*Curriculum Vitae*

PERSONAL:

Name: Linda K. Hughes

Academic address: Department of English, TCU Box 297270, Texas Christian University, Fort Worth, TX 76129

Telephone: (817) 257-6253 (office); Office fax: (817) 257-6238

e-mail: L.Hughes@tcu.edu

EDUCATION:

1976: Ph.D., University of Missouri-Columbia

1971: M.A., University of Missouri-Columbia

1970: B.A., summa cum laude, Wichita State University

EMPLOYMENT:

2025: Addie Levy Professor of Literature Emerita, TCU

1999-31 July 2024: Addie Levy Professor of Literature, TCU

Affiliate faculty, Women’s and Gender Studies

Associate faculty, Comparative Race and Ethnic Studies

1992-1999: Professor, TCU, Director of Graduate Studies

1989-1992: Associate Professor, TCU

1985-1988: Associate Professor, Washburn University

1984-1985: Assistant Professor, Washburn University

1980-1984: Assistant Professor, University of Missouri-Rolla

1976-1980: Instructor, University of Missouri-Rolla

1976: Lecturer, New York Institute of Technology, Albany, New York

1975-1976: Lecturer, Schenectady County Community College, Schenectady, New York

1974-1975: Lecturer, Hood College, Frederick, Maryland

1972: T.A., University of Missouri-Columbia

COURSES TAUGHT:

Graduate: Victorian Women Writers; British Novel (Dickens and Gaskell; Acoustic and

Visual Culture, Brontë to E. M. Forster; Victorian Fiction and its Afterlives); 19th-

century Transatlanticism; Victorian Literature and Periodicals; Literature Pedagogy;

Radical Victorians (co-taught with historian Dr. William Meier); British Races and

Racism 1820-1910 (F 2019), Elizabeth Gaskell and Victorian Publishing Institutions;

Victorian Authorship; Victorian Poetry and Erotic Love; Queer Poets, Poems, and

Poetics of the Long Nineteenth Century; Aestheticism and Decadence;

Literature and Culture of the Fin de Siècle; 19th-Century Literature and Rhetoric; The

Medieval Revival; Victorian Poetry and Prose; The Brownings' Circle

Undergraduate: 19th-Century British Literature; British Literature Since 1800; Victorian Novel; King Arthur in Modern Literature and Culture; Honors Gender and Sexuality in

Literature and Historical Context; Women Poets and Poetic Tradition; Wilde Years:

Oscar Wilde and the 1890s; Why Read Literature?; Introduction to Poetry: Great

Themes, Diverse Voices; Western World Literature II; Honors Colloquium on Human

Nature; Honors Intellectual Traditions: Change; Victorian Poetry and Erotic Love;

Introduction to Literature; Major British Authors; First-year Seminar (Negotiating

Differences; Our So-called Lives: Narratives of Selves and Worlds)

RESEARCH INTERESTS:

Historical media (poetry and print culture, periodicals, serial fiction); gender, sexuality,

and women’s studies (women poets, novelists, prose writers; transnational women

writers; women’s networks, professional women writers); transatlanticism,

transnationality, and cosmopolitanism; 1890s (aestheticism and decadence, New Woman

writers); Tennyson studies

GRANTS (external):

2006: National Endowment for the Humanities Fellowship (8 months), “Victorian Poetry

and Print Culture”

1989: National Endowment for the Humanities Travel to Collections Award (verification of periodical citations for *The Victorian Serial* at the British Newspaper Library)

1987-1988: Linda K. Hughes and Michael Lund, NEH Interpretive Research Grant (16

months' support to complete *The Victorian Serial*)

1986: NEH Travel to Collections Award (verification of Houghton Tennyson Manuscript citations in *The Manyfacêd Glass*)

1985: American Council of Learned Societies Grant-in-Aid (research of contemporary reviews of Victorian serial poems at the British Newspaper Library)

1981: NEH Summer Stipend (research of Tennyson manuscripts at Harvard and Cambridge Universities)

1980: NEH Summer Seminar ("Victorian and Modern Poetics," University of California,

Berkeley. Director: Carol T. Christ)

AWARDS:

AddRan College of Liberal Arts Graduate Mentor Award, TCU, 2024

Graduate Faculty Member of the Year Award (conferred by TCU graduate students),

2024

Research Award, Department of English, TCU 2023   
 Erasmus Lecturer, Westmont College, 2016

Graduate Professor of the Year (conferred by graduate students in English), 2013 Eighteenth- and Nineteenth Century British Women Writers Association Award for

Contributions to the Study of British Women Writers, 2012 (biennial award in recognition of scholarship and mentoring)

Department of English Service Award, TCU, 2012

Donald Gray Prize Honorable Mention for best essay in Victorian studies, North

American Victorian Studies Association, 2008 (awarded for “What the *Wellesley*

*Index* Left Out: Why Poetry Matters to Periodical Studies,” 2007)

Lansdowne Lecturer, University of Victoria (British Columbia, Canada), 2007

Robert Colby Prize, 2006 (awarded by the Research Society of Victorian Periodicals to a

book making a significant contribution to the study of Victorian periodicals), for

*Graham R.: Rosamund Marriott Watson, Woman of Letters* (2005).

“Exceptional Honors Professor,” Honors Commencement Banquet, May 2007 “Exceptional Honors Professor,” Honors Commencement Banquet, May 2006

Graduate Faculty Member of the Year Award (conferred by graduate students in

English), 2005

Klemmer Lecturer, Washburn University, 2005

Mortar Board Preferred Professor (2004)

Nominated, Most Outstanding Professor Award, Panhellenic and Interfraternity Council, 2004

Graduate Faculty Member of the Year Award (conferred by graduate students in

English), 2002

Visiting Research Fellowship (non-stipendiary), Institute of English Studies, School of Advanced Study, University of London, 2000

Honorary Faculty Initiate, Gold Key Honor Society, TCU, 1999

Chancellor’s Medal for Distinguished Research and Creative Activity, TCU, 1999

Humanities Finalist, Chancellor’s Medal for Distinguished Research and Creative

Activity (1999)

Honors Faculty Recognition Award (1999)

Mortar Board Preferred Professor (1998)

Honorary Faculty Initiate, Phi Beta Kappa (1996)

Mortar Board Preferred Professor (1995)

Burlington Northern Foundation Faculty Achievement Award, 1992

Mortar Board Preferred Professor (1992)

Mortar Board Preferred Professor (1991)

EDITORIAL BOARDS:

*Victorian Poetry*

*Victorian Periodicals Review*

*Victorians: A Journal of Culture and Literature*

*Victorian Review*, 2006-2015

*Victorians Institute Journal*

*Authorship*

*Literature Compass* (term completed)

*Journal for Early Modern Cultural Studies*

ADVISORY BOARDS:

Tennyson Society Publications Board

*Nineteenth-Century Serial Edition* (six digitized journals), Birkbeck College, University of London (completed 2007)

*Victorian Poetry Network*, ed. Alison Chapman, University of Victoria (term completed)

*The Serial Experience*, Interactive Website, Project Director James Buzard, MIT; inactive

since 2017

BOOKS:

*Victorian Women Writers and the Other Germany: Cross-Cultural Freedoms and*

*Female Opportunity*. Cambridge: Cambridge University Press, Nineteenth Century

Literature and Culture series, 2022.

