEMIT, "The Signal Regard: William Godwin's Correspondence Networks"  
JARED MCGEOUGH, "'Imperfect, Confused, Interrupted': Biography, Nationalism, and Generic Hybridity in William Godwin's *Life of Chaucer*"  
TILOTTAMA RAJAN, "Godwin's Irritability: The Stalled Work of the Negative in *Fleetwood*"  
JEFFREY D. CASS, "'The Theatre of Real Life': Godwin's *Mandeville* and Milton's *A Masque Presented at Ludlow Castle*"

30.3 (2019)

JACQUES KHALIP, KRISTINA MENDICINO, MARC REDFIELD & ZACHARY SNG, "Open"

WILLIAM KEACH, "Romantic Writing and the Determinations of Cultural Property"

EMILY SUN, "Shelley's Voice: Poetry, Internationalism, and Solidarity"

BAKARY DIABY, "Black Women and/in the Shadow of Romanticism"

VALENTINA VARINELLI, "'Accents of an Unknown Land': Percy Bysshe Shelley's Writings in Italian"

SCOTT J. JUENGEL, "What is Orientation in Sinking?"

DAVID L. CLARK, "Insult to Injury: Romantic Wartime and the Desecrated Corpse"

REBECCA GAGAN, "*Bildung* in Crisis: The Hospitality of Negation in Friedrich Schelling's *Clara* (1810)"

DANIEL HOFFMAN-SCHWARTZ, "'Rapt Auditors!' Burkey and the Revision of Rhetorical Violence in Wordsworth's *The Prelude*"

YOON SUN LEE, "Austen's Swarms and Plots"

FOREST PYLE, "Psyche-Image; or Truth in the Infinitive"

LAURA QUINNEY, "The Bewilderment of the Self in Beckett and the Romantics"

CLAIRE GRANDY, "'Meek-eyed moods': On John Clare's Inarticulate Images"

JONATHAN CULLER, "Baudelaire and Romanticism"

30.2 (2019),

RITA SINGER, "Through Wales in the Footsteps of William Gilpin: Illustrated Travel Accounts by Early French Tourists, 1768-1810"

TRISH BEDAR, "Wild Wanderings: Gender and Pedestrian Travel in Charlotte Smith's *Elegiac Sonnets*"

CHRISTOPHER SCALIA, "'The Force of Ridicule': The Ironies of *Blackwood's Magazine* and Walter Scott's *The Fortunes of Nigel*"

BERNADETTE GUTHRIE, "'The Base on Which Thy Greatness Stands': Self-Fashioning and the Grounds of the Past in *The Prelude*"

SÖREN HAMMERSCHMIDT, "Social Authorship and the Mediation of Memory in Anne Grant's Poetry" ♦

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## Romantic Circles

www.rc.umd.edu

Romantic Circles is very pleased to present three new volumes in the *Romantic Circles Praxis Series* as well as a new Electronic Edition.



