

Notes on Contributors

JULIE A. CARLSON is Professor of English and Associate Dean-Faculty Equity Advisor in the Division of Humanities and Fine Arts at the University of California, Santa Barbara. She is the author of *In the Theatre of Romanticism: Coleridge, Nationalism, Women* (Cambridge University Press, 1994), *England's First Family of Writers: Mary Wollstonecraft, William Godwin, Mary Shelley* (Johns Hopkins University Press, 2007), and coeditor, with Elisabeth Weber, of *Speaking about Torture* (Fordham University Press, 2012). Her articles focus on the cultural, sexual, and racial politics of British Romantic-era writing and mind studies. She is the coeditor, with Aranye Fradenburg Joy, of Brainstorm Books, an imprint of punctum books. Her current work argues that the interconnection among friendship, creativity, and social justice is a crucial legacy of British Romanticism.

JAMES CHANDLER is William K. Ogden Distinguished Service Professor in the Department of English and Department of Cinema and Media Studies at the University of Chicago. His books include *England in 1819: The Politics of Literary Culture and the Case of Romantic Historicism* (University of Chicago Press, 1998), *An Archaeology of Sympathy: The Sentimental Mode in Literature and Cinema* (University of Chicago Press, 2013), and *Doing Criticism: Across Literary and Screen Arts* (Wiley-Blackwell, 2022). In 2022 he held the Avery Distinguished Fellowship at the Huntington Library to work on his current book project: "Figures in a Field: Wordsworth and Edgeworth." Since 1989 he has served as General Editor of the monograph series Cambridge Studies in Romanticism. In 2014 he was elected to the American Academy of Arts and Sciences.

GERARD COHEN-VRIGNAUD teaches at the University of Tennessee and is the author of *Radical Orientalism: Rights, Reform, and Romanticism* (Cambridge University Press, 2015). His essays have appeared in *English Literary History*, the *Modern Language Quarterly*, *Nineteenth-Century Literature*, *differences*, and *Studies in Romanticism*, among others. His most recent article, “Love Actually: On Affect Theory and Romantic Studies” (2020), came out in *The Wordsworth Circle*.

JOEL FAFLAK is Robert and Ruth Lumsden Professor of English at Western University. He is the author of *Romantic Psychoanalysis* (State University of New York Press, 2007), coauthor of *Revelation and Knowledge* (University of Toronto Press, 2011), the editor of Thomas De Quincey’s *Confessions of an English Opium-Eater* (Broadview Press, 2009), and the coeditor (with Richard Sha) of the book series Palgrave Studies in Affect Theory and Literary Criticism (2016 to present). He has edited or coedited numerous collections, including *A Handbook of Romanticism Studies* (with Julia M. Wright; Wiley-Blackwell, 2012), *Marking Time: Romanticism and Evolution* (University of Toronto Press, 2017), *William Blake: Modernity and Disaster* (University of Toronto Press, 2020), and *Romanticism and the Emotions* (with Richard Sha; Cambridge University Press, 2014), and, most recently, *Romanticism and Consciousness Revisited* (Edinburgh University Press, 2022). He is recipient of the Polanyi Prize for Literature (2021) and the Edward J. Pleva (2016) and Ontario Confederation of University Faculty Associations (2019) awards for teaching excellence. His current projects are two monographs “Romantic Psychiatry: The Psychopathology of Happiness” and “Get Happy! Utopianism and the American Film Musical.”

MARY FAIRCLOUGH is Professor of Eighteenth-Century and Romantic Literature at the University of York. She is the author of *The Romantic Crowd: Sympathy, Controversy and Print Culture* (Cambridge University Press, 2013) and *Literature, Electricity and Politics 1740–1840: “Electrick Communication Every Where”* (Palgrave, 2017), and of essays and articles which investigate the intersection of literature, technology, religion, and politics in the eighteenth century and Romantic period. These include studies of Percy Shelley’s *The Mask of Anarchy*, Mary Shelley’s *Frankenstein*, and the work of Thomas Beddoes, Mary Wollstonecraft, Erasmus Darwin, and John Thelwall. She is currently completing a monograph on Romantic-period women’s writing and devotional

feeling, and editing Mary Wollstonecraft's *The Female Reader* for a forthcoming edition of Wollstonecraft's complete works from Oxford University Press.

NIKKI HESSELL is a settler scholar and Professor of English Literatures at Te Herenga Waka–Victoria University of Wellington. Her work focuses on the intersection of Romantic studies, settler colonialism, and Indigenous studies. She is the author of *Romantic Literature and the Colonised World: Lessons from Indigenous Translations* (Palgrave, 2018) and *Sensitive Negotiations: Indigenous Diplomacy and British Romantic Poetry* (State University of New York Press, 2021).

