

## WILDE DAYS IN PARIS

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**OSCAR  
WILDE**



### CONFERENCE SPEAKERS

🌿 **Dr James Eli Adams** is Professor of English and Comparative Literature at Columbia University. He is the author of *Dandies and Desert Saints: Styles of Victorian Masculinity* (1995) and *A History of Victorian Literature* (2009), and the editor, with Andrew Miller, of *Sexualities in Victorian Britain* (1996). His many articles and chapters on Victorian literature and culture include, most recently, 'Wilde and Late-Victorian Masculinity' in Powell and Raby (eds.), *Oscar Wilde in Context* (2013).

👉 The title of his paper is 'History as Seduction: Wilde and the Fascination of Heredity.'

🌿 **Dr Pascal Aquien** is Professor of English at Paris-Sorbonne University. His publications include *Oscar Wilde, Salomé* (Paris : GF-Flammarion, 1993); *Oscar Wilde, The Picture of Dorian Gray / Le Portrait de Dorian Gray* (Paris : GF-Flammarion, 1995); *W. H. Auden : de l'Éden perdu au jardin des mots*. Paris : L'Harmattan, 1996 ; *The Picture of Dorian Gray : Pour une poétique du roman*. Nantes : Éditions du Temps, 2004 ; *Oscar Wilde, An Ideal Husband / Un mari idéal* (Paris : GF-Flammarion, 2004) ; *Oscar Wilde. Les mots et les songes* (biography) Croissy-Beaubourg : Aden, 2006 ; *Oscar Wilde, De Profundis* (Paris : GF-Flammarion, 2008) ; *Oscar Wilde, The Women of Homer / Homère et les femmes* (Paris : Flammarion,

2010) ; Oscar Wilde, *Lady Windermere's Fan / L'Éventail de Lady Windermere* (Paris : GF-Flammarion, 2012).

 The title of his paper is : 'Words ! Mere words ! Poetics of *The Picture of Dorian Gray*'.

 **Dr Nicholas Arnold** is National Professor Emeritus in Cultural Studies at Adam Mickiewicz University, Poznań. His recent publications include 'The Roar of the Greasepaint, the Smell of the Crowd - Performance as Addiction' - in *Addiction and Performance*, Cambridge Scholars, April 2014,

 The title of his paper is 'Where and What is the Wit? Close Reading and Context in *A Woman of No Importance*'.

 **Dr Peter A. A. Bailey** is Assistant Professor in the School of English Studies at the College of the Bahamas. He is currently working on a book manuscript entitled 'Aestheticism and the Erotics of Pedagogy.'

 The title of his paper is 'A perfectly silly enthusiasm: Oscar Wilde's Critique of Queer Affective Evidence'.

 **Samantha Bañal** is a PhD Candidate at the University of Florida, where she specializes in aesthetic theory and its permutations from the late Victorian era through the twentieth century to our own contemporary popular culture. She is currently writing her dissertation, which reveals the human desire to transform living bodies into aesthetic objects and applies Wilde's paradox that life imitates art to figures as far flung as Dorian Gray, Diana Vreeland, and Lady Gaga.

 The title of her paper is 'Lady Gaga's ARTPOP: A Recovery of Wildean Aesthetics in Millennial Pop Music'.

 **Leire Barrera Medrano** is a doctoral candidate at Birkbeck College, University of London, where she is working under the supervision of Dr Ana Parejo Vadillo on the role Spain played in the fin de siècle British literary imagination. Her research draws on an important store of unstudied primary source material to

trace Anglo-Spanish literary relations, whilst exploring the 'Spanish' works of renowned writers such as Oscar Wilde, Vernon Lee and Arthur Symons, among others.

 The title of her paper is "For the future let those who come to play with me have no hearts": Black Spain in Oscar Wilde's *The Birthday of the Infanta*.'

