

## Notes on Contributors

**Helen Abbott** is Professor of Modern Languages and a specialist in nineteenth-century French poetry and music at the University of Birmingham (UK). She explores ways of writing about word-music relationships in poetic language, in critical theories, and using digital methodologies. She led the [Baudelaire Song Project](#) collating 1,700+ songs in 25 languages and 40 different musical genres, and designed a new networked model for analysing and visualizing word/music relations in songs (AHRC-funded 2015-2019). She is author of three books: *Baudelaire in Song 1880–1930* (Oxford University Press, 2017); *Parisian Intersections* (Peter Lang, 2012); and *Between Baudelaire and Mallarmé* (Ashgate, 2009). A classically-trained soprano, Professor Abbott is also in demand as a specialist language coach for professional and early-career classical musicians working on French repertoire, and was recently consultant and language coach on a Gramophone Classical Music Awards 2018 nominated album of Baudelaire songs, *Voyages* (Signum, 2017), with Mary Bevan (soprano) and Joseph Middleton (piano).

**Joseph Acquisto** is Professor of French at the University of Vermont, specializing in nineteenth- and early twentieth-century poetry and the novel and the relations among literature, music, and philosophy. His books include *The Fall Out of Redemption: Writing and Thinking Beyond Salvation in Baudelaire, Cioran, Fondane, Agamben, and Nancy*; *Poetry's Knowing Ignorance*; *Living Well with Pessimism in Nineteenth-Century France*; and *French Symbolist Poetry and the Idea of Music*. He is currently at work on a book on dissonance and subjectivity in Baudelaire.

**Erik Anspach** holds a PhD in comparative cultural history and literature from the University of Washington, Seattle. He is currently the Academic Director at *L'École Nationale Supérieure de Création Industrielle* (ENSCI-Les Ateliers), classed internationally as France's leading institution dedicated to design. Anspach's publications to date have concentrated on cultural narratives of transparency in the nineteenth century, their relation to formal and informal systems of power, and their impact on the collective imaginary in parallel with the industrialization of cultural artefacts and the media.

**Matthew Bradley** is Senior Lecturer in Victorian literature at the University of Liverpool. His research and teaching mainly focuses on the interaction between late nineteenth-century religion and culture; he has recently contributed to the *Cambridge Critical Concepts* volume on decadence and its links with theology, and he is currently writing a book on Victorian conceptualizations of the end of the world.

**Sam Branton** studied Fine Art at Norwich School of Art and Design, graduating in 2007. He has exhibited at the Ashmolean Museum in Oxford, as well as in London, Basel, Stockholm, and California. His most recent solo show was [Fauna Rampant](#) at James Freeman Gallery (11 February – 6 March 2021).

**Alexandre Burin** teaches French at the University of Manchester. His research focuses on late nineteenth- and early twentieth-century literature, culture, and media. He is currently working on a monograph about the self-construction of Jean Lorrain's myth through fragmentation, performance, and scandal, building on his doctoral research. More recently he contributed a chapter on the poetics and performativity of Lorrain to *Poétique du Chat Noir (1882-1897)* (Presses Universitaires de Paris-Nanterre, 2021).

**Daniele Carluccio** est docteur ès lettres. Il a enseigné aux universités de Genève et de Lausanne. Il est actuellement professeur de français et d'histoire de l'art au Centre de formation

professionnelle Arts de Genève. Ses recherches portent sur la modernité littéraire. Il est l'auteur, entre autres, de *Roland Barthes lecteur* (Hermann, 2019).

**Peter Coles** is an author, translator, and fine-art photographer, particularly interested in urban nature and veteran trees. He is the author of *Mulberry*, a cultural history (Reaktion Books, 2019) and has pioneered the use of veteran trees as markers of hidden history through the *Morus Londinium* project, winner of a 2021 [European Heritage/Europa Nostra Award](#).

**Matthew Creasy** is Senior Lecturer in English Literature at the University of Glasgow. His critical edition of Arthur Symons's *The Symbolist Movement in Literature* was published by Fyfield-Carcanet in 2014. He has published essays and articles on modernism, decadence, and periodical studies and he is currently working on an edition of George Moore's *Confessions of a Young Man* for the MHRA's '[Jewelled Tortoise](#)' series dedicated to aesthetic and decadent literature.

