

Contributors

SUSAN E. BROWN is Associate Professor in the Department of History at the University of Prince Edward Island, Canada. Her articles include publications in the *Journal of British Studies* and *Theatre Notebook*, among others. Her research explores the economic and legal aspects of late eighteenth-century British theater production, with a focus on concepts of theatrical property and labor. She is currently working on a study of George Colman the Elder, aging, and the law.

URI ERMAN is a postdoctoral fellow in the Department of History at Ben-Gurion University of the Negev and a lecturer at Shalem College, Jerusalem. His dissertation analyzed the contentious public discourse surrounding British opera singers in the eighteenth and early nineteenth centuries, as a central site for the negotiation of social norms and national identity. His article “The Operatic voice of Leoni the Jew: Between the Synagogue and the Theater in Late Georgian Britain” was published in 2017 in *Journal of British Studies*. His postdoctoral project examines the power dynamic between actresses and male nobles in eighteenth-century Britain.

MICHAEL GAMER is British Academy Global Professor of English and Drama at Queen Mary University of London and Professor of English and Comparative Literature at the University of Pennsylvania. He is author of *Romanticism and the Gothic* (2000) and *Romanticism, Self-Canonization, and the Business of Poetry* (2017); his essays have appeared in *ELH*, *PMLA*, *Studies in Romanticism*, *Novel*, *MLQ*, and other journals. He has published editions of Horace Walpole (2002), Charlotte Smith (2005), Samuel Coleridge and William Wordsworth (2008, with Dahlia Porter), and Elizabeth Fay and Harriet Newell (2020, with Katrina O’Loughlin), as well as editing (with Jeffrey N. Cox) the *Broadview Anthology of Romantic Drama* (2003) and (with Diego Saglia) *A Cultural History of Tragedy in the Age of Empire* (2021). He is currently at work on a database and book project, tentatively titled *Romantic Melodrama: Feeling in Search of Form*.

ATESEDE MAKONNEN is a postdoctoral fellow with The Society of Fellows in the Humanities at Columbia University and incoming Assistant Professor at Carnegie Mellon University. Her dissertation, “The Actual Sight of the Thing: Visualizing Blackness in Nineteenth-Century British Culture,” examined representations of blackness across literature, art, and theater. Her work has been published in the *European Romantic Review*, *Symbiosis: Transatlantic Literary & Cultural Relations*, *Shakespeare*, and the *Keats-Shelley Journal*.

HEATHER MCPHERSON is Professor Emerita of Art History at the University of Alabama at Birmingham. She is the author of *Art and Celebrity in the Age of Reynolds and Siddons* (Pennsylvania State University Press, 2017) and has published widely on portraiture, celebrity, Sarah Siddons, caricature and cultural politics, and the intersection of the visual and performing arts. Recent publications include “Man + Horse: Repurposing the Equestrian Portrait in the Post-Revolutionary Era,” in *Politics and Portraits in the United States and France during the Age of Revolution* (Smithsonian, 2019) and “Madame Récamier’s Serial Portraits,” *Studies in Eighteenth-Century Culture* 47 (2018). Her current project examines the studio and the shifting image of the artist in nineteenth-century France.

JONATHAN MULROONEY is Professor of English at the College of the Holy Cross. He is editor of the *Keats-Shelley Journal*, guest editor of “Romantic Movements,” a special issue of the *European Romantic Review* 25, no. 3 (June 2014), and the author of *Romanticism and Theatrical Experience: Kean, Hazlitt, and Keats in the Age of Theatrical News* (Cambridge University Press, 2018).

DANIEL O’QUINN is Professor in the School of English and Theatre Studies at the University of Guelph. He is the author of *Engaging the Ottoman Empire: Vexed Mediations, 1690–1815* (University of Pennsylvania Press, 2018), *Entertaining Crisis in the Atlantic Imperium, 1770–1790* (Johns Hopkins University Press, 2011), and *Staging Governance: Theatrical Imperialism in London, 1770–1800* (Johns Hopkins University Press, 2005). He has also coedited, with Jane Moody, *The Cambridge Companion to British Theatre, 1730–1830* (2007); with Gillian Russell, “Georgian Theatre in an Information Age” (*Eighteenth-Century Fiction*, 2015); with Kristina Straub and Misty Anderson, *The Routledge Anthology of Restoration and Eighteenth-Century Drama* and *The Routledge Anthology of Restoration and Eighteenth-Century Performance*; and with Jennifer Schacker, *The Routledge Pantomime Reader, 1800–1900* (2021). His book *Corro-*

sive Solace: Affect, Biopolitics and the Re-alignment of the Repertoire, 1780-1800 was published in 2022 by the University of Pennsylvania Press.

