

Notes on Contributors

Barbara Barrow is Senior Lecturer in English at Lund University. Her research interests include literature and science, ecocriticism, and women, gender, and sexuality. She is the author of *Science, Language, and Reform in Victorian Poetry: Political Dialects* (Routledge, 2019), and of articles on Mathilde Blind, Constance Naden, Elizabeth Barrett Browning, and other nineteenth-century poets. Her current research focuses on queer desire and ecology in Victorian and early Modernist writing about the sea.

Bartholomew Brinkman is Associate Professor of English at Framingham State University. He is the author of *Poetic Modernism in the Culture of Mass Print* (Johns Hopkins UP, 2017), along with articles and essays on modern poetry, print culture, periodical studies, and digital humanities. He directs the Modern American Poetry Site and is the founding director of Framingham State University's Center for Digital Humanities.

Marco Canani is Associate Professor of English at the 'G. d'Annunzio' University of Chieti-Pescara, Italy. His research investigates the literature and culture of the long nineteenth century, with specific focus on Romantic poetry, *fin-de-siècle* literature and aesthetics, and Anglo-Italian studies. In addition to articles on John Keats, Percy Bysshe Shelley, Vernon Lee, and A. J. Cronin, he has published *Ellenismi britannici. L'ellenismo nella poesia, nelle arti e nella cultura britannica dagli augustei al Romanticismo* (2014) and co-edited monographic issues of the journals *L'Analisi linguistica e letteraria* (2019, "The Shelleys in Milan, 1818–2018"), *La questione Romantica* (2020, "Romanticism and Cultural Memory"), and *The Keats-Shelley Review* (2021, "Peterloo at 200: Histories, Narratives, Representations").

Michael Craske is a lecturer in English literature at Queen Mary, University of London, where he completed his PhD on the relationship between the poetry of Algernon Charles Swinburne and the operas of Richard Wagner. Recent and forthcoming publications include "Let us adore spilled blood": Swinburne and the Scandal of *Poems and Ballads* for the *Routledge Handbook of Scandals in Victorian Literature and Culture*, and "The Music of the Venusberg: Richard Wagner and the poetry of Arthur Symonds" in a collection of essays to be published by Greenwich Exchange in 2023 as *Salome's Bookshelf: Artists and Writers of the 1890s*. Published articles include "A Genius for Inaccuracy": Edmund Gosse and the Case of Swinburne's Missing "Ear", for *Studies in Walter Pater and Aestheticism*, and "Swinburne, Wagner, Eliot, and the Musical Legacy of *Poems and Ballads*" for the *Journal of Victorian Culture*. He also has research interests in Victorian musical adaptations of poetry, on which he blogs at www.verseandmusic.com.

Carolina Matos is Senior Lecturer in Media and Sociology in the Department of Media, Culture and Creative Industries in the School of Communications and Creativity at City, University of London. She is the author of various books, papers and articles and her research is in the area of media, gender, and development. She is also Programme Director of the Masters in Media and Communications and International Communications and Development (ICD).

Fraser Riddell is Assistant Professor in English and Medical Humanities in the Department of English Studies, Durham University. His research focuses on gender, sexuality, and the body in Victorian and early twentieth-century literature. His monograph *Music and the Queer Body in English Literature at the Fin de Siècle* was published by Cambridge University Press in April 2022. Other recent work includes a chapter on Vernon Lee, Mary Robinson, and queer pastoral soundscapes in *The Victorian Idyll* (Routledge, forthcoming) and a translation of Lee's essay on 'Aristocratic Pastorals' (*Fanfulla della domenica*, 1885) in *Studies in Walter Pater and Aestheticism*. He is currently

working on a project on touch and tactility in Victorian literature, which draws upon theories of neurodiversity to investigate descriptive styles and modes in sensory perception.

Meta Witte is a 22-year-old artist and illustrator from Germany. She is currently a member of the Illustration Studio at UMPRUM Prague. At her home university in Leipzig she studies Book Art and Graphic Design with a focus on illustration. Her work is often inspired by literature and theatre and combines a wide range of analogue techniques, like acrylic painting, pencil drawings, ink and collage.

GUEST EDITORS

Sally Blackburn-Daniels is a Research Fellow in the Centre for Culture and Creativity at Teesside University. Sally's research is centred upon the intersections of literature, philosophy, and science at the cusp of the late nineteenth and early twentieth centuries. They have worked closely with the Associazione Culturale il Palmerino on the first theatrical performance of Vernon Lee's *The Ballet of the Nations: A Present-Day Morality* (1915), and the performance laboratory *In Vernon Lee's Name* (2022). Recent publications include a special issue of *English Studies* (2022), 'Bookshelves, Social Media and Gaming', co-edited with Edmund G. C. King (The Open University).

Patricia Pulham is Professor of Victorian Literature at the University of Surrey and currently President of the British Association for Victorian Studies. She is author of *The Sculptural Body in Victorian Literature: Encrypted Sexualities* (2020; 2022) and *Art and the Transitional Object in Vernon Lee's Supernatural Tales* (2008). With Catherine Maxwell she co-edited an edition of Vernon Lee's fiction, *Hauntings and Other Fantastic Tales* (2006), and a collection of critical essays, *Vernon Lee: Decadence, Ethics, Aesthetics* (2006). Her research focuses on late-Victorian literature and culture, and she has published widely on late nineteenth-century writers including Thomas Hardy, Oscar Wilde, and Olive Custance. She is also known for her work on Neo-Victorianism which includes several articles, a co-edited collection, *Haunting and Spectrality in Neo-Victorian Fiction: Possessing the Past* (2010), and more recently a special issue of *Victoriographies*, 'Tracing the Victorians: Material Uses of the Past in Neo-Victorianism' (2019).