**Marie Kawthar Daouda** enseigne la littérature et la langue française à Oriel College, Oxford. Elle a récemment publié *L'Anti-Salomé, représentations de la féminité bienveillante au temps de la Décadence (1850-1910)* (Peter Lang, 2020) où elle analyse les échos de la décadence latine et des premiers temps du christianisme dans l'art et la littérature de la fin de siècle française et britannique. Son prochain ouvrage, *La Prière désespérée, de Baudelaire à Bernanos* paraîtra aux éditions Garnier.

**Régis-Pierre Fieu** est doctorant en Études littéraires à l'Université du Québec à Montréal sous la direction de Jean-François Chassay. Il s'intéresse aux genres de l'imaginaire (politique-fiction, fantastique, science-fiction) mais surtout aux connexions entre la littérature et la politique. Le cinéma est également un de ses domaines d'intérêt. Il est rédacteur en chef du site de critiques cinéma *Écran d'Arrêt* et écrit depuis plus de dix ans dans la presse musicale en ligne. Sa thèse porte sur un mouvement qu'il appelle 'néo-décadentiste', reprise du décadentisme fin-de-siècle, qui se développe dans la littérature contemporaine.

**Suwendu Ghatak** is a PhD student in English at the University of Florida, working at the intersection of Victorian and Postcolonial Studies. He has published essays on Jonathan Swift and Alfred Tennyson. In his dissertation project, he examines the historical co-constitution of malaria and modernity in British India from the second half of the eighteenth century to the second half of the twentieth.

**Silvia Giudice** est agrégée de Lettres modernes et doctorante en littérature comparée à l'Université Paris-Nanterre. Ses recherches portent sur la poésie italienne et française du XIX<sup>e</sup> au XX<sup>e</sup> siècle: notamment sur les liens entre poésie et philosophie, et sur la conception de la condition humaine dans la poésie de Leopardi, Baudelaire, Valéry, et Montale.

**Salsabil Gouider.** Études à La Faculté des Lettres et Sciences Humaines de Sfax, Université de Sfax, Docteur en langue et littérature françaises, son sujet de thèse porte sur L'écriture imagée dans les récits fantastiques de Théophile Gautier, elle est un membre de LARIDIAME. Assistante contractuelle à l'Institut Supérieur des Études appliquées en Humanités de Mahdia, Université de Monastir. Elle consacre ses publications à l'analyse du discours et la stylistique principalement dans les textes de Théophile Gautier ainsi que les écrivains de XIX<sup>e</sup> siècle

**Michel-Guy Gouverneur** is a teacher of English language and literature, and a translator of philosophical texts. He holds a PhD in English-language philosophy (Sorbonne, supervised by Prof. J.-T. Desanti) and a PhD in Philosophy and Literature (Amiens, supervised by Prof. Sandra Laugier). His website: <https://ambitrad.hypotheses.org/>.

**Melanie Hawthorne** is Professor of French at Texas A&M University. Her work focuses on French women writers of the late nineteenth/early twentieth century, such as Rachilde. Her most recent book is *Women, Citizenship, and Sexuality: The Limits of Transnationalism* (Liverpool University Press, 2021), and a dual-language edition of Renée Vivien's short story collection *La dame à la louve* is due out from the MLA later this year. Her current work-in-progress is a biography of Vivien in the form of a virtual museum. An ongoing project documenting Vivien's gravesite in Paris can be viewed at [melaniehawthorne.com](http://melaniehawthorne.com), along with the 'Renée Vivien Cocktail Hour', pairing Vivien-themed cocktails with readings of her poems.

**Neil Hultgren** is Professor of English at California State University, Long Beach, where he teaches courses on Victorian literature and culture, the novel, the Gothic, and science fiction. He is the author of *Melodramatic Imperial Writing from the Sepoy Rebellion to Cecil Rhodes* (Ohio University Press, 2014) and has published articles and book chapters on Oscar Wilde, Richard Marsh, Arthur Machen, and Guillermo del Toro. With Dustin Friedman, he recently co-edited a cluster of essays on decadence and the weird for *Studies in Walter Pater and Aestheticism*. He is at work with Elizabeth Carolyn Miller and Joseph Bristow on the 2021-2022 William Andrews Clark Memorial Library Core Program, 'Victorian Apocalypse: The *siècle* at its *fin*'. His current book project, titled 'Cosmic Romance: The Universe in British Fiction, 1885-1930', explores the unique formal configurations of popular romance from H. Rider Haggard to Olaf Stapledon.

**Anne Jamison** is Professor of English at the University of Utah, where she teaches literature, popular culture, and critical theory. She is the author of *Poetics en passant: Redefining the Relationship between Victorian and Modern Poetry* (Palgrave, 2010); *Fic: Why Fanfiction Is Taking Over the World* (Smart Pop, 2013); *Kafka's Other Prague: Writings from the Czechoslovak Republic* (Northwestern, 2018); and a number of articles, reviews, and essays on topics from Flaubert to fanfic archives. She holds a PhD in Comparative Literature from Princeton University.

