

Palgrave Studies in Animals and Literature

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Various academic disciplines can now be found in the process of executing an ‘animal turn’, questioning the ethical and philosophical grounds of human exceptionalism by taking seriously the nonhuman animal presences that haunt the margins of history, anthropology, philosophy, sociology and literary studies. Such work is characterised by a series of broad, cross-disciplinary questions. How might we rethink and problematise the separation of the human from other animals? What are the ethical and political stakes of our relationships with other species? How might we locate and understand the agency of animals in human cultures? This series publishes work that looks, specifically, at the implications of the ‘animal turn’ for the field of English Studies. Language is often thought of as the key marker of humanity’s difference from other species; animals may have codes, calls or songs, but humans have a mode of communication of a wholly other order. The primary motivation is to muddy this assumption and to animalise the canons of English Literature by rethinking representations of animals and interspecies encounter. Whereas animals are conventionally read as objects of fable, allegory or metaphor (and as signs of specifically human concerns), this series significantly extends the new insights of interdisciplinary animal studies by tracing the engagement of such figuration with the material lives of animals. It examines textual cultures as variously embodying a debt to or an intimacy with animals and advances understanding of how the aesthetic engagements of literary arts have always done more than simply illustrate natural history. We publish studies of the representation of animals in literary texts from the Middle Ages to the present and with reference to the discipline’s key thematic concerns, genres and critical methods. The series focuses on literary prose and poetry, while also accommodating related discussion of the full range of materials and texts and contexts (from theatre and film to fine art, journalism, the law, popular writing and other cultural ephemera) with which English studies now engages.

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Dedicated, with love, to Helen Kidd

Or let the Big
outside
come walking in on its spread of feet, hair full
of rain and air, birds
in its windy hands.

—‘Send No Love Letters Please’,
Ultraviolet Catastrophe

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NOTES ON CONTRIBUTORS

Helen P. Bruder amateur, published *William Blake and the Daughters of Albion* in 1997. She's been thinking about, and working on, Blake and gender ever since. Currently she's also writing limericks on rustic themes.

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Mark Crosby is an Associate Professor of English at Kansas State University. In addition to numerous articles and book chapters on Blake and his patrons, he has co-authored, with Robert N. Essick, *Genesis: William Blake's Last Illuminated Book* (Huntington Library Press, 2012) and co-edited *Re-envisioning Blake* (Palgrave, 2012). He is currently finishing a monograph on Blake and patronage.

Elizabeth Effinger, Assistant Professor of English at the University of New Brunswick (Canada), has published widely on British Romanticism. Some of her work appears in *European Romantic Review*; *Queer Blake*; *Blake, Gender and Culture*; and *Romantic Circles*. She is the co-editor of *William Blake's Gothic Imagination: Bodies of Horror* (Manchester University Press, 2018). She is completing a book that explores the relationship between Romanticism and critical posthumanism.

Sibylle Erle FRSA, is Senior Lecturer in English at Bishop Grosseteste University Lincoln, author of *Blake, Lavater and Physiognomy* (Legenda, 2010), co-editor of *Science, Technology and the Senses* (Special Issue for *RaVoN*, 2008) and volume editor of *Panoramas, 1787–1900: Texts and Contexts* (5 vols., Pickering and Chatto, 2012). With Morton D. Paley she is now co-editing *The Reception of William Blake in Europe* (Bloomsbury). She has co-curated the display 'Blake and Physiognomy' (2010–2011) at Tate Britain, and devised an online exhibition of Tennyson's copy of Blake's *Job* for the Tennyson Research Centre (2013). Apart from reception, she is working on 'character' in the Romantic period.

Hayley Flynn is an art historian and curator based in London. Her doctoral research—the result of a collaborative project between Tate Britain and the University of Nottingham—focused on the development, meaning, and influence of Blake's landscape imagery. She has also worked as a curator at the National Trust and, most recently, at the Wallace Collection. She is predominantly interested in British art of the late eighteenth and early nineteenth centuries, and has published several articles in this area.

Kurt Fosso is a Professor of English at Lewis & Clark College and the author of *Buried Communities: Wordsworth and the Bonds of Mourning* (SUNY Press, 2004). His recent work focuses on animality and depictions of animals in the Romantic period, and includes "'Feet of Beasts": Tracking the Animal in Blake' (*European Romantic Review*, 2014), 'Of

Asses and Men: Animals in Wordsworth's *Peter Bell*, in *Wordsworth and the Green Romantics*, edited by Lisa Ottum and Seth T. Reno (University of New Hampshire Press, 2016), and 'Animals', in *William Blake in Context*, edited by Sarah Haggarty (Cambridge University Press, 2018). He lives in Portland, Oregon.

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Bethan Stevens is a lecturer in English and Creative & Critical Writing at the University of Sussex. She researches relations between visual and verbal texts in the long nineteenth century, and recently completed a catalogue of the Dalziel Archive at the British Museum, *India-Proofs of Wood-Engravings by the Brothers Dalziel* (2015–2016). Her essays include 'Spekphrasis: writing about lost works of art', in *Critical Quarterly* (2013); and 'The *Virgil* woodcuts out of scale: Blake's gigantic, masculine pastoral', in *Blake, Gender, and Culture* (2012). Her fiction includes *Daily Mirror* (Sylph, 2011), an exploration of a rediscovered painting by Walter Sickert.

David Worrall is Professor Emeritus in English at Nottingham Trent University. He has published widely on William Blake. Worrall has also

edited *William Blake, The Urizen Books* for The William Blake Trust (1995) and co-edited with Steve Clark *Historicizing Blake* (1994), *Blake in the Nineties* (1999), and *Blake, Nation and Empire* (2006). He has also led two research projects on Blake, the first (with Keri Davies), on Blake and Moravians (AHRC, 2004–2006) and the second (with Nancy Jiwhon Cho) on Dorothy Gott, the female prophet Blake met in 1789 (Panacea Society, 2008–2010). More recently he has been writing on eighteenth-century theatre.

ABBREVIATIONS

<i>Am</i>	<i>America a Prophecy</i>
<i>BA</i>	<i>The William Blake Archive</i>
<i>BU</i>	<i>The [First] Book of Urizen</i>
<i>DC</i>	<i>A Descriptive Catalogue of Pictures</i>
<i>E</i>	<i>The Complete Poetry & Prose of William Blake</i> , ed. David V. Erdman
<i>Eur</i>	<i>Europe a Prophecy</i>
<i>FZ</i>	<i>Vala, or, The Four Zoas</i>
<i>J</i>	<i>Jerusalem: The Emanation of the Giant Albion</i>
<i>M</i>	<i>Milton a Poem</i>
<i>MHH</i>	<i>The Marriage of Heaven and Hell</i>
<i>VDA</i>	<i>Visions of the Daughters of Albion</i>

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William Blake after John Gabriel Stedman, ‘The skinning of the Aboma Snake, shot by Cap. Stedman’ in John Gabriel Stedman, *Narrative, of a five years’ expedition, against the revolted Negroes of Surinam, in Guiana, on the wild coast of South America* (London: J. Johnson, 1796), RB23614, The Huntington Library, San Marino, California.

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