The Germany I am speaking of is not the one which colonises or makes cheap goods, or frightens the rest of the world in various ways…. --Vernon Lee, *Genius Loci* (1899)

Shedding new light on the alternative, emancipatory Germany discovered and written about by progressive women writers during the long nineteenth century, *Victorian Women Writers and the Other Germany: Cross-Cultural Freedoms and Female Opportunity* uncovers a country that offered a degree of freedom and intellectual agency unheard of in England. Opening with an account of Anna Jameson and her friendship with Ottilie von Goethe, this study shows how cultural differences spurred ten writers’ advocacy of progressive ideas and provided fresh materials for publishing careers. Alongside well-known writers – Elizabeth Gaskell, George Eliot, Michael Field, Elizabeth von Arnim, and Vernon Lee – this monograph sheds light on the lesser-known writers Mary and Anna Mary Howitt, Jessie Fothergill, and the important Anglo-Jewish lesbian writer Amy Levy. Armed with their knowledge of the German language, each of these women championed an extraordinarily productive openness to cultural exchange and, by approaching Germany through a female lens, imported an alternative, ‘other’ Germany into English letters.

Reviewed by Rosemary Ashton, *TLS*, 10 February 2023: 20-21; Kathleen McCormack, *George Eliot-George Henry Lewes Studies* 74.2 (Dec. 2022): 153–160, Flore Janssen, *Victorian Popular Fictions*, 5.1 (Spring 2023): [Victorian Popular Fictions 5.1 14 Janssen – Victorian Popular Fiction Association](https://victorianpopularfiction.org/victorian-popular-fictions-5-1-14-janssen/); Anne DeWitt, 19.2 (Summer 2023), [Anne DeWitt's review of Linda Hughes' "Victorian Women Writers and the Other Germany: Cross-Cultural Freedoms and Female Opportunity" • Issue 19.2 • Nineteenth-Century Gender Studies; (ncgsjournal.com)](http://ncgsjournal.com/issue192/dewitt.html) Ruth Whittle, *Nineteenth-Century Contexts*, 45.3 (Summer 2023): 305-7; Joanne Shattock, *Victorian Periodicals Review* 56.4 (Winter 2023): 676-78; James Diedrick, *Victorian Studies* 66.2 (Winter 2024): 300-303

*Transatlantic Anglophone Literatures, 1776-1920*: *An Anthology*, co-edited with Sarah

R. Robbins, TCU, and Andrew Taylor, Edinburgh University; Associate Editors

Heidi Hakimi-Hood and Adam Nemmers. Edinburgh: Edinburgh University

Press, 2022.

This anthology provides a single, convenient volume of diverse primary texts supporting the teaching and research field of Anglophone Transatlantic literature and print culture in the long nineteenth century. Focusing on ongoing and shared concerns and social practices across the long nineteenth century, the book’s thematically- organized sections mark major transatlantic social movements of that era as expressed, negotiated, and recorded through literary production. The anthology offers a range of tools and texts for innovative thinking, teaching, and exploration. Headnotes provide guidance on how individual selections arose from social and historical contexts and, often, suggest potential pairings with other selections. Annotations create student-friendly identification of key terms or allusions.

*Cambridge Companion to Victorian Women’s Poetry*. Cambridge: Cambridge UP, 2019.

Description (from back cover): The Victorian period has a strong tradition of poetry written by women. In this *Companion*, leading scholars deliver accessible and cutting-edge essays that situate Victorian women’s poetry in its relation to print culture, diverse identities, and aesthetic and cultural issues. The book is inclusive in method, demonstrating the benefits of both digital and close reading approaches, and features major figures like Elizabeth Barrett Browning and Christina Rossetti among the one hundred poets referenced. Thematically arranged, the chapters deliver studies in a comprehensive array of subjects that address women’s poetry in its manifold forms and investigate its global context. Essays shed light on children’s poetry, domestic relations, sexualities, and stylistic artifice and conclude by looking at how women poets placed their published poems and how we can “place” Victorian women poets today.

Reviewed in *Women’s Writing*, August 2019, DOI: [10.1080/09699082.2019.1658336](https://doi-org.ezproxy.tcu.edu/10.1080/09699082.2019.1658336); Amy Billone, *Victorian Studies* 63.1 (Autumn 2020), 150-1; Anna Barton, *Nineteenth-Century Gender Studies* 16.3 (Winter 2020), [Anna Barton's review of Linda K. Hughes "The Cambridge Companion to Victorian Women’s Poetry" • Issue 16.3 • Nineteenth-Century Gender Studies (ncgsjournal.com)](http://w.ncgsjournal.com/issue163/barton.html); Simon Avery, *Victorian Review* 46.2 (Fall 2020), 297-98, DOI: [10.1353/vcr.2020.0032](https://doi-org.ezproxy.tcu.edu/10.1353/vcr.2020.0032)

*Replication in the Long Nineteenth Century: Re-makings and Reproductions*. Ed.

Julie Codell and Linda K. Hughes. Edinburgh: Edinburgh UP, 2018. Paperback edition:

2019.

Reviewed in the online *Wilkie Collins Society* *Journal* <https://wilkiecollinssociety.org/replication-in-the-long-nineteenth-century-re-makings-and-reproductions-2018-ed-by-julie-codell-and-linda-k-hughes/>; *Victorian Periodicals Review* 53.1 (Spring 2020), 159-62; *Victorian Studies* 63.4 (Summer 2021): 607-9

*Teaching* *Transatlanticism: Resources for Teaching Nineteenth-Century Anglo-American*

*Print* *Culture*. Ed. Linda K. Hughes and Sarah R. Robbins. Edinburgh: Edinburgh UP,

2015.

Reviewed in *Victorian Periodicals Review* 50.2 (Summer 2017): 437-40.

*A* *Feminist Reader: Feminist Thought from Sappho to Satrapi*, 4 vol. Ed. Sharon M. Harris and Linda K. Hughes. Cambridge: Cambridge UP, 2013.

*The Cambridge Introduction to Victorian Poetry*. Cambridge: Cambridge UP, 2010.

Reviewed in *Victorian Poetry* 48.3 (Fall 2010): 361-63; *Tennyson Research Bulletin*

9.4 (November 2010); *SEL: Studies in English Literature* 51.4 (2011): 945-46;

*Victorian* *Review* 37.2 (2011): 163-64; *Victorian Studies* 55.2 (2013): 326-29.

*E. M. Forster’s BBC Talks, 1929-1960: A Selected Edition*. Ed. Mary Lago, Linda K. Hughes, Elizabeth MacLeod Walls. Columbia: University of Missouri Press, 2008.

