

**Sarah Collins** is a postdoctoral research fellow at the University of New South Wales, in the Centre for Modernism Studies in Australia. Prior to this appointment, Sarah was a lecturer in musicology at Monash University. She completed her doctoral study jointly through the University of Queensland and King's College London. Her current research focuses on British music criticism and aesthetics in the late-nineteenth and early-twentieth centuries. Sarah is the author of *The Aesthetic Life of Cyril Scott* (Boydell, 2013) and has articles published and forthcoming in journals such as the *Journal of the Royal Musical Association*, *Music & Letters*, *Nineteenth-Century Music Review*, and *Twentieth-Century Music*. Her current book-length project focuses on dispositions of autonomy in musical modernism.

**Angela Dunstan** is an Associate Lecturer at Goldsmiths, and an Honorary Research Fellow at Birkbeck, University of London. She has published on Victorian literature and visual cultures, nineteenth century literary lectures, and Pre-Raphaelite afterlives, in *Modern Language Quarterly*, *The British Art Journal*, *Burlington Magazine*, *19: Interdisciplinary Studies in the Long Nineteenth Century*, and in collections such as *William Morris and the Art of Everyday Life* (2010). Her current research examines the relationship between sculpture, literature and the idea of authenticity from the acquisition of the first of the Elgin Marbles in 1801 to Queen Victoria's death a century later, and she is guest editing an issue of *19: Interdisciplinary Studies in the Long Nineteenth Century* on 'Victorian Sculpture' to be published in 2016.

**Heidi Logan** completed her PhD in English at the University of Auckland in 2013, having completed a thesis on the representation of physical and mental disability in Victorian sensation fiction. She is currently working on various publication projects, mostly related to the doctoral thesis, involving Wilkie Collins, Mary Elizabeth Braddon, and other non-canonical writers of the period. Her research interests include Victorian sensation fiction, disability studies, detective fiction, novels by Charles Dickens, Victorian Gothic, the history of medicine, and Victorian psychology.

**Grace Moore** is a Senior Research Fellow at the ARC's Centre of Excellence for the History of Emotions (University of Melbourne). She is at present writing a book on nineteenth-century settlers and fire, while pursuing a research interest in the ecological humanities.

**Isabel Seidel** has recently completed her PhD in English literature at the University of Aberdeen, Scotland. Her doctoral thesis explored the literary criticism of George Eliot, Geraldine Jewsbury, and Margaret Oliphant. Her research interests primarily centre on the eighteenth- and nineteenth-century English novel including topics relating to readership and authorship, novel theory, book history, and periodical culture. In her current research project she is investigating the representation of food science in the works of Mrs Humphry (Mary) Ward.

**Antony Taylor** is Professor of Modern British History at Sheffield Hallam University in the UK. He has written widely around the themes of British republicanism, opposition to aristocracy, and the debates surrounding the expansion of the franchise in Britain in the nineteenth and twentieth centuries. His most recent book is *'London's Burning': Pulp Fiction, the Politics of Terrorism and the Destruction of the Capital in British Popular Culture, 1840-2005* (Bloomsbury, 2012).

**Elen Turner** is a Western New York-based editor and writer. She has a PhD from the Australian National University, edits for Kathmandu-based Himal Southasian magazine, and specialises in South Asian literature, gender studies and culture. Her latest publications have been on sexual subalternity in contemporary Indian society, and Kathmandu street art movements.

**Deborah van der Plaats** is a Research Fellow with the Architecture Theory Criticism History Research Centre (ATCH) at the University of Queensland. Her research examines the architecture of nineteenth century Queensland and Britain and their intersection with contemporary theories of artistic agency, climate, place and race. She is co-editor of the book *Skyplane* (UNSW Press, Sydney, 2009) and has published essays in *Semi Detached: Writing, Representation and Criticism in Architecture* (2012), *Sweat: The Subtropical Imaginary* (2011), *Back to the City: Strategies for Informal Urban Interventions and Collaborations between Artists and Architects* (2009) and *Architecture, Disciplinarity and Art* (2009). With John Macarthur, Janina Gosseye and Andrew Wilson, she is editor of *Hot Modernism Queensland Architecture, 1945–1975* (2015).

**Paul Watt** is a senior lecturer in musicology and the recipient of an Australian Research Council Discovery Early Career Researcher Award in the Sir Zelman Cowen School of Music at Monash University. He is currently writing two books: a critical biography of Ernest Newman and a history of music criticism in nineteenth-century England. Concurrent projects include an edited book on the nineteenth-century songsters (edited with Derek Scott and Patrick Spedding) and special issues of *Journal of Musicological Research* ('Street Music') and *Nineteenth-Century Music Review* ('Networks of Musical Criticism', edited with Sarah Collins). Previous publications include *Bawdy Songbooks of the Romantic Period* (edited with Patrick Spedding, 2011) and *Joseph Holbrooke: Composer, Critic, and Musical Patriot* (edited with Anne-Marie Forbes, 2015). His articles have been published in the *Royal Musical Association Research Chronicle*, *Nineteenth-Century Music Review*, *Music & Letters* and *Musicology Australia*. He is a contributor to *The Oxford Handbook of Opera* (2014) and the forthcoming *Cambridge History of Music Criticism*. Future projects include an article on musical expressions of Comte's positivism and a book on music and morality in the nineteenth century. He has held visiting fellowships at the Institute of Musical Research, School of Advanced Studies, University of London and the Harry Ransom Center, University of Texas at Austin.