

## NOTES ON CONTRIBUTORS

**Sharon Choe** is a Marie Skłodowska-Curie Postdoctoral Fellow at the University of Copenhagen. Her research centres on Anglo-Nordic cross-cultural exchange and British nation formation during the long eighteenth century, and she has an EU-funded project examining representations of “Viking” death and Norse death rituals in eighteenth-century British literature. Her doctoral research focused on perceptions of disability, Norse reception, and the body politic metaphor in William Blake’s poetry. She has published articles in *Studies in English Literature, 1500-1900* and *Mirator*, with forthcoming pieces in *Scandinavian-Canadian Studies* and a number of edited volumes. She is currently finishing her first monograph.  
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**David Duff** is Professor of Romanticism at Queen Mary University of London and co-director of the London-Paris Romanticism Seminar. His publications include *Romance and Revolution: Shelley and the Politics of a Genre* (Cambridge, 1994), *Romanticism and the Uses of Genre* (Oxford, 2009) and *The Oxford Handbook of British Romanticism* (2018). He has co-edited, with Marc Porée, three previous issues of *Litteraria Pragensia*, on *Wordsworth and France* (2017), *Exiles, Emigrés and Expatriates in Romantic-Era Paris and London* (2019) and *Oaths, Odes and Orations* (2024). For other journals, he has also co-edited special issues on *British Romanticism and Europe* (in the *European Romantic Review*, 2025) and *Romanticism at the Royal Institution* (in *Romanticism*, 2025). He is currently completing a book on Romantic prospectuses.  
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**Laurent Folliot**, an alumnus of the École Normale Supérieure, is Associate Professor of English Literature and Translation at Sorbonne Université, seconded to the Centre National de la Recherche, with the ECHELLES unit of Université Paris Cité. He has published a monograph on *Lyrical Ballads* (Atlande, 2012) and another on Keats’s poetry (with Caroline Bertonèche, Atlande, 2022), as well as various articles and book chapters on the poetry and prose of the long eighteenth century, with a focus on the Romantic era. He has also published various translations, from Sir William Temple and James Thomson to Charles Dickens and H.P. Lovecraft. He is a vice-president of the *Société d’Études du Romantisme Anglais*, as well as the editorial secretary of *Études anglaises* and the co-director of the London-Paris Romanticism Seminar.  
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**Eleanor Franzén** is a PhD candidate in the School of Culture, Arts and Communication at Birkbeck College, University of London. Her thesis, provisionally entitled “Literary Roles for Women with Histories of Transactional Sex in Georgian and Regency Britain, 1758-1830,” analyses a shift in literature by and about women who exchanged sex for money, from the “penitent prostitute” figures of mid-eighteenth-century religious propaganda to the confident courtesan-authors of the early nineteenth century. She received the Margaret Elise Harkness Fellowship Prize in 2024 for her research on Mary Robinson’s fiction and life-writing.

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**Henry James Mason** is a PhD student at Queen Mary University of London, completing a thesis titled “Gothic Machinery: Romantic Spectacle and the Industrial Stage.” In this project, he investigates the changing technologies and management practices of London’s theatres of the late eighteenth and early nineteenth centuries. The work explores the relationship between the prevailing dramatic modes of the period and the economic practicalities that motivated these productions, focusing on those who worked behind the scenes of the spectacular, romantic shows staged at London’s patent theatres and in its emerging minor playhouses.

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**Christopher R. Miller** is Professor of English at the City University of New York (CUNY)-College of Staten Island. He is the author of *The Invention of Evening: Perception and Time in Romantic Poetry* (Cambridge, 2006) and *Surprise: The Poetics of the Unexpected from Milton to Austen* (Cornell, 2015). His more recent published work has studied the evolving conception of the soul in Keats’s poetry and the “lexical unconscious” of Austen’s novels, focusing on the frequent iterations of “nothing” in *Mansfield Park* and the pervasive idea of the situation in *Emma*.

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**Rosa Mucignat** is Reader in Comparative Literature at King’s College London. Her work has focused primarily on eighteenth- and nineteenth-century European literature. She has written on the literary geography of the realist novel, on the concept of historical perspective, and on Romantic images of Italy. She is part of an AHRC-funded project on the translation of radical texts between France, Britain and Italy during the revolutionary and Napoleonic period ([www.radicaltranslations.org](http://www.radicaltranslations.org)). She has an interest in literature in minority languages, in particular Pier Paolo Pasolini’s Friulian works.

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**Stephanie O'Rourke** is a Senior Lecturer in Art History at the University of St Andrews. She specializes in eighteenth- and nineteenth-century European art. She is the author of *Picturing Landscape in an Age of Extraction: Europe and Its Colonial Networks 1780-1850* (Chicago, 2025) and *Art, Science, and the Body in Early Romanticism* (Cambridge, 2021), which won the British Association of Romantic Studies (BARS) First Book Prize.  
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**Markus Poetzsch** is Associate Professor of English at Wilfrid Laurier University and specializes in British Romantic literature and ecocriticism. He is the author of *"Visionary Dreaminess:" Readings in Romanticism's Quotidian Sublime* (Routledge, 2006) and co-editor, with Cassandra Falke, of *Wild Romanticism* (Routledge, 2021). He has published essays on John Clare, William and Dorothy Wordsworth, Thomas De Quincey, Leigh Hunt, William Gilpin and Henry David Thoreau, among others. His research considers intersecting themes of Romantic and post-Romantic interest, such as aesthetics and landscape design, pedestrianism and loco-description, anthropocentrism and animal studies, poetics and ethics. When time permits, he also writes poetry on environmental issues.  
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**Merrilees Roberts** teaches Literature and Philosophy at Cambridge University, IES Abroad London and Queen Mary University of London. She is the author of *Shelley's Poetics of Reticence: Shelley's Shame* (Routledge, 2020) as well as other articles on Romantic poetry, affect theory and philosophies of sympathy. She was an organizer of The Shelley Conference 2024, "Posthumous Poems, Posthumous Collaborations," at Keats House, Hampstead, London.  
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**Sophie Thomas** is Professor of English at Toronto Metropolitan University. She is the author of *Romanticism and Visuality: Fragments, History, Spectacle* (Routledge, 2008) and co-editor, with Maureen McCue, of *The Edinburgh Companion to Romanticism and the Arts* (2023). Her research explores the crosscurrents between literature, visual, and material culture. She is currently completing a book on objects, collections and museums at the turn of the nineteenth century (*Romanticism and Material Culture: Curiosities, Collections, and the Emergence of the Museum, 1780-1830*) and undertaking a new project on Romanticism and the poetics of sculpture.  
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