Contributors

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Michael Macovski teaches in the Culture and Technology Program at Georgetown University. He has written on such topics as nineteenth-century publishing history, copyright law, translation, literary dialogism, historiography, and, more recently, hypertextual theory and digital culture. His publications include two books, both with Oxford UP: Dialogue and Literature: Apostrophe, Auditors, and the Collapse of Romantic Discourse and Dialogue and Critical Discourse: Language, Culture, Critical Theory. His articles have appeared in ELH, Bookish Histories, Gothic Studies, New Casebooks: Wuthering Heights, Interacting with Print: The Multigraph Project (forthcoming), and other collections. He was Conference Director of the North American Society for the Study of Romanticism (NASSR) meeting in Manhattan (2003).
David McClay is a graduate of the University of Edinburgh and the University of Liverpool and has been in his current post as curator of the John Murray Archive—one of the world’s most significant publishing and literary collections—at the National Library of Scotland since 2006. In this role he is involved in a wide ranging program of promoting the care, access, understanding and appreciation of the collection.

Maureen McCue is a Lecturer of Nineteenth-Century British Literature at Bangor University. She is the author of *British Romanticism and the Reception of Italian Old Master Art, 1793-1840* (Ashgate, 2014). She is currently working on two overlapping projects. The first, a monograph provisionally entitled “‘A Gallery in the Mind’: The Art Criticism of William Hazlitt,” extends the research of her recent monograph by examining Hazlitt’s essays on art with his aesthetic and metaphysical philosophies, while the second project examines the ways in which the intersection of visual and verbal print culture in the Romantic period created new spaces of social and political discourse.

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Jonathan Sachs is Associate Professor of English Literature at Concordia University in Montreal, and the author of *Romantic Antiquity: Rome in the British Imagination, 1789-1832* (Oxford UP, 2010). He is a 2014-15 fellow at the National Humanities Center (US) and is currently the principal investigator of the Montreal-based research group “Interacting with Print: Cultural Practices of Intermediality, 1700-1900.”
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