Reviewed in *New York Review of Books* (by Zadie Smith), 14 August 2008: 8-12;

*TLS*, 19 September 2008: 23; *Choice*, January 2009: 46-2461; cited as an

“Outstanding University Press Book,” *ForeWord Magazine*, January/February 2009:

20; *Hudson Review* 62 (Summer 2009): 337-40.

*Novellas and Shorter Fiction: Cousin Phillis and other Tales from* All the Year Round

*and the* Cornhill Magazine *1859–64*. Ed. Linda K. Hughes. Vol. 4, *Works of Elizabeth*

*Gaskell*. General editor, Joanne Shattock. London: Pickering & Chatto, 2006.

*Graham R.: Rosamund Marriott Watson, Woman of Letters*. Athens, OH: Ohio UP, 2005.

Reviewed in *Biography* 29.2 (Spring 2006): 349-51; *Victorian Periodicals Review*

39.3 (Fall 2006): 300-2; *SEL: Studies in English Literature* 46.4 (Autumn 2006): 931-

2; *Victorian Poetry* 44.3 (Fall 2006): 362-3; *Victorian Studies* 49.2 (Winter 2007):

367-68; *ELT: English Literature in Transition* 50.3 (2007): 343-45; *Victorians*

*Institute Journal* 35 (2007): 309-12; *Latchkey* (Summer 2011),

<http://www.oscholars.com/Latchkey/Latchkey3/br3.htm>

*Biographical Passages: Essays in Victorian and Modernist Biography*. Ed. Joe Law and

*Linda K. Hughes*. (Contributors include P. N. Furbank, Michael Holroyd, Julie Codell,

Debra Mancoff.) Columbia: U of Missouri P, 2000.

Reviewed in *Biography* 24.3 (Summer 2001): 653-56; *Victorian Studies* 44.1 (2001)

144-46.

Linda K. Hughes and Michael Lund. *Victorian* *Publishing and Mrs. Gaskell's Work*.

Charlottesville: UP of Virginia, 1999.

Reviewed in *TLS* 26 November 1999; *Victorian Periodicals Review* 33.4 (Winter

2000): 406-8; *George Eliot-George Henry Lewes Studies* 38-39 (September 2000):

107-9; *Gaskell Society Journal* 15 (2001): 79-82; *Victorian Studies* 43.2 (Winter

2001): 324-26; *The Library* 7.2.2 (June 2001): 192-93; *South Central Review*

19.4-20.1 (Winter 2002-Spring 2003): 153-55.

Linda K. Hughes and Michael Lund. *The Victorian Serial*. Charlottesville: UP of Virginia, 1991.

*The Manyfacèd Glass: Tennyson's Dramatic Monologues*. Athens: Ohio UP, 1987.

Second printing: 1988.

Excerpt reprinted in *Odysseus/Ulysses*. Major Literary Characters series. Ed. Harold

Bloom. New York and Philadelphia: Chelsea House Publishers,1991. 76-79.

[Reprints discussion of "Ulysses," pp. 94-99]

BRIEF MONOGRAPHS:

*New Women Poets: An Anthology*, ed. and introduction by Linda K. Hughes. London: 1890s Society, 2001.

Reviewed in *ELT: English Literature in Transition* 45.1 (2002): 69-73; *Victorians* *Institute Journal* 29 (2001): 214-18.

*Strange Bedfellows: W. E. Henley and Feminist Fashion History*. Occasional Series

No. 3. London: Privately Printed for the Eighteen Nineties Society, 1997.

GUEST EDITOR:

Special issue co-edited with Phyllis Weliver: “Victorian Poetry and the Salon,” *Victorian*

*Poetry* 60.2 (Summer 2022): 105-275.

Special issue of *Romanticism and Victorianism on the Net*: Victorian Studies and Its Publics 55 (August 2009; launched 20 September 2010)

Special double issue of *Victorian Poetry*: Whither Victorian Poetry? 41.4 (Winter 2003), 42.1 (Spring 2004).

Special issue of *Victorian Poetry*: Victorian Women Poets. Spring 1995.

ASSOCIATE EDITOR:

Associate Editor, *Encyclopedia of Victorian Literature*. 4 vol. Ed. Dino Felluga; co-associate ed. Pamela Gilbert. Oxford: Wiley Blackwell, 2015.

Associate Editor*, Dictionary of Nineteenth-Century Journalism* (commissioned and edited approx. 120 entries). Ed. Laurel Brake and Marysa Demoor. Ghent: Academia Press in conjunction with the British Library, 2009.

ESSAYS IN BOOKS:

“Transatlantic Periodical Research.” *Handbook of Transnational Periodical Studies*. Ed.

Fionnuala Dillane and Marianne van Remoortel. Leiden: Brill, forthcoming.

“George Eliot and Goethe.” *The Oxford Handbook of George Eliot*. Ed. Juliette Atkinson

and Elisha Cohn. Oxford: Oxford University Press, 2025. 211-25.

“Michael Field Among the Women Poets.” *Michael Field in Context*. Ed. Sarah Parker.

Cambridge University Press, 2025. 220-29.

“Fauna, Flora, and Illustrated Verse in Mary Howitt’s Environmental Children’s Poetry.”

*British Writers, Popular Literature, and New Media Innovation, 1820-45*. Ed.

Alexis M. Easley. Edinburgh: Edinburgh University Press, 2024. 110-31.

“Silent Center, Vocal Margins: British Literary Response to the US Civil War.”

*Nineteenth-Century Literature in Transition: The 1860s*. Ed. Pamela Gilbert. Cambridge:

Cambridge University Press, 2024. 166-84.

“Anti-Elitist Elitist Verse Forms: Comic Ballades and Rondeaus in *Punch* and *Fun*.”

*Victorian Verse: The Poetics of Everyday Life*. Ed. Lee Behlman and Olive Loksing

Moy. Cham: Palgrave Macmillan, August 2023. 161-82.

“von Arnim, Elizabeth, the German Novels of.” *The Palgrave Encyclopedia of Victorian*

*Women’s Writing*. Ed. Lesa Scholl. Cham: Palgrave Macmillan, 2020. [peer reviewed] https://doi.org/10.1007/978-3-030-02721-6\_131-1

“Enclosing Forms, Opening Spaces: the 1880s Fixed-Verse Revival.” *Nineteenth Century*

*Literature in Transition: The 1880s*. Ed. Penny Fielding and Andrew Taylor. Cambridge

UP, 2020. 34-52.

“Periodical Studies.” *Routledge Companion to Victorian Studies*. Ed. Dennis Denisoff

and Talia Schaffer. London: Routledge, 2020. 140-50.

Linda K. Hughes and William Meier. “A Dream of William Cobbett? Teaching

Morris’s *John Ball* in an Interdisciplinary Course on Victorian Radicalism.” *Teaching*

*William Morris*. Ed. Jason Martinek and Elizabeth Carolyn Miller. Madison: Fairleigh Dickinson UP, 2019. 79-97.

“Reading Poet Amy Levy Through Victorian Newspapers.” *Women, Periodicals and*

*Print Culture in Britain, 1830s-1900s: The Victorian Period*. Ed. Alexis Easley, Clare

Gill, and Beth Rodgers. Edinburgh UP, 2019. 456-69.

