

## Notes on Contributors

**Nadine Boehm-Schnitker** works as an Assistant Professor (Oberassistentin) in British and American Studies at the University of Bielefeld, Germany. She specialises in Victorian and Neo-Victorian Studies and has recently completed the manuscript for a monograph entitled *Senses and Sensations: Towards an Aesthetics of the Victorian Novel*. Apart from hunger, her current projects deal with the cultural legacy of the Opium Wars, neo-Victorian negotiations of class and inheritance, as well as practices of comparing in the long eighteenth century.

**Denise Burkhard** is a PhD student and Lecturer at the University of Bonn, Germany, where she is working on a thesis on representations of childhood in neo-Victorian fiction. Aside from neo-Victorian studies, her research interests include nineteenth-century British literature and culture, historical fiction, children's and YA literature as well as adaptation studies. In addition to articles on fantasy fiction, contemporary (neo-)Gothic novels, and children's literature, she has published the monograph *Ancient Dwarf Kingdom or the Hoard of a Fiery Dragon?: J.R.R. Tolkien's Erebor as a Transformed and Dynamic Place* (Tectum Verlag, 2017) and the co-edited collection "*Harry – yer a wizard*": *Exploring J. K. Rowling's Harry Potter Universe* (Tectum Verlag, 2017).

**Niall Casson** recently graduated from Swansea University, Wales, UK, with a Bachelor's degree in English Literature with Gender. He is currently continuing his studies at Swansea with a Masters in Creative Writing. His areas of interest include postcolonialism, race, gender, and queer studies. 'Still She Dances' is his first published work.

**Helena Esser** is a PhD student at Birkbeck, University of London, England, UK. Her research examines how steampunk fiction repurposes a shared urban imaginary of Victorian London. 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*, on steampunk post-humanism in the *Cahiers victoriens et éduardiens*, on steampunk cyber-cities in a special issue of *Otherness*:

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*Essays and Studies*, as well as on representations of London's East End in *Ripper Street* in a special issue of *Neo-Victorian Studies*.

**Louisa Hadley** is part of the English faculty at Dawson College, Montreal, Canada, where she teaches neo-Victorian fiction and contemporary literature. She has published the monographs *Neo-Victorian Fiction and Historical Narrative: The Victorians and Us* (Palgrave Macmillan, 2010) and *Responding to Margaret Thatcher's Death* (Palgrave Pivot, 2014), as well as co-edited the volume *Thatcher & After: Margaret Thatcher and Her Afterlife in Contemporary Culture* (Palgrave Macmillan, 2010). Her current research project examines the monuments of Queen Victoria in relation to contemporary debates over public monuments and the relationship between the present and the past.

**Amanda Jones** is a PhD student at Canterbury Christ Church University, England, UK. She graduated from Nottingham University in 1980 with a degree in music, and after teaching for many years she embarked on a second career as an author under the name of Amanda Grange. She returned to university as a mature student and completed her MA in English Literature at Canterbury Christ Church University in 2016. She is now writing her PhD thesis on neo-Victorianism in the work of Victoria Holt.

**Sneha Kar Chaudhuri** is Assistant Professor of English at West Bengal State University, India. Her publications include the co-edited volume *Tagore's Ideas of the New Woman: The Making and Unmaking of Female Subjectivity* (SAGE/Stree, 2017). Her areas of specialisation and research interests include Neo-Victorian Studies, Victorian literature, postmodern and postcolonial fiction, Adaptation Studies, Gender Studies, popular culture and films.

**Miranda Miller** is a writer, who has published seven novels, including the neo-Victorian *Nina in Utopia* (2010) and *The Fairy Visions of Richard Dadd* (2013), a book of short stories about the expatriate community in Saudi Arabia, and a book of interviews with homeless women and politicians about the crisis of homelessness. Her *Bedlam Trilogy* is due to be published in one volume by Peter Owen in 2020. In the words of her fellow

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writer Hilary Mantel, “Miller’s intricate fictions are lit by the dark flicker of a strong and original imagination”.

**Marc Napolitano** received his PhD in English from the University of North Carolina at Chapel Hill, USA. His areas of interest include Dickensian studies, adaptation studies, and musical theatre. He has published on these subjects in *Dickens Studies Annual*, *Neo-Victorian Studies*, and *Studies in Musical Theatre*. He currently works in faculty development and is researching the effectiveness of different teaching and learning techniques in the contemporary college classroom.

**Christophe Van Eecke** is an art historian and film scholar. His current research focuses on neo-Victorianism and the heritage film and on the representation of sexuality in children’s literature. He is the author of *Pandaemonium: Ken Russell’s Artist Biographies as Baroque Performance* (Universitaire Pers Maastricht, 2015) and has contributed the chapter ‘Çamp Heritage’ about Russell’s *The Lair of the White Worm* (1988) to *Neo-Victorian Humour* (2017). He is a Lecturer in Visual Culture at Radboud University, The Netherlands.

**Charlotte Wadoux** is a PhD candidate at both the University Sorbonne Nouvelle Paris 3, France, and the University of Kent at Canterbury, England, UK, as part of a jointly supervised PhD programme (*cotutelle*), for which she has been awarded various scholarships. She also is a Temporary Teaching Assistant at the University Evry Val d’Essonne, France. Her research bears on the rewriting of Charles Dickens in neo-Victorian fiction. Her dissertation argues that these rewritings use the detective genre as a mode of writing while creating a particular mode of reading which asks the reader to ‘play the detective’.