



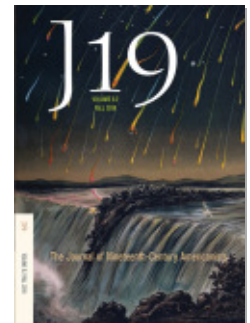
PROJECT MUSE®

Contributor Biographies

J19: The Journal of Nineteenth-Century Americanists, Volume 6, Number 2, Fall 2018, pp. 427-429 (Article)

Published by University of Pennsylvania Press

DOI: <https://doi.org/10.1353/jnc.2018.0032>



➔ *For additional information about this article*

<https://muse.jhu.edu/article/710085>

CONTRIBUTOR BIOGRAPHIES

Jamie M. Bolker is a postdoctoral teaching fellow at Fordham University. Her dissertation, “Lost and Found: Wayfinding in Early American Literature,” examines the relationship between selfhood and getting physically lost in early American and Atlantic literature. She has also published on Theodore Dreiser and the bureaucratization of identity at the turn of the century, and her research interests include ecocriticism, animal studies, materiality and material culture, navigation history, and early Atlantic print culture.

Blake Bronson-Bartlett is visiting assistant professor in English at the University of Iowa. His scholarship has appeared in *Walt Whitman Quarterly Review* and *ESQ*. He is the editor of *Mabbott Poe* (<https://mabbottpoe.lib.uiowa.edu/>), an online resource based on the research papers of the Poe scholar Thomas Ollive Mabbott.

Sarah E. Chinn teaches in and is the chair of the English department at Hunter College, CUNY. Her most recent book is *Spectacular Men: Race, Gender, and Nation on the Early American Stage* (Oxford University Press, 2017).

Amy E. Hughes is associate professor of theater history and criticism at Brooklyn College (CUNY). Her first book, *Spectacles of Reform: Theater and Activism in Nineteenth-Century America* (University of Michigan Press, 2012), won the 2013 Barnard Hewitt Award from the American Society for Theatre Research (ASTR). In fall 2018, University of Michigan Press will publish *A Player and a Gentleman: The Diary of Harry Watkins, Nineteenth-Century US American Actor*, a critical and digital edition of Watkins’s pre–Civil War diary edited by Hughes and Naomi J. Stubbs.

Holly Jackson is associate professor of English at the University of Massachusetts, Boston. She is the author of *American Blood: The Ends of the Family in American Literature, 1850–1900* (Oxford University Press, 2014). Her second book, a narrative history of

social protest movements in the nineteenth-century United States will be published by Crown, an imprint of Penguin Random House.

Douglas A. Jones Jr. is associate professor of English at Rutgers University, New Brunswick. He is the author of *The Captive Stage: Performance and the Proslavery Imagination of the Antebellum North* (University of Michigan Press, 2014), and coeditor of the forthcoming "Time Signatures: Race and Performance after Repetition." He is currently writing a book on early African American writers' contributions to democratic theory and praxis.

Zach Marshall is an instructor of English at the Center for Visual Culture and Media Studies at Greenville University in Greenville, Illinois. His research uses media theory to study how American slave literature inscribed slaves' communication practices. He recently received his PhD from the University of Wisconsin-Madison, defending a dissertation titled "Antislavery Media: Circulating Revolution in the United States."

Heather S. Nathans is the Alice and Nathan Gantcher Professor in Judaic Studies at Tufts University, where she is also chair of the department of drama and dance. Her previous publications include *Early American Theatre from the Revolution to Thomas Jefferson* (Cambridge University Press, 2003); *Slavery and Sentiment on the American Stage, 1787–1861* (Cambridge University Press, 2008); and *Hideous Characters and Beautiful Pagans: Performing Jewish Identity on the Antebellum American Stage* (University of Michigan Press, 2017), as well as numerous edited collections, book chapters, and articles. She is also the editor for Studies in Theatre History and Culture series for the University of Iowa Press.

Matthew Reborn is the Roop Distinguished Professor of English at James Madison University, where he teaches classes in performance theory, theater history, and nineteenth-century American literature. His first book, *Pioneer Performances: Staging the Frontier*, was published by Oxford University Press in 2012, and his work has been supported by the American Antiquarian Society, Houghton Library, Library Company of Philadelphia, and the National Endowment for the Humanities. He is currently finishing a book on the relationship between the mind-body debate and the production of letters in antebellum America.

Joseph Roach, Sterling Professor of Theater at Yale University, is the author of *Cities of the Dead: Circum-Atlantic Performance* (Columbia University Press, 1996) and other books and articles on the history of theater, drama, and social performance.

Laura Soderberg is a visiting assistant professor at Franklin & Marshall. Her current project, “Vicious Infants: Antisocial Childhoods and the Politics of Population in Antebellum U.S. literature,” examines the intersections among childhood, race, and early American conceptions of population. Her work has previously been published in *American Literature* and *Social Text*.

Gale Temple is associate professor of American literature at the University of Alabama at Birmingham. He has published on writers such as Charles Brockden Brown, Herman Melville, Nathaniel Hawthorne, and Fanny Fern and is currently working on a book about early literary and medical portrayals of behaviors that have today come to be called addictions.

Kathryn Walkiewicz is an assistant professor of nineteenth-century American literature and culture at the University of California, San Diego. She is also a coeditor of the anthology *The People Who Stayed: Southeastern Indian Writing after Removal* (University of Oklahoma Press, 2010).

David Zimmerman is professor of English at the University of Wisconsin-Madison. He is the author of *Panic! Markets, Crises, and Crowds in American Fiction* (University of North Carolina Press, 2006). His current book project studies the concept of moral complicity in the first half of the nineteenth century and its relation to US literature and reform writing.