

CONTRIBUTORS

JEANNE BRITTON is a Curator in the Irvin Department of Rare Books and Special Collections at the University of South Carolina. Her book *Vicarious Narratives: A Literary History of Sympathy, 1750–1850*, was published with Oxford in 2019, and she is the PI of The Digital Piranesi. She teaches and writes about the history of the novel, the history of the book, and the long Romantic period. Her recent work examines printed, typographical forms, including paratexts, tables, and illustrations, for the ways that they multiply reading experiences.

GRAHAM DAVIDSON is an independent scholar, preferring the title ‘reader’, who edited *The Coleridge Bulletin* for twenty-five years. Among his publications are *The Intelligible Ode: Intimations of Paradise* (2023), *Coleridge’s Career* (1990), and, a book of poetry, *The Randan Woods* (2008). Currently, he is writing an essay based on Sir Philip Sidney’s *An Apology for Poetry*, hoping to show how Sidney’s ideas might address some of the problems of writing poetry today.

MARGARET A. FISHER is a PhD candidate and 2024–25 Graduate Opportunity Fellow at the University of California, Santa Barbara. Her critical writing has recently appeared in *The Coleridge Bulletin* and *Science Fiction Research Association Review*.

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PETER LARKIN is Honorary Fellow of Warwick University and the author of *Wordsworth & Coleridge: Promising Losses* (2012) as well as many essays on British Romantic poetry and also on Hardy, David Jones, and contemporary ecopoetics.

JENNIFER DAVIS MICHAEL is a professor of English and Creative Writing at the University of the South in Sewanee, Tennessee. She is the author of *Blake and the City* (2006), as well as two poetry chapbooks, both from Finishing Line Press: *Let Me Let Go* (2020) and *Dubious Breath* (2022). She is currently working on a monograph about poetry and silence.

NICHOLAS REID was a senior lecturer in English at the University of Otago in New Zealand and has written extensively on Coleridge’s philosophy in his *Coleridge, Form and Symbol* (2006) and elsewhere. He persists in arguing that Coleridge’s later philosophy (from September of 1818) is systematic.

LISA ANN ROBERTSON is an associate professor of nineteenth-century British literature at the University of South Dakota. Her work on Darwin, Beddoes, Wordsworth, and others has appeared in journals such as *European Romantic Review*, *Essays in Romanticism*, *Prose Studies*, and *Romantic Circles Pedagogy Commons*. She has also contributed chapters that discuss Coleridge to the edited collections *Romanticism and the Cultures of Infancy* (2020) and *Distributed Cognition in Enlightenment and Romantic Culture*, vol. 3 (2019). Her monograph, *Embodied Organicism: Cognition, Aesthetics, and Ethics in British Romantic Literature and Science* is forthcoming from Liverpool University Press.

ANN WIERDA ROWLAND is an associate professor in the English Department of the University of Kansas. She is the author of *Romanticism and Childhood: The Infantilization of British Literary Culture* (2012) and the co-editor of *Transatlantic Literature and Author Love in the Nineteenth Century* (2016).

RAMAZAN SARAL is a research assistant at Ege University, Türkiye. He received his PhD on William Blake and mythopoeia. He has been interested in Romantic Studies since 2014, focusing especially on Blake and Coleridge.

TIMOTHY WHELAN has published widely on British religious Dissent and its intersections with women writers, print culture, and various Romantic figures, such as Coleridge, Hazlitt, and Henry Crabb Robinson. He is the general editor of *Nonconformist Women Writers, 1720–1840* (8 vols, Pickering & Chatto, 2011), author of *Other British Voices: Women, Poetry, and Religion, 1766–1840* (2015) and, more recently, editor with Felicity James of a new edition of Elizabeth Hays Lanfear's Jacobin novel, *Fatal Errors; or, Poor Mary-Anne, a Tale of the Last Century* (2019).

ANDREW O. WINCKLES is the Program Coordinator for TRIO Student Support Services at Siena Heights University. He is the author of *Eighteenth-Century Women's Writing and the Methodist Media Revolution* (2019) and the editor, with Angela Rehbein, of *Women's Literary Networks and Romanticism* (2017).