 **Noëlle Benhamou**, docteur ès lettres qualifiée (CNU 9<sup>e</sup> section), est professeur de lettres modernes et de Théâtre Expression dramatique dans un lycée de l'Oise, chargée de cours à l'Université Paris Est-Marne-la-Vallée (IUT de Meaux), et chercheuse associée à l'ITEM-CNRS (UMR8132, Centres Zola et Goncourt). Spécialiste de la littérature du XIX<sup>e</sup>, en particulier de Maupassant auquel elle a consacré sa thèse et de nombreux travaux, elle a établi l'édition des *Récits d'Afrique* et des *Nouvelles d'Afrique* de Maupassant (Lyon, Éditions Palimpseste, 2005 et 2008), a dirigé un numéro *Guy de Maupassant* de la revue *C.R.I.N.* (Amsterdam, Rodopi, 2007), co-dirigé une *Bibliographie Maupassant* (Rome, Memini, 2008), a établi une édition de *Pierre et Jean* (Paris, Flammarion, « Étonnants classiques », 2014) et surtout la première édition critique de son *Théâtre* (Paris, Éditions du Sandre, 2012). Webmaster du site Maupassantiana (<http://www.maupassantiana.fr/>), elle a publié une soixantaine d'articles en France et à l'étranger sur les romanciers réalistes-naturalistes (Erckmann-Chatrion, Flaubert, Goncourt, Zola, Daudet, Paul Alexis, Lucien Descaves, Mirbeau...) et les décadents (Mendès, Lorrain). Elle travaille actuellement à plusieurs éditions de textes et à une étude des adaptations scéniques de l'œuvre de Maupassant du XIX<sup>e</sup> au XXI<sup>e</sup> siècle.

 The title of her paper is : « Déjouer le regard de Méduse. *Salomé*, variation polyphonique de Jérémie Le Louët : entre tradition et modernité. »

 **Claire Bitoun** is a doctoral candidate at the University of Oxford, working on Théophile Gautier and Oscar Wilde and the value and use of art in their works.

 The title of her paper is 'La Présence Fantastique de l'Art dans

les œuvres de Théophile Gautier et Oscar Wilde’.

 **Dr.a Elisa Bizzotto** is a lecturer in English Literature at IUAV University of Venice. Her research focuses on Victorian, late-Victorian and pre-Modernist literature and culture. She has written on Walter Pater, Oscar Wilde, Vernon Lee, the Pre-Raphaelites, Aubrey Beardsley and other figures of late-Victorian and early-twentieth-century culture. She is the author of *La mano e l'anima. Il ritratto immaginario fin de siècle* (2001) and the co-author of *The Germ Origins and Progenies of Pre-Raphaelite Interart Aesthetics* (2012). She has co-edited *Dalla stanza accanto. Vernon Lee e Firenze settant'anni dopo* (2006) and the first Italian edition of the Pre-Raphaelite magazine *The Germ* (*The Germ. Thoughts towards nature in Poetry, Literature and Art*, 2008).



The title of her paper is ‘Salomé and Saint Sebastian: Decadent Myths in Wilde and D’Annunzio’.

 **Dr Kostas Boyiopoulos** is Teaching Associate at the Department of English Studies, Durham University. He is the author of a forthcoming monograph, *The Decadent Image: The Poetry of Wilde, Symons, and Dowson* (Edinburgh UP, 2014/5), and co-editor of two forthcoming books: *The Decadent Short Story: An Annotated Anthology* (Edinburgh UP, 2014) and the essay collection *Decadent Romanticism* (Ashgate, 2014). He has published articles on Oscar Wilde, Arthur Machen, and C.P. Cavafy. He was the principal co-organiser of the recent international conference *Maverick Voices and Modernity, 1890 – 1939* (5-6/7/2013) at Durham University.



His paper is titled: ‘Eros/Threnos: Mournful Necrophilia in Wilde, Bion, and Fernando Pessoa.’

 **Dr Julia Prewitt Brown** is Professor of English at Boston University. Her publications include *The Bourgeois Interior: How the Middle Class Imagines Itself in Literature and Film* (University of Virginia Press, 2008); *Cosmopolitan Criticism: Oscar Wilde's Philosophy of Art* (University of Virginia Press, 1997); ‘John Schlesinger’s *Bildungsfilm*: Midnight Cowboy and the Problem of Youth.’ *Modern Fiction Studies*. Fall, 2013; ‘The Moral Scope of the English *Bildungsroman*’, *The*

*Oxford Handbook of the Victorian Novel*. Oxford: Oxford UP, 2013.

 The title of her paper is 'Hospitality Divorced from Home: The Cosmopolitan Idea(l) from Oscar Wilde to Satyajit Ray'.

 **Alexandre Burin** is a French *lecteur* at New College and Pembroke College, Oxford.

 His paper is entitled « 'J'avais déjà vu tout cela quelque part': Survivance de Dorian et de Wilde dans *Monsieur de Phocas*, ou la littérature de succession en quête de montage ».

