

Phyllis Weliver

Professor of English, Saint Louis University • www.phyllisweliver.com

Education: DPhil (Sussex), BA/MA (Cambridge), BA (Oberlin College), BMus (Oberlin Conservatory)

Grants and Honors (selected)

- 2017 Saint Louis University Scholarly Works Award for Nontraditional Scholarly Work for 2016
- 2015 President's Research Fund, Saint Louis University
- 2014 National Endowment for the Humanities Fellowship
- 2013-14 Visiting Scholar, St Catharine's College, University of Cambridge (two terms)
- 2011 Fellow, Gladstone's Library, Wales (lifetime appointment)
- 2005 National Endowment for the Humanities Summer Stipend

Monographs (peer-reviewed)

- Mary Gladstone and the Victorian Salon: Music, Literature, Liberalism*. Cambridge University Press, 2017.
- The Musical Crowd in English Fiction, 1840–1910: Class, Culture and Nation*. Palgrave Macmillan, 2006.
- Women Musicians in Victorian Fiction, 1860–1900: Representations of Music, Science and Gender in the Leisured Home*. Ashgate, 2000. Reissued: Routledge, July 2016. Solicited.

Edited Books (peer-reviewed)

- Words and Notes in the Long Nineteenth Century*. Eds Phyllis Weliver and Katharine Ellis. Boydell & Brewer, 2013. Nominated, Ruth A. Solie Award for outstanding collection of essays, American Musicological Society.
- The Figure of Music in Nineteenth-Century British Poetry*. Ed. Phyllis Weliver. Ashgate, 2005; Routledge paperback 2016.

Articles (peer-reviewed)

- Ewan Jones and Phyllis Weliver. "The Princess' and the Tennysons' Constructions of Childhood." *The Edinburgh Companion to Literature and Music*. Ed. Delia da Sousa Correa. Edinburgh University Press, forthcoming. 4000 words. Solicited. Submitted.
- "Liberal Dreaminess and Burne-Jones's *The Golden Stairs*." *The British Art Journal* 17.3 (Winter 2016-7). 9630 words.
- "Disciplining the Masses through Tonic Sol-fa, or 'the science of music'." *BRANCH: Britain, Representation, and Nineteenth-Century History*. Extension of *Romanticism and Victorianism on the Net*. Web. July 2013. 10,000 words. http://www.branchcollective.org/?ps_articles=phyllis-weliver-on-tonic-sol-fa-january-1842
- Phyllis Weliver and Katharine Ellis. "Approaches to Word-Music Studies of the Long Nineteenth Century." *Words and Notes in the Long Nineteenth Century*. Eds Weliver and Ellis. Boydell & Brewer, 2013. 1–19.
- "The Prima Donna, Amateur Violinist, and Opera Chorus: Music as 'Event' in Wilkie Collins's *Man and Wife*." *Forum for Modern Language Studies* 48.2. (April 2012): 178–94. Solicited.
- "A Score of Change: Twenty Years of Critical Musicology and Victorian Literature." *Literature Compass* 8.10 (October 2011): 776–94.
- "Wilde, Music, and the 'Opium-Tainted Cigarette': Disinterested Dandies and Critical Play." *Journal of Victorian Culture* 15.3 (2010): 315–47. Lead article.
- "George Eliot and the Prima Donna's 'Script'." *The Yearbook of English Studies* 40.1–2 (June 2010): 103–20.
- "Musical Diplomacy and Mary Gladstone's Diary." *Victorian Soundscapes Revisited*. Eds Martin Hewitt and Rachel Cowgill. Leeds Working Papers in Victorian Studies Volume 9. Leeds Trinity & All Saints/Leeds Centre for Victorian Studies and LUCEM, 2007. 161–77. Republished: Revised and extended for *Music and Institutions in Nineteenth-Century Britain*. Ed. Paul Rodmell. Ashgate, 2012. 121–42. Solicited.
- "Tom-Toms, Dream-Fugues and Poppy-Juice: East Meets West in Nineteenth-Century Fiction." *Music and Orientalism in the British Empire, 1780s–1940s: Portrayal of the East*. Eds Bennett Zon and Martin Clayton.

