

Contributors

Annika Bautz is Lecturer in Nineteenth-Century Literature at Plymouth University. Her publications include books and essays on Jane Austen, Walter Scott, Edward Bulwer-Lytton and George Eliot, and on the history of the book in the Romantic and Victorian periods.

Catherine Boyle is Senior Lecturer in Study Skills at London South Bank University. She completed her PhD at Roehampton University in 1998; the title was “Shelley in 1819: Poetry, Publishing and Radicalism.” She has co-authored a forthcoming article with Phil Vellender on “Using Romantic Literature in the EAP classroom” to appear in the online journal *Romantic Circles Pedagogy Commons*. She has presented papers at international conferences in the United Kingdom on Shelley, on Keats and Shelley’s publishers, and has also contributed articles to the *Encyclopedia of Censorship* (2001). She is co-author of a chapter on literary institutions in *Romantic Period Writings 1798-1832: An Anthology* (1998) and has made presentations to colleagues on pedagogical issues at conferences at her host institution. She is a Senior Fellow of the UK Higher Education Academy.

Jeremy Valentine Freeman is a doctoral student in the Humanities Department at Concordia University, where he specializes in British fin de siècle literature and culture. He is assistant editor of *Romanticism and Victorianism on the Net* and his dissertation examines the lives of fin de siècle poetry books in relation to theories of intimacy, materiality, and ideology.

Elisavet Ioannidou is a PhD candidate at Aristotle University of Thessaloniki, where she also completed her BA in English Language and Literature (2010), and MA in English Literature (2013). Her thesis focuses on the representation of space in neo-Victorian fiction and film, and on the revision this effects for Victorian class and gender norms. Her research interests broadly revolve around neo-Victorianism, Victorian and postmodern fiction, popular film, and adaptation.

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.

Jerome McGann is the John Stewart Bryan University Professor, University of Virginia, and Senior Research Fellow, University of California, Berkeley. His most recent books, both published by Harvard University Press in 2014, are *A New Republic of Letters. Memory and Scholarship in an Age of Digital Reproduction* and *The Poet Edgar Allan Poe*.

James Mussell is Associate Professor in Victorian Literature at the University of Leeds. He is the author of *Science, Time and Space in the Late Nineteenth-Century Periodical Press* (Ashgate, 2007) and *The Nineteenth-Century Press in the Digital Age* (Palgrave, 2012). He is one of the editors of the *Nineteenth-Century Serials Edition*, a major digital resource launched in 2008, and *W.T. Stead: Newspaper Revolutionary* (British Library, 2012), a collection of essays that marked the centenary since Stead's death. Since 2009 he has been editor of the Digital Forum in the *Journal of Victorian Culture*.

Andrew Piper is Associate Professor and William Dawson Scholar in the Department of Languages, Literatures, and Cultures at McGill University. His work explores the application of computational approaches to the study of literature and culture with a particular emphasis on network theory and questions of transtextuality. He is the director of .txtLAB, a digital humanities laboratory at McGill as well as the multinational partnership, “NovelTM: Text Mining the Novel,” which brings together 21 partners across North American and Europe. He is the author most recently of *Book Was There: Reading in Electronic Times* (Chicago 2012) as well as *Dreaming in Books: The Making of the Bibliographic Imagination in the Romantic Age* (Chicago 2009), which was awarded the MLA Prize for a First Book and honorable mention for the Harry Levin Prize for the American Comparative Literature Association.

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.”

Diego Saglia is Associate Professor of English Literature at the University of Parma (Italy) and his research centres on the Romantic period. He is the author of *Poetic Castles in Spain: British Romanticism and Figurations of Iberia* (2000) and co-editor of *British Romanticism and Italian Literature: Translating, Reviewing, Rewriting* (with Laura Bandiera, 2005). His edited book *Byron e il segno plurale: tracce del sé, percorsi di scrittura* (*Byron and the Plural Sign: Traces of Selfhood, Itineraries of Writing*, 2011) was awarded the 2012 Elma Dangerfield Award of the International Byron Society. He has recently completed the first critical edition of Robert Southey's *Roderick, the Last of the Goths* (2012) and is currently working on a book-length study of the contacts between European literatures and British Romanticism.

Mark Schoenfield, Professor of English at Vanderbilt University, is the author of *British Periodicals and Romantic Identity: The "Literary Lower Empire"* (Palgrave, 2009) as well as essays on Law and Literature and various authors active in the Romantic periodical industry.

Maria Schoina is Assistant Professor of English Literature at Aristotle University of Thessaloniki. She is the author of *Romantic "Anglo-Italians": Configurations of Identity in Byron, the Shelleys, and the Pisan Circle* (Ashgate, 2009) and co-editor of *The Place of Lord Byron in World History: Studies in His Life, Writings, and Influence* (Edwin Mellen Press, 2012). Her research focuses on English Romantic poetry, Romantic Philhellenism, Anglo-Italian literary and cultural relations, the history of the book, and the reception of classical texts in the Romantic period.

Andrew Stauffer is an Associate Professor of English at the University of Virginia, where he also directs NINES (<http://nines.org>), a digital scholarly organization focused on nineteenth-century studies. He is a member of a faculty of the Rare Book School, and (in 2015) was the Pinetree Fellow in the Advanced Research Collaborative at the CUNY Graduate Center. He is the author of *Anger, Revolution, and Romanticism* (Cambridge, 2005) and the editor of works by Robert Browning (for Norton) and H. Rider Haggard (for Broadview). He has published widely on Romantic and Victorian literature, and his current research focuses on book history and the nineteenth-century archive, with reference to digital technologies.

Barbara Vrachnas is a Postdoctoral Teaching Assistant at the University of Edinburgh. She has been tutoring pre-honours students at the University for three years and is a note-taker for disabled students. She completed her PhD in 2014 with a thesis on Victorian writer Ouida (Marie Louise de la Ramée), her relationship with her publishers and the reception of her literary works mainly through published and unpublished correspondence and nineteenth-century periodicals. She also holds an MSc in Comparative and General Literature from the University of Edinburgh and Bachelor in English Literature from the American College of Greece.