

## Notes on Contributors

**Nadine Böhm-Schnitker** works as a lecturer in English Literature and Cultural Studies at the Bergische Universität Wuppertal, Germany. She is interested in intersections of different fields of knowledge, and has published on a variety of subjects, among them the role of religious and ethical discourses in contemporary literature and popular film, cultural hermeneutics, and postcolonial translation. She has co-edited the essay collection *Neo-Victorian Literature and Culture: Immersions and Revisitations* (Routledge, 2014), and, in her second book project, she has explored the cultural history of perception in nineteenth-century texts as well as the re-evaluation of aesthetics in terms of *aisthetics* within Cultural Studies.

**Duc Dau** is a Research Fellow in Media and Communication and an Honorary Research Fellow in English and Literary Studies at The University of Western Australia. She is the author of *Touching God: Hopkins and Love* (Anthem, 2012) and *Gender, Sexuality, and the Song of Songs in Victorian Literature and Culture* (forthcoming through The Ohio State University Press), and co-editor (with Shale Preston) of *Queer Victorian Families: Curious Relations in Literature* (Routledge, 2015). Her articles have appeared in such journals as *Victorian Literature and Culture*, *Victorian Poetry*, *Australasian Journal of Victorian Studies*, *Australian Literary Studies*, *Religion and Literature*, and *Literature and Theology*.

**Cameron Dodworth** is Associate Professor of English at Methodist University in Fayetteville, North Carolina, USA. Cameron has published articles in *Brontë Studies*, *Victorians Institute Journal Digital Annex*, *Supernatural Studies*, and *Studies in Gothic Fiction*, as well as a chapter in *The Routledge Companion to Literature and Food* (Routledge, 2018). Cameron's research interests include Gothicism, nineteenth-century literature and art (particularly Realism, Naturalism, and Impressionism), adaptation studies, and food studies in literature, and in addition to his teaching and research, Cameron is currently completing a culinary arts degree at Fayetteville Technical Community College.

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**Helena Esser** is a PhD student at Birkbeck College, University of London, England, UK, researching how Victorian London is re-imagined in steampunk fiction. Aside from various aspects of steampunk subculture and literature, her research interests include urban studies, speculative fiction, Victorian popular fiction, and neo-Victorianism. She has published essays on steampunk London in the *London Literary Journal* (11:2, 2014), on steampunk post-humanism in the *Cahiers Victoriens et Édouardiens* (87, 2018), and her article on uncanny steampunk cyber-cities has been accepted for publication in a special issue of *Otherness: Essays and Studies* (forthcoming, 2019).

**Robert Finnigan** obtained his PhD at the University of Sunderland and is currently based at Nottingham Trent University, England, UK, researching Anglo-Irish contributions to Aestheticism and Decadence within the *fin de siècle* period. His primary research interests lie in the areas of Pre-Raphaelitism, Aestheticism, Decadence and the Irish Gaelic Revival, as well as forgotten, neglected and repressed authors. For several years, he has been involved in N.E.I.C.N (North East Irish Culture Network) activities and events to promote and encourage research into the various characteristics of Irish culture and society. He has published a number of articles on these subjects and has reviewed for various journals, including *Journal of Victorian Culture*, *Victoriographies* and *Irish Studies Review*.

**Marina Gerzic** works for the ARC Centre for Excellence for the History of Emotions (1100-1800) as its National Administrative Officer. She also works as the Executive Administrator for the Australian and New Zealand Association for Medieval and Early Modern Studies Inc., as the editorial assistant for the academic journal *Parergon*, and for the Centre for Medieval and Early Modern Studies at The University of Western Australia in both research and administrative roles. Marina is the editor (with Aidan Norrie) of *From Medievalism to Early-Modernism: Adapting the English Past* (Routledge, 2019), and has published articles on film and adaptation theory, Shakespeare, pedagogy, cinematic music, cultural studies, comics and graphic novels, and children's literature.

**Lindsay Lawrence** is Associate Professor of English at the University of Arkansas-Fort Smith, Arkansas, USA, where she teaches courses in

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eighteenth and nineteenth-century British literature with a focus on publication history, gender roles, and digital humanities. She has published work on Elizabeth Gaskell, serial poetry publication, and neo-Victorian themes in contemporary television series such as *Downton Abbey*. Her recent publications include an article on women poets in *Blackwood's Edinburgh Magazine* in the forthcoming collection *Women, Periodicals and Print Culture in Britain, 1830s-1900s: The Victorian Period*. She is a co-director of the *Periodical Poetry Index*, which will release version 2.0 in spring 2019.

**Chris Louttit** is Assistant Professor of English Literature at Radboud University, Nijmegen, the Netherlands. His research interests include the mid-Victorian novel, with a particular focus on the work of Mary Elizabeth Braddon, Charles Dickens, and Elizabeth Gaskell, adaptation studies, and both literary and screen neo-Victorianism. In these areas, he has recently published articles in *Adaptation*, *Book History*, *Critical Survey*, *The Journal of Adaptation in Film and Performance*, and *Gothic Studies*.

**Erin Louttit** is an independent scholar. Her scholarly interests include literary faiths, gender, the supernatural, and the literature and culture of the long nineteenth century. She has published articles in journals such as *Nineteenth-Century Gender Studies*, *Refractory*, and *Victorians Institute Journal*.

**Robbie McAllister** is a Lecturer in Film at Leeds Trinity University, England, UK, where he teaches courses focused upon the film industry and contemporary media change. His current research has evolved from an interest in Gothic horror into studies of the steampunk movement's emergence within popular culture. His monograph, *Steampunk Film: A Critical Introduction*, is due for release through Bloomsbury in 2019.

**Jamil Mustafa** is Professor of English Studies at Lewis University, Illinois, USA. His work has appeared in *Gothic Britain* (University of Wales Press, 2018), *Wilde's Other Worlds* (Routledge, 2018), *The Gothic Tradition in Supernatural* (McFarland, 2016), *Dimensions of Curiosity* (University Press of America, 2004), *Cabinet de Fées*, and *Studies in the Humanities*. Forthcoming are articles in *The New Ray Bradbury Review* and *Humanities*.

His publications include essays on the Gothic works of Thomas Hardy, Angela Carter, Oscar Wilde, Walter Scott, and Ray Bradbury, together with studies of Gothic television and film. His short story, 'Vicious Circle', was published in *The Horror Zine*, where he was the featured author.

**Shannon Scott** is Professor of English at the University of St. Thomas and Hamline University, Minnesota, USA. She has published articles and book reviews in various academic publications and newspapers. Her most recent essay, 'Wild Sanctuary: Running into the Forest in Russian Fairy Tales', will appear in the edited collection *In the Company of Wolves: Werewolves, Wolves, and Wild Children – Narratives of Sociality and Animality* (Manchester University Press, forthcoming).

**Clayton Tarr** is a Lecturer at the University of North Carolina at Charlotte, North Carolina, USA, where he specialises in eighteenth- and nineteenth-century literature. He has published on such authors as Dickens, Carlyle, Christina Rossetti, and Edgar Allan Poe, and on subjects ranging from disability and plague to teeth and bog bodies. His first book, *Gothic Stories within Stories: Frame Narratives and Realism in the Genre, 1790-1900* (McFarland, 2017), examines the formal and psychological impact of frame narratives in Gothic novels. He is currently working on a book that studies identity theft in Victorian sensation fiction.