 **Sandra Coffey** is the founder and director of the first Oscar Wilde Festival, Galway, Ireland. An avid researcher and independent Wilde scholar, Sandra has devoted her skills to researching the west of Ireland links in Wilde's life and work. Sandra set up the festival to capture these connections and align them among the major influences on Wilde's development. The event is also a platform for performers and researchers of Wilde worldwide to share their work and bring it to a wide audience. Sandra continues to study the importance of the west of Ireland connection to Wilde and strives to develop this area of research.

 Sandra's paper is titled 'Oscar Wilde - the west of Ireland storyteller'.

 **Laura Chilcoat** is a graduate student (Ph.D.) at the University of Florida. Her recent and forthcoming publications include 'Forgiving Salome: Oscar Wilde's Tragic Heroine', *The Victorian* 1.1 (2013) and (as co-author), 'See what's inside': Understanding the Reavers' Posthuman Identity and Role in *Firefly* and *Serenity*' from Scarecrow Press.

 The title of her paper is 'English Sonnets and Irish Identities: Wilde's and Shaw's Fictional Explanations of Shakespearian Figures'.

 **Dr Tracy J.R. Collins** teaches at Central Michigan University. She has published on topics like *Punch*, Shaw, Conrad, the New Woman and sports, and

women in baseball literature. She is currently working on a book manuscript entitled 'The New Woman and Physical Culture: Fitness, Sports, and Athletics.'

 Her paper is titled 'Fathers should be neither seen nor heard: Oscar Wilde, Fatherhood, and the Fairy Tales'.

 **Dr Ellen Crowell** is Associate professor of English, Saint Louis University, USA. Her recent publications include: 'Posthumous Playback: Oscar Wilde and the Phonographic Logic of Modern Biography.' *Modern Fiction Studies*, Fall 2013; 'Christopher Millard's Mysterious Book: Oscar Wilde, Baron Corvo, and the Unwritten Quest.' in *Wilde Discoveries: Traditions, Histories, Archives*. Ed. Joseph Bristow. University of Toronto Press, 2013; and 'Oscar Wilde's Tomb: Silence and the Aesthetics of Queer Memorial.' *BRANCH: Britain, Representation and Nineteenth-Century History*. 2012. She won the Margaret Church Award for the best essay to appear in 2013 for 'Posthumous Playback'.

 Conference presentation title: 'Silence, Wilde, and the Aesthetics of Queer Futurity'.

 **Dr Elodie Degroisse** is Professor in Literary Prep Classes (Hypôkhagne) in Arras. She has published the article 'The importance of Resisting: Wilde waiting for Beckett' for the SOFEIR Congress [http://cecille.recherche.univ-lille3.fr/IMG/pdf/Conformismes\\_et\\_resistances-2.pdf](http://cecille.recherche.univ-lille3.fr/IMG/pdf/Conformismes_et_resistances-2.pdf) and is now working on the publication of her doctoral thesis, 'Paradoxical presences in Oscar Wilde and Samuel Beckett's Works', June 2013, which traces the presence and influence of Wilde in Beckett's works, for the Presses du Septentrion.

 The title of her paper is 'From Salomé's veil to Lucky's net: tracing Wilde's presence in Beckett's works.'

 **Dr Eoin Devereux** is a Senior Lecturer, Sociology, Department of Sociology, University of Limerick. His publications include (eds.) *Morrissey: Fandom, Representations and Identities* (Intellect Books, 2011) (with Aileen Dillane and Martin Power) and (eds.) *David Bowie: Critical Perspectives* (with Aileen Dillane and Martin Power) Routledge 2014 (forthcoming); *Understanding The Media*,

published by SAGE (London) (3rd Edition) 2014 (forthcoming).

 The title of his joint paper is 'Going Wilde at The Speedway: Morrissey, Martyrdom and Oscar Wilde'.

