Contributors

Francesca Bihet is currently engaged in folklore research at the University of Chichester, based at the Chichester Centre for Fairy Tales, Fantasy and Speculative Fiction; in particular, the Folklore Society and changes in academic approaches towards fairies by society members and how far these reflect the changing public perception of flower fairies. Previously she had a career in academic libraries and has specialised in early modern history and witchcraft. Originally from Jersey, her chapter on Channel Island fairies, ‘Pouques and the Faiteaux’, was included in Magical Folk: British and Irish Fairies 500 AD to the Present (2018), edited by Simon Young and Ceri Houlbrook.

Joanna Crosby’s work at Essex University is focused on the social and cultural importance of the apple and the orchard in Victorian England, based on her experience in literary studies and heritage management. Joanna is a trustee of the East of England Apples and Orchards Project, which records, conserves and grows heritage varieties of fruit. She is also a founder of Trumpington Community Orchard. Her practical orchard work has given her an appreciation of the endeavours of Victorian orchardists, and of the importance of orchards in communities today.

Sue Edney is a Senior Associate teaching at Bristol University, specialising in Romantic and Victorian poetry, ecocriticism and the relationship of language to place and identity. She has published on dialect, identity and place, John Clare, William Barnes, Tennyson, Philip Henry Gosse, Gothic sea-anemones and environmental justice, plus several book reviews in assorted journals. She is reviews editor for Green Letters: Studies in Ecocriticism, the journal for the Association for the Study of Literature and the Environment (ASLE-UKI).
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Paul Evans is a nature writer, broadcaster, senior lecturer in creative writing at the Centre for Place Writing, Manchester Metropolitan University, and a wanderer of woods. He is best known as a contributor of ‘Country Diaries’ for the *Guardian* and *Guardian Weekly* and as a writer and presenter of natural history documentaries, place-based features, radio poems and docu-dramas on BBC Radio 4. His book *Herbaceous* (2014) is a collection of botanically inspired poetic prose, and *Field Notes from the Edge* (2015), a journey into Britain’s secret wilderness, achieved critical acclaim. *How to See Nature* was published in 2018. His background is in the UK nature conservation movement, horticulture in the UK and USA, performance poetry in Britain and New York. He holds a PhD in Philosophy (Lancaster University) and is a Fellow of the English Association. He lives in Much Wenlock, Shropshire, with his family.

Teresa Fitzpatrick is a Researcher at the Manchester Centre for Gothic Studies (Manchester Metropolitan University) and an English lecturer at a further education college. Her specific research interests are the ecoGothic and female Gothic, with a focus on plant monster narratives from the late nineteenth to the twenty-first century. She has presented several papers on her research at Gothic conferences, is a member of the International Gothic Association and reviews ecoGothic material for the *Dark Arts Journal*.

Ruth Heholt is Senior Lecturer in English at Falmouth University, UK. She is editor of several edited collections on the Gothic and enjoys writing about the supernatural. She is co-editor of the Edinburgh University Press book series Gender and the Body in Literature and Culture; editor of the peer-reviewed e-journal *Revenant: Critical and Creative Studies of the Supernatural* (www.revenantjournal.com) and assistant editor of the Edinburgh University Press journal *Crime Fiction Studies*. Her most recent publication is her monograph on the Victorian writer Catherine Crowe (2020).

William Hughes is Professor of Literature in English at the University of Macau. He is a past president of the International Gothic Association, a Fellow of the Royal Historical Society, a Fellow of the Society of Antiquaries of Scotland and Visiting Research Fellow at Bath Spa University, UK. Though known primarily for the pioneering collection *EcoGothic* (2013), co-edited with Andrew Smith,
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Caroline Ikin is currently researching John Ruskin’s designed landscape at Brantwood, at Manchester Metropolitan University. She has lectured on nineteenth-century garden history, and is author of three books on aspects of Victorian gardens and gardening. She writes reviews for *Garden History* and *Museums Journal* and has held positions with the National Trust and the Gardens Trust.


Christopher M. Scott is a Lecturer in English at Utah Valley University, USA, where he teaches academic writing, literature and cinema studies. His research interests lie in supernatural horror fiction and film, rhetorical criticism, and narrative representations of theological iconography and the natural environment. He recently served as a judge for the Global Undergraduate Awards and co-director of the Gothic Bible Project, an interdisciplinary research group based at the University of Sheffield, UK, and in partnership with the University of Auckland, New Zealand. He currently serves as a member of Utah Valley University’s Scholarly and Creative Undergraduate Learning Partnership Team (SCULPT), which supervises undergraduate research and creative projects.
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Adrian Tait is an independent scholar and environmental critic. A long-standing member of the Association for the Study of Literature and the Environment (ASLE-UKI), he has regularly published in its journal, *Green Letters*. He has also contributed to a number of other scholarly journals, including the *European Journal of English Studies* (2018), and to essay collections such as *Thomas Hardy, Poet: New Perspectives* (2015), *Nineteenth-Century Transatlantic Literary Ecologies* (2017), *Victorian Ecocriticism* (2017), and *Enchanted, Stereotyped, Civilized: Garden Narratives in Literature, Art and Film* (2018). He continues to explore the way in which nineteenth-century and early modern depictions of the environment anticipate but also challenge contemporary, ecocritical concerns.