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). She
is the ecocriticism representative on the steering committee of the International Ecolinguistics Association. Sue is currently writing on Virgil’s *Georgics* and environmental recovery: *The Georgic Environment and Why it Matters*, and co-editing two forthcoming essay collections: *Hannah More in Context* with Kerri Andrews and *Reworking Georgic* with Tess Somervell. She also has a cottage garden and an allotment.

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,
he has also written on the plausible connections between ecological crisis and zombie apocalypse, and is a member of the editorial board of the peer-reviewed journal *Gothic Nature*. He is the author, editor or co-editor of twenty volumes, including *Beyond Dracula: Bram Stoker’s Fiction and its Cultural Context* (2000); *Dracula: A Reader’s Guide to Essential Criticism* (2008); *The Historical Dictionary of Gothic Literature* (2013); *That Devil’s Trick: Hypnotism and the Victorian Popular Imagination* (2015); *Key Concepts in the Gothic* (2018); and the co-edited collections *Empire and the Gothic* (2003); *Queering the Gothic* (2009), *The Victorian Gothic: An Edinburgh Companion* (2012) and *Gothic Britain: Dark Places in the Provinces and Margins of the British Isles* (2018). He is currently writing a monograph on Victorian phrenology.

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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Jonathan Smith is William E. Stirton Professor of English at the University of Michigan-Dearborn, USA. He has published extensively on Charles Darwin and on Victorian literature and science; his books include Charles Darwin and Victorian Visual Culture (2006).

Heather I. Sullivan is Professor of German and Comparative Literature at Trinity University in Texas, USA. She is co-editor with Caroline Schaumann of German Ecocriticism in the Anthropocene (2017); and co-editor of The Early History of Embodied Cognition from 1740–1920 (2016); author of The Intercontextuality of Self and Nature in Ludwig Tieck’s Early Works (1997) and co-editor of journal special issues on ecocriticism in the New German Critique (2016); Colloquia Germanica (2014) and Interdisciplinary Studies in Literature and the Environment (2012). She has published widely in North American and European journals on ecocriticism and the Anthropocene, Goethe, German Romanticism, petro-texts and literature and science. Sullivan is also the 2016 recipient of Trinity University’s Z. T. Scott Outstanding Teaching and Advising Fellowship, and the annual Goethe Society of North America essay award in 2016. She is currently working on a book project on the Dark Green: Plants, Spores, and Humans in the Anthropocene. Sullivan is the vice president of the North American Goethe Society and also serves the Association for the Study of Literature and the Environment both as professional liaison coordinator and as the chair of the Translation Grants Committee.

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.