Notes on Contributors

Cyril Barde est ancien élève de l’ENS de Lyon et agrégé de lettres modernes. Il a soutenu une thèse intitulée ‘Matières à poésie. Littérature et Art Nouveau, de Mallarmé à Proust’ (Université Paris 8, 2020). Il enseigne actuellement en classes préparatoires.

Sophie Basch is Professor of French Literature at Sorbonne University and Senior Member of the Institut universitaire de France. She has written and edited several books on orientalism and fin-de-siècle literature and culture, including Rastaquarium. Marcel Proust et le ‘modern style’: Arts décoratifs et politique dans À la recherche du temps perdu (Brepols, 2014). Her current research focuses on Japonisme.

Michael Craske has recently completed his PhD at Queen Mary, University of London, entitled ‘Swinburne and Wagner: Poetry and Music’. His ongoing work on musical settings of Swinburne’s poetry (1866–1920), which has appeared in the Journal of Victorian Culture, can be found at www.verseandmusic.com and www.soundingvictorian.org. Partly inspired by his previous career in the Middle East, he is looking to start work on a new project concerning Victorian orientalism and decadence, with particular emphasis on the translations and travel writing of the explorer Richard Burton.

Guy Ducrey is Professor of Comparative Literature at the University of Strasbourg. His work has predominantly focused on the dialogue between literary texts and the scenic arts (theatre, dance, opera, pantomime) in Europe from the nineteenth to the twentieth century. Following his PhD, Corps et Graphies, Poétique de la danse et de la danseuse autour de 1900 (Champion, 1996), he edited a collection of fin-de-siècle novels (Romans fin-de-siècle, 2000) and completed a monograph on the arts of the stage circa 1900 (Tout pour les yeux, 2010). With Francesca Guglielmi, he is the scientific editor of Joris-Karl Huysmans’s Là-bas (Romans et nouvelles, Bibliothèque de la Pléiade, 2019).

Emily Eells is Professor of British Literature and Translation Studies at the University of Paris at Nanterre. She is a specialist of nineteenth-century British art and literature and author of Proust’s Cup of Tea: Homoeroticism and Victorian Culture (Ashgate, 2002). Her research focuses on cross-Channel cultural exchange and her publications include several articles and book chapters on Wilde and France, a monograph entitled Two Tombeaux to Oscar Wilde: Jean Cocteau’s Le Portrait surnaturel de Dorian Gray and Raymond Laurent’s Essay on Wildean Aesthetics (Rivendale Press, 2010) and a volume she co-edited with Naomi Toth on translating sound in Proust, Son et traduction dans l’œuvre de Proust (Champion, 2018). She is a member of the international research group Writing 1900 and recently authored an article on ‘Proust’s Ruskin: From Illustration to Illumination’ which appeared in the on-line journal Cahiers victoriens et édouardiens, vol. 91 (2020).

Richard Haslam is Associate Professor of English at Saint Joseph’s University, Philadelphia. His essays on Oscar Wilde’s The Picture of Dorian Gray have appeared in English Literature in Transition (January 2014 & April 2020), Victorian Literature and Culture (June 2014), and the Norton Third Critical Edition of The Picture of Dorian Gray (2020).

Richard Hibbitt is Senior Lecturer in French and Comparative Literature at the University of Leeds, where he co-directs the Centre for World Literatures. His research interests are in aesthetics, poetics, and cultural exchange, with a particular interest in the long nineteenth century. Current projects include Two Sides of the Straits: An Anthology of Gallipoli Poems in English and Turkish, co-edited with Berkan Ulu (forthcoming with White Rose University Press), and Literary Capitals in the Long Nineteenth Century: Spaces Beyond the Centres, co-edited with Arunima Bhattacharya and Laura
Scuriatti (forthcoming with Palgrave). He is a member of the Writing 1900 research group and sits on the executive committees of the BCLA and the European Society of Comparative Literature.

**Jennifer Higgins** is a literary translator of French and Italian. Recent translations include Emmanuelle Pagano’s Faces on the Tip of my Tongue (Peirene Press, 2019), a co-translation with Sophie Lewis which was longlisted for the Man Booker International Prize 2020, and A Short Philosophy of Birds by Philippe Dubois and Elise Rousseau (W. H. Allen, 2019). She is currently working on translations of works by Jean Lorrain (for Bloomsbury Press) and Rachilde (for Wakefield Press). Jennifer is also Programme Manager for the Queen’s College Translation Exchange, an organization promoting literary translation in schools and the wider community.

