



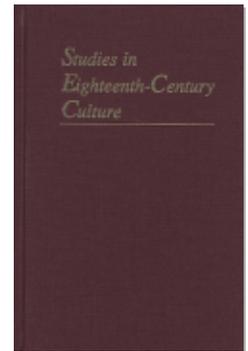
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Contributors to Volume 47

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Contributors to Volume 47

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Francesca Bove is a PhD candidate in Art History at the University of East Anglia. Her areas of specialization include visual and material culture as well as social history of late eighteenth-century Britain. Her dissertation is entitled “George Morland: The Making of the Modern Artist.” For Bove, Morland’s work and person are both emblematic examples of the power of myth in the history of modern art. She is especially interested in the role played by Morland’s images in the fabrication of his identity as a modern artist.

Leith Davis is professor in the Department of English at Simon Fraser University in Greater Vancouver, British Columbia. She is the author of *Acts of Union: Scotland and the Negotiation of the British Nation* (Stanford Univ. Press, 1998) and *Music, Postcolonialism and Gender: The Construction of Irish National Identity, 1725–1875* (Notre Dame UP, 2005), as well as co-editor of *Scotland and the Borders of Romanticism* (Cambridge Univ. Press, 2004) and *Robert Burns and Transatlantic Culture* (Ashgate, 2012). Her new book project examines media change and cultural memory in the British archipelago from 1688–1745. She currently serves as the Associate Director of Simon Fraser University’s Centre for Scottish Studies.

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Sarah Ellenzweig is associate professor of English at Rice University. She is author of *The Fringes of Belief: English Literature, Ancient Heresy, and the Politics of Freethinking* (2008). Her current book project explores the intersections between early modern materialism, theories of motion, and the development of the novel form in the British eighteenth century.

Sarah Eron is associate professor of English at the University of Rhode Island. She is author of *Inspiration in the Age of Enlightenment* (Univ. of Delaware Press, 2014). Her recent work reconsiders the role of the conscious memory in the history of the novel, arguing that memory enables the creation of a “world” wherein it is possible to endure and work through situations of crisis.

Fayçal Falaky is associate professor of French at Tulane University. He most recently published “Reading Rousseau in the Colonies: Theory, Practice, and the Question of Slavery” in *Small Axe*. He is also the author of *Social Contract, Masochist Contract: Aesthetics of Freedom and Submission in Rousseau* (SUNY Press, 2014).

Edmund J. Goehring is associate professor of Music History at the University of Western Ontario. He has written primarily on the formation and reception of eighteenth-century opera and is currently preparing studies on Mozart and modernity and on Mozart and the critique of genius.

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Stephanie Insley Hershnow is assistant professor of English at Baruch College, CUNY. She is currently finishing a book manuscript entitled “Born Yesterday: Inexperience and the Early Novel,” which asks why the eighteenth-century novel is preoccupied with naïveté—with adolescent characters who don’t grow, mature, or develop in predictable ways.

John R. Iverson is associate professor of French at Whitman College in Walla Walla, Washington. He has contributed several critical editions to the *Œuvres complètes de Voltaire* and currently serves as a member of the Conseil scientifique for that project. His essays have appeared in volumes 28 and 31 of *Studies in Eighteenth-Century Culture*.

Jess Keiser is assistant professor of English at Tufts University. His work focuses on the history of science and aesthetics. His current book project, “Nervous Fictions,” examines representations of the brain and nervous system in eighteenth-century literature.

Jon Klancher is professor of Literary and Cultural Studies at Carnegie Mellon University, where he teaches book history and the long eighteenth century. Most recently he has published *Transfiguring the Arts and Sciences: Knowledge and Cultural Institutions in the Romantic Age* (2013) and co-edited *Blackwell’s Concise Companion to the Romantic Period* (2009). He is currently working on a study of the imagination of scale across disciplines, 1700–1900.

Jeffrey M. Leichman is associate professor in the Department of French Studies at Louisiana State University. He is the author of a monograph on performance and subjectivity, *Acting Up: Staging the Subject in Enlightenment France* (Bucknell Univ. Press, 2016), as well as of forthcoming articles on quantum theory and performance in Diderot’s *Le Neveu de Rameau* (*Diderot Studies* 35) and Catherine Deneuve’s star turn as the title character in *Manon 70* (*The French Review* 91.1). He is also principal investigator for an international research project aimed at creating a virtual reality video game based on an evening at the eighteenth-century Parisian Fair theater.