 **Dr Petra Dierkes-Thrun** is a Lecturer at Stanford University. Her publications include *Salome's Modernity: Oscar Wilde and the Aesthetics of Transgression*, Ann Arbor: The University of Michigan Press, 2011; 'Realism.' *The Fin-de-Siècle World*, ed. Michael Saler. New York: Routledge (forthcoming); 'Oscar Wilde's Comedic Takes on the New Woman: A Comparison with Ibsen and Shaw.' *Wilde's Society Plays*, ed. by Michael Y. Bennett. Palgrave Macmillan (forthcoming); 'Salomé in the Comics: P. Craig Russell's Intertextual Graphic Adaptation from Strauss and Wilde.' Special issue on Wilde's *Salomé* in *The Oscholars* (open-access, peer-reviewed journal), ed. by Virginie Pouzet-Douzer. Spring 2013. Online at <http://oscholars-oscholars.com/special-issues/contents/dierkes-thrun/>; 'Aestheticist Comedies of Manners: Oscar Wilde's *The Importance of Being Earnest*.' *A History of British Drama: Genres – Developments – Interpretations*. Ed. by Sibylle Baumbach, Birgit Neumann, and Ansgar Nünning. WVT Handbücher zum Literaturwissenschaftlichen Studium. Trier, Germany: Wissenschaftlicher Verlag Trier, 2011; "'The Brutal Music and the Delicate Text'? The Aesthetic Relationship between Oscar Wilde's and Richard Strauss's *Salome* Reconsidered.' *Modern Language Quarterly* 69.3 (September 2008); 'Salomé, C'est Moi? Salome and Wilde as Icons of Transgression.' *Approaches to Teaching the Works of Oscar Wilde*, ed. by Philip E. Smith. Modern Language Association, *Approaches to Teaching World Literature* series. New York: Modern Language Association of America, 2008; '*Salomé* Stripped Down and Dressed Up for Today's Stage: A New Translation of Oscar Wilde's Play.' Review of a new edition of Oscar Wilde's *Salomé*, ed. and trans. by Joseph Donohue (University of Virginia Press: Charlottesville and London, 2011). *Irish Literary Supplement*, September 2013; '*Salome* by Richard Strauss', *Pittsburgh Opera Magazine* (Fall 2001).

 The title of her paper is 'Oscar Wilde and Rachilde'

 **Dr Noreen Doody** is Head of the Department of English in St. Patrick's College, Dublin City University. Her research interests are in Irish Studies and Nineteenth-Century Literature and focus on the works of Oscar Wilde and W. B. Yeats. She has published widely on Yeats and Wilde in relation to national identity, influence and aesthetics. She is currently working on a volume on the influence of Wilde on Yeats and editing a selection of Yeats's work for children. Among her recent publications is a collection of essays by scholars in *Irish Studies Voicing Dissent: New Voices in Irish Criticism* (Dublin: Irish Academic Press, 2012) which she edited with Sandrine Brisset.

 The title of her paper is 'Wilde, Yeats and the Idea Incarnate'.

 **Dr Sos Eltis** is Fellow and Tutor in English at Brasenose College, University of Oxford. She is the author of *Revising Wilde: Society and Subversion in the Plays of Oscar Wilde* (OUP, 1996) and *Acts of Desire: Women and Sex on Stage, 1800-1930* (OUP, 2013), and of numerous articles on Victorian, Edwardian and modern drama, and gothic fiction.

 Her paper is entitled 'Nationality, heredity and the performed self: or The Importance of (sometimes) Being Irish'.

 **Dr Nikolai Endres** is an Associate Professor at Western Kentucky University. Forthcoming publications include 'Richard Wagner's influence on Wilde' and Mary Renault's depiction of Greek democracy in apartheid-South Africa; next project is a literary biography of Patricia Nell Warren, author of 'The Front Runner'

 The title of his paper is 'Wilde Gone Wild: The Pornographic Pictures of Dorian Gray'.

 **Tine Englebert** graduated as Master in Germanic Philology. She is finalizing a Ph.D. at the University of Ghent, Belgium. The title of her doctoral study is: 'Music for Oscar. The relation between the literary text and the libretto: the case Oscar Wilde'. In this study she examines the relationship between literature and libretto, focused on Oscar Wilde. More in detail she studies his treatment of the

motive of the femme fatale and the femme fragile and their reflection in the libretti.

Tine was the editor of the chapter 'Mad, Scarlet Music' of *The Oscholars*. 'Mad, Scarlet Music' appears from the end of 2012 as a chapter of *Rue des Beaux Arts*. Tine contributes to *Rue des Beaux Arts* with articles and reviews. In addition to Oscar Wilde and operatic adaptation, Tine has a particular focus on the way how her hometown Ghent occurs in the literature. She contributes to various publications and webpages [[www.literair.gent.be](http://www.literair.gent.be)] concerning this theme.

