

## Notes on Contributors

**Jad Adams** is a Research Fellow of the Institute of English, School of Advanced Study, University of London, and a Fellow of the Royal Historical Society. His books include *Madder Music Stronger Wine: The Life of Ernest Dowson* (2000); *Hideous Absinthe: A History of the Devil in a Bottle* (2004); *Kipling* (2006); and *Women and the Vote: A World History* (2014). He has written widely on 1890s characters including Méné Muriel Dowie, Olive Custance, Ella Hepworth Dixon, Hubert Crackanthorpe and Leila Macdonald, Gabriela and Robert Cunninghame Graham, and Ethel Colburn Mayne. His current project is a book titled *Decadent Women: Yellow Book Lives* (see [www.jadadams.co.uk](http://www.jadadams.co.uk)).

**Leire Barrera-Medrano** is Lecturer in Spanish Studies at the University of Bath and co-editor of Girasol Press, a small publisher of experimental translation. Her research is based on comparative approaches – across periodic, linguistic, and artistic boundaries – with an emphasis on the Hispanic world, translation, gender, and cosmopolitan, national, and regional identities. She has mostly published on decadence and the Anglo-Spanish encounter. Her most recent publications include a chapter on Michael Field and Spanish mysticism in the volume *Michael Field: Decadent Moderns* (Ohio University Press, 2019) and a co-edited special issue on European women writers and decadence for *Volupté: Interdisciplinary Journal of Decadence Studies*, 2.1 (2019).

**J. B. Bullen** is Professor Emeritus at the University of Reading, Honorary Research Fellow at Royal Holloway, University of London, and now Visiting Fellow at Kellogg College, Oxford University. He has had a long-standing interest in interdisciplinary studies and his books include *The Pre-Raphaelite Body: Fear and Desire in Painting, Poetry and Criticism* (Oxford University Press, 1998). In 2003 he published a history of the Byzantine Revival entitled *Byzantium Rediscovered*, and in 2005 *European Crosscurrents: British Criticism and Continental Art, 1810-1910*. His book *Dante Gabriel Rossetti: Painter and Poet* appeared in 2011 and *Thomas Hardy: The World of his Novels* in 2013. In 2021 Peter Lang published *The Pre-Raphaelites in the Spirit World: the Séance Diary of William Michael Rossetti*, co-edited by J. B. Bullen, Rosalind White, and Lenore A. Beaky.

**Bénédicte Coste** teaches Victorian literature and culture at the Université de Bourgogne, France. She mainly works on British decadent writers (Ernest Dowson, Arthur Symons) and their reception and presence in French letters. She has translated Pater's *The Renaissance* and other essays into French, along with other writings by Arthur Symons, Vernon Lee, John and Addington Symonds. With Dr Caroline Crépiat, she is preparing the 'Décabase' – a database of translations of Decadent poets in a selection of French periodicals between 1880 and 1914 ([decabase.u-bourgogne.fr](http://decabase.u-bourgogne.fr)).

**Frankie Dytor** is an AHRC-funded PhD candidate in the History of Art department at the University of Cambridge. Their work has appeared in the *Journal of Victorian Culture*, with essays appearing in the edited collections *Charlotte Men: Poetics, Ecologies, Bodies* (Palgrave Macmillan, 2022) and *Couples in Art History* (Sorbonne, 2022). In 2020-2021 Frankie was a guest researcher at the University of Hamburg, as a Hanseatic Scholar of the Alfred Toepfer Foundation.

**Stephen Komarnyckyj** is a poet and translator whose work has appeared in *Index on Censorship*, *Modern Poetry in Translation*, and many other journals. He spends most of his life looking after four rescue dogs from Bosnia while persuading himself that adopting a fifth would be sheer folly.

**Bertrand Marquer** is Professor of French Literature at the University of Strasbourg, and Junior Member of the Institut Universitaire de France. His research focuses on the relationship between literary and medical discourse in the nineteenth century, and on the impact of this crossover in the history of representations. He has published *Les Romans de la Salpêtrière* (Droz, 2008), *Naissance du*

*fantastique clinique* (Hermann, 2014), and directed, within the HC19 ANR project, the collective anthology *Savants et écrivains: portraits croisés dans la France du XIXe siècle* (APU, 2014). This latest research focuses on the imagination of nutrition, in line with nineteenth-century scientific theories. In this context, he has published an essay, 'L'Autre siècle de Messer Gaster? Physiologies de l'estomac dans la littérature du XIXe siècle' (Hermann, 2017), co-ordinated the issue of *Romantisme* devoted to 'La Gourmandise' and published two collective works at the Presses Universitaires de Strasbourg – *Allégories de l'estomac au XIXe siècle: Littérature, art, philosophie* and *Dis-moi ce tu manges, je te dirai ce que tu es: Fictions identitaires, fictions alimentaires* (2020).

**Karólína Rós Ólafsdóttir** is an Icelandic poet writing in Icelandic and English, who works across creative writing, visual arts, and critical analysis. Her work has been published in *SPAM zine*, *Weavers Magazine*, *Daughterhood Zine*, *amberflora zine*, *Wormhole Newspaper*, *Raum 106 publication*, *GoldDust Magazine*, *The Leopard*, *Skandali*, *STARA* journal, and *Pastel Series*, and her work has appeared in performances and group exhibitions in Iceland, Germany, and the United Kingdom.

**Mathew Rickard** is currently *maître de langue* at the Université de Picardie Jules Verne in Beauvais, France. He has presented regularly on decadence and masculinity at the annual conferences of the Society for French Studies, the Society of Dix-Neuviémistes, and the British Association of Decadence Studies. His work has appeared in *Dix-Neuf* and *Volupté*, as well as a recent collection on dandyism, and he recently published his first monograph with Peter Lang: *Against the Grain: The Poetics of Non-Normative Masculinity in Decadent French Literature* (2021). His broader research interests include intertextuality, transgression, occulture, and gender studies, with a particular focus on masculinities and queer theory. His research is now turning towards the links between nineteenth-century decadence, twenty-first century fiction, and 'incel' masculinities in French.

**Ainslie Templeton** graduated from the Comparative Literature and Criticism MA programme at Goldsmiths, University of London in 2019. She received her BA from the University of Melbourne in 2015. Both degrees coincided with the publication of poetry books, most recently *The Tower* with IRL Press (2019). Her writing has also featured in *Minority Report*, *un Magazine*, *Overland*, and *The Dutch Journal of Gender Studies*; her creative work has found a place in galleries including Autoitalia, Verge, and the Australian Centre for Contemporary Art.

## 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), and is currently working on a critical edition of *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* (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, 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, alongside researching decadence and occultism. Jessica and Alice are the webmistresses of [volupte.gold.ac.uk](http://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* at Balliol College, Oxford, in 2016. In 2018, he co-organized *Decadence, Magic(k), and the Occult* at Goldsmiths College, 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).