Notes on Contributors

**Adam Alston** is Senior Lecturer in Theatre and Performance Studies at the GSA, University of Surrey. He is the author of *Beyond Immersive Theatre: Aesthetics, Politics and Productive Participation* (Palgrave Macmillan, 2016), and co-editor with Martin Welton of *Theatre in the Dark: Shadow, Gloom and Blackout in Contemporary Theatre* (Bloomsbury, 2017).

**Alexandre Burin** is a PhD student at the University of Durham, UK, where he works on Jean Lorrain and the notions of fragmentation, performance and *survivance* in Belle Époque France. He has previously taught French and French literature at both King’s College London and Oxford University, where he also co-organized the international colloquium ‘Paris & London 1851-1900: Spaces of Transformation’. He has published a chapter about the transplant of French words in Oscar Wilde’s literature in *Textures. Processus et événements dans la création poétique moderne et contemporaine* (Peter Lang, 2015). He also re-edited Jean Lorrain’s first volume of poetry entitled *Le Sang des dieux* (Paris, L’Harmattan, 2017) and Maurice de Guérin’s *Lettres à Barbey d’Aurevilly* (Paris, L’Harmattan, 2018). Alexandre is Postgraduate Officer of the Society for French Studies, and a recipient of an AHRC scholarship.

**Nick Freeman** is Reader in Late Victorian Literature at Loughborough University. He has published widely on the literature and culture of the *fin de siècle*, and is the author of two books, *Conceiving the City: London, Literature and Art 1870-1914* (2007) and *1895: Drama, Disaster and Disgrace in Late Victorian Britain* (2013). His recent work includes essays on Arthur Symons, Richard Marsh, the haunted house, black magicians in popular fiction, and the ‘strange stories’ of Robert Aickman. He edited Symons’s *Spiritual Adventures* for the MHRA in 2017 and is now working on a biography, *Arthur Symons: A Life of Sensations*.

**Mackenzie Brewer Gregg** is a PhD candidate at the University of California, Riverside. Their work considers Aestheticism and Decadence in a queer and transnational perspective. Their dissertation, ‘Plagues that Fascinate’, focuses on literary representations of leprosy in *fin de siècle* England.

**Katharina Herold** is Stipendiary Lecturer in English at Brasenose College, Oxford. Her research focuses on the ways in which Orientalism shaped English and German Decadent writing between 1880-1920. She is a member of the international research network ‘Writing 1900’ led by Professor Gesa Stedman and Dr Stefano Evangelista. Her book chapter ‘Dancing the Image – Sensoriality and kinaesthetics in the poetry of Stéphane Mallarmé and Arthur Symons’ appeared in *Decadence and the Senses* (Legenda, 2017). More recently, she contributed a chapter on Arthur Symons and the Gypsy Lore to *Arthur Symons: Poet, Critic, Vagabond* (Legenda, 2018).

**Geraldine Hudson** is a British artist/curator and magickal activist, following her own path of witchcraft alongside being an initiated Thelemite. Having graduated from her MA in 2006 she has exhibited around Europe with work in permanent collections in the Czech Republic, Latvia, and England. She currently resides in Stockholm where, as well as regularly exhibiting her own work, she plays an active role in various artist collectives, notably being on the board and curating sound/experimental music events at Fylkingen, a venue for new music, performance and intermedia art. She organized the first ‘Art as a Magick Process’ seminar and workshop on the vernal equinox in Stockholm (2017). This then developed into the two-day symposium, ‘Conjuring Creativity – Art & the Esoteric’, co-curated with Dr Per Faxneld, bringing together academics, artists, performers and musicians (April 2018). This is to become a biennial event in-between other esoteric based art happenings.
Cherrie Kwok is a PhD student in English literature at the University of Virginia, where she focuses on Decadent poetry, Victorian literature, and the Digital Humanities. She earned her MA in English from New York University, where her work ‘A Study of Global Decadence: Sarojini Naidu and Arthur Symons’ received the English Department’s Millicent Bell Prize for Most Outstanding Thesis.