Her publications include *Voor den duivel geen stap achter! Beelden van Gent in de literatuur*, red. Frans Heymans, Tine Demoor en Tine Englebert, Gent, Stad Gent, 1992; *1350 jaar Gent, de Gentenaars en hun kunstenaars*, red. André Capiteyn, ...; tekst Jeannine Baldewijns, Lieven Daenens, Tine Englebert, Zwolle, Waanders, 1998 (Waar is de tijd: Gent. Nr. 13); Tine Englebert, 'Door vrouwenogen', in: *Van Buysse tot Brusselmans. Gent literair*, red. André Capiteyn, Gent, Stadsarchief, 1996; 'Een lelijke man te gast in de Munt', in: *Documenta*, jrg. 21 (2003), nr. 1; 'Ich habe deinen Mund geküst', in: *Documenta*, jrg. 23 (2005).



Her paper is 'Mad, Scarlet Music. How "Music and Oscar Wilde" evolves to "Music for Oscar Wilde"'.

 **Dr Lou Ferreira** is the author of *Oscar Wilde, une philosophie de la provocation* and *Oscar Wilde, une esthétique de la tragédie* (L'Harmattan, 2013). Her plays « L'ombre d'Oscar Wilde » (Editions Elzévir 2010) and « Zweig mon amour » have been produced at the Théâtre du Nord-Ouest, Paris, 2012 / 2013. Another play featuring Wilde and Nietzsche, « Pour l'Eternité », is published by L'Harmattan, 2014.



The title of her paper is 'Oscar Wilde: Un individualiste anarchiste?'.

 **Dr Mark Fitzgerald** is a Lecturer at the Dublin Institute of Technology Conservatory of Music and Drama. He was executive editor of the *Encyclopaedia of Music in Ireland* (UCD Press, September 2013) for which he also wrote a number of articles including those on Gerald Barry, Raymond Deane, Ergodos,

Modernism and Oscar Wilde. Forthcoming publications include an article on Ferruccio Busoni's *Doktor Faust*, an article on Gerald Barry's *Chevaux-de-frise* for *Irish Musical Studies 11* (Cox and Horton, eds, 2014) and a book on the Irish composer James Wilson.

 The title of his paper is "A Strange Unreal Pattern': Gerald Barry's *The Importance of Being Earnest*'.

 **Dr Constantina Georgiadi** is an Assistant Researcher at the Institute for Mediterranean Studies (Theatre Studies Department), Foundation for Research and Technology-Hellas. Her recent and forthcoming publications include 'Brother or Enemy? The Figure of the Albanian National in the Greek Theatre, before and after the Foundation of the Albanian Principality in 1912', in: *Etudes Balkaniques*, 4, 2010; «Ioannis Kondylakis and modern Greek theatre', in the Proceedings of the conference: *Ioannis Kondylakis. Writer, Journalist, Translator. A re-examination*', in *Palimpsest* 29 (Autumn 2012); 'Consolidating efforts on archaism in late nineteenth century Greece: Georgios Mистриotes and the representation of 1896 sophoclean Antigone', in Proceedings of the 4<sup>th</sup> Pan-Hellenic Theatre Conference, *Ancient Greek Theatre and its Reception*, University of Patras, Department of Theatre Studies, Patras 26-29 May 2011 (Herakleion: Crete University Press, 2014, forthcoming); ' 'Words of tears...': Italian actor Ernesto Rossi and the reception of his craftsmanship in Greece. A passage through Athens' ', (forthcoming).

 The title of her paper is 'Oscar Wilde's social comedies in Modern Greek theatre (1908-1945)'.

 **Dr Michael Patrick Gillespie** is a Professor of English and Director of the Center for the Humanities in an Urban Environment at Florida International University. He has published books on the works of James Joyce, William Kennedy, and on Chaos Theory and Literary Interpretation, and Irish Film. His publications on Oscar Wilde include *Oscar Wilde: Life, Work & Criticism* (1990), *The Picture of Dorian Gray: A Reader's Companion* (1996); and the Norton Critical Editions of *The Picture of Dorian Gray* (2004) and *The Importance of being Earnest*

(2005).



The title of his paper is 'The Post-Modern Dorian Gray'.



