

Phyllis Weliver

Professor of English | Saint Louis University | www.phyllisweliver.com

Education: DPhil (Sussex), BA/MA (Cambridge, 2:1 honors), BA (Oberlin, honors), BMus (Oberlin)

Grants, Honors, Affiliations (select)

- 2024 (Invited) Macgeorge Fellow, University of Melbourne (5 weeks, Aug–Sept)
- 2024 (Invited) Sugden Fellow, Queen’s College, Melbourne (7 weeks, Aug–Sept)
- 2023–26 (Invited) Research Institute Fellow, Saint Louis University (renewable)
- 2020 (Invited) Visiting Research Fellow, Faculty of Music, University of Cambridge (Lent Term)
- 2020 Visiting Scholar, St Catharine’s College, University of Cambridge (Lent Term)
- 2019–22 Director, Walter J. Ong, S.J. Center for Digital Humanities, Saint Louis University
- 2015 National Endowment for the Humanities Fellowship (12 months)
- 2013–14 Visiting Scholar, St Catharine’s College, University of Cambridge, UK (Michaelmas and Lent Terms)
- 2011 (Invited) Fellow, Gladstone’s Library, Hawarden, Wales (lifetime appointment)
- 2005 National Endowment for the Humanities Summer Stipend
- 1996–98 Overseas Research Students Award Scheme, Committee of Vice-Chancellors and Principals of the Universities of the United Kingdom (2 awarded annually per UK university)
- 1996 George Eliot Fellowship Prize, The George Eliot Fellowship, Coventry

Monographs

- Mary Gladstone and the Victorian Salon: Music, Literature, Liberalism.* New Perspectives in Music History and Criticism series. Gen eds Jeffrey Kallberg, Anthony Newcomb and Ruth Solie. Cambridge University Press, 2017. 305 pages.
- The Musical Crowd in English Fiction, 1840–1910: Class, Culture and Nation.* Palgrave Studies in Nineteenth-Century Writing and Culture series. Series ed. Joseph Bristow. Palgrave Macmillan, 2006. 245 pages.
- Women Musicians in Victorian Fiction: Representations of Music, Science and Gender in the Leisured Home.* Music in 19th-Century Britain Series. Series ed. Bennett Zon. Ashgate, 2000. Republished: Routledge Library Edition: The Nineteenth-Century Novel series. Routledge, 2016. 330 pages.

Edited Books and Special Issues

- Reading Texts in Nineteenth-Century Music and Literature.* Eds Phyllis Weliver and Katharine Ellis. Boydell & Brewer, forthcoming 2025. Coursebook.
- Victorian Poetry.* 60.2. Special issue: Victorian Poetry and the Salon. Eds Linda K. Hughes and Phyllis Weliver. (Summer 2022): 105–275.
- Words and Notes in the Long Nineteenth Century.* Eds Phyllis Weliver and Katharine Ellis. Boydell & Brewer, 2013.
- The Figure of Music in Nineteenth-Century British Poetry.* Ed. Phyllis Weliver. Ashgate, 2005; Routledge, 2016.

Articles and Book Chapters

- “Wanting More: *Oliver Twist* as Beggar’s Opera.” *Opera and British Print Culture in the Long Nineteenth Century.* Eds Christina Fuhrmann and Alison Mero. Clemson University Press, 2023. 249–76.
- Linda K. Hughes and Phyllis Weliver. “Introduction: A Discursive Duet.” *Victorian Poetry* 60.2. Issue: Victorian Poetry and the Salon. Eds Hughes and Weliver (Summer 2022): 105–114.
- 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, 2020. 452–63.
- “The Parrys and *Prometheus Unbound*: Actualizing Liberalism.” *Music and Victorian Liberalism: Composing the Liberal Subject.* Ed. Sarah Collins. Cambridge University Press, 2019. 151–79.
- “Liberal Dreaminess and *The Golden Stairs* of Edward Burne-Jones (1833–1898).” *The British Art Journal* 17.3 (Spring 2017): 55–63.
- “[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.
- 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. Issue: Opera and the Novel. Ed. Emma Sutton. (April 2012): 178–94.
- “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. Issue: The Arts in Victorian Literature. Eds Catherine Maxwell and Stefano Evangelista. (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. Expanded and republished in *Music and Institutions in Nineteenth-Century Britain*. Ed. Paul Rodmell. Ashgate, 2012. 121–42.
- “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 & Martin Clayton. Ashgate, 2007. 257–74.
- “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. Phyllis 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.

Invited Papers (select)

The British Academy, London, 6/16

Plenary, Inaugural English Department Colloquium, University of St Andrews, 5/13

Annual Gladstone Lecture, Gladstone’s Library, Wales, 5/11

Digital Humanities

Co-Founder and Co-PI with Ewan Jones (Cambridge). [Tennysons Archive: Digitising the Work of the Tennysons, Plural](#).

Member projects: [Sounding Tennyson](#) (PI); [Tennyson](#) collection, Cambridge Digital Library (Co-I)

Founder and Co-PI. [Sounding Victorian](#)

Medical Humanities, non peer-review

The Arrow Tree: Healing from Long COVID. Exeat Imprints, 2021. Creative nonfiction. 211 pages.

“[Long COVID Patient Narratives](#).” *The Polyphony* (15 July 2022). 2-part essay. Web. 2600 words.

Media (select)

Interviewee, “Women of the Academy.” *Short Stories: 200 years of the Royal Academy of Music*. Presented by Anna Picard. Produced by Natalie Steed. 8 July 2022. [Royal Academy of Music](#) website, Royal Academy of Music [YouTube](#), [Spotify](#), [Audible](#), [AmazonMusic](#), [Listen Notes](#), [SoundCloud](#). Nominated: Best Music Special, ARIAS: The Radio Academy Awards

Author and presenter, “[Tennyson’s In Memoriam A.H.H.: The Manuscript at Trinity College, Cambridge](#).” Cambridge University Digital Library, YouTube. 10/30/18.

Author and presenter, The Essay, “[Classical Music’s Unsung Heroines: Mary Gladstone](#).” BBC Radio 3. 5 March 2015. Produced by Simon Richardson.

Interviewee, [The Birth of British Music: Mendelssohn – The Prophet](#). BBC Two Television Series. Interviewed on camera. Other interviewees included Riccardo Chailly (Music Director, Leipzig Gewandhaus) and Andrew Motion (Poet Laureate). 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.