

# Contributors

**Laurel Brake** is professor emerita at Birkbeck, University of London, and director of the Nineteenth-Century Serials Edition (<http://www.ncse.ac.uk>). Her books include *Subjugated Knowledges* (Basingstoke, UK: Macmillan, 1994) and *Print in Transition* (Basingstoke, UK: Palgrave, 2001), both on the Victorian press, and *Walter Pater* (Plymouth, UK: Northcote House, 1994). Her research interests lie in gender and nineteenth-century print culture, especially the press, the history of the book, and Walter Pater. She is currently co-editing, with Marysa Demoor, *Dictionary of Nineteenth-Century Journalism* (Gent and London: Academia and British Library, 2008). A biography of Walter Pater is to follow. Recent articles include “Vernon Lee and the Pater Circle” and “Maga, the Shilling Monthlies, and the New Journalism.”

**Joseph Bristow** is a professor of English at the University of California, Los Angeles, where he edited the journal *Nineteenth-Century Literature* from 1997 to 2007. His recent books include *Wilde Writings: Contextual Conditions* (University of Toronto Press, 2003) and *The Fin-de-Siècle Poem: English Literary Culture and the 1890s* (Ohio University Press, 2005). He has edited both the Oxford English Texts edition and the World's Classics edition of Wilde's *Picture of Dorian Gray* (Oxford University Press, 2005 and 2006). He is also series editor of Palgrave Studies in Nineteenth-Century Writing and Culture.

**Oliver S. Buckton** is a professor of English at Florida Atlantic University, Boca Raton, where he teaches Victorian literature, critical theory, and film. He is the author of *Cruising with Robert Louis Stevenson: Travel, Narrative, and the Colonial Body* (Ohio University Press, 2007) and *Secret Selves: Confession and Same-Sex Desire in Victorian Autobiography* (University of North Carolina Press, 1998) and has published essays on Charles Dickens, John Henry Newman, Oscar Wilde, and Olive Schreiner. His chapter in this volume is part of a larger project on the diverse representations of Oscar Wilde in popular culture.

**Matt Cook** is a senior lecturer in history at Birkbeck College, University of London. He is the author of *London and the Culture of Homosexuality, 1885–1914* (Cambridge University Press, 2003) and editor of *A Gay History of Britain: Love and Sex between Men since the Middle Ages* (Greenwood World Publishing, 2007).

**Francesca Coppa** is an associate professor of English and the director of film studies at Muhlenberg College, Pennsylvania, where she teaches twentieth-century dramatic literature, sexuality theory, and performance studies. She is the editor of Joe Orton's early works as well as a collection of critical essays on his plays, and she has written numerous articles on Oscar Wilde, including the chapter on performance in Frederick S. Roden, ed., *Palgrave Advances in Oscar Wilde Studies* (Palgrave Macmillan, 2004).

**Erin Williams Hyman** held a Mellon postdoctoral fellowship in the Society for the Humanities at Cornell University in 2006–7. Her articles on fin-de-siècle topics such as the New Woman novel, French symbolist art criticism, and anarchism in avant-garde theater have appeared in the journals *ELT*, *French Forum*, and *Comparatist*. She is currently working on a book project entitled “Terror and the Failure of Words: Anarchism, Symbolist Aesthetics, and the Landscape of Modernity.”

**Yvonne Ivory** is an assistant professor of German and comparative literature at the University of South Carolina, Columbia. Her research interests revolve around the history of sexuality, with her most recent project, “The Homosexual Revival of Renaissance Style,” examining how late-nineteenth-century British and German sexual dissidents deployed redemptory discourses of Renaissance self-fashioning. Her publications include articles on Oscar Wilde’s reception of the Italian Renaissance and Stefan George’s rejection of Paterian aestheticism.

**Richard A. Kaye** is an associate professor of English at Hunter College and the Graduate Center of the City University of New York. He is the author of *The Flirt’s Tragedy: Desire without End in Victorian and Edwardian Fiction* (University Press of Virginia, 2002) and “*Voluptuous Immobility*”: *St. Sebastian and the Decadent Imagination* (Columbia University Press, forthcoming). His essays have appeared in *Victorian Literature and Culture*, *Modernism/Modernity*, *Studies in English Literature*, *Modern Fiction Studies*, *College Literature*, and *Arizona Quarterly*. His essay on late-Victorian sexual theory appears in Gail Marshall, ed., *The Cambridge Companion to the Fin de Siècle* (Cambridge University Press, 2007).

**Lucy McDiarmid** is the Marie Frazee-Baldassarre Professor of English at Montclair State University. Her most recent book is *The Irish Art of Controversy* (Cornell University Press and Lilliput Press, 2005). In 2005–6 she was a fellow of the Cullman Center for Scholars and Writers at the New York Public Library. She is also a former Guggenheim fellow. Her other books include *Auden’s Apologies for Poetry* (Princeton University Press, 1990) and *Saving Civilization: Yeats, Eliot and Auden between the Wars* (Cambridge University Press, 1984); she coedited *Lady Gregory: Selected Writings* (Penguin, 1995) and *High and Low Moderns: Literature and Culture 1889–1939* (Oxford University Press, 1996). She has also been visiting professor of English at Princeton University, Segal Visiting Professor of Irish Literature at Northwestern University, and the first Cloud Visiting Professor of English at the College of William and Mary.

**Leslie J. Moran** is a professor of law at Birkbeck College, University of London. He has published widely in areas relating to sexuality and law, including *Sexuality Identity and Law* (Ashgate, 2006), *Sexuality and the Politics of Violence and Safety* (written with Beverley Skeggs; Routledge, 2004), *Legal Queeries: Lesbian, Gay, and Transgender Legal Studies* (New York: Continuum, 1998), *Legal Perversions* (a special edition of *Social and Legal Studies*, 1997), and *The Homosexual(ity) of Law* (Routledge, 1996). He has also published work on hate crime (as in *Critical Reflections on Hate Crime*, a 2001 special edition of *Law and Critique*) and in the area of law and culture. He jointly edited *Law’s Moving Image* (Routledge Cavendish, 2004), which focuses on law and film. His current research is on the sexual diversity of the judiciary, which includes a study of judicial biography and an analysis of representations of the judiciary in film and television. He also continues his inquiries into the law of Oscar Wilde.

**Daniel A. Novak** is an assistant professor of English at Louisiana State University. His study *Realism, Photography, and Nineteenth-Century Fiction* was published by Cambridge University Press in 2008. He is currently working on a book manuscript focusing on the beginning of Wilde studies as a field, as well as a book on Victorian literature on the Cagots—an ethnic group of unknown origin, unclear history, and ambiguous race found in France and Spain.

**Lizzie Thynne** is a filmmaker and senior lecturer in media and film at Sussex University, England. She has published on practice as research, women's employment in television, and queer representation. She has made award-winning films for television and gallery exhibition; she completed a documentary about Claude Cahun and Marcel Moore, *Playing a Part*, in 2004.

**Julie Townsend** is an associate professor of interdisciplinary humanities in the Johnston Center for Integrative Studies at the University of Redlands, California. Her article "Synaesthetics: Symbolism, Dance, and the Failure of Metaphor" appeared in the *Yale Journal of Criticism* in 2005, and she is currently preparing a book-length manuscript on the figure of the dancer in French literature.