**Dr Xavier Giudicelli** Dr Xavier Giudicelli is an Assistant Professor (Maître de conférences) at the Université de Reims Champagne-Ardenne. His recent and forthcoming publications include « Illustrer The Picture of Dorian Gray d'Oscar Wilde : les paradoxes de la représentation ». *Études Anglaises*, 62/1, janvier-mars 2009 ; « Handbag de Mark Ravenhill (1998) : réincarnation de The Importance of Being Earnest à la fin des années 1990 ». *Cahiers édouardiens et victoriens*, n° 72 (octobre 2010), « Studies in the Theatre of Oscar Wilde », ed. Marianne Dugeon ; « L'illustration : valeur ajoutée et indice de la valeur d'un texte. Le cas des éditions illustrées de The Picture of Dorian Gray d'Oscar Wilde ». Qu'est-ce qui fait la valeur des textes ? Ed. Christine Chollier. Reims: Épure, 2011 ; « Dorian Gray in Popular Culture: Text, Image, Film », forthcoming (Ireland and Popular Culture, Peter Lang).



The title of his paper is 'Post-Wildean Cosmopolitanism: Alastair and Ronald Firbank'.



**Dr Catherine Carter Goebel** holds the Paul A. Anderson Chair in the Arts and is Professor and Chair of Art History, Augustana College. Her publications include 'The Brush and the Baton: Influences on Whistler's Choice of Musical Terms for his Titles' The Whistler Review (Centre for Whistler Studies, University of Glasgow); 'Mr. Whistler and His Critics: 'Out of Their Own Mouths Shall Ye Judge Them,' The Whistler Review (Centre for Whistler Studies, University of Glasgow); Tracing Line Through Time: A Whistler Centenary Exhibition (exhibition and catalogue, Augustana College); Centre for Whistler Criticism: A Dedication Celebration (Augustana College); Centre for Whistler Criticism; Whistler and His Contexts (forthcoming exhibition and catalogue, Augustana College); Centre for Whistler Criticism: International Digital Archive of Whistler's Lifetime Criticism (forthcoming); Nocturne (editor for the forthcoming OSCHOLARS journal)



Her paper's title is 'Wilde about Whistler: The Gentle Art of

## Critical Dialogue’.

 **Ailbhe Greaney** was born in Galway, Ireland. She holds a B.A. (Hons) Degree in Communication Studies from Dublin City University. In 2000 she was awarded a Fulbright Scholarship to study for her Master of Fine Arts Degree in Photography and Related Media at the School of Visual Arts, New York, under the mentorship of Stephen Shore, Sarah Charlesworth, Collier Schorr and Anna Gaskell. She graduated in 2003 with distinction. She has been a Lecturer in Photography at the University of Ulster since 2007. She is a member of the University of Ulster Art & Design Research Institute (RIAD) and sits on the Cultural Committee of the Ireland United States Alumni Association (IUSA). She has recently been appointed MFA Photography Course Director for the term 2013-2017.

 Ailbhe will be speaking at our open forum on the ideas behind her diptych in relation to Wilde's theories regarding *The House Beautiful* and *The Decoration of Houses*.

 **Leanne Grech** is a doctoral candidate at the University of Melbourne, with a thesis which traces the influence of the Oxford classical curriculum in Oscar Wilde's aesthetic literature and personal writings. Forthcoming Publications: 'The Tyranny of Work: Oscar Wilde, Oxford Hellenism and Practical Education'. *The Idea of a University, Special Edition of Critical Survey*. Ed. Grace Moore.

 The title of her paper is 'Aestheticism Across the Atlantic: The Importance of Being from Oxford'.

 **Emily Hershman** is a University Presidential Fellow at the University of Notre Dame. She is a second year doctoral candidate and specializes in late nineteenth and twentieth century British and Irish Studies. Her research interests focus on the relationship between script and visual semantics of performance in Irish drama, particularly the society comedies of Oscar Wilde. Other recent projects have examined Irish theatre in a comparative global context, exploring connections between playwrights and works of the Irish Free State period and

the Weimar era.



The title of her paper is 'Dressing up Lady Windermere'.

 Dr Maho Hidaka is currently an associate professor in English literature and dramatic arts in the Department of English Studies, Faculty of Arts in Kyoto Women's University. She teaches English literature, theatre studies and musical theatre, and is in charge of a theatre production seminar. She completed a Master of Arts (Creative Arts) at the Western Australian Academy of Performing Arts (WAAPA) at Edith Cowan University in Perth in 2001, and then studied at the Graduate School of Human and Environmental Studies at Kyoto University from 2001 to 2004. Currently researching the theatrical elements in Oscar Wilde's work and his reception in Japan and in English-speaking countries. Her publications include *The Theatrical World of Oscar Wilde* (Portland: Book East, 2007), "Play on Life: Exploring the Theatrical World of *The Picture of Dorian Gray*" (*Journal of Irish Studies* 21 (2006): 97-106), " 'Women with a past' in Wilde's Comedies" (*Éire* 25 (2005): 44-59), and "When Japanese Tradition Meets a Western 'Wit and Dramatist': Japanese Reception of Wilde's Comedies in the Meiji Era" (*The Wildean* 44 (2014): 82-89). She has also been actively involved in theatre productions, and has written several plays in English and in Japanese, two of which, *Cul de Sac* (1999) and *Requiem* (2000), were premiered at performing arts festivals in Australia.



