

Contributors to this Issue

AMY COTÉ, Assistant Professor of English at Samford University, is the author of “Parables and Unitarianism in Elizabeth Gaskell’s *Mary Barton*,” published in *Victorian Review* (2014). She is currently at work on a project that considers narrative features of the Victorian realist novel such as selective unreliability, direct address, and omniscience alongside conversations in Christian theology (this essay draws on research supported by the Social Sciences and Humanities Research Council of Canada). Also in progress is a pedagogical project investigating hands-on methods for teaching the history of the book, especially letterpress printing, in undergraduate classrooms.

MICHAEL GREANEY teaches in the Department of English Literature and Creative Writing at Lancaster University. His publications include *Conrad, Language, and Narrative* (2001) and *Sleep and the Novel: Fictions of Somnolence from Austen to the Present* (2018). He is currently working on *A Jane Austen A to Z: A Guide to Her Work in 26 Words*, forthcoming from Bloomsbury in 2022.

VANESSA SMITH is Professor of English at the University of Sydney. She has published widely on Oceanic forms and European writing, including in the monographs *Literary Culture and the Pacific: Nineteenth-Century Textual Encounters* (1998) and *Intimate Strangers: Friendship, Exchange and Pacific Encounters* (2010). Her current research focuses on early-twentieth-century child therapy and the nineteenth-century novel.

CHRIS TOWNSEND is a Fellow in English at Christ’s College, University of Cambridge. His essays have recently appeared in *Romanticism* (2019) and *Studies in Romanticism* (2019). His book “Ghostly Language: Berkeley and British Romanticism” is currently under review, and another book, *Philosophical Connections: Akenside, Neoclassicism, Romanticism*, is forthcoming from Cambridge University Press. He is currently at work on a project concerning semblance in Romantic

poetry—how the world “seems to be” versus how it really is, but also poetry’s own status as a unique kind of appearance.

LINDSAY WILHELM, Assistant Professor of English at Oklahoma State University, has published essays in *Victorian Studies* (2016), *Victorian Literature and Culture* (2018), and the collection *South Seas Encounters: Nineteenth-Century Oceania, Britain, and America* (2018). She is currently working on a monograph, tentatively titled “The Height of Taste: Evolution, Aestheticism, and Cultural Progress, 1850–1924,” that uncovers the close linkages between the Aesthetic (or “art for art’s sake”) Movement and the evolutionary sciences in late-nineteenth-century Britain, considering in particular how and why these two fields converged on utopian ideas about beauty.



ALAN RIACH, Professor of Scottish Literature at the University of Glasgow, is the author of *Hugh MacDiarmid’s Epic Poetry* (1991) and *Representing Scotland in Literature, Popular Culture and Iconography: The Masks of the Modern Nation* (2005). His works of poetry include *The Winter Book* (2017), *Homecoming* (2009), and *Wild Blue: Selected Poems* (2014). He is coauthor, with Alexander Moffat, of *Arts of Resistance: Poets, Portraits and Landscapes of Modern Scotland* (2008) and *Arts of Independence: The Cultural Argument and Why It Matters Most* (2014). He is currently working on *A Handbook of Scottish Literature* and coediting *The Edinburgh Biographical Dictionary of Scottish Writers*.

MARGARET D. STETZ is Mae and Robert Carter Professor of Women’s Studies and Professor of Humanities in the Department of Women & Gender Studies at the University of Delaware. As well as being author of over 120 essays and chapters on Victorian and neo-Victorian literature, art, popular culture, dress, and feminist politics, she has been curator or co-curator of over a dozen exhibitions related to late-Victorian print culture and is scheduled to be co-curator of an exhibition on Max Beerbohm in 2023. Her recent publications include “Laying Out a Case and Feeling at Home: Exhibitions in Undergraduate Education” in *Fwd: Museums Journal* (2020) and “Picture This: Oscar Wilde’s Mobile and Migratory ‘The Happy Prince’” in the volume *Critical Insights: Oscar Wilde* (2019). Her work-in-progress includes *Oscar Wilde and Philadelphia: Exhibiting a Relationship*, cowritten with Mark Samuels Lasner, for Oak Knoll Press.

LYNN VOSKUIL, Associate Professor of English at the University of Houston, is the author of numerous articles on plants and empire. Her most recent article, "Victorian Plants: Invasive and Cosmopolitan," is forthcoming in a special issue of *Victorian Literature and Culture* on the Wide Nineteenth Century. She is currently completing a manuscript entitled "Horticulture and Imperialism: The Garden Spaces of the British Empire, 1789–1914."