Hieronymous La Plume. To say that Hieronymous La Plume lives somewhere in upstate New York overstates the case, both biologically and geographically. In truth, wherever he hangs his head is home. Knowing that only shallow people take interest in anything, he is reluctant to make claims about his own dubious achievements, although he does admit to a certain amount of pride in knowing that, almost despite himself, he has managed to keep despondency alive all these years.

Sandra M. Leonard is an 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. Currently, she is working on a project involving Oscar Wilde and the aesthetic potential of plagiarism.

Sophie Mantrant is Senior Lecturer in British and American literature at the University of Strasbourg, France. Her research focuses on Gothic fiction, with a particular interest in the late nineteenth century. She has published a number of articles on fin-de-siècle supernatural fiction and is the author of a book on Arthur Machen entitled Arthur Machen et l’art du hiéroglyphe (Le Visage Vert, 2016).

Patricia Pulham is Professor of Victorian Literature, Secretary of the British Association for Victorian Studies, and editor of the EUP journal, Victoriographies. She is author of Art and the Transitional Object in Vernon Lee’s Supernatural Tales (Ashgate, 2008) and has published several edited collections on Victorian and neo-Victorian topics, as well as a range of articles on nineteenth-century writers including Wilkie Collins, Thomas Hardy, Oscar Wilde, and A. C. Swinburne. She edited the four-volume collection: Spirituality, 1840-1930, published by Routledge in 2014, and is currently completing a monograph on the sculptural body in Victorian Literature, which is contracted to Edinburgh University Press.

Mathew Rickard is a final-year PhD candidate in the French department at Queen’s University Belfast in Northern Ireland. His thesis is entitled ‘Against the Grain: The Poetics of Non-Normative Masculinity in Decadent French Literature’ and is concerned with the intersection of French decadent poetics and the emergence of non-normative masculine identities and behaviours at the end of the nineteenth century, interrogating to what extent masculinity is ‘performed’ in decadent texts. His aim is to focus on the ways in which masculinity is negotiated through narrative representation, and the ways in which it is renegotiated and reinscribed as an effect of intertextuality. He regularly presents his work on decadence, while his broader research interests include book culture, intertextuality, transgression, and gender studies, with a particular focus on masculinities and queer theory.

Brian Stableford has been writing for fifty years. His recent scholarly work includes New Atlantis: A Narrative History of Scientific Romance (Wildside Press, 2016), The Plurality of Imaginary Worlds: The Evolution of French roman scientifique (Black Coat Press, 2017) and Tales of Enchantment and Disenchantment: A History of Faerie (Black Coat Press, 2019). In support of the latter projects he has translated more than a hundred volumes of romans scientifiques and more than twenty volumes.

EDITORIAL

Jane Desmarais (Editor-in-Chief) is Professor of 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, Legenda, 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, was published by Reaktion in 2018.

Alice Condé (Deputy Editor) is an Associate Tutor 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 is currently co-editing In Cynara’s Shadow: Collected Essays on Ernest Dowson (with Jessica Gossling, Peter Lang, forthcoming 2019). Her essay on ‘Decadence and Popular Culture’ is forthcoming in Jane Desmarais and David Weir’s volume on Decadence for the Cambridge Critical Concepts series.

Jessica Gossling (Deputy Editor) is a Postdoctoral Associate Tutor in the Department of English and Comparative Literature at Goldsmiths, University of London, and Editorial Assistant for The Literary Encyclopedia. Her current research focuses on the Decadent threshold poetics of Charles Baudelaire, Joris-Karl Huysmans, Arthur Symons, and Ernest Dowson. She is co-editor of In Cynara’s Shadow: Collected Essays on Ernest Dowson (1867-1900) and her essay on ‘À rebours and the House at Fontenay’ is published in Decadence and the Senses. Alice and Jessica are the webmistresses of Volupté.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’ will appear in the forthcoming In Cynara’s Shadow: Collected Essays on Ernest Dowson (ed. by Alice Condé and Jessica Gossling).