Notes on Contributors


Matthew Creasy is Lecturer in English Literature at the University of Glasgow. With Stefano Evangelista he is leading the AHRC Network: Decadence and Translation and his critical edition of Arthur Symons’s *The Symbolist Movement in Literature* was published by Fyfield-Carcanet during 2014. He has published essays and articles on the work of James Joyce, Arthur Symons, Decadence and late-Victorian periodical culture. He is currently editing *Confessions of a Young Man* by George Moore for the MHRA-imprint ‘Jewelled Tortoise’.

Helena Esser is pursuing a PhD at Birkbeck College, London. Her research examines how steampunk fiction repurposes shared urban imaginaries of Victorian London. She has published on steampunk in the *London Literary Journal* (11.2, 2014), *Cahiers victoriens et édouardiens* (87, 2018), and *Otherness: Essays & Studies* (7.1, 2019), and on the TV series Ripper Street in *Neo-Victorian Studies* (11.1, 2018). She also enjoys researching fin-de-siècle culture and Ouida.

Melanie Hawthorne is Professor of French at Texas A&M University, in the United States. She is best known for her work on Rachilde, in particular the critical biography *Rachilde and French Women’s Authorship: From Decadence to Modernism* (Nebraska, 2001) and the MLA edition of *Monsieur Vénus*. Hawthorne specializes in the decadent period and women writers. In 2013 she published *The Woman Who Didn’t Exist: The Curious Life of Gisèle d’Estoc*, a biographical project that attempts to demystify and defend humanities research in addition to recovering a lost figure of the decadent period. Hawthorne’s current writing projects focus on the fin-de-siècle writer Renée Vivien (Pauline Tarn, 1877-1909).

Yvonne Ivory is Associate Professor of German and Comparative Literature at the University of South Carolina. Her work explores cultural interactions between German and British intellectuals around 1900; and her first book focused on the queering of the Italian Renaissance by such figures as Walter Pater, Vita Sackville-West, John Addington Symonds, Thomas Mann, and Oscar Wilde. She has also published on German news reports of Oscar Wilde’s 1895 scandal and on Wilde as a German gay icon. Her current project examines how Wilde and his works were reimagined by German and Austrian composers, artists, playwrights, dancers, and directors before 1939; it contends that Wilde and Decadence haunts German Modernism. She is co-editor with Joseph Bristow and Rebecca Mitchell of Wilde’s unpublished writings for OUP’s *Complete Works of Oscar Wilde*.

Heidi Liedke is Assistant Professor at the English Department at the University of Koblenz-Landau, Germany, and from 2018-2020 Humboldt Foundation Postdoctoral Fellow at Queen Mary, University of London, working on her Habilitation (working title: *21st-Century British Performance on the Threshold? The Materiality of Livecasting*). She obtained her PhD in 2016 at the University of Freiburg with a dissertation that explored the experience of idleness in Victorian travel writing and for which she was awarded the Dissertation Prize of the German Association for the Study of English in 2018. Heidi’s research interests are Victorian travel texts, idling in
literature, contemporary British drama, and performance philosophy. Her book *The Experience of Idling in Victorian Travel Texts, 1850-1901* (Palgrave Macmillan) and her co-edited book on *Mujer y Moderne* (Mohr Siebeck) were published in 2018. Articles she has recently been working on address topics such as feeling spectators, the role of the ‘amateur critic’, and Mary Shelley’s travels. They are forthcoming in *Performance Matters, Platform: Journal of Theatre and Performing Arts* and *Nineteenth-Century Gender Studies*. She’s also working on a collaborative book project on the cultural history of sloths.

**Viola Parente-Čapková** is Docent (Adjunct Professor) at the University of Turku, Finland, and a Docent of Theory of Literature at Charles University, Prague. She has published widely on decadence as well as on decadent and other *fin-de-siècle* women writers in Finland and elsewhere in Europe (L. Onerva, Rachilde, Matilde Serao) and on the transnational networks of *fin-de-siècle* women writers in journals and collections. Her monograph *Decadent New Woman (Un)Bound: Mimetic Strategies in L. Onerva’s Mirija* was published in 2014, and she is co-editor of the volume *Nordic Literature of Decadence* (forthcoming). She is the Leader of the Joint Research Project *Texts on the Move* (Emil Aaltonen Foundation) and a Board Member of the DARIAH-EU Working Group *Women Writers in History*.


**Riikka Rossi** is Docent (Adjunct Professor) of Finnish literature at the University of Helsinki, Finland, and currently a university researcher in the Academy of Finland project *The Literary in Life*. Her main interests include the poetics of naturalism and decadence from a comparative perspective, primitivism, and the study of literature and emotions. She has authored *Le naturalisme finlandais. Une conception entropique du quotidien* (2007), co-edited several volumes, such as Re-reading *Zola and Worldwide Naturalism* (2013) and *Nordic Literature of Decadence* (forthcoming 2019), and published essays in journals and collections such as *Les Cahiers Naturalistes, Excavatio, Scandinavian Studies*, and *Nordlit*.

**GUEST EDITORS**

**Leire Barrera-Medrano** is Teaching Fellow in Spanish at the University of Bath. She recently completed a PhD in English at Birkbeck, University of London entitled ‘Spain and British Decadence, 1880–1920: Aesthetics of Extremes’. Her research is based on comparative approaches – across periodic, linguistic and artistic boundaries – with an emphasis on the cultural exchange between Britain and the Hispanic world, women’s writing, and cosmopolitan, national, and regional identities. She has a forthcoming chapter on Michael Field and Spanish mysticism in the volume *Michael Field: Decadent Moderns* (Ohio University Press, 2019). Other publications include “‘Inarticulate Cries’: Arthur Symons and the Primitivist Modernity of Flamenco”, *Volupté: Interdisciplinary Journal of Decadence Studies*, 1 (2018), and “‘Dolls in Agony’: Vernon Lee in Southern Spain’, *Cahiers victoriens et édouardiens*, 83 (2016). She is also co-editor of Girasol Press.

**Katharina Herold** is Lecturer in Victorian and Modern Literature at Brasenose College, Oxford. Her research focuses on comparative models of literary and cultural enquiry at the European *fin de siècle*. She is especially interested in the transnational nature and political application of literature. She is currently a lead member of *Transnational Citizenship*, a research project jointly funded by Oxford University and Berlin’s Humboldt University. The project explores the challenges of

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 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’ is forthcoming in Jane Desmarais and David Weir’s volume on Decadence 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 2019) and is co-editor 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. 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. 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’ appears in In Cynara’s Shadow: Collected Essays on Ernest Dowson (ed. by Alice Condé and Jessica Gossling).