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## NOTES ON CONTRIBUTORS TO *SSL* 44:2

**Stephen Basdeo**, Assistant Professor of General Education at Richmond: The American International University, has published books on the Victorian reception of Robin Hood and Wat Tyler. His next project is a co-edited transcription of Robert Southey's unpublished Robin Hood novel *Harold; or, The Castle of Morford* (1791), to be published by Routledge in 2020.

**Barbara Bell** has researched and published widely on the nineteenth-century Scottish theatre, Victorian medievalism, Fannish Making and contemporary Scottish playwriting, alongside pedagogical studies around E-learning and the Performing Arts student.

**Camilla Cassidy**, DPhil, University of Oxford, is Lecturer in the Studium Individuale, Leuphana Universität Lüneburg. She has previously published articles on Dickens, Gaskell and Thackeray, and she is currently working on a book about nostalgia in the nineteenth-century novel.

**Daniel Cook** (*guest editor*) is Senior Lecturer and Associate Director of the Centre for Scottish Culture at the University of Dundee. He has written, edited or coedited ten books, including most relevantly here *The Afterlives of Eighteenth-Century Fiction* (co-edited, 2015), and more than thirty peer-reviewed articles and book chapters, on Swift, Scott, authorship, and other topics, chiefly in eighteenth- and nineteenth-century literature.

**Christopher Murray** is Professor of Comics Studies at the University of Dundee, co-editor of the journal *Studies in Comics*, and Director of the Scottish Centre for Comics Studies and Dundee Comics Creative Space, and as well as authoring public engagement comics and numerous articles, his publications include *Champions of the Oppressed: Superhero Comics, Propaganda and Popular Culture in America During World War Two* (2010) and *The British Superhero* (2017). He recently contributed to the Dundee centenary edition of *Frankenstein* (2018).

**Mary Nestor**, PhD, University of Aberdeen, currently teaches in the English Department at Clemson University. Her research interests include Romanticism and the long 19th century, British literature, adaptation studies, cultural memory theory, and the intersections of intellectual property law and popular culture.

**Fiona Robertson** is a Professor of English at Durham University and a Fellow of University College, Durham. She is a Fellow of the Society of Antiquaries of London and an Honorary Fellow of the Association for Scottish Literary Studies. Her work on Scott includes *Legitimate Histories: Scott, Gothic, and the Authorities of Fiction* (Oxford, 1994), essays on American historical fiction, and the forthcoming co-edited volume *The Display of Heraldry*.

**Céline Sabiron**, PhD (Sorbonne/Paris IV) is Lecturer/Maître de Conférences in English at the Université de Lorraine (Nancy), and an associate junior research fellow at Wolfson College, Oxford, researching French translations of *Jane Eyre* for an AHRC project led by Prof. Matthew Reynolds (Oxford) and Dr. Sowon S. Park (UCSB). In addition to articles, book contributions, and edited collections, her publications include the books *Écrire la frontière: Walter Scott, ou les chemins de l'errance* (2011), and *Evelina: On the Threshold/ Sur le Seuil* (2015).

**David Selfe** is a postgraduate tutor in English language & linguistics, University of Glasgow, linguistics editor and regular contributor at epicureancure.com, and formerly project assistant on the pilot Historical Thesaurus of Scots. His PhD thesis in progress investigates how editorial attitudes to the apologetic apostrophe in Scots and English literary texts reflect wider cultural and linguistic priorities.

**Juliet Shields**, Professor of English at the University of Washington, is author of *Sentimental Literature and Anglo-Scottish Identity, 1745-1820* (Cambridge University Press, 2010) and *Nation and Migration: the Making of British Atlantic Literature, 1765-1835* (Oxford University Press, 2016), and co-editor with JoEllen DeLucia of *Migration and Modernity: the State of Being Stateless, 1750-1850* (Edinburgh University Press, 2019). She is currently working on a book on nineteenth-century Scottish women's writing.

**Paula Sledzinska** is completing her PhD in the Research Institute of Irish and Scottish Studies at the University of Aberdeen. With a background in English and Gaelic studies, Paula is primarily interested in cultural

diversity and the discursive constructions of identity. She has published articles on Scottish theatre and drama exploring their engagement in the formation of a local, national and global sense of belonging. Her doctoral thesis draws on multimodal discourse analysis and investigates the repertoire of the National Theatre of Scotland.

**George S. Williams** currently teaches literature and writing as an Instructor at Concord University, Athens, West Virginia. He has an M.Litt. from Aberdeen, writing on slave language in modern Scottish fiction, and he recently completed his PhD at the University of Dundee on transatlantic Gothic fiction, with an emphasis on Sir Walter Scott and Edgar Allan Poe.

**John Williams** is Professor of Literary Studies, Emeritus, at the University of Greenwich. His publications include work on Wordsworth, Percy and Mary Shelley, William Blake, Sir Walter Scott, and Charles Lamb. He is currently working on a series of essays on the relationship between Romantic Period and contemporary writing, including novels by Peter Ackroyd, Zadie Smith, Ali Smith, Sofka Zinovieff, and Anna Burns.

**Lucy Wood** completed her PhD from the University of Edinburgh in 2017. Her PhD dissertation on Scott's antiquarianism, in writing and practice, won the 2017 Ross Roy Medal. Her research interests include Scottish material culture, especially the connections between objects and narratives. She works in heritage education, engagement and interpretation, including at Scott's house Abbotsford in the Scottish Borders.