Susan H. Libby is professor of Art History at Rollins College. She is co-editor of *Blacks and Blackness in European Art of the Long Nineteenth Century* (Ashgate, 2014), to which she is also a contributor. She is co-curator of *The Black Figure in the European Imaginary*, an exhibition held from January to May 2017 at the Cornell Fine Arts Museum at Rollins College. The exhibition was accompanied by a scholarly catalogue, with a foreword by David Bindman (D. Giles, 2016). Libby’s research focuses on visual and material culture related to eighteenth-century French Caribbean slavery.

Kathleen Luby is associate professor of English at St. John’s University and author of *Excitable Imaginations: Eroticism and Reading in Britain, 1660–1760* (Bucknell Univ. Press, 2012). Her current book project examines the history of pornography from eighteenth-century comic fiction to twenty-first century digital media.

Thomas Salem Manganaro is assistant professor of English at the University of Richmond. He is working on a book about akrasia, or weakness of will, and procrastination in literature of the long eighteenth century.

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Heather McPherson is professor 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 Univ. Press, 2017). Her current research project examines the artist’s studio and the shifting image of the artist in the nineteenth-century France.

Ourida Mostefai is professor of French studies and Comparative Literature at Brown University. She is the author of *Jean-Jacques Rousseau écrivain polémique: querelles, disputes et controverses au siècle des Lumières* (Brill, 2016) and co-editor of *Rousseau and l'Infâme: Religion, Toleration, and Fanaticism in the Age of Enlightenment* (Rodopi, 2009). She currently serves as President of the Rousseau Association.

Felicity Nussbaum is distinguished research professor in English at UCLA. A past president of ASECS, she is author of numerous essays and books, including *Rival Queens: Actresses, Performance, and the Eighteenth-Century British Theater* (Philadelphia: Univ. of Pennsylvania Press, 2010).

Wendy Wassyng Roworth is professor Emerita of Art History at the University of Rhode Island. She has published on Angelica Kauffman, seventeenth- and eighteenth-century Italian and British art in books and exhibition catalogues. Her articles have appeared in *Art Bulletin*, *Burlington Magazine*, *Eighteenth-Century Studies*, and other journals. Her essay “Angelica Kauffman: the acquisition and dispersal of an artist’s collection, 1782–1825,” will appear in the forthcoming volume *London and the Emergence of the European Art Market*, ed. Susanna Avery-Quash and Christian Huemer (Getty Publications).

Elena Russo is professor of French at Johns Hopkins University and is the author of *Styles of Enlightenment: Taste, Politics and Authorship in Eighteenth-Century France* (2007). She has written on sociability, aesthetics, and libertinism.

Valentina Tikoff is associate professor of history at DePaul University. Recent publications include articles in the *Journal of Early Modern History*, *Eighteenth-Century Studies*, and the *International Journal of Maritime History*. Her analysis of a children’s edition of Olaudah Equiano’s autobiography will appear in the volume *Who Writes for Black Children? African American Children’s Literature before 1900*, Katharine Capshaw and Anna Mae Duane (Univ. of Minnesota Press, 2017).

Mark Vareschi is assistant professor in the Department of English at the University of Wisconsin–Madison. His work in eighteenth-century literature and culture is situated at the intersection of literary history, media studies, performance studies, and digital humanities. He is currently completing a monograph on anonymity and anonymous publication in the British eighteenth century.

Shearer West is Deputy Vice-Chancellor of the University of Nottingham in the UK and former Head of the Humanities Division at Oxford University. She has published nine authored and edited books on eighteenth-, nineteenth- and twentieth-century European art, including *Portraiture* (Oxford Univ. Press, 2004) and *Italian Culture in Northern Europe in the Eighteenth Century* (Cambridge Univ. Press, 1999), and many peer-reviewed essays and articles. Most recently, she has published essays on Bluestocking portraits, the pastellist Rosalba Carriera, and theatrical spectacle, with forthcoming work including a study of portraits of immigrants in eighteenth-century England and an essay on Shakespeare, memory, and the visual arts.