List of contributors

Dr Margo L. Beggs is an art historian and independent scholar in Toronto, Ontario, Canada, specializing in nineteenth-century art and visual culture. In September 2019, her paper ‘(Un)Dress in Southworth & Hawes’s Daguerreotype Portraits: Clytie, Proserpine, and Antebellum Boston Women’ was published in Fashion Studies, an open-access academic journal. In October 2017 she gave an online guest lecture, Children’s Picture Book Illustration: An Art Historian’s Perspective, for a University of Washington graduate course in children’s literature for librarians.

Deborah Canavan completed her PhD thesis at the University of Greenwich, London, in June 2020. Her research question explores the representations and reality of working-class women’s lives in the Christian pro-temperance magazine The British Workwoman. Deborah has also worked as a research assistant on a University of Greenwich project, ‘Nineteenth Century Business, Labour, Temperance, and Trade Periodicals’.

Simon Cooke is the Editor for Illustration and Book Design for the Victorian Web. He has taught at the University of Birmingham, Coventry University, and the University of Exeter. He is the author of The Moxon Tennyson: A Landmark in Victorian Illustration (2021) and Illustrated Periodicals of the 1860s: Contexts and Collaborations (2010). He is also the co-editor, with Paul Goldman, of two books of essays: Reading Victorian Illustration, 1855–1875 (2012) and George Du Maurier: Illustrator, Author, Critic (2016), contributing to both volumes a chapter and introduction. He has published chapters in Pre-Raphaelite Masculinities (2014), in a study of Le Fanu, Reflections in a Glass Darkly (2011), in a critical edition of Ruskin’s The King of the Golden River (2013), and elsewhere, as well as numerous articles in scholarly journals on Victorian literature and culture.

Jo Devereux is Assistant Professor of English at Western University in London, Ontario, Canada. She is the author of The Making of Women Artists in Victorian England (2016) as well as articles on nineteenth-century women’s art education in Victorian Review and Victorian
Periodicals Review. She is president of the Victorian Studies Association of Ontario and Assistant Editor for Gender Matters for the Victorian Web.

Professor Pamela Gerrish Nunn has specialized in the histories of female artists throughout her career as an art historian, beginning in the late 1970s. Firstly in Britain and then in New Zealand, she has taught the history of western art at tertiary level, concentrating on the nineteenth and early twentieth centuries. Her publications have included pioneering research such as Canvassing (1986), Victorian Women Artists (1987), Problem Pictures (1995), A Pre-Raphaelite Journey: The Art of Eleanor Fortescue-Brickdale (2012), and Frances Hodgkins: People (2017); she has also been an active curator in her field of specialization. She is the author of the only modern account of Fortescue-Brickdale.

Carey Gibbons received her PhD from the Courtauld Institute of Art, and her dissertation discusses the illustrations of Arthur Hughes and Frederick Sandys, exploring different approaches to identity and bodily representation in Victorian illustration from c. 1850 to 1915. She is also contributing the chapter ‘Grasping the Elusive: Victorian Weather Forecasting and Arthur Hughes’s Illustrations for George MacDonald’s At the Back of the NorthWind’ to Victorian Science and Imagery: Representation and Knowledge in Nineteenth-Century Visual Culture, a collection of essays that is scheduled for publication in spring 2021 by the University of Pittsburgh Press. She recently curated an exhibition at the Columbia University Rare Book & Manuscript Library on the illustrations of Arthur Rackham.

Marion Tempest Grant is a Doctoral Student in the Communications and Culture Program at York University in Toronto, Canada. Her doctoral research focuses on women’s work and social networks in the British Arts and Crafts movement. She has published on Pamela Colman Smith and the Green Sheaf in Nineteenth-Century Gender Studies. She is the Communications Coordinator for the Research Society for Victorian Periodicals (RSVP).

Dr Simon Grennan is an awarded scholar of visual narrative and a graphic novelist. He is the author of A Theory of Narrative Drawing (2017), Drawing in Drag by Marie Duval (2018), and Dispossession (2015) — one of the Guardian Books of the Year 2015. He is co-author, with Roger Sabin and Julian Waite, of Marie Duval: Maverick Victorian Cartoonist (2020), Marie Duval (2018), and the Marie Duval Archive (www.marieduval.org) and is co-author of Key Terms in Comics Studies (2020). Since 1990, he has been half of international artists team Grennan & Sperandio, producer of over forty comics and books. Dr Grennan is Leading Research Fellow at the University of Chester and Principal Investigator for the two-year research project ‘Marie Duval presents Ally Sloper: the female cartoonist and popular theatre in London 1869–85’, funded by an AHRC Research Grant: Early Career (2014).