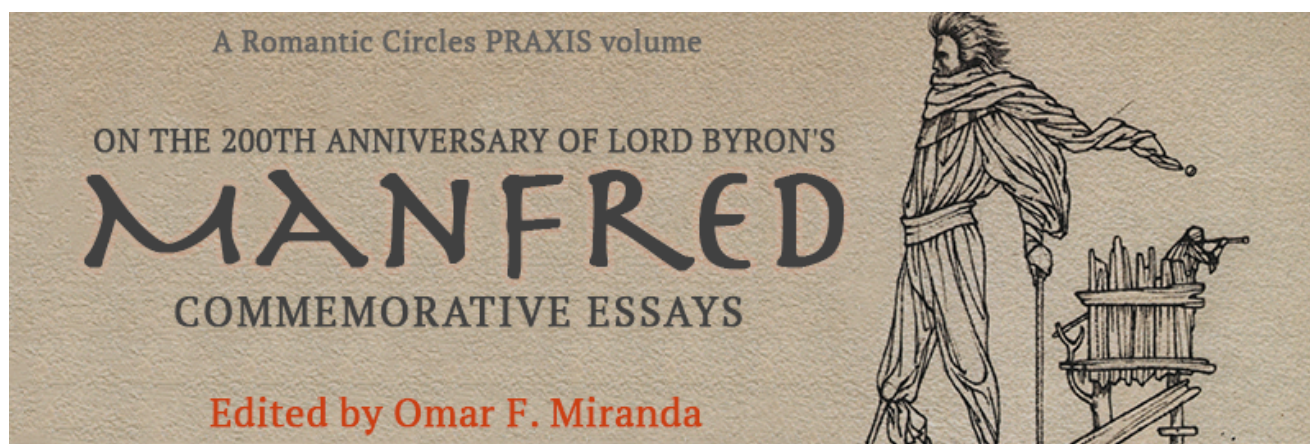
This volume attests to the continuing relevance of Mary Wollstonecraft to twenty-first century feminist thought. Making connections between Wollstonecraft's efforts to think within and beyond Enlightenment principles of liberal humanism and various significant issues and debates in contemporary culture from the impacts of social media to the impasses in theories (and practices) of social justice, the essays collectively address questions about what counts as feminism(s) now. *Mary Wollstonecraft Even Now* explores the range of concerns its contributors take up in considering the feminist afterlives of Wollstonecraft's controversial writings and ideas. The content be accessed [here](https://romantic-circles.org/praxis/wollstonecraft) <<https://romantic-circles.org/praxis/wollstonecraft> >

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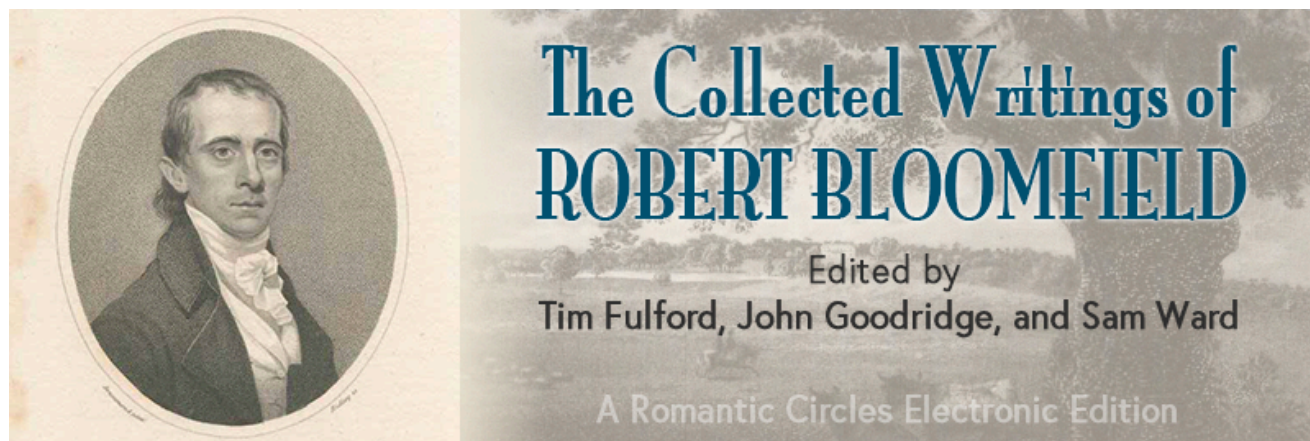
Ever since Paul de Man's "Shelley Disfigured," we have come to see Percy Shelley's final, unfinished poem, *The Triumph of Life*, as a symptom of the end of Romanticism and Romanticism as end. If or once things are over, why bother to re-visit the end? This is one of many questions Shelley's poem compels its readers to ask, which is in turn to ask why we any longer need to re-visit the poem at this a time when so little apparently rests on our doing so. So, as if to prolong the idea of an end (whatever that might be), this volume is comprised of four essays compelled to return to the same poem, as if to read the poem as a crime scene that leaves a barrage of clues, none of them adding up to a crime, but each lingering differently with Shelley as Shelley lingers with life and history and as we linger (or not) with the shadows his future casts (or not) upon our present moment, which seems more than ever beyond our grasp, if it ever was within our ken. Why even bother? But then again, and just in case: if so little and so much is at stake, why not? The contents of this volume can be accessed [here](https://romantic-circles.org/praxis/triumph) <<https://romantic-circles.org/praxis/triumph>>

