

## Notes on Contributors

**Alcide Bava** is an independent scholar who lives and works in New York City. He is currently writing a biography of Edward VII.

**Kostas Boyiopoulos** is Teaching Associate in English Studies at Durham University. He has published essays on Oscar Wilde, Arthur Machen, and others. He is the author of *The Decadent Image: The Poetry of Wilde, Symons, and Dowson* (Edinburgh University Press, 2015), partly funded by the Friends of Princeton University Library. He has co-edited the essay collection *Decadent Romanticism: 1780–1914* (Ashgate, 2015) and *The Decadent Short Story: An Annotated Anthology* (Edinburgh University Press, 2014). His most recent works are the co-edited volumes *Literary and Cultural Alternatives to Modernism: Unsettling Presences* (Routledge, 2019) and *Aphoristic Modernity: 1880 to the Present* (Brill/Rodopi, 2019).

**Richard Farmer** has taught at University College London and at the University of East Anglia, where he worked on the *Transformation and Tradition in 1960s British Cinema* project and co-authored the project book. He is the author of two other monographs: *The Food Companions: Cinema and Consumption in Wartime Britain, 1939–45* (Manchester University Press, 2011) and *Cinemas and Cinemagoing in Wartime Britain, 1939–45: The Utility Dream Palace* (Manchester University Press, 2016).

**Kate Hext** is Senior Lecturer in English at the University of Exeter. She is co-editor, with Alex Murray, of *Decadence in the Age of Modernism* (Johns Hopkins University Press, 2019) and is completing a monograph on how the Decadent Movement influenced Hollywood between the 1910s and 1950s.

**Tara Judah** is Cinema Producer at Watershed, a curator for *Cinema Rediscovered* and a freelance film critic. Tara has written for *Senses of Cinema*, *Desist Film*, *Monocle and Sight & Sound* and talked all things film across Australian and UK airwaves on Monocle24, BBC World Service, Triple R, ABC RN and JOY FM.

**Sandra M. Leonard** is Assistant Professor of English at Kutztown University of Pennsylvania, where she teaches composition, literature, and linguistics. She has an MA in Literary Linguistics from University of Nottingham and a PhD in Literature and Criticism from Indiana University of Pennsylvania. She researches intertextual literary devices and nineteenth-century transgressive authorship. Her recent articles on Oscar Wilde and plagiaristic authorship have appeared in *The Journal of Narrative Theory* and *English Literature in Transition, 1880–1920*. Currently, she is working on a monograph about Oscar Wilde and the aesthetic potential of plagiarism.

**Natasha Ryan** is currently based at the Faculty of Medieval and Modern Languages, University of Oxford, where she works as the Schools Liaison and Outreach Officer. She completed a D. Phil. in 2017 on the topic ‘The Poetics of Glass in France, 1860–1900’.

**Michael Subialka** is Assistant Professor of Comparative Literature and Italian in the Department of Comparative Literature at University of California, Davis. His work focuses on the rich interplay of literature and philosophy – how philosophy informs and shapes literature and how literary form in turn shapes philosophy. He is working on a book that examines this relationship during the fin de siècle and the early twentieth century, *Modernist Idealism: Italian Literary Culture and the Legacies of German Idealism*. He also works on modern performance and film studies, focusing especially on the avant-garde period of the early twentieth century in Italy.

**Weronika Szulik** is a graduate student at the Institute of Polish Literature and the Institute of Polish Culture at the University of Warsaw. She has published several essays on Polish silent cinema, including: ‘*Adaptowanie nowoczesności: powieści filmowe Leo Belmonta i Zofii Dromlewiczowej*’ [Adapting Modernity: Film Novels by Leo Belmont and Zofia Dromlewiczowa], *Pleograf* [online] (2019); ‘*Byłem raz w kinie Karol Irzykowski wobec kina popularnego w latach 20. XX wieku*’ [Once I Went to the Cinema...: Karol Irzykowski and Popular Film in the 1920s], *Teksty Drugie* (2018); ‘*Dziesiąta Muza (impresje) – felietony Andrzeja Własta na tle myśli filmowej dwudziestolecia międzywojennego*’ [Dziesiąta Muza (impresje) – feuilletons by Andrzej Włast and the film culture in interwar Poland], *Pleograf* (2017). Her research interests also include Polish modernism at the turn of the nineteenth and twentieth centuries and its connections with popular culture.

**Ainslie Templeton** is a recent graduate of the Comparative Literature and Criticism MA programme at Goldsmiths, University of London. She received her BA from the University of Melbourne in 2015. Her background is in visual art, and she has published creatively in *Un Magazine* and *Cordite*. Most recently she wrote a catalogue text with Vincent Silk for Auto Italia South East as part of the exhibition *Tender Rip* (2019), curated by Spence Messih and Anna McMahon.

**Melanie Williams** is Reader in Film and Television Studies at the University of East Anglia, UK. She was co-investigator on the AHRC-funded project *Transformation and Tradition in 1960s British Cinema* which resulted in a book of the same name. Other books include *Female Stars of British Cinema: The Women in Question* (Edinburgh University Press, 2017) and *David Lean* (Manchester University Press, 2017).

## **BADS ESSAY PRIZE WINNERS**

**Amelia Hall** is a PhD candidate at Cornell University, specializing in British literature of the long nineteenth century. Her dissertation, ‘Epigraphic Encounters and the Origins of the English Novel’, examines the role that chapter epigraphs played in the evolution of the British novel’s form and develops a new theory for reading this structurally significant paratext. An article based on this research is forthcoming in *Studies in English Literature (SEL)*. Her second research project explores the relationship between scientific forms and innovative literary forms of the fin de siècle.

**Graham John Wheeler** is an independent scholar based in London. His background is in Classics, and he pursued undergraduate and postgraduate studies in that subject at Cambridge University. He has since been engaged in publishing a series of articles on the revival of ancient forms of religion in modern times, and he is seeking to pursue a further postgraduate qualification in this area.

## **GUEST EDITOR**

**David Weir** is Research Fellow in the Decadence Research Unit at Goldsmiths and Professor Emeritus of Comparative Literature at The Cooper Union for the Advancement of Science and Art in New York City, where he taught literature, linguistics, and cinema. He has published books on Jean Vigo, James Joyce, William Blake, orientalism, and anarchism, as well as three books on decadence. Those books have had a major role in the development of decadence as an academic field of study, beginning with *Decadence and the Making of Modernism* (1995), *Decadent Culture in the United States* (2007), and, most recently, *Decadence: A Very Short Introduction* (2018). He is co-editor with Jane Desmarais of *Decadence and Literature* (2019), a volume in the Cambridge Critical Concepts series and is currently working on the *Oxford Handbook of Decadence* (co-edited with Jane Desmarais).

and forthcoming in 2021). He is also writing another *Very Short Introduction* for Oxford University Press, this one on bohemians.

## EDITORIAL

**Jane Desmarais (Editor-in-Chief)** is Professor of English and Director of the Decadence Research Unit 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). Her monograph, *Monsters Under Glass: A Cultural History of Hothouse Flowers, 1850 to the Present*, was published by Reaktion in 2018. She is a core member of the AHRC Network: Decadence and Translation and is currently working on the vogue for Decadent song literature in 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* (forthcoming in 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](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 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, Peter Lang, 2019).