DEVEN M. PARKER is Postdoctoral Research Associate in the School of English and Drama at Queen Mary University of London, where she is at work on the British Academy project “Romantic Melodrama: Feeling in Search of Form.” Her publications on Romanticism, mediation, and technology have appeared in *SEL 1500-1900, Essays in Romanticism*, the *European Romantic Review*, and the *Keats-Shelley Journal*.

DIANE PICCITTO is Associate Professor of English at Mount Saint Vincent University in Halifax, Nova Scotia. Her publications include *Blake’s Drama: Theatre, Performance, and Identity in the Illuminated Books* (Palgrave Macmillan, 2014), the coedited volume *Romanticism, Rousseau, Switzerland: New Prospects* (Palgrave Macmillan, 2015), as well as articles on Blake, Byron, melodrama, the French Revolution, and transatlanticism.

JOSEPH ROACH is Sterling Professor of Theater and Professor of English Emeritus at Yale University. His most recent book is the Twenty-Fifth Anniversary Edition of *Cities of the Dead: Circum-Atlantic Performance* (Columbia University Press, 2022). His many publications include *The Player’s Passion: Studies in the Science of Acting* (University of Michigan Press, 1993) and *It* (University of Michigan Press, 2007).

TERRY F. ROBINSON is Associate Professor of English, Associate Chair of English and Drama, and Associate Faculty with the Centre for Drama, Theatre, and Performance Studies at the University of Toronto. Her work has appeared in *Eighteenth-Century Studies*, *Romantic Circles*, *Studies in Romanticism*, and *Nineteenth-Century Literature*, among others. She is coeditor of “Romanticism and Vision,” a special issue of the *European Romantic Review* 33, no. 4 (2022), and her book *Reading the Acting Body in the Romantic Age: Performance and Its Truth Effects, 1750-1830* is under contract with Oxford University Press.

GILLIAN RUSSELL is Professor of Eighteenth-Century Literature and Director of the Centre for Eighteenth Century Studies at the University of York. She has written widely on the topics of theater, sociability, gender, war, and print culture of the Georgian period. Her most recent book is *The Ephemeral*

Eighteenth Century: Print, Sociability and the Cultures of Collecting (Cambridge University Press, 2020).

SOPHIE THOMAS is Professor of English at Toronto Metropolitan University. She is the author of *Romanticism and Visuality: Fragments, History, Spectacle* (Routledge, 2008) and coeditor, with Maureen McCue, of *The Edinburgh Companion to Romanticism and the Arts* (2023). Her research, addressing the crosscurrents between literature, material culture, and visual culture, has appeared in such journals as *Studies in Romanticism*, the *European Romantic Review*, *Romantic Circles*, and *Word & Image*. She is currently completing a book on objects, collections, and museums at the turn of the nineteenth century—*The Romantic Museum, 1770–1830: Matter, Memory, and the Poetics of Things*—and is undertaking a new program of research on Romanticism, museums, and the poetics of sculpture.

DANA VAN KOOY is Associate Professor of Transnational Literature, Literary Theory, and Culture in the Department of Humanities at Michigan Technological University. She is the author of *Shelley's Radical Stages: Performance and Cultural Memory in the Post-Napoleonic Era* (Routledge, 2016) and editor of a special issue, "Teaching Romantic-Period Drama," for *Romantic Textualities: Literature and Print Culture, 1780–1840* (2018). Her articles have appeared in several edited collections and have been published in *Studies in Romanticism*, the *Keats-Shelley Review*, *Modern Drama*, *Theatre Journal*, and *Literature Compass*. Her current book project *Contesting Plantation Scenes* studies the cultural invention and subversions of plantation logics in the long eighteenth century.