Ashgate, 2007. 257–74. Solicited.

“The ‘silent song’ of D.G. Rossetti’s *The House of Life*.” *The Figure of Music in Nineteenth-Century British Poetry*. Ed. Phyllis Weliver. Ashgate, 2005. 195–213.

“Introduction.” *The Figure of Music in Nineteenth-Century British Poetry*. Ed. P. Weliver. Ashgate, 2005. 1–24.

“Music, Crowd Control and the Female Performer in *Trilby*.” *The Idea of Music in Victorian Fiction*. Eds Sophie Fuller and Nicky Losseff. Ashgate, 2004. 57–80.

“Music and Female Power in Sensation Fiction.” *Wilkie Collins Society Journal* ns 2 (1999): 40–55.

“Music as a Sign in *Daniel Deronda*.” *The George Eliot Review* 27 (1996): 43–48.

Book Reviews (all solicited)

John M. Picker, *Victorian Soundscapes*. *Nineteenth-Century Literature* 60.2 (Sept 2005): 262–65.

Kevin Korsyn, *Decentering Music: A Critique of Contemporary Musical Research*. *Theory and Practice* 29 (2004): 247–51. Three-person review symposium, including Patrick McCreless (Music Theory, Yale University) and Robert Pascall (Musicology, University of Wales, Bangor).

Emma Sutton, *Aubrey Beardsley and British Wagnerism in the 1890s*. *Nineteenth-Century Literature* 58.4 (March 2004): 562–66.

Invited Papers (selected)

The British Academy, London, 6/16

Victorian Literature Graduate Seminar, Faculty of English, University of Oxford, 11/15

19th Century Graduate Seminar, Faculty of English, University of Cambridge, 2/14

Plenary, Inaugural English Department Colloquium on Opera & Fiction, University of St Andrews, 5/13

2011 Gladstone Lecture. Gladstone’s Library, Wales, 5/11

Music Department Colloquia, King’s College London, 10/11

Music Department Research Seminar, University of Southampton, 10/11

Music and Performance in Nineteenth-Century Britain Colloquia, Royal Academy of Music, London, 11/04

19th Century and Beyond British Cultural Studies Working Group, English Department, UC Berkeley, 2/04.

Music Department Colloquium, Yale University, 2/03

Digital Projects (all freely-available)

Co-PI and founder. *Sounding Victorian*. Consortium of digital projects using sound as an experiential way of thinking through archives. Live since 11/16. <http://www.soundingvictorian.org>.

Co-PI. *Tennysons Archive: Digitising the Work of the Tennysons, Plural*. The first digital archival grouping of Tennyson items. <https://www.english.cam.ac.uk/research/tennyson/2017/02/20/tennysons-archive/>

PI. *Sounding Tennyson*. Digital resource. Live since 4/16. <http://www.soundingtennyson.org>

Co-PI. *Sounding the Salon*. Digital resource. In progress.

Advisory Board. *Mill Marginalia Online*. <http://millmarginalia.as.ua.edu/> 6/16 – present.

Media

Writer and presenter, The Essay, “Classical Music’s Unsung Heroines: Mary Gladstone,” BBC Radio 3. 5 March 2015. Produced by Simon Richardson. <http://www.bbc.co.uk/programmes/b05402dr>

Interviewee, *The Birth of British Music: Mendelssohn – The Prophet*, BBC Two Television Series. Interviewed on camera. Presented by Charles Hazlewood. Produced by Francesca Kemp. Aired 5/09, 7/10, 5/17, UK in prime viewing slots on BBC Two, BBC HD, BBC Two Wales and BBC Four.