

## Notes on Contributors

**Elizabeth Adams** is Librarian at University College Oxford, a role that sees her buying the latest medical textbooks for undergraduates, curating exhibitions of medieval manuscripts, and assisting researchers who visit to consult special collections. One of her major projects has been the repatriation and exploration of the Robert Ross Memorial Collection. Outside the Library she spends time teaching, promoting and practising the inky craft of letterpress printing.

**Sally Blackburn-Daniels** is Impact Consultant for English at The Open University. She completed her PhD on Vernon Lee (Violet Paget, 1856-1935) at the University of Liverpool in January 2019. Sally is Communications Officer for the International Vernon Lee Society (IVLS) and Transcription Editor for the Holograph Lee Project (HoL). Sally's essay 'Vernon Lee: Excavating *The Spirit of Rome*' is included in *Excavating Modernity: Physical, Temporal and Psychological Strata in Literature, 1900-1930* (Routledge, 2018).

**Joseph Bristow** is Distinguished Professor of English at the University of California, Los Angeles. His books include (with Rebecca N. Mitchell) *Oscar Wilde's Chatterton: Romanticism, Literary History, and the Art of Forgery* (Yale University Press, 2015) and an edited collection, *Oscar Wilde and the Cultures of Childhood* (Palgrave Macmillan, 2017). He is completing *Oscar Wilde on Trial: The Criminal Proceedings, from Arrest to Imprisonment* for Yale University Press. His recent essays include a study of Margaret Sackville's career in *Decadence in the Age of Modernism*, ed. by Kate Hext and Alex Murray (Johns Hopkins University Press, 2019), a discussion of Sapphic boyhood and turn-of-the-century English and French lyric in *Victorian Poetry* (2019), and an analysis of Michael Field's *Attila, My Attila!* in *Michael Field: Decadent Moderns*, ed. by Ana Parejo Vadillo and Sarah Parker (Ohio University Press, 2019). He is (with Rebecca N. Mitchell and Charlotte Ribeyrol) joint editor of *Studies in Walter Pater and Aestheticism*.

**Matthew Creasy** is 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-Carcenet in 2014 and he is currently working on an edition of George Moore's *Confessions of a Young Man* for the MHRA's Jewelled Tortoise series. He is Vice-Chair of the British Association of Decadence Studies and a member of the Advisory Board for the Decadence Research Centre at Goldsmiths, University of London.

**Jennifer Higgins** is a literary translator from French and Italian. Recent translations include *A Short Philosophy of Birds* by Philippe Dubois and Elise Rousseau (WH Allen, 2019), and *Faces on the Tip of my Tongue* by Emmanuelle Pagano (Peirene Press, 2019, a co-translation with Sophie Lewis), which was longlisted for the Man Booker International Prize 2020. She is also assistant director of the Queen's College Translation Exchange, an organization promoting literary translation in schools and the wider community. Jennifer is also a member of the AHRC-funded Decadence and Translation Network.

**Brendan King** is a freelance writer, reviewer and translator with a special interest in late nineteenth-century French fiction. He also runs a research website devoted to the work of J.-K. Huysmans ([www.huysmans.org](http://www.huysmans.org)). His most recent translation is Huysmans's collection of art criticism, *Modern Art* (Dedalus Books, 2019) – the first time the book has appeared in English – and he is currently working on Huysmans's follow-up volume, *Certains*. For over twenty years he worked for the novelist Beryl Bainbridge and his biography of her, *Love by All Sorts of Means*, was published by Bloomsbury Continuum in 2016.

**Frederick D. King** is Assistant Professor of business communication with the Rowe School of Business at Dalhousie University. Frederick's research into British aestheticism and decadence includes work on queer theory and textual studies and has been published in *Victorian Periodicals Review* and *Victorian Review*.

**Alison Lee** is Associate Professor in the Department of English and Writing Studies and the Department of Women's Studies and Feminist Research at the University of Western Ontario. Alison's co-authored work with Frederick D. King (Dalhousie University) is a comparative study of nineteenth-century decadence and twentieth-century postmodernism as critical methodologies for reading contemporary neoliberal discourses. Their articles have also appeared in *Cahiers victoriens et édonardiens*, *Contemporary Literature*, and the *Journal of Modern Literature*.

**Gregory Mackie** is Associate Professor in the Department of English and Norman Colbeck Curator in Rare Books and Special Collections at the University of British Columbia. He specializes in Victorian and Modernist Literature, drama, and book history. He is most recently the author of *Beautiful Untrue Things: Forging Oscar Wilde's Extraordinary Afterlife* (University of Toronto Press, 2019).

