

Contributors to this Issue

LAUREN CAMERON is a Ph.D. Candidate and Teaching Fellow in the Department of English and Comparative Literature at the University of North Carolina at Chapel Hill. Her essay “Marginalia and Community in the Age of the Kindle: Popular Highlights in *The Adventures of Sherlock Holmes*” is forthcoming in the fall 2012 issue of *Victorian Review*, a special issue on Digital Victorians. She is currently working on her dissertation, entitled “Renegotiating Science: British Women Novelists and Evolution Controversies, 1826–1876,” which looks at how writers such as Mary Shelley, Elizabeth Barrett Browning, Elizabeth Gaskell, and George Eliot used novels to intervene in debates about developments in evolutionary theory.

SEAN FORD, a lecturer in the Department of English at the University of Wisconsin-Eau Claire, is the author of “Nothing’s Paradox in Donne’s ‘Negative Love’ and ‘A Nocturnal Upon S. Lucy’s Day,’” which appeared in the journal *Quidditas* in 2001. In progress is an essay dealing with *John Marr and Other Sailors*, William Wordsworth, Nathaniel Hawthorne, and Søren Kierkegaard, called “Melville’s Late Aversion of the Genetic Fallacy.”

TERRY F. ROBINSON is an Assistant Professor, CLTA in the Department of English at the University of Toronto. She is currently at work on an interdisciplinary monograph provisionally entitled “Impassioned Bodies: Acting, Physical Expression, and the Romantic Self,” which examines how mid- to late-eighteenth-century histrionic theory and practice influenced cultural, artistic, and literary innovation in the Romantic period. She is editor of Mary Robinson’s *Nobody (Romantic Circles)*, forthcoming 2012) and coeditor of the essay collection *Transnational England: Home and Abroad, 1780–1860* (2009). Robinson’s articles on poetry, drama, and the novel have appeared in *Studies in Romanticism*, *Literature Compass*, and the *European Romantic Review*, among others, and she was recently awarded the Nineteenth-Century Studies Association

2010 prize for best article (for “Mary Robinson and the Dramatic Art of the Comeback”).

MICHAEL TONDRE, Assistant Professor of English at Stony Brook University (State University of New York), is the author of “‘The Interval of Expectation’: Delay, Delusion, and the Psychology of Suspense in *Armada*,” which was published in *ELH* in fall 2011. He is currently writing a manuscript that situates the origins of British aestheticism within a range of scientific and non-scientific discourses in the mid nineteenth century, focusing on interlocking ideas in statistics, psychology, thermodynamics, evolutionism, and the novel.



LARA LANGER COHEN is Assistant Professor in the Department of English at Wayne State University. She is the author of *The Fabrication of American Literature: Fraudulence and Antebellum Print Culture* (2012) and coeditor, with Jordan Alexander Stein, of *Early African American Print Culture* (2012).

TADHG FOLEY is Emeritus Professor of English at the National University of Ireland, Galway. He is coauthor, with Tom Boylan, of *Political Economy and Colonial Ireland: The Propagation and Ideological Function of Economic Discourse in the Nineteenth Century* (1992), as well as coeditor, with Boylan, of *Irish Political Economy* (2003, 4 volumes) and *John Elliot Cairnes: The Complete Works* (2004, 6 volumes). He is most recently coeditor, with Maureen O’Connor, of *Ireland and India: Colonies, Culture and Empire* (2006).

SIMON JOYCE, Professor of English at the College of William and Mary, is the author of *Capital Offenses: Geographies of Class and Crime in Victorian London* (2003) and *Victorians in the Rearview Mirror* (2007). He is currently completing a book-length study tentatively titled “Modernism on All Fours: Naturalist Encounters in British and Irish Fiction, 1880–1930.”

TALIA SCHAFFER, Professor of English at Queens College, CUNY and the Graduate Center, CUNY, is the author of *Novel Craft: Victorian Domestic Handicraft and Nineteenth-Century Fiction* (2011), as well as an earlier monograph, *The Forgotten Female Aesthetes: Literary Culture in Late-Victorian England* (2000). She is the editor, most recently, of *Literature and Culture at the Fin de Siècle* (2006), and she has published widely on Victorian women’s writing, material culture, aestheticism, and popular fiction. Schaffer is

currently working on a book about “familiar marriage,” an alternative to romantic marriage that is a crucial, although underread, component in the Victorian marriage plot.

ROBYN WARHOL is Arts and Humanities Distinguished Professor of English and Vice-Chair of the Department of English at The Ohio State University. She is the author of *Gendered Interventions: Narrative Discourse in the Victorian Novel* (1989) and *Having a Good Cry: Effeminate Feelings and Popular Forms* (2003), and coeditor, with Diane Price-Herndl, of *Feminisms: An Anthology of Literary Theory and Criticism* (1991, 1997). Her current book projects include a study of the unnarratable in fiction, tentatively titled “Narrative Refusals”; *The Professional Dinner Guest: The Public and Private Lives of George Scharf, Victorian Bachelor*, coauthored with Helena Michie; and *Practicing Narrative Theory: Four Perspectives in Conversation*, coauthored with Jim Phelan, Peter Rabinowitz, David Herman, and Brian Richardson.