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## Contributors

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## Contributors

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ALISON BOOTH, Academic Director, Scholars' Lab, and Professor of English at the University of Virginia, specializes in transatlantic Victorian studies, biography, women's history, and digital humanities. Her digital project *Collective Biographies of Women* has been supported by ACLS and NEH grants; it emerged from her book *How to Make It as a Woman: Collective Biographical History from Victoria to the Present* (Chicago, 2004). Author of *Greatness Engendered: George Eliot and Virginia Woolf* (Cornell, 1992) and editor of the Longman Cultural Edition of *Wuthering Heights*, she has studied authors' house museums in *Homes and Haunts: Touring Writers' Shrines and Countries* (Oxford, 2016).

OWEN CLAYTON is a senior lecturer in English literature at the University of Lincoln, UK. His research interests include transatlantic visual culture of the long nineteenth century and working-class studies. His first monograph, *Literature and Photography in Transition, 1850–1915*, was published by Palgrave Macmillan in 2015. The book examines photography in the work of Henry Mayhew, Robert Louis Stevenson, Amy Levy, William Dean Howells, and Jack London. Owen's next monograph will be on American literature and homelessness, focusing on the Progressive Era.

JO DEVEREUX is an assistant professor in the Department of English and Writing Studies at Western University, where she teaches nineteenth-century literature, Shakespeare, drama, and theatre studies. She is the author of *The Making of Women Artists in Victorian England: The Education and Careers of Six Professionals* (2016) and *Patriarchy and Its Discontents: Sexual Politics in Selected Novels and Stories of Thomas Hardy* (2003). Her article "The Evolution of Victorian Women's Art Education, 1858–1900: Access and Legitimacy in Women's Periodicals" is forthcoming in *Victorian Periodicals Review*, and she is the book review editor for *English Studies in Canada*.

RICHA DWOR is an instructor in the English Department at Douglas College. Her monograph, *Jewish Feeling: Difference and Affect in Nineteenth-Century Jewish Women's Writing* (Bloomsbury Academic, 2015) reads Grace Aguilar and

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SOPHIA HSU is a postdoctoral teaching fellow in the Program in Writing and Communication at Rice University. She received her Ph.D. in English from Rice in May 2017. Her current book project examines the development of the Victorian novel in relation to the history of the population.

SARAH JONES is Head of Faculty Services, Deputy Vice-Chancellor Registrar and casual academic (History) at the University of Sydney, Australia. Her research and teaching interests include eighteenth- to twentieth-century British and European history; social and cultural history; life-writing, biography and subjectivity; memory, place, and belonging; travel; gender and diversity; and Thomas and Jane Welsh Carlyle.

DEBORAH LUTZ is the Thruston B. Morton Professor of English at the University of Louisville. Her books include *Relics of Death in Victorian Literature and Culture* (supported by an ACLS fellowship) and *The Brontë Cabinet: Three Lives in Nine Objects* (shortlisted for the PEN biography award). She is the editor of the Norton Critical Edition of *Jane Eyre* (4th edition).

CARLA MANFREDI held a Social Sciences and Humanities Research Council of Canada postdoctoral fellowship at the University of Hawai'i at Manoa (2015–16). She has recently published articles and book chapters on Robert Louis Stevenson, photography, and colonialism in Oceania and is currently at work on the first monograph devoted to Robert Louis Stevenson's photography.

SHANE MCCORRISTINE is an historian with interests in Arctic exploration, the supernatural, and the “night side” of modern life (stories of death, dreams, and madness). He is currently a Lecturer in Modern British History, Newcastle University, UK and is the author of *The Spectral Arctic: A History of Dreams and Ghosts in Polar Exploration* (UCL Press, forthcoming 2018).

TOM MOLE is Reader in English Literature and Director of the Centre for the History of the Book at the University of Edinburgh, UK. He is the author of *Byron's Romantic Celebrity* (2007) and the editor of *Romanticism and Celebrity Culture* (2009). With Michelle Levy, he edited *The Broadview Reader in Book History* (2014) and wrote *The Broadview Introduction to Book History* (2017). His new book, *What the Victorians Made of Romanticism*, was published by Princeton University Press in 2017.

## CONTRIBUTORS

KIM PRICE is a research associate in the Department of Sociology, Social Policy and Criminology at the University of Liverpool. His current research focuses on the health of Victorian convicts for the Digital Panopticon project. His publications include articles in the *Lancet*, the *Social History of Medicine*, and the *Journal of Interprofessional Care*, and the monograph *Medical Negligence in Victorian Britain: The Crisis of Care under the English Poor Law, c.1834–1900* (Bloomsbury Academic, 2015).

BRUCE ROBERTSON is a professor in the History of Art and Architecture Department, University of California, Santa Barbara. He was also deputy director at the Los Angeles County Museum of Art and is currently director of the Art, Design & Architecture Museum, UC Santa Barbara. He has published across a very wide range of topics, from the sixteenth century to the present. He has held numerous professional appointments and fellowships, including a Getty Collaborative Research Grant in 1996. From 1999 to 2002, he was vice-president of the College Art Association.

MADELEINE SEYS is a lecturer in the Department of English and Creative Writing at the University of Adelaide and costume curator at the National Trust of South Australia's Ayers House Museum. She completed a PhD at the University of Adelaide in 2015 for which she was awarded a Dean's Commendation for Doctoral Thesis Excellence and the title of John Howard Clark Scholar. Her research interests include Victorian literature and popular culture, museology and museum curatorship, fashion and textile history, gender and sexuality, and Pacific studies and art history. Her book *Fashion and Narrative in Victorian Popular Literature: Double Threads* is in Routledge's Studies in Nineteenth-Century Literature.

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SOPHIE THOMAS is an associate professor of English at Ryerson University in Toronto. She is the author of *Romanticism and Visuality: Fragments, History, Spectacle* (Routledge, 2008) and of numerous articles and chapters that address the crosscurrents between literature, visual culture, and material culture in the Romantic period. She is currently completing a SSHRC-funded project on objects, collections, and museums at the turn of the nineteenth century.

KATHERINE VOYLES is a lecturer at the University of Washington, Bothell. She writes about how relations of scale shape narrative realism.

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LIN YOUNG is a doctoral candidate at Queen's University in Kingston, Ontario. She studies ghost fiction through the lens of object studies, with a particular focus on the Spiritualist movement of the nineteenth century. Her dissertation is entitled "The Chemical Spectre: Rethinking Nineteenth Century Materiality through Ghost Fiction and Spiritualist Discourse." Outside her studies, she works as editor-in-chief of *The Lamp*, a literary anthology, and as senior editor for *Mooney on Theatre*.