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In commemoration of the 200th anniversary of *Manfred: A Dramatic Poem* (1817) and based on original talks given at an international symposium at New York University on April 21, 2017, this special Romantic Circles Praxis volume offers not only a collection of essays that reassesses Lord Byron's drama from an array of angles but also recent artistic adaptations of the script and an audio recording of a reenacted musical scene from the 1834 London production of *Manfred*. Among the subjects addressed in these essays are the play's dramaturgical and staging potential, the curious history of its publication, circulation, and reception, and the authorial intent of a work based on Byron's scandalous life. The readings also revisit the complexities behind *Manfred's* hybrid genre, while expanding the range of cultural influences and source materials that have previously been associated with the play. With *Manfred* Byron created a work that fused his own celebrity myth with elements from various cultures, faiths, myths, epochs, genres, and traditions. Byron fired the public imagination with a drama that, in pushing well beyond its rootedness in a Swiss landscape and in his own biography, transcends the limits of the personal and the local as an eccentric and eclectic work of global horizons. The contents of this volume can be accessed [here](https://romantic-circles.org/praxis/manfred) <<https://romantic-circles.org/praxis/manfred>>

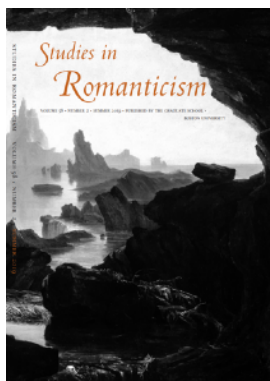
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Admired by Wordsworth and Southey, called by Clare 'the greatest Pastoral Poet England ever gave birth too', Robert Bloomfield was one of the bestselling poets of the nineteenth century. A labouring-class writer famed for his rural verse, Bloomfield was not only a major influence on Clare but also a children's author, playwright, tourist writer, and literary critic. The *Collected Writings of Robert Bloomfield* is the first ever scholarly edition of his entire oeuvre. The editors have collated all the lifetime editions of his publications, making it possible as never before to study the range of his work and the many revisions it underwent. The poems' textual histories are displayed in variants, editorial footnotes and explanatory introductions. The literary and biographical contexts are discussed, as are the works' critical receptions and publication histories. The effect on his publications of Bloomfield's vexed position, caught between the traditional expectations of a patron and the demands of a commercial bookseller is detailed. As a result, it is now possible to see Bloomfield both as a major nature poet and as a dramatic illustration of the new pressures on the author caused by the expansion of print culture in the Romantic era. The *Collected Writings* takes its place alongside the other Bloomfield resources on Romantic Circles—the Electronic Editions of his Letters and of his poem/tour journal/sketchbook *The Banks of Wye*—and the essay collection 'The inestimable blessing of letters'. This edition can be accessed [here](https://romantic-circles.org/editions/bloomfield_poems/index.html) <[https://romantic-circles.org/editions/bloomfield\\_poems/index.html](https://romantic-circles.org/editions/bloomfield_poems/index.html)> ◇

## Studies In Romanticism

[www.bu.edu/sir](http://www.bu.edu/sir)  
58.2 (Summer 2019)

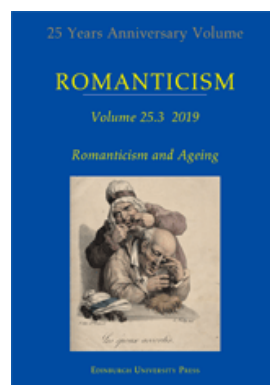


SIMON SCHAFFER, "The Ark and the Archive"  
TESS SOMERVELL, "Wordsworth and the Deluge"  
JESSICA ROBERSON, "Fossil Poetry: Thomas Lovell Beddoes and the Material Record"  
MICHELE SPEITZ, "Lyres, Levers, Boats, and Steam: Shelley's Dream of a Correspondent Machine"

