

**Associate Professor Richard Chew** is Director of the Arts Academy at Federation University Australia. Richard is a composer, pianist and conductor. His music encompasses instrumental works, chamber, opera, choral and music for theatre and film. His commissions include works for the Adelaide Festival, Vienna Festival, Welsh National Opera, Festival of Arts and Ideas (USA), Lyndsay Quartet, Young Vic Theatre Company and Salisbury Cathedral. Recent projects include conducting the Victorian premiere of his choral work *Stari Most*, which tells the story of the iconic Old Bridge in Mostar, Bosnia Herzegovina, in a special *Concert for Compassion*, featuring guest artist Lior. In 2019, Richard wrote the music for two documentary films; *The Missing* and *Harbour Lights* for Wind & Sky Productions and was commissioned by Federation University to compose a new orchestral work, celebrating the 150<sup>th</sup> anniversary of the university in Ballarat. Richard's music is available on his website: [www.richardchewmusic.com](http://www.richardchewmusic.com).

**Catherine Delafield** is an independent scholar based in Devon (UK). She is the author of *Women's Diaries as Narrative in the Nineteenth-Century Novel* (2009; 2016), *Serialization and the Novel in Mid-Victorian Magazines* (2015) and *Women's Letters as Life Writing 1840–1885* (2020). She has published articles on serialisation in *Victorian Periodicals Review* and in *Victorian Popular Fictions Journal* as well as studies of the magazine publication of *The Law and the Lady* and of novels by Elizabeth Gaskell. She has contributed chapters on Frances Burney to edited collections on life writing. She has written an entry on Dinah Craik for *The Palgrave Encyclopedia of Women's Writing* and is currently working on "Jane Austen and the Letter" for a new Edinburgh University Press collection on Jane Austen and the Arts.

**Ann Gagné** is an Educational Developer at the University of Toronto-Mississauga. She completed her PhD at the University of Western Ontario and has worked at colleges and universities in Ontario, Canada for more than a decade. Her areas of research include the ethics of tactility in Ruskin and Hardy, the use of touch in experiential learning in the nineteenth century, and the pedagogical application of touch in constructivist learning using instructional technology. Her current project explores the intersection of inclusive pedagogical strategies, the sensory, and accessibility considerations in the Canadian higher education context. Her work has been published in *The Hardy Review* and *Victorians* and she has presented at many international conferences on issues of pedagogy and tactility.

**Daniel Hannah** is an Associate Professor at Lakehead University, Thunder Bay, Ontario. He is the author of *Henry James, Impressionism, and the Public* (Ashgate, 2013). He has also published numerous articles on a range of authors including William Blake, Felicia Hemans, Herman Melville, Nathaniel Hawthorne, Robert Louis Stevenson, Henry James, and Joseph Conrad. His current book project, *Queer Atlantic: Masculinity, Mobility, and the Emergence of Modernist Form* is under contract with McGill-Queens University Press.

**Maura Ives** is Professor of Liberal Arts at Texas A&M University. Dr. Ives's research area is nineteenth-century print and digital textual studies. The author of what is now the standard bibliography of Christina Rossetti, she continues to conduct research on the textual and publishing history of Rossetti and Jean Ingelow, as well as on Victorian women's literary celebrity. She is especially interested in Victorian women's religious writing and its literary and bibliographical subgenres (hymns, devotional calendars, illuminated texts, periodicals).

**Francesca Kavanagh** is a PhD candidate in the department of English and Theatre Studies at the University of Melbourne. Her research focuses on eighteenth- and nineteenth-century women's reading and writing practices with a particular interest in material culture. Her current

project examines the production of spaces of intimacy in practices of letter-writing, annotation, and the creation of manuscript books between female friends in the long eighteenth century. Her research for this article was supported by a British Association for Romantic Studies Chawton House Travel Bursary.

