

## Contributors

**Catherine E. Anderson** received her Ph.D. in the History of Art and Architecture from Brown University (Providence, Rhode Island, USA) in 2008. Her dissertation examines the representation of race and the politics of imperial identity in late Victorian art, particularly in the areas of battle painting, classical-subject images and allegorical works. She received her A.B. and M.A. in Art History from the University of California at Davis, and was recently a Junior Fellow at the Paul Mellon Centre for Studies in British Art. Her publications include ‘Tipu Sultan’s Sons and Images of Paternalism in Late Eighteenth-Century British Art’, in the anthology *Romanticism and Parenting: Image, Instruction and Ideology* ed. Carolyn Weber (Cambridge Scholars Publishing, 2008) and ‘A Zulu King in Victorian London: Race, Royalty and Imperialist Aesthetics in Late Nineteenth-Century Britain’ (*Visual Resources*, 24.3, 2008). She is a Lecturer in Art History at the University of California at Davis.

**Heather Ellis** is a doctoral student in Modern History at Balliol College, Oxford. Her thesis explores the importance of age and maturity in the construction of masculine identity in nineteenth-century Oxford. Her publications include ‘Newman and Arnold: Classics, Christianity and Manliness in Tractarian Oxford’ in *Oxford Classics: Teaching and Learning 1800–2000* ed. Christopher Stray (Duckworth, 2007) and ‘“The Nakedness of Boy Nature”: Thomas Arnold and the Anticipation of Manhood at Rugby’ in ‘Masculinities’, a special issue of *Sextant, Revue du Groupe Interdisciplinaire d’Études sur les Femmes* (2008). She is also co-editor of *Masculinity and the Other: Historical Perspectives* (Cambridge Scholars Publishing, 2009) and of a special issue of *Thymos: Journal of Boyhood Studies* (2008).

**David Haldane Lawrence** received his doctorate from Birkbeck College, University of London, in October 2006. His thesis was entitled ‘Masculinities and Nineteenth-Century British Theatre 1829–1901’. He has also received the following degrees from Birkbeck College: B.A. Hons (I) and M.A. in Victorian Studies. His

essay, 'Sowing Wild Oats: the Fallen Man in Late-Victorian Society Melodrama', won the Victorian section of the 2006 Literature Compass Graduate Essay Prize (published in *Literature Compass*, 4 (2007)). Published articles include: "'Such a Humble Branch of our Art": the Victorian Theatre Orchestra', *Theatre Notebook*, 61.1 (2007); 'Performing Working Boys: the Representation of Child Labour on the Pre- and Early-Victorian Stage', *New Theatre Quarterly*, 24.2 (May 2008). He has also presented papers at recent conferences and seminars. Currently, he is engaged in further research into nineteenth- and early-twentieth-century theatre and gender issues.

**Ian Peddie's** works on British and American post nineteenth-century culture, especially on literature and music. He has published numerous articles on subjects such as American poetry and prose, and popular music, in addition to interviews with a number of authors. He contributed to and edited the collection *The Resisting Muse: Popular Music and Social Protest* and he is currently editing two volumes on contemporary popular music and human rights as well as working on a manuscript that examines representations of class in twentieth-century American culture.

**Madhudaya Sinha** is a final-year doctoral candidate at the University of Cincinnati. Originally from Bangalore University in India, she has been studying in the United States since 2001. Her research areas include Victorian masculinity and Imperial travel writing. Her dissertation is entitled 'Masculinity and the Colonial Archive: Power, Knowledge, and the Fin-de-Siècle Crisis in Victorian Masculinity'. She is also researching other topics, including early Imperial espionage on the northwest frontier and urban street masculinity in the late Victorian era. Currently, she is working as a Visiting Assistant Professor at Miami University, Hamilton.

**Graeme Smart** completed his Ph.D. at Keele University in 2007. His thesis, 'The Recovery of Frederic Leighton: the Social and Historical Construction of an Artistic Reputation', examines the sociogenesis of the fluctuating reputation of the Victorian academic painter between 1855, the year he first exhibited his art in public, and the present day. Graeme has contributed short reviews on Victorian visuality to the online journal *Compass*, and was co-editor of *Careers in Art History*

(Association of Art Historians, 2005 (second edition), 2006 (third edition)). He has presented papers on Leighton and related subjects at a number of conferences.

**Alexandra Tankard** is a Ph.D. student at the University of Liverpool, having gained a B.A. in English and Philosophy at Keele University and an M.A. in Victorian Literature at Liverpool. Her thesis is on the figure of the consumptive as a subversive disabled identity in nineteenth-century literature and culture. She also teaches at the University of Liverpool.

**Amelia Yeates** is a Postdoctoral Teaching Fellow in Art History and Theory at Liverpool Hope University. Previously she was a Pre-Raphaelite Researcher at Birmingham Museum and Art Gallery and an Associate Lecturer in Art History with the Open University. She completed her Ph.D. at the University of Birmingham in 2007, her thesis entitled 'The Artist and Masculinity in Burne-Jones's *Pygmalion and the Image*'. Publications include an essay entitled 'Ruskin, Women's Reading, and Commodity Culture' (*Nineteenth-Century Prose*, 35.1 (Spring 2008)) and several book reviews.

**Karen Yuen** completed her Ph.D. in English at Royal Holloway, University of London, in 2008. Her thesis examined Dante Gabriel Rossetti's changing attitude towards music in his life and creative works from the late 1840s to the 1870s. She has taught in the Music Department at Royal Holloway and has presented at various conferences. Her essay 'Instruments of Ambivalence: Dante Gabriel Rossetti and Aural Anxiety after 1860' can be found in *Victorian Soundscapes Revisited*, ed. Martin Hewitt and Rachel Cowgill (Leeds: Leeds Centre for Victorian Studies, 2007). Her current research interests include multi-modality, fin-de-siècle women's writing, and musical Pre-Raphaelitism.