Jaleen Grove, PhD (Art History and Criticism, Stony Brook University, 2014) is Assistant Professor in Illustration at Rhode Island School of Design (Providence, RI, USA). Previously she held teaching and research positions at Ringling College of Art & Design (2019–20) and Washington University (2016–19). An Associate Editor of the 592-page History of
Illustration (2018), Grove has also served as Associate Editor for the Journal of Illustration and has written monographs on illustrators Oscar Cahén and Walter Haskell Hinton. Her work has also appeared in several refereed journals and edited books. She maintains her permanent home in Ontario, Canada, and keeps up studio practice alongside research, writing, and teaching in the areas of illustration practice, history of illustration, illustration studies, periodical studies, and Canadian art.

Kate Holterhoff is an affiliated researcher at the Georgia Institute of Technology. She has published widely on the subject of nineteenth-century British illustration in academic journals (The Journal of Victorian Culture; Nineteenth-Century Gender Studies), and edited collections including Imperial Middlebrow (2019) and Re-examining Arthur Conan Doyle (2021). Her manuscript Illustration in Fin-de-Siècle Transatlantic Romance Fiction is under contract with Routledge’s British Art: Histories and Interpretations since 1700 series. She also directs and edits the digital archive VisualHaggard.org, a literary and art historical resource indexed and peer-reviewed by NINES, which contextualizes and improves access to the illustrations of H. Rider Haggard.


Roger Sabin is Professor of Popular Culture at the University of the Arts London. He has published several histories of comics, including Adult Comics (1993) and Comics, Comix and Graphic Novels (1996). He founded the Journal of Graphic Novels and Comics and is series editor for the booklist Palgrave Studies in Comics. He consults on curating (British Museum, British Library, Tate Gallery) and reviews for the media. The ‘Sabin Award’ is given annually at the International Graphic Novels and Comics Conference. He is part
of the team that put together the *Marie Duval Archive* (www.marieduval.org), and the subsequent books *Marie Duval* (2018), and *Marie Duval: Maverick Victorian Cartoonist* (2020).

Bethan Stevens is a senior lecturer in English and Creative & Critical Writing at the University of Sussex. She is a visiting scholar at the British Museum and research fellow at the Victoria and Albert Museum. Her monograph *The Wood Engravers’ Self Portrait* is published by Manchester University Press (2022). Her recent dataset of the Dalziel Archive is published on the British Museum’s Collection Online, where she previously catalogued the William Blake collection. She has published several essays and articles on print culture, illustration, and creative-critical practice, for example ‘News from the Thames (Blake!) There’s Something in the Water’ in *Beastly Blake* (2018, edited Bruder and Connolly), and ‘Wood Engraving as Ghostwriting: The Dalziel Brothers, Losing One’s Name, and Other Hazards of the Trade’, in *Textual Practice*.

Laurence Talairach is Professor of English Literature at the University of Toulouse Jean Jaurès and associate researcher at the Alexandre Koyré Center for the History of Science and Technology. Her research interests cover medicine, life sciences, and English literature in the long nineteenth century. Her most recent book is *Gothic Remains: Corpses, Terror and Anatomical Culture, 1764–1897* (2019). She is also the author of *Fairy Tales, Natural History and Victorian Culture* (2014), *Wilkie Collins, Medicine and the Gothic* (2009), and *Moulding the Female Body in Victorian Fairy Tales and Sensation Fiction* (2007).

Dr Julian Waite is a freelance academic, performer, and librarian currently working at the Simon Fraser University, Vancouver. Since 2014, he has formed the third member of the Marie Duval projects research team.

Nancy V. Workman is Professor Emerita from Lewis University. During her tenure there, she held many administrative positions and ended her career as the Faculty Athletics Representative (FAR) working on academic compliance, gender equity, and other issues related to sports. Her interest in Victorian botanical illustration was the result of research done on the early artwork of Charlotte Brontë whose education included drawings of plants, often based on printed copies of etchings and woodcuts. Working on Marianne North takes Workman’s research into the world of women artists who did actual fieldwork and who explored the settings of the botanical plants they depicted. Workman has published articles on another noteworthy woman, the travel writer and translator Gertrude Bell.