

Notes on Contributors

JOANNA BEAUFOY is a PhD student at the University of Copenhagen and a member of the research group 'Where Love Happens: Topographies of Emotion in Nineteenth-century European Literature', funded by the Velux Foundation. Her research explores literary history in the context of the history of lighting technologies, arguing for a sensitivity to the effects of gas and electricity on writing about emotions and the senses. In between studies at Cambridge, Sciences Po Paris and her PhD in Copenhagen, she worked for six years in digital startups in Paris, in music streaming, website design and building digital tools to help jobseekers find fulfilling work.

KIRSTIE BLAIR is Dean of the Faculty of Arts and Humanities at the University of Stirling. Her research interests lie in the fields of Victorian studies and Scottish studies: she has published extensively on Victorian poetry, literature and religion, literature and medicine, newspaper and periodical history, and working-class history. She also teaches, researches and supervises in the fields of children's literature and fan studies. Her third monograph, *Working Verse in Victorian Scotland: Poetry, Press, Community* (2019), won the Saltire Society Scottish Research Book of the Year and Book of the Year awards. Recent work has focused on Scottish and Northern working-class cultures, particularly on the experience of industrial workers, and on nineteenth-century industrial heritage more broadly. From 2018 to 2022, Blair led the AHRC-funded 'Piston, Pen & Press: Literary Cultures in the Industrial Workplace' project. She continues to work with many of the museum and archive partners from this project.

JAMES DOWTHWAITE is Junior Professor for English Literature at the Johannes Gutenberg-Universität Mainz, where he is currently completing a project on concept of fate in aestheticist, decadent, and symbolist writing. His first book, *Ezra Pound and 20th Century Theories of Language: Faith with the Word* came out with Routledge in 2019 and was awarded the Ezra Pound Society Book Award. His *Aesthetic Criticism: An Introduction* is forthcoming in 2025, also with Routledge. His poetry has appeared, amongst other places, in *Acumen*,

The Dawntreader, The French Literary Review, The High Window, Nightingale and Sparrow, The Needle and Poetry Salzburg Review. He is an assistant editor at *The New American Studies Journal: A Forum*.

HELENE GRØN holds a PhD in Theatre Studies from the University of Glasgow and is currently a Postdoc at the University of Copenhagen. Her monograph *Asylum and Belonging Through Collective Playwriting* came out with Palgrave Macmillan in 2023, and her other academic work has been published in, among others, *Research in Drama Education, Performance Research* and *Scottish Journal of Performance*. She teaches across theatre studies, literature and creative writing, and is a writer and librettist herself, with works performed, for instance, by the Scottish Opera.

JAMES HALL is Research Professor in Art History and Theory at Winchester School of Art, University of Southampton. He has written many essays on art history and contemporary art as well as the following books: *The World as Sculpture: the Changing Status of Sculpture from the Renaissance to the Present Day* (1999); *Michelangelo and the Reinvention of the Human Body* (2006); *The Sinister Side: How Left-Right Symbolism Shaped Western Art* (2008) and *The Artist's Studio: A Cultural History* (2022). *The Self-Portrait: a Cultural History* (2014) won the Travelling Scholarship Prize and has been translated into five languages.

MICHAEL HATT is Professor of History of Art at the University of Warwick. He has published widely on art and visual culture in nineteenth-century America, Britain and Denmark. His publications include *Art History: A Critical Introduction to its Approaches*, co-authored with Charlotte Klonk (2006), and *Sculpture Victorious: Art in an Age of Invention, 1837–1901*, co-edited with Martina Droth and Jason Edwards, and accompanying an exhibition at the Yale Center for British Art in 2014. His most recent work has been a series of co-led collaborative research projects: *Hiram Powers' Greek Slave: A Transatlantic Object*, with Martina Droth, with a special issue of *Nineteenth-Century Art Worldwide* (2015); *Art Through Denmark: Empires and Exchanges*, with Margit Thøfner, with a special issue of *Art History* (2020); and *Victoria's Self-Fashioning: Crafting the Royal Image for Dynasty, Nation, and Empire*, with Joanna Marschner, with a special issue of *19: Interdisciplinary Studies in the Long Nineteenth Century* (2021).

ALEXANDER KNOPF began his career at the University of Heidelberg, where he was trained in German literary studies, anthropology and history. He is currently Head of the Literary Department of the Theodor Springmann Foundation, Heidelberg. From 2021 to 2024, he was a member of the research project ‘Where Love Happens: Topographies of Emotions in Nineteenth-Century European Literature’ at the University of Copenhagen where he was also a Marie Curie Fellow, from 2019 to 2021, with the project ‘The Early Romantic Theory of Language: Experimental Linguistics around 1800’. Recent publications include Günther Anders: *Die Totenpost. Elegien*, edited, with commentary and an afterword by A. K. (Göttingen: Wallstein Verlag 2022) and *Abschied vom Individuum? Romantische Konzeptionen von Individualität und ihre Kritik*, edited by Verónica María Galfione and A. K. (Paderborn: Schöningh Brill, 2022).

LENE ØSTERMARK-JOHANSEN is Professor of English Literature and Art at the University of Copenhagen. She is the author of *Sweetness and Strength: The Reception of Michelangelo in Victorian England* (1998), *Walter Pater and the Language of Sculpture* (2011) and *Walter Pater’s European Imagination* (2022) and has published broadly on British Aestheticism, the Victorian reception of the Italian Renaissance and on word-and-image relations more broadly. Since 2021, she has been the Principal Investigator of the research project ‘Where Love Happens: Topographies of Emotions in Nineteenth-Century European Literature’, funded by the Velux Foundation.

VIKTORIA DE RIJKE is Professor in Arts & Education at Middlesex University in London and co-Chief Editor of *Children’s Literature in Education Journal*. Her research and publications are transdisciplinary across the fields of literature and avant-garde arts, children’s literature, media, play and animal studies, through the associations of metaphor. She is co-editor of *Nose Book: Representations of the Nose in Literature and The Arts* with Lene Østermark-Johansen (1999) and author of *Duck* (2008) and *The Timely Art of Scribble* (2023), among many co-edited publications and published work on children’s literature. Contrary to the popular warning, Viktoria is always keen to work with animals and children.

EMILY VINCENT is a Research Fellow in the School of English at the University of Birmingham researching imaginative representations of influenza in British

periodicals and fiction in the nineteenth and twentieth centuries as part of the *Media and Epidemics* project funded by CHANSE (Collaboration of Humanities and Social Sciences in Europe). Emily is also a Deputy Associate Director of Research at the Centre for Nineteenth-Century Studies International, based at Durham University. Her forthcoming monograph focuses on maternity, grief, and the spiritualism movement in late nineteenth-century women's literature. She has published on *fin-de-siècle* ghost stories, journalism, and the Gothic, with wider interests in the medical humanities and histories of the occult.

JEROME WYNTER is an Adjunct Assistant Professor at Queens College and Borough of Manhattan Community College, CUNY. His current research focuses on abolitionist poetics, the poetry of empire, Victorian poetry and postcolonial poetry. He has published on the early antislavery verse of Elizabeth Barrett Browning in *Victorian Poetry* (2022). His first monograph examines Barrett Browning's political poetics across the British and American abolition poems, poems of social protests, and Italian poems under the single rubric of an 'anti'-slavery canon. Other current projects include the work of the war poet Rupert Brooke, the occasional poet Charles Withworth Wynne, and an investigation into the language of disobedience and disruption in the performance poetry of Edward Kamau Brathwaite.