ESSAY PRIZE

EO Gill is a video artist and curator living and working on Gadigal land (Sydney, Australia). Gill is completing a hybrid PhD in the Department of Gender & Cultural Studies and Sydney College of the Arts at Sydney University. Their creative practice research speaks to bodily sites of tension, suspension and play explored through a self-reflexive documentary style. Gill was the recipient of the Create NSW Visual Arts (Emerging) Fellowship (2018) and has exhibited at Bundoora Homestead (Vic) and Verge Gallery and Artspace (NSW) among others.

Conner Moore is a PhD student in the English literature program at Miami University, having completed his MA at Miami University in 2021. His planned dissertation explores the representation of nonhuman animals in decadent literature, questioning to what extent the 'against nature' creed of decadent writers contradicts the ostensibly sympathetic treatment of animals in many of the texts. He has recently presented papers on the ways in which the commodification of artistic labor is depicted in Vernon Lee's *Miss Brown* and Oscar Wilde's *Salomé*, as well as on the application of an ecocritical lens to decadent literature, and on Virginia Woolf's relationship to the decadent movement.

TRANSLATION PRIZE

Francesca Bugliani Knox is Honorary Senior Research Associate at University College London. Her publications include translations into Italian as well as several books and articles on various aspects of English and Italian literature from the Renaissance to the present. The full text of her translation of Leopold Andrian's *The Garden of Knowledge* is available to purchase from [Studio WillDutta](#).

EDITORIAL

Jane Desmarais (Editor-in-Chief) is Professor of English and Director of the Decadence Research Centre in the Department of English and Creative Writing at Goldsmiths, University of London. She has written numerous essays on the theme of decadence and has co-edited several works, including *Decadence: An Annotated Anthology* (with Chris Baldick, Manchester University Press, 2012), *Arthur Symons: Selected Early Poems* (with Chris Baldick, MHRA, 2017), and *Decadence and the Senses* (with Alice Condé, Legenda, 2017). She is co-editor with David Weir of *Decadence and Literature* (2019), a volume in the Cambridge Critical Concepts series, and the *Oxford Handbook of Decadence* (2021). *Decadent Plays, 1890-1930* co-edited with Adam Alston is forthcoming with Bloomsbury in 2023. Her most recent monograph, *Monsters Under Glass: A Cultural History of Hothouse Flowers, 1850 to the Present*, was published by Reaktion in 2018.

Alice Condé (Deputy Editor) is Lecturer in the Department of English and Creative Writing at Goldsmiths, University of London. She is co-editor of *Decadence and the Senses* (with Jane Desmarais, Legenda, 2017) and *In Cynara's Shadow: Collected Essays on Ernest Dowson* (with Jessica Gossling, Peter Lang, 2019). Her essay on 'Decadence and Popular Culture' appears in Jane Desmarais and David Weir's *Decadence and Literature* (2019), and 'Contemporary Contexts: Decadence Today and Tomorrow' appears in Desmarais and Weir's *Oxford Handbook of Decadence* (2021).

Jessica Gossling (Deputy Editor) is Lecturer in the Department of English and Creative Writing at Goldsmiths, University of London, and Assistant Editor of *The Literary Encyclopedia*. She is co-editor with Alice Condé of *In Cynara's Shadow: Collected Essays on Ernest Dowson (1867–1900)*. Her essay on 'À rebours and the House at Fontenay' is published in *Decadence and the Senses* (Legenda, 2017) and her chapter 'Interior Decoration: Designing Decadence' is published in the *Oxford Handbook of Decadence* (2021). An essay 'Decadent Magic: Arthur Machen's *The Hill of Dreams*' is published in *Magic: A Companion*, edited by Katharina Rein (Peter Lang, 2022). Jessica is currently working on her first monograph on the decadent threshold poetics of Charles Baudelaire, Joris-Karl Huysmans, Arthur Symons, and Ernest Dowson, alongside launching the Decadence, Magic, and Occult Network (DMON) in the Decadence Research Centre at Goldsmiths. Jessica and Alice are the webmistresses of volupte.gold.ac.uk.

Robert Pruett-Vergara (Reviews Editor) is currently preparing a monograph of his thesis, 'Remy de Gourmont and the Crisis of Erotic Idealism', and his work investigates the interplay of erotic and philosophical discourses at the transition from Symbolism to modernism. Alongside the Cercle des Amateurs de Remy de Gourmont (CARGO), he co-organized the Fin de Siècle Symposium (Balliol College, Oxford, 2016). In 2018, he co-organized Decadence, Magic(k), and the Occult conference at Goldsmiths, University of London. His chapter on 'Dowson, France, and the Catholic Image' appears in *In Cynara's Shadow: Collected Essays on Ernest Dowson* (ed. by Alice Condé and Jessica Gossling).