OMAR F. MIRANDA is Associate Professor of English at the University of San Francisco. He is the editor of *On the 200th Anniversary of Lord Byron's Manfred* (Romantic Circles Praxis Series, 2019) and the abridged teaching edition of Mary Shelley's *The Last Man* (Romantic Circles, 2022). His published essays have appeared in *European Romantic Review*, *Symbiosis*, *Keats-Shelley Journal*, *Studies in Romanticism*, and *Global Nineteenth-Century Studies*. His article, "The Global Romantic Lyric" (*The Wordsworth Circle*, 2021), won the Bigger 6 Article of the Year award (2021). He is currently at work on a book project that tracks the rise of global celebrity culture in the Romantic period. He is Vice President of the Keats-Shelley Association of America and is on The Byron Society of America's board of directors.

MATHELINDA NABUGODI is a lecturer in Comparative Literature at University College London. She is the author of *Shelley with Benjamin: A Critical Mosaic* (UCL Press, 2023) and one of the editors of the Longman edition of *The Poems of Shelley*. She has published articles on Shelley's translations, creative critical methods, and the racist history of hair. Her current research explores the connections between British Romanticism and the Black Atlantic while investigating the period's legacy in our own time. It is due to be published as *The Trembling Hand: Reflections of a Black Woman in the Romantic Archive* by Hamish Hamilton (UK) and Alfred A. Knopf (US).

ALAN RICHARDSON is Professor of English at Boston College. His books include *Literature, Education, and Romanticism: Reading as Social Practice* (Cambridge University Press, 1994), *British Romanticism and the Science of the Mind* (Cambridge University Press, 2001), and *The Neural Sublime: Cognitive Theories and Romantic Texts* (Johns Hopkins

University Press, 2011). He is editor or coeditor of *Romanticism, Race, and Imperial Culture* (Indiana University Press, 1996), *Three Oriental Tales* (Wadsworth Publishing, 2002), and *Early Black British Writing* (New Riverside Editions, 2004). Major awards include a National Endowment for the Humanities (NEH) Fellowship, a Guggenheim Fellowship, and the Keats-Shelley Association of America Distinguished Scholar Award. His most recent book, *Breakfast with Salamanders: Seasons on the Appalachian Trail* (Daiyu Peak Press, 2021) concerns walking, nature, Zen, and section-hiking the “AT.”

KATE SINGER is Mary Lyon Professor of Humanities in the English Department and affiliated faculty in the Critical Race and Political Economy Department at Mount Holyoke College. She is the author of *Romantic Vacancy: The Poetics of Gender, Affect, and Radical Speculation* (State University of New York Press, 2019) and coeditor, with Ashley Cross and Suzanne L. Barnett, of *Material Transgressions: Beyond Romantic Bodies, Genders, Things* (Liverpool University Press, 2020). She has published essays on Percy Shelley, Mary Shelley, Maria Jane Jewsbury, Letitia Elizabeth Landon, Mary Robinson, Jane Austen, Mary Wollstonecraft, and Mary Prince. She is working on a second book that explores tropes of shapeshifting in the Romantic period and beyond and currently serves as the President of the Keats-Shelley Association of America.

FUSON WANG is Associate Professor of English at the University of California, Riverside, where he specializes in British Romantic literature, disability studies, and the medical and health humanities. He is the author of two monographs. First, *The Smallpox Report: Vaccination and the Romantic Illness Narrative* (University of Toronto Press, 2023) rewinds our own pandemic moment of vaccine hesitancy back to the Romantic-era discovery of smallpox vaccination to relearn the value of the medico-literary genre of the illness narrative. Second, *A Brief Literary History of Disability* (Routledge, 2022) offers perhaps surprising pairings of contemporary disability theory with some of the most enduring stories in the cultural imagination to illustrate the centrality of the figure of disability in literature, from the early modern period to our contemporary moment.

ROSS WILSON is Associate Professor of Criticism in the Faculty of English, University of Cambridge, and a Fellow of Emmanuel College. He has written books on Kant's aesthetics and on the work of Theodor Adorno

and is the author of *Shelley and the Apprehension of Life* (Cambridge University Press, 2013) and *Critical Forms* (Oxford University Press, 2023), his book on the forms of literary criticism since 1750. He is the editor of *The Meaning of "Life" in Romantic Poetry and Poetics* (Routledge, 2009) and of *Percy Shelley in Context*, forthcoming from Cambridge University Press, and a member of the editorial collective for *Romantic Circles Reviews and Receptions*.