**Kristin Mahoney** is Associate Professor in the Department of English and a Faculty Fellow in the Center for Gender in a Global Context at Michigan State University. She has published articles on aestheticism and decadence in *Victorian Studies*, *Victorian Literature and Culture*, *Criticism*, *English Literature in Transition*, *Literature Compass*, *Nineteenth-Century Prose*, *Victorian Review*, and *Victorian Periodicals Review*. Her first book, *Literature and the Politics of Post-Victorian Decadence*, was published by Cambridge University Press in 2015. She is currently completing a project entitled *Queer Kinship after Wilde: Transnational Decadence and the Family*.

**Mathew Rickard** recently defended his PhD thesis at Queen's University Belfast. His thesis was entitled 'Against the Grain: The Poetics of Non-Normative Masculinity in Decadent French Literature'. His research has appeared in *Volupté* and *Dix-Neuf*, and his chapter on dandyism and Don Juan appeared in *Le dandysme, de l'histoire au mythe*, ed. by Edyta Kociubińska (Peter Lang, 2019). His broader research interests include book culture, intertextuality, transgression and gender studies, with a particular focus on masculinities and queer theory. Mathew is currently working on turning his thesis into a monograph with Peter Lang and will take up a position as a *maître de langue* at the Université de Picardie Jules Verne in Beauvais this coming September.

**Jonathan Stone** is Associate Professor of Russian at Franklin & Marshall College (USA). He studies early Russian modernism, European decadence, and the print and material culture of the fin de siècle. He is the author of *The Historical Dictionary of Russian Literature* (Scarecrow Press, 2013), *The Institutions of Russian Modernism: Conceptualizing, Publishing, and Reading Symbolism* (Northwestern University Press, 2017), and *Decadence and Modernism in European and Russian Literature and Culture: Aesthetics and Anxiety in the 1890s* (Palgrave, 2019). He has published articles on Russian Symbolism, decadence, the history of the book, and Mikhail Bakhtin in *PMLA*, *The Russian Review*, *Modernism/Modernity*, and the *Slavic and East European Journal (SEEJ)*.

**Tanfer Emin Tunç** is Professor of American Studies at Hacettepe University, Ankara, Turkey. She holds a BA, MA, and PhD in US History from the State University of New York at Stony Brook, and specializes in American social and cultural history, women's and gender studies, and transnational American studies. She has published extensively on southern writers, and on topics ranging from reproduction in the antebellum South to southern foodways. She is currently the Vice President of the American Studies Association of Turkey and a Board Member of the

European Association for American Studies. A complete list of her publications can be found here: [https://www.researchgate.net/profile/Tanfer\\_Tunc](https://www.researchgate.net/profile/Tanfer_Tunc)

## GUEST EDITOR

**Kirsten MacLeod** is Reader in Modernist Print Culture at Newcastle University. She has published widely on the literature and print culture of the long fin de siècle (1880-1930) in Britain and America. She is the author of two books, *Fictions of British Decadence: High Art, Popular Writing and the Fin de Siècle* (Palgrave, 2006) and *American Little Magazines of the Fin de Siècle: Art, Protest and Cultural Transformation* (University of Toronto Press, 2018). She has published essays on Marie Corelli, M. P. Shiel, Henry James, and Carl Van Vechten and, more recently, has edited Van Vechten's decadent 1920s novel, *The Blind Bow-Boy*, for MHRA. She has an essay forthcoming on F. Scott Fitzgerald and decadence for a new *Cambridge Companion to F. Scott Fitzgerald* (2021) and is currently working on a larger project on Van Vechten and archiving modernism.

## EDITORIAL

**Jane Desmarais (Editor-in-Chief)** is Professor of English and Director of the Decadence Research Centre in the Department of English and Comparative Literature 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 is currently co-editing with David Weir the *Oxford Handbook of Decadence* (forthcoming in 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. She is currently working on the vogue for decadent song literature of the early twentieth century.

**Alice Condé (Deputy Editor)** is Associate Lecturer in the Department of English and Comparative Literature 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' has been published in Jane Desmarais and David Weir's volume *Decadence and Literature* for the Cambridge Critical Concepts series, and she is currently working on decadence and its contemporary contexts.

**Jessica Gossling (Deputy Editor)** is Associate Lecturer in the Department of English and Comparative Literature at Goldsmiths, University of London, and Assistant Editor of *The Literary Encyclopedia*. She has a forthcoming chapter on decadence and interior design 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). Alongside researching the relationship between black magick and yoga, Jessica is 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*.

**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. Together with 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 Gosling, Peter Lang, 2019).