**Derek Mahon** was born in Belfast in 1941. He received numerous awards including the Irish Academy of Letters Award, the Scott Moncrieff Translation Prize, and Lannan and Guggenheim Fellowships. In recognition of his ‘lifetime’s achievement’ he received the David Cohen Prize for Literature in 2007. Recent publications from The Gallery Press include Echo’s Grove (translations, 2013), Red Sails, (2014, prose), New Selected Poems (2016), Olympia and the Internet (2017, prose), The Rain Bridge (2017, children’s story), Against the Clock (2018, winner of the The Irish Times Poetry Now Award), and Washing Up (2020). He died in Kinsale, County Cork, in October 2020.


**Bertrand Marquer** is Professor of French Literature at the University of Strasbourg, and Junior Member of the Institut Universitaire de France. His research focuses on the relationship between literary and medical discourse in the nineteenth century, and on the impact of this crossover in the history of representations. He has published Les Romans de la Salpêtrière (Droz, 2008), Naissance du fantastique clinique (Hermann, 2014), and directed, within the HC19 ANR project, the collective anthology Savants et écrivains: portraits croisés dans la France du XIXe siècle (APU, 2014). This latest research focuses on the imagination of nutrition, in line with nineteenth-century scientific theories. In this context, he has published an essay, ‘L’Autre siècle de Messer Gaster? Physiologies de l’estomac dans la littérature du XIXe siècle’ (Hermann, 2017), co-ordinated the issue of Romanticisme devoted to ‘La Gourmandise’, and published two collective works at the Presses Universitaires de Strasbourg – Allégories de l’estomac au XIXe siècle: Littérature, art, philosophie and Dis-moi ce tu manges, je te dirai ce que tu es: Fictions identitaires, fictions alimentaires (2020).

**Catherine Maxwell** is Professor of Victorian Literature at Queen Mary, University of London, and author of The Female Sublime from Milton to Swinburne: Bearing Blindness (2001), Swinburne (2006), Second Sight: The Visionary Imagination in Late Victorian Literature (2008), and Scents and Sensibility: Perfume in Victorian Literary Culture (2017), awarded the 2018 European Society for the Study of English prize for Literatures in English.

**Lindsay Wilhelm** is Assistant Professor in the Department of English at Oklahoma State University. Her research and teaching interests include late nineteenth-century literature and science, aestheticism, global Victorianism, women’s writing, and popular literature. She has published articles on these and related topics in Victorian Studies, Victorian Literature and Culture, and Studies in the Novel. Her most recent essay, on evocations of decadence in British travel writing about Hawai‘i, is forthcoming in Nineteenth-Century Literature. Currently, she is working on a book project – tentatively titled ‘The Height of Taste: Evolution, Aestheticism, and Cultural Progress,
1850-1924’ – that examines how British aestheticism and certain strains of post-Darwinian science converge on optimistic notions of taste as the means for widespread sociocultural development.

**BADS ESSAY PRIZE WINNERS**

**Joanna Cresswell** recently completed an MA in Comparative Literature and Criticism at Goldsmiths, University of London. In 2019 she won first place in the British Comparative Literature Association’s Arthur Terry Postgraduate Essay Prize for her essay, ‘Wit as a Weapon: Male Anxiety and Female Laughter in Feminist Responses to Epic and Ancient Myth’. This research went on to form the basis of her dissertation, ‘Masochism, Metamorphosis, Madness’, an examination of psycho-medical mirth and the figure of the laughing woman in late-nineteenth century French literature.

**William Rees** is a freelance history writer who is interested in the histories of popular music, particularly disco and rock, and how these tie into philosophical themes of individualism and societal change. He recently completed a Masters by Research History course at the University of Exeter and is aspiring towards doctoral research. William also writes his own blog, **Will Does History**.

**GUEST EDITORS**

**Matthew Creasy** is Senior 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-Carcanet in 2014. He has published essays and articles on modernism, decadence, and periodical studies and he is currently working on an edition of George Moore’s *Confessions of a Young Man* for the MHRA’s ‘Jewelled Tortoise’ series dedicated to Aesthetic and Decadent literature.


**EDITORIAL**

**Jane Desmarais** (Editor-in-Chief) is Professor of English and Director of the Decadence Research Centre in the Department of English and Creative Writing 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.
Alice Condé (Deputy Editor) is Lecturer in the Department of English and Creative Writing 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’ appears in Jane Desmarais and David Weir’s Decadence and Literature (2019), and she is currently working on decadence and its contemporary contexts.

Jessica Gossling (Deputy Editor) is Lecturer in the Department of English and Creative Writing 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) and her chapter ‘Decadent Magic: Arthur Machen’s The Hill of Dreams’ is due to be published in Magic: A Companion, edited by Katharina Rein (Peter Lang, 2021). Jessica is currently 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. 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, 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).