Notes on Contributors

Leire Barrera-Medrano has recently completed a PhD at Birkbeck College, University of London entitled ‘Aesthetics of Extremes: Spain and British Decadence, 1880-1920.’ She has an upcoming chapter on Spanish mysticism in Michael Field, Decadent Moderns (Ohio University Press, 2018 – in press) and has published an article on Vernon Lee and Spain in Cahiers victoriens et édouardiens (83 Printemps | 2016). She is co-organising the AHRC-TORCH funded conference ‘Women Writing Decadence: European Perspectives’ that will take place at the University of Oxford on 7-8 July 2018. She also co-edits Girasol Press, an Anglo-Spanish publishing endeavour.

Kostas Boyiopoulos is Teaching Associate in English Studies at Durham University. His main areas of interest are Fin de Siècle studies, aestheticism and decadence. He is the author of The Decadent Image: The Poetry of Wilde, Symons, and Dowson (Edinburgh University Press, 2015), funded by the Friends of Princeton University Library Research Grant. He is co-editor of the essay collection Decadent Romanticism: 1780–1914 (Ashgate, 2015) and The Decadent Short Story: An Annotated Anthology (Edinburgh University Press, 2014). He has published essays on Oscar Wilde, Ernest Dowson, Arthur Machen, and others. Two coedited collections of essays, Literary and Cultural Alternatives to Modernism: Unsettling Presences and Aphoristic Modernity, will be published this year by Routledge and Brill respectively.

Laurel Brake is Professor Emerita of Literature and Print Culture at Birkbeck, University of London; she habitually works on the nineteenth-century press and print culture, and Walter and Clara Pater. She is author of Walter Pater, Print in Transition and Subjugated Knowledges, and co-editor of various works – digital and print – on the press, including online ncse (Nineteenth-Century Serials Edition), DNCJ (Dictionary of Nineteenth-Century Journalism), and The News of the World and the British Press, 1843-2011. She publishes regularly on Walter Pater and his work, including ‘Walter Pater and the New Media’ (2018) in Testing New Opinions (ed. by Gillard Estrada, Lambert-Charbonnier, and Ribeyrol). She was a co-founder and co-editor with Billie Inman of the Pater Newsletter; recent work on the Paters has appeared in SWPA. At present she is writing Ink Work on Walter and Clara Pater and editing an edition of Walter Pater’s journalism.

Bénédicte Coste teaches Victorian literature and culture at the University of Burgundy, France. She mainly works on Walter Pater and late-nineteenth-century writers whose reception in France she explores. Her publications include: « Cette époque de doute » : Penser la croyance avec Walter Pater (2017); Walter Pater, esthétique (2011); Walter Pater, critique littéraire. « The Excitement of the Literary Sense » (2010). With Professor Catherine Delyfer, she co-edited Aesthetic Lives (Rivendale, 2013). With Professor Delyfer and Professor Christine Reynier, she co-edited the collection of essays Reconnecting Aestheticism and Modernism (Routledge, 2016). She is currently writing a monograph on the controversies linked to British Aestheticism.

Rita Dirks is Associate Professor of English at Ambrose University. Her research and specialty teaching interests include Decadence, Modernism, and Women’s & Gender Studies. Her recent publications focus on Oscar Wilde, Derrida, and Canadian Literature. Her paper is part of an ongoing research project for a monograph on Canadian Decadence.

Tina Kover is the translator of more than a dozen works of fiction and nonfiction, including Alexandre Dumas’s Georges, Benoît Peeters’s Herge: Son of Tintin, and Anna Gavalda’s Life, Only Better. Her translations have twice been nominated for the IMPAC Dublin International Literary Award and she was the recipient in 2009 of a Literary Translation Fellowship from the U.S. National Endowment for the Arts. She lives in the northeast of England.
**William Parker** is currently working on a PhD at the Courtauld Institute of Art, University of London. His research focuses on works of aesthetic criticism by English art scholar and poet Laurence Binyon (1869-1943). In particular, his research addresses the manner in which Binyon’s Edwardian writings on the visual arts were influenced by Walter Pater’s criticism, despite Binyon’s documented acquaintance with, and influence on, London-based modernists such as Ezra Pound and Wyndham Lewis. In this way, his research addresses the relationship between literature and the visual arts more generally, as well as the specific relationship between Aestheticism and Modernism. Before arriving at the Courtauld, William studied English Literature and History of Art at the University of East Anglia. He co-organises the Art Writing Research Group at the Courtauld with Thomas Hughes and Maria Alambritis, and his research has also been published in *ELT*.

**Fay Wanrug Suwanwattana** is a PhD student in Modern French at Merton College, University of Oxford. Her thesis is entitled ‘Decadent Indochina and French Colonial Literature from 1880s to 1920s’ which she is undertaking under the supervision of Prof. Jennifer Yee. Looking into an interplay between Decadence and the French empire, her research focuses on fin-de-siècle colonial literature in Indochina and aims to examine the transnational aspect of literary Decadence, in its intersection with colonialism. Alongside her research in French studies, she has also published on contemporary Thai literature and has participated in international conferences on Asian and Thai studies.

**David Weir** is Professor Emeritus of Comparative Literature at the Cooper Union in New York City, where he taught literature, linguistics, and cinema for thirty years. He has published books on Jean Vigo, James Joyce, William Blake, orientalism, anarchism, and decadence. His most recent publication is *Decadence: A Very Short Introduction* (Oxford University Press).

**Simon Casimir Wilson OBE MA (Courtauld)** is a retired Tate curator and independent writer on art. He has a special interest in book design in Britain in the 1890s and a particular focus on Aubrey Beardsley.

**EDITORIAL**

**Jane Desmarais (Editor-in-Chief)** is Senior Lecturer in English 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, 2017). She is currently working with David Weir on a volume on Decadence for the *Cambridge Critical Concepts* series (forthcoming in 2019). Her monograph, *Monsters under Glass: A Cultural History of Hothouse Flowers, 1850 to the Present*, will be published by Reaktion in 2018.

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Robert Pruett (Reviews Editor) is a PhD student of Medieval and Modern Languages at St Cross College, University of Oxford. He is currently preparing a thesis entitled ‘Remy de Gourmont and the Symbolism of Chastity’, and regularly presents research on fin-de-siècle French and Belgian literature. Alongside the Cercle des Amateurs de Remy de Gourmont (CARGO), he co-organized the Fin de Siècle Symposium (Balliol College, Oxford, November 2016), the proceedings of which will feature his essay on ‘The Concept of Chastity in Remy de Gourmont’s Theory of Art and Mind’.