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## Contributors

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**Laurel Brake** (Ph.D. London) is Lecturer in Literature at Birkbeck College, University of London. Her principal research interests are Victorian non-fictional prose and the press, and she admits to a taste for theory, bibliography and editing. Co-founder and co-editor of the *Pater Newsletter* and, with Aled Jones and Lionel Madden, of *Investigating Victorian Journalism* (1990), she has co-edited a theory number of *Victorian Periodical Review* (1989) and edited *The Year's Work in English Studies* since 1981. She has published articles on Pater, and on Victorian biography, criticism, and the press. Currently she is working on a biography of Pater and a book on Victorian prose. She is also an editor of a volume of the forthcoming edition of Pater's *Collected Works*.

**J. B. Bullen** is a graduate of Cambridge University; he was Junior Research Fellow at Balliol College, Oxford, and is now Reader in English Literature at Reading University. He has a long-standing interest in the relationship between literature and the visual arts, and he has published on the writings of George Eliot, Dickens, Browning, Ruskin, Pater and many others in the field. In 1986 Oxford University Press published his full-length study of Hardy's novels, *The Expressive Eye: Fiction and Perception in the Work of Thomas Hardy*. He also published *Post-Impressionism in England: The Critical Reception* (1988) and he edited Roger Fry's *Vision and Design* (1981) and Clive Bell's *Art* (1987). Dr. Bullen is at present working on a book entitled *The Myth of the Italian Renaissance in the Nineteenth Century* which will be published by Oxford University Press.

**Richard Dellamora** (Ph.D., Yale University) teaches in the Department of English, in Women's Studies, and in the Cultural Studies Program at Trent University in Peterborough, Ontario. He is the author of *Masculine Desire: The Sexual Politics of Victorian Aestheticism* (1990), and his "Traversing the Feminine in Oscar Wilde's *Salomé*" appears in *Victorian Sages and Cultural Discourse: Renegotiating Gender and Power* (1990), edited by Thais Morgan. Dellamora is currently continuing his studies in the construction and contestation of masculine gender-norms in late nineteenth and twentieth-century literary and critical texts.

**Linda Dowling** is currently a fellow of the Rutgers Center for Historical Analysis and Visiting Fellow in the English Department at Princeton University. She is author, most recently, of *Language and Decadence in the Victorian fin de Siècle*.

**Lesley Higgins** (Ph.D., Queen's) is an Assistant Professor in the English Department of York University (Toronto, Canada). Her work on Pater and Hopkins is complemented by studies in gender, identity politics, and textual transmission. Her articles on Walter Pater and Gerard Manley Hopkins have appeared in *Texas Studies in Literature and Language*, *Hopkins Quarterly*, *The Month*, *The New Welsh Review* and *Dalhousie Review*. She has also published on Thomas Hardy and T.S. Eliot. In addition to editing Hopkins's Oxford essays and notebooks, she is currently completing a book-length study of Pater and Hopkins.

**Billie Andrew Inman** (Ph.D., Texas), Professor of English at University of Arizona, is General Editor of the nine-volume *Collected Works of Pater*, in progress. She is author of *Walter Pater's Reading: A Bibliography of His Library Borrowings and Literary References, 1858-1873* (1981), and *Pater and His Reading, 1874-1877, with a Bibliography of His Library Borrowings, 1878-1894* (1990), as well as various essays on Pater, including " 'Sebastian van Storck': Pater's Exploration into Nihilism," in *Nineteenth-Century Fiction* (March 1976) and "The Intellectual Context of Walter Pater's 'Conclusion'," in *Prose Studies, 1800-1900* (May 1981).

**F. C. McGrath** (Ph.D., Texas), Associate Professor of English at University of Southern Maine, is author of *The Sensible Spirit: Walter Pater and the Modernist Paradigm* (1986). He has published articles on Pater, W. B. Yeats, T. S. Eliot, James Joyce, and the contemporary Irish playwright Brian Friel. He is currently working on a book on Friel and Irish cultural politics, *Language, Illusion, and Politics*.

**Gerald Monsman** (Ph.D., Johns Hopkins) is Professor of English and former Head of the Department of English at the University of Arizona. His publications include *Confessions of a Prosaic Dreamer: Charles Lamb's Art of Autobiography* (1984), *Walter Pater's Art of Autobiography* (1980), *Walter Pater* (1977), *Pater's Portraits: Mythic Pattern in the Fiction of Walter Pater* (1967), and essays on Olive Schreiner, Gerard Manley Hopkins, Victorian selfhood, Romantic heroism, and literary interpretation. He is currently completing a book-length study of Schreiner's fiction.