“The Professional Woman Writer.” *The History of British Women's Writing,*

*1830-1880*. Ed. Lucy Hartley. The History of British Women’s Writing, volume 6.

London: Palgrave Macmillan, 2018. 56-70.

“Replicating Tennyson’s *The Princess*, 1847-53.” *Replication in the Long Nineteenth*

*Century: Re-makings and Reproductions*. Ed. Julie Codell and Linda K. Hughes.

Edinburgh: Edinburgh UP, 2018. 103-21.

“Prefiguring Future Pasts: Imagined Histories in Victorian Poetic-Graphic Texts,

1860-1910.” Chapter 7, *Drawing on the Victorians: The Palimpsest of Victorian and*

*Neo-Victorian Graphic Texts*. Ed. Anna Maria Jones and Rebecca N. Mitchell.

Athens: Ohio UP, 2017. 207-36.

“Poetry.” *The Routledge Handbook to Nineteenth-Century British Periodicals and*

*Newspapers*. Ed. Andrew King, Alexis Easley, and John Morton. London: Routledge,

2016. 124-37.

“‘Phantoms of Delight’: Amy Levy and Romantic Men.” *Decadent Romanticism*.

Ed. Kostas Boyiopoulos and Mark Sandy. Farnham, UK: Ashgate Press, 2015.

161-75.

“Poetry.” *The* *Cambridge Companion to Victorian Women Writers*. Ed. Linda H.

Peterson. Cambridge: Cambridge UP, 2015. 89-104.

“Women Poets and the Poetess Tradition.” *Victorian Literature: Criticism and Debates*.

Ed. Lee Behlman and Anne Longmuir. London: Routledge, 2015. 75-83.

“Trace Collaboration and the Problem of Evidence: Anna Jameson and Ottilie von

Goethe.” *Studies in Victorian and Modern Literature: A Tribute to John Sutherland*. Ed.

William Baker. Madison, NJ: Fairleigh Dickinson UP, 2015. 39-49.

“1870.” *A* *New Companion to Victorian Literature and Culture*. Ed. Herbert F.

Tucker. Oxford: Wiley Blackwell, 2014. 35-51.

“Michael Field: *Sight and Song* and Significant Form.” *The Oxford Handbook of*

*Victorian Poetry*. Ed. Matthew Bevis. Oxford: Oxford UP, 2013. 563-78.

“Journalism’s Iconoclast: Rosamund Marriott Watson (‘Graham R. Tomson’).” *Women* *in Journalism at the Fin de Siècle: Making a Name for Herself*. Ed. Elizabeth Gray. Basingstoke, U.K.: Palgrave Macmillan, 2012. 202-17.

“Visible Sound and Auditory Scenes: Word, Image, and Music in Tennyson, D. G. Rossetti, and Morris.” *Media, Technology, and Literature in the Nineteenth Century:* *Image, Sound, Touch*. Ed. Colette Colligan and Margaret Linley. Farnham, Surrey: Ashgate, 2011. 137-57.

Linda K. Hughes and Michael Lund, “What Happens Next?” From Historical Reading and Publishing to Classroom Practice.” *Teaching Nineteenth Century Fiction*. Ed. Andrew Maunder and Jennifer Phegley. Houndmills, Basingstoke, Hampshire: Palgrave, 2010. 148-67.

“‘Frater, ave?’ Tennyson and Swinburne.” *Tennyson Among the Poets: Bicentenary* *Essays*. Ed. Robert Douglas-Fairhurst and Seamus Perry. Oxford: Oxford UP, 2009. 296- 314.

“Aestheticism on the Cheap: Decorative Art, Art Criticism, and Cheap Paper in the 1890s.” *The Lure of Illustration in the Nineteenth Century: Picture and Press*. Ed. Laurel Brake and Marysa Demoor. Houndmills, Basingstoke: Palgrave Macmillan, 2009. 220- 33.

“*Cousin* *Phillis, Wives and Daughters and Modernity*.” *Cambridge Companion to* *Elizabeth Gaskell*. Ed. Jill Matus. Cambridge: Cambridge UP, 2007. 90-107.

“Reluctant Lions: Michael Field and the Transatlantic Literary Salon of Louise Chandler Moulton.” *Michael Field and Their World*. Ed. Margaret D. Stetz and Cheryl A. Wilson. High Wycombe: Rivendale Press, 2007. 117-25.

“W. E. Henley’s *Scots Observer* and Fin-de-Siècle Books.” *Bound for the 1890s: Essays* *on Writing and Publishing in Honor of James G. Nelson*. Ed. Jonathan Allison. High Wycombe, U.K.: Rivendale P, 2006. 65-86.

“Rosamund Marriott Watson (Graham R. Tomson).” *Kindred Hands: Letters on Writing* *by British and American Women Authors*, 1865-1935. Ed. Jennifer Cognard-Black and Elizabeth MacLeod Walls. Iowa City: Iowa UP, 2006. 179-91.

“A Woman on the Wilde Side: Masks, Perversity, and Print Culture’s Role in Poems by ‘Graham R. Tomson’/Rosamund Marriott Watson.” *The Fin-de-Siècle Poem*. Ed. Joseph Bristow. Athens: Ohio UP, 2005. 101-30.

“A Woman Poet Angling for Notice: Rosamund Marriott Watson.” *Marketing the*  *Author: Authorial Personae, Narrative Selves and Self-Fashioning 1880-1930*. Ed. Marysa Demoor. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2004. 134- 55.

Preface (invited). *The Correspondence of John Stephen Farmer and W. E. Henley on*  *their Slang Dictionary 1890-1904*, by Damian A. T. Atkinson. Ceredigion and Lewiston, NY: Edwin Mellen P, 2003.

“Illusion and Relation: Merlin as Image of the Artist in Tennyson, Dore, Burne-Jones, and Beardsley.” *Merlin: A Casebook*. Ed. Peter H. Goodrich and Raymond M. Thompson. New York & London: Routledge, 2003. 378-409. [Reprint of 1989; see below]

“Scandals of Faith and Gender in Tennyson's Grail Poems.” *The Grail: A Casebook*. Arthurian Characters & Themes series, no. 5. Ed. Dhira Mahoney. New York & London: Garland Publishing, 2000. 415-45.

Joe Law with Linda K. Hughes. “‘And What Have You Done?’ Victorian Biography Today.” *Biographical Passages: Essays in Victorian and Modernist Biography*. Ed. Joe Law and Linda K. Hughes. Columbia: University of Missouri Press, 2000. 1-17.

Linda K. Hughes with Joe Law. “Essaying Biography: The Career of Mary Lago.” *Biographical Passages: Essays in Victorian and Modernist Biography*. Ed. Joe Law and Linda K. Hughes. Columbia: University of Missouri Press, 2000. 180-91.