The title of her paper is 'Wilde Streams and Their Expansion in Japan'.

 **Dr Marylu Hill** is the Director of the Augustine and Culture Seminar Program at Villanova University. Her most recent publication is a co-edited volume with Paul Kerry entitled *Carlyle Resartus* (Fairleigh Dickenson Press, 2010). She is the co-editor, also with Paul Kerry, of the forthcoming *Essays on German Literature* in the Strouse edition of the writings of Thomas Carlyle. She has had essays published in *Victorian Poetry*, *The Carlyles at Home and Abroad* (ed. David Sorensen, Ashgate 2004) and *Literature and Religion*. Her first book, entitled *Mothering Modernity: Feminism, Modernism, and the Maternal Muse*, was published in 1999. Her recent publications include articles on: Carlyle and Edmund Burke on kingship; 'Goblin Market' and Eucharistic imagery; Tennyson and

photography; Carlyle's historicism and religion; and Victorian themes in post-modern literature and cinema. She is currently working on a book project on Oscar Wilde and Platonic dialogue.

 The title of her paper is 'Wilde's New Republic: Platonic Questions in Dorian Gray'.

 **Dr Abigail Joseph** is a Lecturer in the Expository Writing Program at New York University. Forthcoming publications include an essay on the haute couture designer Charles Worth, which will appear in the Winter 2014 issue of *Victorian Studies*, and an essay on Victorian drag and fashion, which will appear in an edited collection entitled *Crossings in Text and Textile* (forthcoming from University Press of New England, 2014). She is currently working on a book about the relationship between homosexuality and material culture in 19th Century England.

 The title of her paper is 'Finely-Carved Boys': The Consolations of Transience in Wilde's Late Letters'.

 **Dr Ilze Kačāne** is Acting Director of the Institute of Comparative Studies, Daugavpils University, Latvia. Her recent publications include Oskara Vailda romāna 'Doriana Greja ģīmetne' tulkojumu savdabība Latvijā: ne -/ tulkojamības aspekts (Translations of Oscar Wilde's Novel 'The Picture of Dorian Gray' in Latvia: Aspect of Un/ Translatability). *Komparatīvistikas almanahs. Tulkojumzinātne / Journal of Comparative Studies. Translation Studies No 1 (30)*. Daugavpils: Daugavpils University Academic Press 'Saule', 2013, pp. 29-57; „De Profundis” – Oskara Vailda „Ciešanu simfonija” ('De Profundis' – Oscar Wilde's 'Symphony or Sorrow'). *Kultūras Studijas V. Vēstule literatūrā un kultūrā. / Cultural Studies. Letter in Literature and Culture*. Daugavpils: Daugavpils Universitātes Akadēmiskais apgāds „Saule”, 2013, pp. 90-106; The Image of the Sun in Oscar Wilde's Poetic World. *Miscellanea – II No 28*. Daugavpils: Daugavpils Universitātes Akadēmiskais apgāds „Saule”, 2012, pp. 47-60; Taita ielas Šerloks Holms: Oskars Vailds Džailza Brandreta sērijas „Oskars Vailds un slepkavības noslēpumi” romānos (Sherlock Holmes of Tite Street: Oscar Wilde in Gyles Brandreth's Series of Novels 'Oscar Wilde Murder Mysteries'). *Šerloks Holms: detektīva semiotika un*

poētika / *Sherlock Holmes: Semiotics and Poetics of the Detective* No 20. Daugavpils: Daugavpils Universitātes Akadēmiskais apgāds „Saule”, 2010.

 The title of her paper is 'Latvian *Oscariana* as a Cultural Phenomenon'.