**Maureen F. Moran** (Ph.D., London) was Principal Lecturer and Head of the English Section at the West London Institute of Higher Education and now directs the Institute's undergraduate degree programme. She completed her Ph.D. dissertation on Pater's place in the Victorian critical tradition and has written variously on John Galt, Pater, and twentieth-century British and Canadian fiction. For some years she served as an Associate

Editor of *The Year's Work in English Studies*. Her current research interest is in elements of comic disorder and subversion in contemporary writing.

**Bernard Richards** is a Fellow and Tutor at Brasenose College, Oxford, and a Lecturer in English at Oxford University. He has published an anthology of Victorian poetry (1980) and a critical study of Victorian poetry (1988) in the Longmans Literature in English series. In addition he has published a wide range of articles from Shakespeare to present-day literature in many scholarly journals. He is also a regular contributor to *The Times*, *The Sunday Telegraph* and *The Independent* on literary and cultural subjects. He is co-editor of a literary magazine (principally for VIth Formers) launched in 1990, *The English Review*.

**Ian Small** is senior lecturer in English at the University of Birmingham. He read English at the University of Reading and took a Ph.D. in 1972. He has written widely on late nineteenth-century English literature, and he is co-general editor of the forthcoming multi-volume Oxford English Texts edition of the *Complete Works* of Oscar Wilde. His publications include *The Aesthetes* (1979), editions of Oscar Wilde's society dramas (1980-1983), and an edition of Walter Pater's *Marius the Epicurean* (1986). His most recent book is *Conditions for Criticism: Authority, Knowledge and Literature in the Late Nineteenth Century* (1991). He has also co-edited two collections of essays by various hands on the impact of France upon British intellectual life: *Studies in Anglo-French Cultural Relations* (1988) and *The French Revolution and British Culture* (1989).

**Jane Spirit** received both her B.A. in English literature and M.A. in Literature and the Visual Arts from Reading University. Her Ph.D. thesis on the use of pain in Pater's fiction was completed in 1988 at Queen Mary College, London. She is currently teaching the Open University's arts foundation and modern literature courses and is preparing articles on *Marius* and on the image of Byzantium in modernist texts.

**Paul Tucker** read English Literature at Cambridge University, after which he received an M.Litt. from Oxford, with a thesis on the fiction of Walter Pater. Since 1983 he has been teaching English language at the University of Pisa. He has published articles on Pater and is currently editing and translating *Marius the Epicurean* for the Italian publisher Studio Tesi. He is also working on a linguistic study of Pater's narrative technique. Another research interest is John Ruskin, especially his late Tuscany and early Tuscan art. The latter will be the subject of an exhibition, organised in collaboration with the Ruskin Gallery of Sheffield, to be held in England and Italy in late 1992.

**Anne Varty** (D.Phil., Oxford), Lecturer in the Departments of English and Drama and Theatre Studies at Royal Holloway and Bedford New College, University of London, is currently working on a series of articles on Pater and the visual arts, and Pater and Platonism. She is British editor and co-author of a forthcoming history of European

literature, commissioned by Hachette for publication in 1991. A book on modern Dream Theatre is also in progress.

**Hayden Ward** (Ph.D., Columbia), Associate Professor of English at West Virginia University, was from 1970 to 1990 the assistant editor of *Victorian Poetry*. He is now editor. He has published articles on Browning, Tennyson, Stevenson, and Pater and at present he is the American editor of *The Pater Newsletter*. He is also currently working on the edition of Pater's writings.

**J. P. Ward** holds degrees from the universities of Toronto, Cambridge and Wales. He was formerly Senior Lecturer in English at University of Wales, Swansea and is now a tutor in extramural studies at Birkbeck College, University of London. His books include *Poetry and the Sociological Idea* (1981), *Wordsworth's Language of Men* (1984), and *The English Line: Poetry of the Unpoetic from Wordsworth to Larkin* (1991). He has published articles on Wordsworth, nineteenth-century thought and a number of twentieth-century poets. He was editor of *Poetry Wales* from 1975 to 1980. He is currently writing studies of *As You Like It* for the Harvester Shakespeare New Readings series, and of Hardy's poetry for the Open University Press.