

Contributors

OSKAR COX JENSEN is NUA^{CT} Fellow in Music at the International Centre for Music Studies, Newcastle University. His books include *Vagabonds: Life on the Streets of Nineteenth-Century London* (Duckworth, 2022), *The Ballad-Singer in Georgian and Victorian London* (Cambridge University Press, 2021), *Napoleon and British Song, 1797–1822* (Palgrave Macmillan, 2015) and a forthcoming collaborative monograph on the history of protest song (McGill-Queen's University Press). He co-edited, with David Kennerley and Ian Newman, *Charles Dibdin and Late Georgian Culture* (Oxford University Press, 2018) and, with David Kennerley, a special issue of *Journal of British Studies* on 'Music and Politics in Britain, c. 1780–1850' (2021).

MELISSA DICKSON is Senior Lecturer in Victorian Literature at the University of Birmingham, where her current research focuses on explorations of consciousness in fiction and culture. She is the author of *Cultural Encounters with the Arabian Nights in Nineteenth-Century Britain* (2019), co-editor of *Progress and Pathology: Medicine and Culture in the Nineteenth Century*, and co-author of *Anxious Times: Medicine and Modernity in the Nineteenth Century* (2019).

KATHERINE FRY is a Marie Skłodowska Curie Global Fellow at the University of California, Berkeley. She holds a BA in music from the University of Cambridge, and an MA in critical theory and a PhD in musicology, both from King's College London. Her work has been published in *Opera Quarterly*, *Cambridge Opera Journal*, and the *Journal of the Royal Musical Association*. She is currently completing a monograph entitled *Wagner and Victorian Modernity*.

LYDIA GOEHR is Professor of Philosophy at Columbia University. She is the author of *The Imaginary Museum of Musical Works: An Essay in the*

Philosophy of Music (Clarendon Press, 1992), *The Quest for Voice: On Music, Politics and the Limits of Philosophy* (Clarendon Press, 1998), and *Elective Affinities: Musical Essays on the History of Aesthetic Theory* (Columbia University Press, 2008), and co-editor with Daniel Herwitz of *The Don Giovanni Moment: Essays on the Legacy of an Opera* (Columbia University Press, 2006).

JAMES GRANDE is Senior Lecturer in Eighteenth-Century Literature and Culture at King's College London. His publications include *William Cobbett, the Press and Rural England: Radicalism and the Fourth Estate* (Palgrave Macmillan, 2014) and, as co-editor with Jon Mee, *William Hazlitt: The Spirit of Controversy and Other Essays* (Oxford World's Classics, 2021). He is currently working on a monograph entitled *Articulate Sounds: Music, Dissent, and Literary Culture*, which will be published by the British Academy and Oxford University Press.

JONATHAN HICKS is Lecturer in Music at the University of Aberdeen. Together with Katherine Hambridge, he edited *The Melodramatic Moment: Music and Theatrical Culture, 1790–1820* (University of Chicago Press, 2018), and with Michael Burden, Wendy Heller, and Ellen Lockhart, he edited *Staging History: 1780–1840* (Bodleian Library, 2016). He is currently completing a monograph on music and mobility in early Victorian London.

JOSEPHINE MCDONAGH is Professor of English at the University of Chicago, having previously taught at King's College London and the Universities of Oxford, Cork, and Exeter and at Birkbeck, University of London. She has written monographs on Thomas De Quincey (*De Quincey's Disciplines*, Clarendon Press, 1994), George Eliot (*George Eliot*, Northcote House Press/British Council, 1997), and the figurations of child murder in British culture (*Child Murder and British Culture, 1720–1900*, Cambridge University Press, 2003). Her most recent book is *Literature in a Time of Migration: British Fiction and the Movement of People, 1815–1876* (Cambridge University Press, 2021).

CARMEL RAZ is a Research Group Leader at the Max Planck Institute for Empirical Aesthetics in Frankfurt, Germany, where she directs the research group 'Histories of Music, Mind, and Body'. Before going to Frankfurt she was a postdoctoral research fellow at the Columbia Society of Fellows. Her articles have appeared in the *Journal of the American Musicological Society*, the *Journal of Music Theory*, *19th-Century Music*, and *Music Theory Spectrum*. She is currently completing

a book entitled *Hearing with the Mind: Proto-Cognitive Music Theory in the Scottish Enlightenment*.

MARIA SEMI is a Senior Assistant Professor at the University of Bologna. Her research areas include the history of ideas, philosophy and aesthetics of music, reception and translation of ancient Greek theories of music in the eighteenth century, music perception and experience, and music and science. Her book *Music as a Science of Mankind in Eighteenth Century Britain* was published by Ashgate in 2012.

WILLIAM TULLETT is Associate Professor in Sensory History at Anglia Ruskin University. His work focuses on sensory history, especially histories of smell. His first book *Smell in Eighteenth-Century England: A Social Sense* was published in 2019 by Oxford University Press and his second book *Smell and the Past: Noses, Archives, Narratives* was published with Bloomsbury in May 2023. He is currently part of the EU Horizon 2020 funded Odeuropa project and is developing a new project on interspecies histories of smell.

DANIEL K. S. WALDEN is an Assistant Professor at Yale University whose research combines music theory with media theory, decolonial studies, and the global history of science and society. His articles have appeared in *History of Humanities*, *Early Music History*, *Greek and Roman Musical Studies*, *Music Theory Online*, and *The Oxford Handbook to Timbre*. He is currently working on a book project that traces the emergence of just-intonation theories and practices from a global network of scholars, musicians, and instrument builders spanning Europe, Japan, India, and West Africa.

COURTNEY WEISS SMITH is an Associate Professor in the Department of English and Affiliated Faculty in the Science in Society programme at Wesleyan University. Her research and teaching focus on the literary, cultural, and intellectual history of England in the long eighteenth century. Her book *Empiricist Devotions: Science, Religion, and Poetry in Early Eighteenth-Century England* (University of Virginia Press, 2016) is the winner of the Walker Cowen Memorial Prize for outstanding scholarship in eighteenth-century studies. Currently she is working on a new book, *Sound Stuff: Words in Enlightenment Philosophy and Poetics*, a history of ideas about poetic sound (including rhyme, onomatopoeia, alliteration, pun, and polyptoton).