**Charlotte Kelso** is a recent graduate of a Masters of Philosophy in English Literature at the University of Adelaide. Her thesis, titled “Bound by Narrative: ‘Reading’ the Female Body and Genre in Nineteenth-Century British Literature”, explored the role of the female body as a surface for discussions of femininity within Victorian narrative and generic conventions. She is also a professional opera singer, and looks forward to her upcoming move to London to undertake her second Masters degree – this time, a Masters of Performance at the Royal College of Music. Her research interests include gender and sexuality, music, Victorian studies, and the body, fashion and materiality.

**Beth Leonardo Silva** is a PhD candidate at the University of Rhode Island. Her dissertation focuses on the sibling-like bond in novels of the long nineteenth century. Arguing that the “sibling-like bond” is a distinct category, she explores how the ambiguity and ambivalence of this simile challenges our understanding of Victorian family dynamics, desires, and the genre of the marriage plot. She was the recipient of the URI Graduate School Fellowship for the 2019-2020 academic year. She has also been published in *Victorians Institute Journal* and the *Wilkie Collins Journal*.

**Lesa Scholl** is Master of Kathleen Lumley College, the postgraduate college of the University of Adelaide. Her interdisciplinary research focuses on representations of hunger and poverty in nineteenth-century Britain, and her publications include: *Translation, Authorship and the Victorian Professional Woman* (Ashgate, 2011), *Hunger Movements in Early Victorian Literature* (Routledge, 2016), and *Hunger, Poetry and the Oxford Movement* (Bloomsbury, 2020). Lesa was the editor of *Medicine, Health and Being Human* (Routledge, 2018) and co-editor of *Place and Progress in the Works of Elizabeth Gaskell* (Ashgate, 2015). She is also the editor-in-chief of Palgrave’s *Encyclopedia of Victorian Women Writers*.

**Madeleine Seys** is a Visiting Research Fellow and sessional lecturer in the Department of English and Creative Writing at The University of Adelaide, Australia. She teaches Australian and English literary and popular cultures from the nineteenth to twenty-first centuries. Madeleine is the author of *Fashion and Narrative in Victorian Popular Literature: Double Threads* (2018) and co-editor of *Changing the Victorian Subject* (2014). Madeleine is also published on fashion, Pacific visual art, nineteenth-century museum culture, embroidery, and literary censorship. Madeleine is a consulting fashion historian, museum curator and tailor. Interwoven in all her work is Madeleine’s abiding interests in gender, sexuality, and material cultures. She is also Social Media Manager for the Australasian Victorian Studies Association.

**Mandy Treagus** is Associate Professor in English and Creative Writing at the University of Adelaide, where she teaches literature, culture, and visual studies, with interests in race, gender and sexuality. She researches Pacific, Victorian and Australian literature and culture and is currently President of AVSA. Her publications include *Empire Girls: The Colonial Heroine Comes of Age*, and the co-edited collections *Changing the Victorian Subject* and *Anglo-American Imperialism and the Pacific: Discourses of Encounter*.

**Kiera Vaclavik** is Professor of Children's Literature and Childhood Culture at Queen Mary University of London. Her work brings children's literature studies into dialogue with other fields including classics and costume history, and regularly involves collaboration with high-profile organisations across the creative and cultural industries. Her project exploring Alice in Wonderland in relation to fashion and dress was supported by a 24-month AHRC fellowship and her book, *Fashioning Alice: The Career of Lewis Carroll's Icon, 1860-1901*, was recently published by Bloomsbury Academic.

**Joanne Wilkes**, educated at Sydney and Oxford Universities, is Professor of English at the University of Auckland. She specialises in nineteenth-century literature, especially fiction and criticism by women. Her publications relating to George Eliot include *Women Reviewing Women in Nineteenth-Century Britain: The Critical Reception of Jane Austen, Charlotte Brontë and George Eliot* (Ashgate, 2010), and the sections on 'Romanticism' and 'Historiography' in *George Eliot in Context*, ed. Margaret Harris (Cambridge UP, 2013).