58.1 (Spring 2019)

ENID KARAFILI STEINER, "Mary Wollstonecraft's 'Love of Mankind' and Cosmopolitan Suffering in *Letters Written During A Short Residence in Sweden, Norway and Denmark*"  
ERIC EISNER, "Landon's Local Attachments: Urban Mobility, Literary Memory, and the Professional Woman Writer"  
RACHAEL ISOM, "Prophetic Poetics and Enthusiasm in Mary Shelley's *Valperga*"  
DANA VAN KOOTY, "Speculative Tragedy and Spatial Play: Scaling Byron's *Sardanapalus*"  
AMELIA KLEIN, "The Poetics of Susceptibility: Wordsworth and Ecological Thought" ◇

## Romanticism



[www.eupjournals.com/journal/rom](http://www.eupjournals.com/journal/rom)  
The current volume, *Romanticism and Ageing* (25.3) features these essays:

DAVID FALLON and JONATHON SHEARS, "Romanticism and Ageing: An Introduction"  
SUSAN MATTHEWS, "Productivity, Fertility and the Romantic 'Old Maid'"  
DAVID FALLON, "'Can you say I am an old man?': Sentiment and the Mask of Ageing in Thomas Holcroft's *Duplicity* (1781)"  
JONATHON SHEARS, "'Old Men-and Women-May be Permitted to Speak Long': Samuel Taylor Coleridge and the Voice of Experience"  
MARK SANDY, "'Strength in What Remains Behind': Wordsworth and the Question of Ageing"  
LYNDA PRATT, "Robert Southey and his Age: Ageing, Old Age and the Days of Old"  
DEVONEY LOOSER, "Old Q in the Corner: Jane West, Late Life, and the Nineteenth-Century Novel"  
AMY CULLEY, "'A Journal of my feelings, mind & Body': Narratives of Ageing in the Life Writing of Mary Berry (1763-1852)"

### 25.2 Hydra-Romanticism

DANIEL NORMAN, "Coleridge's Humour in *The*

*Watchman*"

CHRIS TOWNSEND, "Nature and the Language of Sense: Berkeley's Thought in Coleridge and Wordsworth"

JONATHAN TAYLOR, "The Hydra of Tyranny, *The Fall of Robespierre* and the Early Demise of Robert Southey's Revolutionary Enthusiasm"

JOHN BARNARD, "The Harvard Manuscript of Keats's 'On First Looking into Chapman's Homer', Joseph Severn, Leigh Hunt, and its Transmission into Print"

William A. ULMER, "Negative Capability: Identity and Truth in Keats"

ROLF LESSENICH, "Byron and Romantic Concepts of Inspiration"

JONAS COPE, "Scrapped Sentiment: Letitia Landon and Fisher's *Drawing Room Scrap-Book*, 1832-1837"

## 25.1 Transporting Romanticism

ALEXANDRA PATERSON and HEIDI THOMSON, "Introduction: Transporting Romanticism"

ALEXANDRA HANKINSON, "Flora's Go-betweens: Nectar, Insects, and Flowers in the Romantic Natural History of Pollination"

ALEXANDRA PATERSON, "Tracing the Earth: Narratives of Personal and Geological History in Charlotte Smith's *Beachy Head*"

DEIRDRE COLEMAN, "Anti-Slavery, African Colonization, and the Natural History of Ballooning"

LI-HSIN HSU, "The Romance of Transportation in Wordsworth, Emerson, De Quincey, and Dickinson"

ALAN BEWELL, "Austen and the Mobility of Women"

RUTH KNEZEVICH, "Margins and Modernity: A Geocritical Approach to Anna Seward's *Llangollen Vale*"

SARAH SHARP, "Exporting 'The Cotter's Saturday Night': Robert Burns, Scottish Romantic Nationalism and Colonial Settler Identity"