**Eleanor Keane** is a PhD student in the Department of English and Creative Writing at Goldsmiths, University of London. She is a member of the Decadence Research Centre at Goldsmiths and the British Association of Decadence Studies (BADS) Executive Committee. Her research interests focus on literary decadence and the visual arts, and expressions of gender, decadence, and sexuality within the late nineteenth century. Eleanor graduated from Goldsmiths in 2019 with an MA in Literary Studies, and in December 2019 she presented her paper, 'Princesses of Glass and Silence: Renée Vivien's (Re)translation of the Fairy Tale' at the [Decadence and Translation Network's 'Translating Decadence' workshop](#). She has written on [Renée Vivien for the Rimbaud and Verlaine Foundation blog](#) and the [British Association of Victorian Studies 'Victorianist' postgraduate researcher blog](#).

**Niall McDevitt** is the author of three collections of poetry, *b/w* (Waterloo Press, 2010), *Porterloo* (International Times, 2013) and *Firing Slits Jerusalem Colportage* (New River Press, 2016). He read at Yoko Ono's *Meltdown* in 2012. He performed in Iraq at the Babylon Festival in 2016. He featured in *The Bard*, a multi-media tribute to William Blake and John Latham at Flat Time House 2020. He occasionally blogs at [poetopography.wordpress.com](http://poetopography.wordpress.com).

**Jamie McKendrick** was born in Liverpool in 1955 and has published seven books of poetry as well as two *Selected Poems*. A recent pamphlet of poems with his artwork, *The Years*, won the Michael Marks Poetry Illustration Award. He edited *The Faber Book of 20<sup>th</sup>-Century Italian Poems*, and his translation of Giorgio Bassani's *The Novel of Ferrara* was published by Norton in 2019. He has also translated selections of Valerio Magrelli's poems, *The Embrace* (Faber, 2009) and of Antonella Anedda, *Archipelago* (Bloodaxe, 2014). His book of essays on art and poetry, *The Foreign Connection* (Legend) was published in 2020.

**Stephen Minta** currently teaches in the Department of English and Related Literature at the University of York. He is the author of books on Renaissance French poetry, Petrarch, Garcia Marquez, and Byron. A travel book, *The Recreation of a Sixteenth-Century Journey Across South America*, was a New York Times Notable Book.

**Ian Murphy** recently obtained a PhD from Manchester Metropolitan University, where he teaches as an Associate Lecturer. His current research focuses on the *femme fatale*, androgyny, and fatality within aestheticism, decadence, and the visual arts of the fin de siècle.

**André Naffis-Sahely** is the author of *The Promised Land: Poems from Itinerant Life* (Penguin, 2017) and the editor of *The Heart of a Stranger: An Anthology of Exile Literature* (Pushkin Press, 2020). He is the Editor of Poetry London.

**Lamia Oucherif** est maître de conférences en littérature, au département de français, à l'École Normale Supérieure de Bouzaréah, à Alger. Elle a soutenu son doctorat en mars 2010. L'intitulé de la thèse est: 'Pour une poétique de la relation père/fille chez M. Dib, A. Djebbar et S. de Beauvoir'. Elle est chef d'équipe au sein du laboratoire LISODIP, à l'ENS de Bouzaréah depuis 2011. Les recherches de l'équipe portent sur les littératures, française et francophone, de la fin du XXe siècle et du XXIe siècle. Ses derniers articles publiés sont: 'Ania Mérimèche entre l'art d'écrire et l'art de conter', in ouvrage collectif: *Écriture féminine maghrébine de l'extrême contemporain*, sous la direction de Rabia Redouane (Paris: l'Harmattan, 2020); 'Apprendre à lire une œuvre littéraire ou apprendre à vivre un désastre, avec Maurice Blanchot', in *La lecture des créateurs*, actes de colloque réunis par Saadia Yahia Khabou et édités par la librairie Alaa Eddine, Sfax, Tunisie, 2019; et 'L'Étranger d'A. Camus, le sourire sur le front... un effet du grotesque', in *Le sourire de Camus*, actes de colloque (l'institut américain d'Aix en Provence) réunis, présentés, et édités par David Walker, 2018.