“Feminizing Decadence: Poems by Graham R. Tomson.” *Women and British* *Aestheticism*. Ed. Talia Schaffer and Kathy Alexis Psomiades. Charlottesville: University Press of Virginia, 1999. 119-38.

“1870.” *Companion to Victorian Literature and Culture*. Ed. Herbert F. Tucker. Oxford: Basil Blackwell, 1999. 35-50.

“‘Come Again, and Thrice as Fair’: Reading Tennyson’s Beginning.” *King Arthur's*

*Modern Return*. Ed. Debra Mancoff. New York & London: Garland P, 1998. 51-64.

Linda K. Hughes and Michael Lund. “Textual/Sexual Pleasure and Serial Publication.” *Literature in the Marketplace: Nineteenth-Century British Publishing and Reading* *Practices*. Ed. John Jordan and Robert Patten. Cambridge: Cambridge UP, 1995. 143-64.

Linda K. Hughes and Michael Lund. “Union and Reunion: Collaborative Authorship.” *Authority and Textuality: Current Perspectives on Collaborative Writing*. Ed. James S. Leonard, Christine E. Wharton, Robert Murray Davis, Jeanette Harris. West Cornwall, CT: Locust Press, 1994. 41-59.

“Skirmishes at the Periphery: Edward Howard, Eglinton, and Aristocratic Chivalry in *Metropolitan Magazine*.” *The Arthurian Revival: Essays on Form, Tradition, and* *Transformations*. Ed. Debra Mancoff. New York & London: Garland, 1992. 3-30.

“The Pleasure Lies in Power: The Status of the Lie in Malory and Bradley.” *The*  *Arthurian Yearbook*, Volume II. Ed. Keith Busby. New York: Garland, 1992. 99-112.

“Teaching Tennyson: *Idylls* *of the King* as a Serial Poem.” *Approaches to Teaching* *Arthurian Tradition*. Ed. Maureen Fries and Jeanie Watson. New York: MLA, 1992. 106- 12.

Linda K. Hughes and Michael Lund. “Linear Stories and Circular Visions: The Decline of the Victorian Serial.” *Chaos and Order: Complex Dynamics in Literature and Science*. Ed. N. Katherine Hayles. Chicago: U of Chicago P, 1991. 167-94.

“Entombing the Angel: Patmore's Revisions of Angel in the House.” *Victorian Authors* *and their Works: Revision Motivations and Modes*. Ed. Judith Kennedy. Athens: Ohio UP, 1991. 140-68.

“Tennyson’s Urban Arthurians: Victorian Audiences and the ‘City Built to Music.’” *King* *Arthur Through the Ages*. 2 vols. Ed. Valerie M. Lagorio and Mildred Leake Day. New York & London: Garland, 1990. 2:39-61.

“Illusion and Relation: Merlin as Image of the Artist in Tennyson, Dore, Burne-Jones, and Beardsley.” *The Figure of Merlin in the Nineteenth and Twentieth Centuries*. Ed. Jeanie Watson and Maureen Fries. Lewiston, NY: Edwin Mellen P, 1989. 1-33.

“From Parlor to Concert Hall: Arthur Somervell's Song-Cycle on Tennyson's *Maud*.” *The*  *Lost Chord: Essays on Victorian Music*. Ed. Nicholas Temperley. Bloomington: Indiana U. P., 1989. 102-18.

ARTICLES:

“This Year’s Work: Tennyson.” *Victorian Poetry* 62.3 (2024): 270-84.

“Queer Forms, Queer Grief: Reclaiming and Transcending Loved Remains in

Tennyson’s *In Memoriam* and Michael Field’s *The Longer Allegiance*.” *Victorian Poetry*,

62.1-2 (Spring/Summer 2024): 1-25.

“Whithering: Or ’Tis Twenty Years Since.” After word to “Whither Victorian Poetry Redux” special issue. *Victorian Poetry*, 61.4 (Winter 2024): 569-75.

“The Serial as Episteme,” Review essay, *Victorian Literature and Culture* 52.4 (Winter

2024): 742-56.

“Parsi Poetics, Politics, and Mediation in Behramji Malabari’s*The Indian Muse in*

*English Garb* (1876).” *Global Nineteenth-Century Studies*, 3.1 (May 2024), 65-75.

“Women’s Minds and Bodies on the Move: Nineteenth-Century British Women

Prefiguring Study Abroad,” *Nineteenth-Century Contexts*, 46:1 (2024), 67-77.

DOI: 10.1080/08905495.

“Talking to the Queen through *Idylls of the King*.” *Tennyson Research Bulletin*,

Special Issue in Honor of Marion Shaw, 12.2, November 2023, 137-53.

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& Kegan Paul), by Arthur Pollard. *Criticism* 23 (1979): 167-71.

CONFERENCE REPORTS:

“‘British Women Writers’ Conference*.” Keynotes: The Newsletter of the Eighteen* *Nineties Society* n.s. 3.2 (June 1998): 3-5.

PAPERS PRESENTED AND RELATED CONFERENCE PRESENTATIONS Since 2013:

“Richard King and the 1874-75 *Pelican*: Its Rise, Fall, and Wrong Lessons Learned,”

Research Society of Victorian Periodicals,” Chicago, IL, July 10-12, 2025.

“Speeding Toward Fame: Precocity and Intersectionality in Elizabeth Barrett

Browning and Amy Levy,” Interdisciplinary Nineteenth Studies Association, Genoa,

Italy, June 18-20, 2025.

“Amy Levy’s Transgender Imagination and Suicidal Ideation.” British Women Writers

conference, Sioux Falls, SD, May 15-17, 2025.

Invited Hour-long Lectures, Taiwan (supported by Dr. Tai-Chun Ho’s National Science

and Technology Council grant and universities supporting each lecture:

1. “Gender and Cross-Cultural Exchange in Adventure Fiction: Elizabeth Gaskell’s

“The Grey Woman” (1861) and Mayne Reid’s *The Headless Horseman: A Strange Tale of*  *Texas*,” National Chung Hsing University, Taichung City, April 15, 2025

2. “Alfred Lord Tennyson and Elizabeth Barrett Browning: Intersecting Fame,

Experimentalism, and Poetic Forms,” National Cheng Kung University, Tainan City,

April 16, 2025

*Workshop*: Professional Development for Teachers, National Chung Hsing University, Taichung City, April 17, 2025

3. “Prefiguring Our Post-Pandemic Mental Crises: 19th-Century Poetic Portraits of

Mental Distress,” National Taipei Technical University, Taipei, April 21, 2025

4. “Race, Religion, and Poetic Interventions at the Margins of Victoria’s Empire:

Behramji Malabari and Amy Levy,” National Taiwan University, Taipei, April 22, 2025.

“Amy Levy's Interrupted Serial Poem in *The Pelican*.” NAVSA, EVENT 2024, Waco,

TX hub, September 2024.

“Amy Levy’s Place in the *Jewish Chronicle* and Its Journalists, 1879-1889.” Research

Society of Victorian Periodicals, Stirling, Scotland, June 13-15, 2024.