PETER SWAAB, "Romantic Poetry and Victorian Nonsense Poetry: Some Directions of Travel" ♦

## The Byron Journal



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

The latest volume 47.1 (2019) features these essays:

MIRKA HOROVÁ, "'Headlong he leapt—to him in the swimmer's skill/Was native': Byron at Sea"

ADAM WHITE, "'True words are things': Byron's *Marino Faliero*"

ALEXANDER REGIER, "Byron's Dark Side: Human and Natural Catastrophe in *Don Juan* and 'Darkness'"

ADAM MCCUNE, "The Name 'Ilanthe' and a Pregnancy by Byron in a Letter of Lady Oxford's"

DENNIS WEISSENFELS, "'Thou shalt not tempt the Lord': Byron's Miltonic *Manfred* and Wordsworthian Temptations"

TIMOTHY WEBB, "A Missing Letter from Leigh Hunt to Byron"

SUSAN WOLFSON, "John Quincy Adams Seduced by Ottawa Rima" ♦

## Essays in Romanticism



<http://liverpool.metapress.com>

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

## 26.2 (2019)

LISA ANN ROBERTSON, "Doctor Beddoes's Democratic Toys: Education, Embodiment, and Empowerment"

FRANK A. J. L. JAMES, "Gas and Poetry: Humphry Davy in Bristol, 1798-1801"

TERRY GRINER, "Ann Yearsley and Thomas Beddoes: Friendship and Pneumatic Medicine in Hotwells"

MICHAEL BRADSHAW, "*Alexander's Expedition*: Genre and Conquest in Thomas Beddoes's Revolutionary Epic"

KIMBERLEY PAGE-JONES, "'Epileptic winds and breezes': Coleridgean Fancy and the Pathology of the Mind"

ELSA HAMMOND, "Wordsworth, Coleridge, and the Health of Air"

26.1 (2019)

CARMEN CASALIGGI, "Transnational Networks at Holland House: Staël, Foscolo, and Byron"

ANGUS LEDINGHAM, "Wordsworth's Ostentatious Neutrality"

DEVONEY LOOSER, "Admiration and Disapprobation: Jane Austen's *Emma* (1816) and Jane West's *Ringrove* (1827)"

AMELIA Z. GREENE, "Ruin and Revelation: John Clare's Eco-Apocalyptic Aesthetics"

LEAH ORR, "Property, Money, and Benevolence in *The Mysteries of Udolpho*"

THERESA ADAMS, "Thinking about Feeling: Letitia Elizabeth Landon and the Problem of Professionalism" ♦

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## Blake/An Illustrated Quarterly



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

The latest volumes include the following articles:

53.2 (Fall 2019)

JOSEPH VISCOMI, "Posthumous Blake: The Roles of Catherine Blake, C. H. Tatham, and Frederick Tatham in Blake's Afterlife"

53.1 (Summer 2019)

WAYNE C. RIPLEY, "William Blake and His Circle: A Checklist of Scholarship in 2018"

JASON WHITTAKER, "Blake and Music, 2018"

LUISA CALÈ, "Blake and Exhibitions, 2018"

52.4 (Spring 2019)

ROBERT N. ESSICK, "Blake in the Marketplace, 2018"

JASON WHITTAKER, "'Jerusalem' Set to Music: A Selected Discography" ♦

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## Romanticism on the Net

**RON** Romanticism on the Net

<https://ronjournal.org/articles/n72/>

A forthcoming issue of Romanticism on the Net includes the following articles:

Issue #72 (Spring 2019)

TERENCE H.W. SHIH, "Shelley's Quest for Love: Queering Epipsychidion"

DAVID COLLINGS, "Toward a Poetics of Disappearance: The Vanishing Commons in Clare's 'The Lament of Swordy Well'"

KAREN SWANN, "The Butter Bump, a Magpie, John Clare"

ELIZABETH EFFINGER, "Nature's 'every day disabille': John Clare, shattered vision, and the everyday poetics of noon"

Issue #71 (Fall 2018)

