

Professor **Robert Douglas-Fairhurst** of Magdalen College, Oxford, completed his BA and PhD at the University of Cambridge, and taught there before moving to Oxford in 2002. There he was appointed to a Chair in English Language and Literature in 2014. He has published widely in the field of nineteenth-century literature, with particular emphasis on Tennyson and Dickens, and more recently, Lewis Carroll. Following *Victorian Afterlives: The Shaping of Influence in Nineteenth-Century Literature* (Oxford UP, 2002), he co-edited *Tennyson Among the Poets* (Oxford UP, 2009). His monograph *Becoming Dickens: The Invention of a Novelist* (Harvard UP, 2011), won the 2012 Duff Cooper Prize for biography, and was also selected as a book of the year in several newspapers and magazines in the UK and the US. His latest book, *The Story of Alice: Lewis Carroll and the Secret History of Wonderland*, appeared with Harvill Secker and Harvard UP in 2015, and was short-listed for the Costa Prize for biography.

**Kathryne Ford** is a PhD candidate in English literature at the Australian National University. Her thesis focuses on omniscient narration in Charles Dickens's novels with an emphasis on Dickens's construction of a fictional authorial persona to survive as the "hero of [his] own life" (*David Copperfield* 1). She is also interested in neo-Victorian interpretations of Dickens and in how his legacy is being (re)fictionalised today. Kathryne has a BA (English Technical and Professional Writing) and an MA (English literature), both from the University of Memphis.

**Jessica Hewenn** is a PhD candidate at the Australian National University, in her fourth year. Her doctoral thesis is supervised by Dr Kate Mitchell, and examines the representation of the environment in neo-Victorian fiction. This research focuses on British authors who write into postcolonial histories, and interrogates the ecocritical concerns of these contested re-imaginings. Her previous research has included the appropriation of Charles Dickens in Australian historical fiction at the University of Western Australia, and the adaptation of convict histories at the University of Tasmania.

**Judith Johnston** taught Romanticism and Nineteenth-Century Studies at The University of Western Australia. Her major publications include *George Eliot and the Discourses of Medievalism* (2006) and *Gender and the Victorian Periodical* (2003), with Hilary Fraser and Stephanie Green. Her most recent monograph, *Victorian Women and the Economies of Travel, Translation and Culture, 1830-1870* was published with Ashgate in 2013.

**Rose Lovell-Smith** retired in 2014 from her position of Senior Lecturer in the English Department, University of Auckland. Her research interests include the history of children's literature, nineteenth-century fiction, feminist writing and women's fiction, oral literature and the fairy tale, and women's rewriting of fairy tales. Animal characters in children's fiction and their connectedness to Victorian natural history publishing have been a particular interest, including environmental politics and animal and human characters' ways of inhabiting literary environments.

**Patrick Noonan** is a doctoral candidate in history at the School of Arts and Social Sciences, James Cook University in Queensland. His thesis topic is a social network analysis of John Gould's network of Australian collectors and correspondents.

**Pamela Gerrish Nunn** was educated at Leicester University (BA Hons) and University College London (MA, PhD). Her fields of specialisation are the nineteenth and early twentieth centuries and women artists/women's art. Within these areas, she has specialised further in Pre-Raphaelitism and the art of what is currently called Greater Britain. Along with

Deborah Cherry, she put Victorian women artists on the art-historical map. Publications include *Canvassing: recollections by six Victorian women artists* (Camden Press, 1986), *Victorian Women Artists* (The Women's Press, 1987), *Women Artists and the Pre-Raphaelite Movement* (Virago, 1989 (with Jan Marsh)), *Problem Pictures: women and men in Victorian painting* (Scolar Press, 1995), and a wide range of essays. She has also curated in Britain exhibitions from original research in her fields of specialisation. From 1989-2009 she taught at the University of Canterbury in Christchurch, New Zealand, and works currently as an independent scholar.

**Ashley Orr** is a PhD Candidate in the School of Literature, Languages and Linguistics at the Australian National University. Her research is focused on the construction of the female body in neo-Victorian literature. In particular, her thesis aims to integrate cultural memory studies and feminist theories of corporeality in order to examine the relationship between neo-Victorian fiction and contemporary gender ideology. In 2013, Ashley was awarded a BA (Hons) from the Australian National University, after completing an Honours thesis titled "Adventuring with Austen: *Pride and Prejudice*, Literary Tourism and Popular Austen."

Educated at Sydney and Oxford Universities, **Joanne Wilkes** is Professor of English at the University of Auckland in New Zealand, where she organised AVSA conferences in 1993, 2005 and 2015. She has worked extensively on nineteenth-century literary criticism by women, notably in her *Women Reviewing Women in Nineteenth-Century Britain: The Critical Reception of Jane Austen, Charlotte Brontë and George Eliot* (Ashgate, 2010), and an essay in *The Cambridge Companion to Victorian Women's Writing* (ed. Linda Peterson, 2015). In the ongoing *Selected Works of Margaret Oliphant*, she has edited or co-edited four volumes, most recently an edition of Oliphant's 1872 novel, *At His Gates* (forthcoming).