**Jonathan Petitot.** Professeur agrégé de lettres, titulaire d'un doctorat en langue et littérature française de l'université d'Aix-Marseille, il enseigne actuellement dans le collège d'un quartier défavorisé de Marseille. Ses recherches portent sur les influences des prosodies antiques ou étrangères sur le modèle théorique du vers français au XIXe siècle.

**Anne Rainey** is a PhD researcher in Modern Languages and Linguistics at Ulster University. At Queen's University Belfast she gained a BA Hons in French and Italian and was awarded the Swiss Council for the Arts Prize in Italian Literature. Having completed a PGCE in Modern Languages and English (QUB), she taught French and Italian for several years. Anne's MA thesis, 'France, Prends Garde de Perdre ton Âme' (Ulster University), explores the restorative power of French Resistance poetry. In her current PhD research, she has designed a translation and neo-Gricean hybrid theory to examine implied meaning in Ciaran Carson's translations of Dante and Rimbaud. Her recent publications include 'Quarrels in Translation: Translating Discordantly to Achieve Harmonious Resolution', *Intersections*, (Ulster University, 2019) and an original poem, 'Ipso Facto', in a Belfast anthology, *Heartland* (2021). Anne has recently presented on Carson's translations at conferences in Maynooth University, University of Glasgow, and Queen's University Belfast.

**Joanna Rajkumar.** Agrégée de lettres modernes, docteur en littératures comparées, professeur de lettres et de cinéma en classes préparatoires en région parisienne, auteur de *Lignes sans réponses. Trois expériences poétiques des limites du langage*, Paris, Classique Garnier, 2019 (version refondue de la thèse de doctorat) <https://classiques-garnier.com/lignes-sans-reponses-trois-experiences-poetiques-des-limites-du-langage.html>. Parmi ses articles sur Baudelaire: 'Désir de langage et aventures de lignes, littérature et peinture chez Baudelaire, Hofmannsthal et Michaux', la Revue *Rilume*, 2005,

<http://www.rilune.org/mono2/posie01.htm>; ‘Des humeurs de l’indicible à l’écriture de l’humour d’un siècle à l’autre chez Baudelaire, Hofmannsthal et Michaux’, Revue *HUMORESQUES* N° 35, Nelly Feuerhahn et Judith Stora-Sandor (dir.), ‘Humour: état des lieux’, Printemps 2012, <http://www.caricaturesetcaricature.com/article-humour-etat-des-lieux-humoresques-n-35-printemps-2012-textes-reunis-par-nelly-feuerhahn-et-112610343.html>. ‘La maladie comme métaphore chez Baudelaire’, Société des Dix-Neuviémistes, *Médecines et maladies au XIXe siècle*, Brill/Rodopi, 2018, <https://brill.com/view/title/38153>.

**Hugh Roberts** is Professor of French Renaissance Literature at the University of Exeter.

**Stephen Romer** taught for many years at the University of Tours. He is now Stipendiary Lecturer in French at Brasenose College, Oxford. Poet, critic, translator and anthologist, he has published a selection of fin-de-siècle stories, *French Decadent Tales* (Oxford University Press World Classics, 2013). A selection of his poems *Set Thy Love in Order: New & Selected Poems* (Carcamet, 2017) and a translation of Yves Bonnefoy’s final prose work, *The Red Scarf* (Seagull, 2020) are among his recent publications.

**Maria Scott** is Associate Professor of French Literature and Thought at the University of Exeter. In 2005, she published Baudelaire’s *Le Spleen de Paris: Shifting Perspectives* (Ashgate). She has also published numerous articles on Baudelaire, including [a recent survey essay](#) in the journal of French Studies, and is currently working on a book on Baudelaire and empathy. Scott has also published *Stendhal’s Less-Loved Heroines: Fiction, Freedom and the Female* (Legenda, 2013), translated as *Stendhal, la liberté, et les héroïnes mal aimées* (Classiques Garnier, 2014), and *Empathy and the Strangeness of Fiction* (Edinburgh University Press, 2020).

**Martin Sorrell** taught French at Exeter University. His translation of Baudelaire’s *Le Spleen de Paris* appeared in the Alma Classics series. He translated Verlaine, Rimbaud, Apollinaire, and Lorca for Oxford University Press’s World’s Classics series. His translations of poems by Claude de Burigne, *Words Have Frozen Over*, were published by Arc, and *Elles: Modern French Poetry by Women* by University of Exeter Press. His translation of Apollinaire’s *Bestiaire* poems is forthcoming from Arc. His memoir of his French mother, *Paulette*, was published by Impress Books. Sorrell has also written plays, stories and features for BBC radio.

