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Bio

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Michelle Witen obtained her DPhil from the University of Oxford, where she was also a Visiting Fellow in 2016, and holds an MA in Comparative Literature as well as a Scholars' Electives Honours BA in English and Comparative Literature from the University of Western Ontario. She has also worked at the University of Basel as an Oberassistentin.

Her monograph, *James Joyce and Absolute Music* (London: Bloomsbury 2018) appeared in paperback in 2019, and examines Joyce's incorporation of musical structure across his opus. Other recent publications include a chapter on T. S. Eliot and music for the *Edinburgh Companion to Eliot and the Arts* (Edinburgh: EUP 2016), an article on *Frankenstein* and hysteria (LA, Geneva: DoPe Press 2017), and a co-edited volume on *Shakespeare and Space: Theatrical Explorations of the Spatial Paradigm* (Houndmills: Palgrave 2016). She has also written articles on Joyce for *Genetic Joyce Studies* and *Variations*, and she has a forthcoming co-edited special issue of the *James Joyce Quarterly* on "Joyce and the Non-Human" and she is currently co-editing a volume on *Modernism in Wonderland*.

Her current research interests include 19th- and 20th-century British and Irish Literature, particularly within the contexts of music, interdisciplinarity, intermediality, and genetic criticism. Her second book focuses on 19th-century periodicals from 1850 onwards in the fiction of Thomas De Quincey, A. C. Doyle, Wilkie Collins, and Bram Stoker.

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