

## Notes on Contributors

**Erin Atchison** studied Music and English at the University of Auckland before gaining an MSc in “Nation, Writing, and Culture” at the University of Edinburgh in 2003. She went on to complete her *PhD* at Edinburgh in 2008, exploring the role of the piano in nineteenth-century American literature. Since 2009 she has been teaching at the University of Auckland, most recently in eighteenth-century English literature. Erin is published in *Symbiosis*, has an article on the New Zealand writer Jane Mander forthcoming in *Women’s Writing*, and is currently researching Mander’s American influences.

**Anita Callaway** is the Nelson Meers Foundation Lecturer in Australian Art, in the Department of Art History and Film Studies at the University of Sydney, and author of *Visual Ephemera: Theatrical Art in Nineteenth-Century Australia* (UNSW Press, 2000).

**Caroline Campbell** is a lecturer in visual communication design at Massey University, Wellington, New Zealand and a practicing illustrator. Her research interests centre on the cultural role of children’s and young adult literature’s image and text in responding to topical socio-cultural and political issues. She is currently creating a eco-critical trans-media work for girls aged 10-12 on the subject of whaling in the Southern Ocean.

**Desley Deacon** is Professor Emerita in History at the Australian National University. She is the author, most recently, of *Elsie Clews Parsons: Inventing Modern Life* (1997) and two edited volumes on transnational biography. She is currently writing a biography of the Australian-born star of American theatre and film, Judith Anderson. Recent articles from this research include ‘Celebrity Sexuality: Judith Anderson, Mrs Danvers, sexuality and “truthfulness” in biography’ and ‘Outlaw Fan: Judith Anderson, international star, grows up in Adelaide.’

**Ruth Feingold** is a Professor of English at St. Mary’s College of Maryland, where she has been on the faculty since 1999. Her research focuses on intersections of gender and national identity in both colonial and postcolonial contexts; she is particularly interested in the figure of the adolescent female. She has written on the works of Margaret Mahy and Elizabeth Knox, on the Coronation and 1953–54 Royal Tour of Elizabeth II, and on twentieth-century Australian literary nationalism.

**Laura Ishiguro** is an Assistant Professor in the Department of History at the University of British Columbia, and an administrator of the Family & Colonialism Research Network. Her research explores British Columbia within a global context, particularly as it shaped and was shaped by colonialism, mobility, and intimacy in the ‘long’ nineteenth century. This work grows from her doctoral research (University College London, 2011), which examined family letter-writing practices between imperial Britain, British Columbia, and India in the second half of the nineteenth century. She continues to develop this project for publication, including a forthcoming chapter on condolence letters in a collection on Canadian history as transnational history (*Within and Without the Nation*, edited by Adele Perry, Karen Dubinsky, and Henry Yu, University of Toronto Press), and a monograph, currently under preparation, on affect and the senses in trans-imperial family networks.

**Kristine Moruzi** is currently lecturing at Deakin University. She recently completed a Grant Notley Postdoctoral Fellowship in the Department of English and Film Studies at the University of Alberta, where she examined representations of girlhood in Canadian children’s

literature between 1840 and 1940 as part of a collaborative project on colonial femininity with Prof. Clare Bradford and Dr. Michelle Smith. This project builds on her doctoral work on *Constructing Girlhood Through the Periodical Press, 1850-1914* (Ashgate 2012).

**Jan Noel** teaches colonial and gender history at University of Toronto. Her latest book, *Along a River: The First French Canadian Women* (UTP 2013) shows how isolation and preindustrial conditions shaped colonial gender codes.

**Lilja Mareike Sautter** recently completed a PhD at the School of English, Film, Theatre, and Media Studies at Victoria University of Wellington. Her thesis looks at late-nineteenth-century New Zealand women writers from the perspective of diaspora theory.

**Michelle J. Smith** is an Australian Research Council Postdoctoral Fellow at Deakin University, working on the project "From Colonial to Modern: Transnational Girlhood in Australian, Canadian and New Zealand Print Cultures, 1840-1940." Her monograph *Empire in British Girls' Literature: Imperial Girls, 1880-1915* (Palgrave 2011) won the European Society for the Study of English's award for best book by a junior scholar in 2012. With Kristine Moruzi, she is the co-editor of the six-volume anthology *Girls' School Stories, 1749-1929* (Routledge 2013) and the forthcoming collection *Colonial Girlhood in Literature, Culture and History, 1840-1940* (Palgrave). She maintains a blog at [www.girlsliterature.com.au](http://www.girlsliterature.com.au)

**Ellen Warne** is a senior lecturer in History at Australian Catholic University in Melbourne. Her recent work focuses on transnational Christian women's organisations and their willingness to engage in political debate in both Australia and the dynamic new settings of the League of Nations and their own supra-national networks.