**Robert St. Clair** is Associate Professor of French at Dartmouth College (USA). He is the author of *Poetry, Politics, and the Body in Rimbaud* (Oxford University Press, 2018) and the co-editor-in-chief of *Parade sauvage*, the international journal of Rimbaud studies published annually with Classiques Garnier. He is currently working on a study of the question of historical loss and the figure of ‘losers’ in nineteenth-century French counter-modernisms.

**Robert Stilling** is Associate Professor of English at Florida State University. His book, *Beginning at the End: Decadence, Modernism, and Postcolonial Poetry* (Harvard, 2018), won the Modernist Studies Association Prize for a First Book and received Honorable Mention for the Modern Language Association Prize for a First Book. He has published in *PMLA*, *Victorian Literature and Culture*, and the *Cambridge Companion to Postcolonial Poetry*.

**Adam Thorpe** was born in Paris and brought up in India, Lebanon, the Congo, Cameroun, and England. For the last thirty years he has lived in southern France. He has published poetry, novels, short stories, translations, and two books of non-fiction.

**Thomas Vranken**’s work focuses on nineteenth-century literature’s relationship with technology and print culture. He is a Research Associate in the Enlightenment, Romanticism, Contemporary

Culture Research Unit at the University of Melbourne. Between 2019 and 2021, he was a Killam Postdoctoral Research Fellow at the University of British Columbia. In *Literary Experiments in Magazine Publishing: Beyond Serialisation* (Routledge, 2020), he explored alternative modes of magazine publishing, including the one-shot publication of *The Picture of Dorian Gray* in a single issue of *Lippincott's Monthly Magazine*. With Suzy Anger, he is editing the collection *Victorian Automata: Mechanism and Agency in the Nineteenth Century* for Cambridge University Press.

**Chris Waters** was born in South London in 1946, and now lives in Devon where he works as a freelance tutor in Adult Education and creative writing. He read English and European Studies at Sussex University in the mid-sixties. Waters has published three poetry collections with Mudlark Press (*Arisaig*; *Through a Glass Late*; and *Dancing Satyr*), with a fourth, *On London Clay*, due Autumn 2021.

**David Weir** is Professor Emeritus of Comparative Literature at Cooper Union in New York City. He has written three books on decadence, including, most recently, *Decadence: A Very Short Introduction* (Oxford, 2018), and edited one, *Decadence and Literature* (Cambridge, 2019), with Jane Desmarais. His study of Ernst Lubitsch's 1932 film *Trouble in Paradise* will be published by BFI this October in the Film Classics series. His current editing project, also with Desmarais, is *The Oxford Handbook of Decadence* (online version forthcoming 2021); his current writing project with Oxford University Press is *Bohemians: A Very Short Introduction*; his current dream project is another BFI Film Classics study – on Luchino Visconti's adaptation of Lampedusa's *Il Gattopardo*.

## GUEST EDITOR

**Ellis Hanson** is Professor of English in the Department of Literatures in English, Cornell University (USA). He teaches courses on Victorian and Modernist literature, visual studies, critical theory, and gender and sexuality studies. He is currently working on two books, one on Aestheticism and the erotics of style and the other on the visual representation of child sexuality in contemporary American culture.

## 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, the *Oxford Handbook of Decadence* (also with David Weir, 2021) and *Decadent Plays, 1890-1930* with Adam Alston (forthcoming with Bloomsbury in 2023). Her 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 Gosling, Peter Lang, 2019). Her essay on 'Decadence and Popular Culture' appears in Jane Desmarais and David Weir's *Decadence and Literature* (Cambridge University Press, 2019), and 'Contemporary Contexts: Decadence Today and Tomorrow' is forthcoming in Desmarais and Weir's *Oxford Handbook of Decadence* (Oxford University Press, 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 has a forthcoming chapter on decadence and interior decoration in the *Oxford Handbook of Decadence* (2021) and 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 ‘Decadent Magic: Arthur Machen’s *The Hill of Dreams*’ is due to be published in *Magic: A Companion*, edited by Katharina Rein (Peter Lang, 2021). Jessica is currently working on her first monograph on the decadent threshold poetics of Charles Baudelaire, Joris-Karl Huysmans, Arthur Symons, and Ernest Dowson. Jessica and Alice are the webmistresses of [volupte.gold.ac.uk](http://volupte.gold.ac.uk).

**Robert Pruett (Reviews Editor)** is a DPhil student in French at St Cross College, Oxford, where he is preparing a thesis on eros and idealism in the work of Remy de Gourmont. 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* 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, Peter Lang, 2019).