“An Agnostic *In Memoriam*: Liza Lehmann’s Song Cycle (1899) on Tennyson’s Elegy.”

Midwest Victorian Studies Association, Iowa City, IA, April 19-21, 2024.

“Oppressed Diasporas Write Back: Frederick Douglass’s *North Star* and the London

*Jewish Chronicle*.” Interdisciplinary Nineteenth-Century Studies conference, Cincinnati,

OH, March 21-24, 2024.

“Revising by Queering Victorian Poetry.” North American Victorian Studies

Association, Bloomington, IN, November 9-11, 2023.

“Reprising the Victorian Salon” (an evening of poetry recitation, song, and piano

performance co-organized and co-hosted with Phyllis Weliver, St. Louis University).

North American Victorian Studies Association, Bloomington, IN, November 9-11, 2023.

Invited Round Table Presentation, “Taking Transnational Liberties: Jessie Fothergill in

Germany and the US.” 18th- and 19th-Century British Women Writers conference, May

25-27, 2023

“Women’s Minds and Bodies on the Move: Nineteenth-Century British Women

Prefiguring Study Abroad.” Interdisciplinary Nineteenth-Century Studies conference,

April 13-15, 2023, Knoxville, Tennessee

Invited Tribute to Professor Florence S. Boos, Lifetime Achievement Recipient, Midwest

Victorian Studies Association, March 24-25, Topeka, Kansas

“In- and Outward Bound: Ottilie von Goethe as Mediator of Anglo-German Cultural

Exchange.” Women-in-German conference, Portland, OR, 10-11 Novevmber 2022

Invited Lecture 6 October 2022, “The Elegies of Tennyson and Michael Field:

Reclaiming and Transcending Loved Remains,” inaugural “Tennyson Talks” series

lecture in 2022-2023, sponsored by the Tennyson Society; the videorecording was then

made available on the Society’s website (<https://tennysonsociety.com/>)

“Fauna, Flora, and Illustrated Poetry in Mary Howitt’s Environmental Children’s

Poetry,” North American Victorian Studies Association, Bethlehem, PA, 28 September-2 October 2022.

“A Border-Crossing Odd Couple: Anna Jameson and Vernon Lee,” British Women

Writers Conference, Waco, Texas, May 2022.

Introduction, with Phyllis Weliver, to a Round Table on “The Victorian Salon.” Midwest

Victorian Studies Association, Richmond Indiana, May 2022.

“The Pre-Poetess History of Michael Field: Troubling Poetess History.” North American

Victorian Studies Association, Vancouver, BC, March 2022.

“Practicing Multilingualism on the Periodical Page: *Das Chaos*, ed. Ottilie von Goethe,

1829-32.” Special session, sponsored by the Research Society of Victorian Periodicals.”

Modern Language Association, Washington, D.C., January 2022.

“Editing 19th-Century Transatlanticism: Intervening in Canons of Transatlantic Literature in Print and Digital Anthologies,” with Sofia Prado Huggins and Sarah R. Robbins.” Modern Language Association, Washington, D.C., January 2022.

“Comic Fixed-form Poems in *Punch* and *Fun*: Politics, Satire, Metacriticism.” Research

Society of Victorian Periodicals virtual conference, September 2021.

“Logrolling Scotland: Andrew Lang, Scotland, and Discursive Cosmopolitanism in

*Longman’s Magazine*” (invited plenary address), Scottish Cosmopolitanism at the Fin de

Siècle project, 24 July 2020 (via Zoom; online recording available at [Debates in Scottish Cosmopolitanism at the Fin de Siècle – SCOTTISH COSMOPOLITANISM AT THE FIN DE SIeCLE (glasgow.ac.uk)](https://scoco.glasgow.ac.uk/events/event-1/))

“Poetics, Politics, and Religion in *The Indian Muse in English Garb* by Behramji Malabari (1876),” Historical Poetics Symposium, Austin, TX, November 7-10, 2019 (refereed acceptance).

“Vernon Lee, Journalist and Slow Serialist.” North American Victorian Studies Association conference, Columbus, OH, October 17-19, 2019 (refereed acceptance).

Co-organizer, with Phyllis Weliver and Alisa Clapp-Itnyre. A Victorian Salon (sponsored

by the NAVSA Poetry Caucus). North American Victorian Studies Association conference, Columbus, OH, October 17-19, 2019.

“Work, Play, and Modernity in the *Cambridge Review*.” Research Society of Victorian

Periodicals conference, Brighton, England, July 25-27, 2019 (refereed acceptance).

“Collaborative Editing Across American and British Specialities on a Transatlantic

Anthology: Challenges and Opportunities,” Round Table with Andrew Taylor

(Edinburgh University), Heidi Hakimi-Hood (Midwestern University), and Kaylee Henderson (TCU). SYMBIOSIS transatlantic conference, Dundee, Scotland, July 2019.

“Performing Expatriate Identity in Elizabeth von Arnim’s *The Adventures of Elizabeth at*

*Rügen* (1904),” North American Victorian Studies Association, St. Petersburg, FL, 11-14

October 2018.

Seminar Leader (Invited), “Poetics,” North American Victorian Studies Association, St.

Petersburg, FL, 11-14 October 2018.

“Publishing with the Tories: EBB’s ‘Cry’ in *Blackwood’s Edinburgh Magazine*,” Invited

Paper, Rhyme and Reform: Victorian Working-Class Poetry and Elizabeth Barrett

Browning’s “The Cry of the Children” conference, Armstrong Browning Library, Waco, TX, 4-5 October 2018.

“Erasing the Jewish Body: George Eliot, Heine, and the *Westminster Review*,” Research

Society of Victorian Periodicals conference, Victoria, British Columbia, 26-29 July 2018.

“Tennyson, *The Princess*, and The Generosity of Tennyson’s Imagination,” Annual

Tennyson Address (invited), Tennyson Society, Lincoln, England, 8 June 2018.

“Seeking a New Direction in Teaching Victorian Women Writers: A Dialogic Report

from the Field,” co-presented with Kaylee Henderson, Sofia Prado Huggins, Tyler

Dukes, Elaine Lysinger, and Susannah Sanford McDaniel (graduate students from my Fall 2017 seminar focused on Victorian women writers and intersectionality), British Women Writers conference, Austin, TX, April 11-14, 2018.

“WHERE is Seriality in Nineteenth-Century Print? The Case of Amy Levy,” Invited

Plenary Panel Paper, Interdisciplinary Nineteenth-Century Studies conference, San

Francisco, March 1-3, 2018.

“Tennyson, *The Princess*, and Tennyson’s Global Women Readers,” Invited Keynote, Nineteenth-Century Synergies: Ventures at Home and (Ad)Ventures Abroad conference, Presidency University, Kolkata, India, 22-23 February 2018.