JUDE WRIGHT, "'The Penance of Life': The Testimonial Paradigm in Coleridge's *The Rime of the Ancient Mariner*"

RAYNA ROSENOVA, "Sensibility, Melancholia, and Subjectivity in Mary Robinson's *Sappho and Phaon*"

CHRIS FOSS, "Ann Yearsley, *Earl Goodwin*, and the Politics of Romantic Discontent"

JOHN S. WIEHL, "The Religious and Political Revisions of *The Prelude*"

JOHN HUGHES, "Towards a Reading of Wordsworth's 'Now ye meet in the cave'"

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# Academic Societies News

## NASSR/Romantic Circles Pedagogy Contest

NASSR and Romantic Circles are pleased to announce the finalists and winner for this year's Pedagogy Contest. In recognition of the excellent submissions from this year's, the finalists, with their projects, were:

- Pamela Buck (Sacred Heart University), "Recovering British Women Travel Writers"
- Devin M. Garofalo (University of North Texas), "Everglades Romanticism"
- Carmen Faye Mathes (University of Central Florida), "Wild Romanticism"

NASSR would like to congratulate the winner of this year's contest Kaitlin Mondello (The Graduate Center, CUNY), for the project "Dark Ecology: Race, Gender, and the Environment."

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## Calls for Papers

### NASSR 2020

The 28th Annual Conference of the North American Society for the Study of Romanticism (NASSR) will take place at the University of Toronto, Ontario on August 6-9, 2020. This year's theme is "Romanticism & Vision."

<http://sites.utoronto.ca/wincs/nassr2020/>

The organizers of NASSR 2020 invite proposals for papers, panels, and roundtables--from scholars emerging and established, and in all areas of literary, philosophical, cultural, and artistic study--on the theme of "Romanticism and Vision." In the field of Romanticism, the implications of "vision" as a keyword have changed dramatically over the last half-century, and have expanded to include (for example) the embodied senses, technologies of perception, visual and material culture, and the visual and performing arts. We welcome presentations that explore Romanticism's connection to vision, the visual, and the visionary, understood in the widest possible sense. Approaches that broaden Romanticism's disciplinary, geographical, and linguistic scope are especially welcome. In our echoing of the "Vision 2020" and "Beyond 2020" motif currently being deployed in academic, business, and public sectors, we aim to make this year's conference an opportunity to consider the future

of Romanticism as a critical field of humanist study, and to strategize about the role of Romanticism in shaping the future of the university.

Topics may include (but are not limited to):

- Re-envisioning Romanticism: looking back and looking forward
- Visions and the visionary: perception, prognostication, projection, speculation, the speculative
- Ways of looking: reading, conceptualizing, observing, peeping, gazing, categorizing, examining, recognizing and misrecognizing
- Visual culture and aesthetics: objects of sight, spectacle, the spectacular, the sublime and the beautiful
- Reading methods and histories: careful, close, distant, surface; plagiarism, copyright law
- Print culture in its social, theoretical, and physical aspects (e.g. text, design, structure, layout); manuscripts, letters, journals, scrapbooks, books, journals, newspapers
- The seen and the unseen: noumena, phenomena, the spirit world, apparitions and appearances
- Romantic iconoclasm and anti-representationalism; ocularcentrism and “the tyranny of the eye”
- Visual communication: text, numbers, notation (e.g. musical), images, sign language, placards, banners, flags, gestures, hieroglyphs, emblems, insignia
- Questions of form and representation
- Fashionable looking: costume, hair, makeup, manner, style, taste, places to see and be seen
- Visualizing gender and sexuality: identity, performance, politics
- Visual and scenic arts: sculpture, painting, illustration, graphic satire, print shops, pornography, broadsheets, dioramas, panoramas, architectural and landscape design
- Theatre and performing arts: set design, lighting, visual effects, costume, body movement, dance, pantomime, attitudes, tableaux vivants
- Art collection and assessment: museums and curation, connoisseurship, formal and evaluative concerns (e.g. light, color, pattern, shape, scale, proportion)
- Visualizing class: social hierarchies and signifiers (e.g. clothing, heraldry, pageantry), occupational and economic segregation
- Instruments of looking: lenses, spectacles, quizzing glasses, spy glasses, Claude glasses, prisms, mirrors, telescopes, microscopes, orreries, windows
- Forms of illumination and darkness: lightning, electricity, candlelight, lamps, gas light, spotlights, limelight, torches, fireworks; shade, shadow, twilight, gloom, obscurity
- Religious vision(s): prophecy, revelation, enthusiasm, sermons and hymns, public and private devotion, natural and revealed religion
- The science of the eye: vision, optics, visual anatomy, medicine, pathology, disability, blindness
- Data visualization (e.g. land, economy, population studies): mapping, cartography, geography, geolocation, charts, diagrams, categorization, numerical and pictorial statistics