“Anna Mary Howitt’s Study Abroad Memoir in the Victorian Literary Marketplace,”

North American Victorian Studies Association, Banff, Canada, November 16-19, 2017

“Transnational Print Journeys into French Fixed Verse Forms” (invited lecture), Textual Studies Program, University of Washington, Seattle, October 30, 2017

Invited organizer and moderator, Round Table on Transnationality, British Women

Writers Conference, Chapel Hill, NC 21-24 June 2017

“Amy Levy’s Transnational Imagination,” Supernumerary conference co-sponsored by

the Australasian, British, and North American Victorian Studies Association, Florence,

Italy, 17-20 May 2017

Seminar leader, “Poetry, At Home and Abroad,” AVSA, BAVS, NAVSA supernumerary

conference, Florence, Italy, 17-20 May 2017

“Women’s Bodies and Books: Portraits of Victorian Women Poets,” invited lecture,

Celebrating the Mark Samuels Lasner Collection: Rare Books and Manuscripts, Victorian

Literature and Art,” University of Delaware, March 17-18, 2017

“Mary Howitt and the Business of Poetry.” North American Victorian Studies

Association, 2-5 November 2016, Phoenix

“Replicating Tennyson’s *The Princess*, 1847-1853.” Victorian STEAM conference,

sponsored by the Victorians Institute, North Carolina State University, Raleigh, October

14-15, 2016

“The Long Durée of Serial Print Culture,” invited paper, The New Seriality Studies Symposium, Columbia University, 23 September 2016

“Amy Levy, Vernon Lee, and “New Love, New Life,” invited paper, A Conference Celebrating Victorian Women Writers in Honor of Linda Peterson, Yale University,

6-7 May 2016

“Prefiguring Future Pasts: Imagined Histories in Victorian Poetic-Graphic Texts,

1860-1910.” Erasmus Lecture (invited), Westmont College, 7 March 2016

“Crossing Public and National Boundaries through Collaborative Correspondence: Anna

Jameson and Ottilie von Goethe,” MLA Special Session on Collaborative Writing,

January 2016

Linda K. Hughes and William Meier. “Teaching Morris in the Context of Victorian

Radicalism: A Team-Taught Interdisciplinary Course,” Teaching Morris session

sponsored by the William Morris Society, MLA, 2016

“Tennyson’s Multiphase *Princess*, 1847-1853: Print Editions as Literary Replicas,”

Replicas and Replication Brown Bag Lecture Series, Arizona State University, 1 October

2015

“The Life and Death (and Life and Death) of W. E. Henley’s *Observer*: Tracking

Editorial Policy through Poetry,” Research Society of Victorian Periodicals, Ghent,

Belgium, July 10-11, 2015

“Concluding Remarks” [invited overview of conference proceedings and significance].

Midwest Victorian Studies Association, Iowa City, IA, May 1-3, 2015

*Victorian Periodicals Review* Annual Lecture, “*SIDEWAYS*!: Navigating the

Material(ity) of Print Culture.” St. Thomas University, St. Paul, MN, April 2015

“Our Foremothers, Ourselves: Why the History of Feminist Thought Matters Today,”

Women’s History Month invited lecture, AAUW and Fort Worth Library, March 18,

2015

“Poetry in W. E. Henley’s *Scots/National Observer*,” Modern Language Association,

Vancouve r, BC, January 7-10, 2015

“Racing to Place a Poem: Memorial Verses and/as Journalism,” Research Society of Victorian Periodicals, Wilmington, DE, September 11-13, 2014

“Oscar Wilde’s “Canterville Ghost” and Mark Twain’s *Connecticut Yankee*: Dueling Potshots Across the Pond,” American Literature Association, Washington, DC, May 21- 24, 2014

“Erotic Energies and Decadence in George Egerton, E. Nesbit, and Their Illustrators,” Interdisciplinary Nineteenth-Century Studies, Houston, March 27-29, 2014

“Teaching Amy Levy’s Xantippe,” Special Session, Teaching the Long Poem by Nineteenth-Century British Women Writers,” Modern Language Association, Chicago, January 9-11, 2014.

“Collaborative Authorship and the Problematics of Evidence: The Case of Anna Jameson and Ottilie von Goethe,” North American Victorian Association, 24-26 October 2013, Pasadena, CA

Introduction of Aileen Fyfe, Colby Prize winner, Plenary Session, Research Society of Victorian Periodicals, Manchester, England, 11-12 July 2013

“Anna Jameson and Female Affective Cosmopolitanism.” The Global and the Local:

supernumerary conference sponsored by the North American, British, and

Australasian Victorian Studies Societies, Venice, Italy, 3-6 June 2013

“Narrative Matters” (invited keynote address), Forms and Fashions: A Conference in

Celebration of the Fiftieth Anniversary of Victorian Poetry, April 19-20, 2013

GRADUATE THESES AND DISSERTATIONS DIRECTED:

Claire Landes, Ph.D. “Catherine Crowe: The Freethinking Nineteenth-Century

‘Medium’ of Science, Fiction, and Reform.” 2025.

Sofia Prado Huggins, Ph.D. “Blank Spaces: Global Geographies of Moral Capitalism in

*The Anti-Slavery Reporter*, 1830-1833.” Co-directed with Sarah R. Robbins. 2023.

Dana Shaaban, Ph.D. “The Influence of Shahrazad, the Female ‘Hakawati’ of

*The Arabian Nights*, on Victorian Children’s Literature.” Co-Directed with Karen Steele.

2023.

Abigayle Farrier, Ph.D. “‘A Pioneer Editress’: Freida Cassin’s Complex Contributions to

the 19th Century Caribbean Creole Literary World.” Co-Directed with Sarah R. Robbins. 2023.

Alexi Decker, M.A. ““Empire, Nationhood, and Jewish Racial Passing in *Daniel*

*Deronda* and *The Prime Minister*.” 2023.

Annette Wren, Ph.D. “‘Now, Watson, the fair sex is your department’: Re-Examining Gender & Sexuality in Post-2010 Sherlock Holmes Adaptations.” Co-Directed with Sarah R. Robbins, 2019.

Heidi Sabreena-Del Hakimi-Hood, Ph.D. “Locating Rural Cosmopolitanism in Long

Nineteenth-Century British Writings.” 2018.

Ariel Weygandt, Ph.D. “Stirring It Up: The Changing of the British Nation Through

Food.” 2018.

Mary McCulley, Ph.D. “A Tasteful Collaboration: The Blending of Belletristic Rhetoric

and Women’s Rhetorical Arts in Nineteenth Century British Literature.” 2016.

Sarah McNeely, Ph.D. “The Figure of the Female Traveller in Victorian Fiction.” Co-

Directed with Dr. Karen Steele. 2016.

Chris Manno, Ph.D. “William Michael Rossetti, Periodical Critic: A Digital Database, with Introduction and Graphs.” 2013.

Wendy Williams, Ph.D. “Art and the Awakening of Sympathy: George Eliot as Poetess, Prophet, and Mother.” 2012.

Rechelle Christie, Ph.D. “Here be Dragons: Gothic Inversion in Women’s Writing of the Fin de Siècle.” 2011.

Jack Downs, Ph.D. “Ethics and Aesthetics: The Untold Story of How Rhetoric Helped Shape the Moral Purpose and Artistic Function of the English Novel.” 2011.

April Patrick, Ph.D. “‘A Sentence of Death Had Been Passed on Her’: Representing the Experience of Breast Cancer in Britain through the Long Nineteenth Century.” 2011.

Michelle Robinson, M.A. “Estrangement and Community in James “B.V.” Thomson’s *The City of Dreadful Night*.” 2010.

Kristi Wilson, M.A. “Voice of Her Heart: The Slipping Subjectivity of Louisa Macartney Crawford.” 2010.

Martha Kate Wiant, M.A. “Dickens and the Sins of Society.” 2008.

Lindsy M. Lawrence, Ph.D. “Seriality and Domesticity: the Victorian Serial and Domestic Ideology in the Family Literary Magazine.” 2008.

Elizabeth Woodworth, Ph.D. “*Poems Before Congress* by Elizabeth Barrett Browning: A Critical Edition.” 2007.

Jill Doise, M.A. “Pre-Raphaelite Interventions: Margaret Hunt’s Feminist Critiques of Art and Society in *Thornicroft’s Model*.” 2006.

Purna Banerjee, Ph.D. “Incidental Occurrences: Intellectual Exchanges Between British and Indian Women Writers (1840-1940).” 2005.

Melissa Blackman, Ph.D. “The Existential Rhetoric of Ennui and Melancholia:

Nineteenth-Century Literature of Self-Consciousness and the Quest for Meaning” (co- directed with Simon Joyce). 2004.

Jeffrey Nelms, Ph.D. “Author of Himself: A Rankian Approach to Dickens’s Antagonism to Literacy.” 2002.

Stephanie Merle Speights, Ph.D. “George Eliot and the Dramatic Imagination.” 2002.

Elizabeth MacLeod Walls, Ph.D. “A Domestic Feminist: The New Woman and the Rhetoric of British Literary Modernism, 1880-1935.” 2001.

Bing Shao, Ph.D. “Women’s Voices in August Webster’s Dramatic Monologues.” 2000.

Chu-chueh Cheng, Ph.D. “The Victorian World in a Rear- View Mirror.” 2000.

Julianne Smith, Ph.D. "Notorious Bodies of Faith: Representations of Holy Women in Victorian Art and Literature." 1999.

Diana Shaffer, Ph.D. "The Poetics of Ekphrasis in Walter Pater's Painted Prose." 1995.

Amy Patterson Cooper, Ph.D. “Composing a Profession: World War, T.A.s, and Writing Myths” (co-directed with Winifred Bryan Horner). 1994.

Barbara Caiti, M.A. “The Female Alliance in *Ruth* by Elizabeth Gaskell.” 1993.

Elizabeth Hildebrand Battles, Ph.D. “Trying the Stuff of Language: Stylistic Experimentation in the Early Works of Thomas Carlyle and Robert Browning.” 1992.

Jean G. Neisius, Ph.D. “Acting the Role of Romance: Text and Subtext in the Work of Florence Marryat.” 1992.

Barbara Brown Herman, Ph.D. “Pleasures of Heaven, Pains of Hell, Intimations of Immortality: Remembrance, Repression, and Reconciliation in Wordsworth and Whitman.” 1991.

EXTERNAL DISSERTATION COMMITTEES:

External Examiner for Katelyn McWilliams, Ph.D. Dissertation, “Feedback Loops:

Authors, Readers, and Narrators in Nineteenth-Century British Literature,” Southern

Methodist University, July 2022.

External Examiner for Flore Willemijne Janssen, Ph.D. Dissertation, “Women Writers,

World Problems, and the Working Poor, c. 1880-1920: ‘Blackleg’ Work in Literature.”

Birkbeck College, University of London. July 2018.

External Examiner for Caley Ehnes, Ph.D. Dissertation, “Writing with ‘one hand for the booksellers’: Victorian Poetry and the Illustrated Literary Periodical of the 1860s.” Director: Dr. Alison Chapman, University of Victoria, Victoria, B.C. April 2014.

External Examiner for Federica Belluccini, Ph.D. Dissertation, “‘A Much Milder Medium’: English and German Women Writers in Italy 1840-1880.” Director: Dr. Rohan Maitzen, Dalhousie University, Halifax, Canada. December 2011.

External Examiner for Marilou McKenna, Ph.D. Dissertation, “A. C. Swinburne’s Mary Stuart Trilogy: Context and Critique.” Director: Dr. William Whitla, York University, Toronto, Canada. July 2011.

External Examiner for Lee O’Brien, Ph.D. Thesis, “The Cultural Aesthetics of Domestic Space and Romance Forms in Nineteenth Century Women’s Poetry.” Director: Helen

Groth, Macquarie University, Sydney, Australia. March 2009.

External Examiner for Marianne Van Remoortel, Ph.D. “Lives of the Sonnet: Genre, Gender, and Criticism, 1795-1895.” Director: Dr. Marysa Demoor. University of Gent, Belgium. December 2007.

Committee Member, Cheryl A. Wilson, Ph.D. “Choreography and Counterpoint: Dance

and Narrative in Nineteenth-Century British Women’s Writing.” Co-directors Maria H.

Frawley and Margaret D. Stetz. University of Delaware, 2004-2005.

PROFESSIONAL AFFILIATIONS:

Modern Language Association

Victorian Division Executive Committee, 2003-2007

Committee Chair, 2006

Committee Secretary, 2005

Midwest Victorian Studies Association

President, 2007-2009

Vice President, 2005-2007

Board Member, 1982-86, 2005-13

Nominating Committee, 2012-2013

Arnstein Prize Committee, 1995-2005

Senior Advisory Board, 2015-

Local Arrangements Program Committee, 2018-19

Tennyson Society

American representative, Publications board, 2016-present

Research Society of Victorian Periodicals

Senior Advisory Board, 2001-present

Ex officio, 1999-2001

President, 1997-1999

Vice President, 1995-1997

Secretary: 1993-1995

Chair, Colby Prize Award Committee, 2012-2013

Chair, Linda H. Peterson RSVP Fellowship Committee, 2015-2016

Member, Linda H. Peterson RSVP Fellowship Committee, 2017-18

Chair, Awards Subcommittee, Governance Review, 2018-19

Finance Committee, 2016-

Local Arrangements Committee, 2011-2012

Program Committee, 2011-2012

Curran Prize Judging Committee, 2010-2011

Organizing Committee (Program committee), 2004

Program Committee, 2006

North American Victorian Studies Association

Judge, Best Book prize, 2014

Advisory Board American Representative, 2015-2017

President’s Award Subcommittee, 2016-17

Access and Outreach Subcommittee, 2017

William Morris Society

Governing Board, 2011-2016

Vice President for Programs, 2014-2017

Nominating Committee, 2012

Nominating Committee, 2013

British Women Writers Association

Governing Board, 2017-present

Faculty Advisor for BWWC 2004, 2020 conference hosts

Society for the History of Authorship, Reading, and Publishing (SHARP), 1992-2008

Interdisciplinary Nineteenth-Century Studies

Gaskell Society