- Visualizing race: slavery, racism, racialization, minoritization
- Vision and ecopoetics: seeing nature (vistas, prospects, the picturesque); noticing and reading features of land, water, and sky; watching weather and recognizing climate; the animal gaze
- Envisioning space and place: the local and the global, home and abroad, the peripheral and transperipheral
- Envisioning (the ends of) empire: imperialism, colonialism, sites and sights of war; decolonization, indigenization
- Political and military forecasting, strategy, optics, campaigns, battlegrounds, political theatre
- Imagining the future of Romanticism; strategizing its work in the humanities, in the university, and in society
- 

Keynote Speakers:

[Elizabeth Maddock Dillon](#) (Northeastern University)

[Martin Myrone](#) (Tate Britain)

Special Seminar Leaders:

Luisa Calè (Birkbeck, University of London)

Timothy Campbell (University of Chicago)

William H. Galperin (Rutgers University)

Ian Haywood (University of Roehampton)

Grégory Pierrot (University of Connecticut at Stamford)

Padma Rangarajan (University of California, Riverside)

Gillian Russell (University of York)

Sophie Thomas (Ryerson University)

WEBSITE: <http://sites.utoronto.ca/wincs/nassr2020>

EMAIL CONTACT: [nassr2020vision@gmail.com](mailto:nassr2020vision@gmail.com)

POSTER: Please see attached and share widely.

**\*\*The deadline for general submissions is 24 January 2020.\*\***

Our conference [website](#) is as yet a work in progress. But there you will find information about the several kinds of submissions we invite (see under "Call for Papers"), as well as information about the plenary speakers, special seminar leaders, special events, travel information, and submission deadlines. Please keep checking back as the site acquires more details.

We look forward to receiving your submissions and to welcoming you to Toronto!

# European Romantic Review



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

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

NASSR members receive six annual issues of the interdisciplinary journal *European Romantic Review*. NASSR regularly sends membership lists as well as changes of address to *ERR*. Members who join or renew after the due date for renewals may experience some delay before they receive their copies. The first and fourth numbers of each volume will include expanded book review sections along with some articles while the second, fifth and sixth numbers will contain articles only. The third number will be the NASSR Conference Issue. The editors appreciate the support and enthusiasm for the journal that has warranted this expansion and look forward to being able to bring articles and reviews into print more quickly and systematically. For complete information about *ERR*, please visit the website listed above.

#### CONSULTING EDITOR:

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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

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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 CHRIS BUNDOCK (Essex), DAVID COLLINGS (Bowdoin), ANGELA ESTERHAMMER (Toronto), TILOTTAMA RAJAN (Western Ontario), FRED BURWICK (UCLA, ex officio), TIMOTHY CAMPBELL (Chicago), MARK CANUEL (University of Illinois at Chicago), MARC REDFIELD (Brown), TERRY F. ROBINSON (Toronto), JOHN SAVARESE (Waterloo).

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

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2017 University of Ottawa/Carleton University  
2018 Brown University  
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2020 University of Toronto

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**NASSR 2020  
Memberships  
will open January  
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members will be  
prompted to  
renew.**

Visit the NASSR website  
to find renewal instructions:

**<https://www.nassr.ca/>**