 **Dr Molly Robinson Kelly** is Associate Professor of French at Lewis and Clark College, in Portland, Oregon. She received her *candidature* and *licence* from the Université Catholique de Louvain, Belgium, and her Ph.D. in Romance Languages and Literatures from Princeton University in 2000, with a concentration in French literature of the Middle Ages. She has taught courses in French language, literature, and civilization, as well as seminars in French medieval and Renaissance literature, nineteenth-century literature, and world literatures. Her publications include articles on the medieval legend of Tristan and Yseut, Old French lexico-grammatical disambiguation, and the twentieth-century authors Albert Cohen and Jean-Claude Pirotte. She has co-edited a volume of *Oeuvres et critiques* dedicated to the Princeton-based Charrette Project. Dr. Robinson Kelly's book, *The Hero's Place: Medieval Literary Traditions of Space and Belonging*, was published in 2009 with Catholic University of America Press.

 She will be presenting her paper, 'The Spiritual Center of Oscar Wilde's *De Profundis*'.

 **Kristen Kesonen** is a second-year student in the MA Victorian Studies program at Birkbeck, University of London. Her most recent research presentation took place at the Pepperdine University Summer Undergraduate Research Program conference where she presented her research about a British Library manuscript of a Victorian theatrical adaptation of Dickens' *Bleak House*, which she helped to transcribe and digitize. Currently, she is starting her MA dissertation about the gaze and performance in Victorian theatre, focusing on the actress as she is depicted in fiction, theatrical texts, and memoirs of notable Victorian actresses.

 Her paper is entitled 'Wilde and the City: Investigating Dorian Gray's Transition from the Dandy to the Flâneur in *The Picture of*

*Dorian Gray*'.

 **Dr Christine Kinealy** is Director of Ireland's Great Hunger Institute at Quinnipiac University in Connecticut, whose publications include: *Private Charity to Ireland during the Great Hunger. The Kindness of Strangers* (London: Bloomsbury Press, 2013), *Daniel O'Connell and Anti-Slavery. The Saddest People the Sun Sees* (London: Pickering and Chatto, 2011) and 'The Stranger's scoffing'. Speranza, the Hope of the Irish Nation', *The Oscholars* at <http://www.oscholars.com/TO/Appendix/library.htm>

 Her paper, 'Who owns the image of Oscar Wilde? A portrait of the artist as a young man', represents a fusion of two disciplines, history and law, and is jointly presented with Siobhán Kinealy, JD, LLB, Rutgers University.

 **Dr Paul Kinsella** grew up in Ireland before moving to Canada in 1968. He completed a Ph.D. thesis on Wilde at the University of British Columbia in 2002 ('We Must Return to the Voice': Oral Values and Traditions in the Works of Oscar Wilde'). Since 2007 he has been teaching full-time in the Liberal Studies Program at the British Columbia Institute of Technology.

 The title of the paper he is presenting with Thomas Wright is 'Oscar Wilde's Irish nationalism and his views on English party politics: Some new evidence.'

 **Anastasia Klimchynskaya** is a doctoral candidate at the University of Pennsylvania. Her recent publications include 'A Study in Scarlet and the Study of Mankind: Sherlock Holmes and Pope's *Essay on Man*.' *Baker Street Journal*, Vol. 63, No. 4, Winter 2013.

 Her paper is titled 'Comedy and Social Commentary in Wilde's *An Ideal Husband* and Feydeau's *Le Dindon*'.

 **Dr Edyta Kociubińska** is an Assistant Professor at the JP II Catholic University of Lublin. She is the author of *Le dialogue avec le naturalisme dans l'œuvre de*

Joris-Karl Huysmans. « À vau-l'eau », « À rebours », « Là-bas », Towarzystwo Naukowe KUL JP II, Lublin, 2006. Her recent publications include 'Le crépuscule des libertins ou Les liaisons dangereuses de S. Frears vs Valmont de M. Forman', *Cahiers de l'Association Internationale des Études Françaises*, n° 65, maj 2013. She has co-edited three volumes of *Quêtes littéraires* : « Écrire l'absence », E. Kociubińska, J. Niedokos (éds.), *Quêtes littéraires*, n°1, Wydawnictwo Werset, Lublin, 2011 ; « Aux confins de l'absence », E. Kociubińska, J. Niedokos (éds.), *Quêtes littéraires*, n°2, Wydawnictwo Werset, Lublin, 2012 ; « Entre le sacré et le profane», E. Kociubińska, J. Niedokos (éds.), *Quêtes littéraires*, n°3, Wydawnictwo Werset, Lublin, 2013.

She is currently working on a book about the most important figures of dandyism in French literature of the 19th century.

 The title of her paper is 'Le doux poison d'À rebours : hommage wildien à Joris-Karl Huysmans'.

 **Dr Deborah Logan** is Professor of English at Western Kentucky University, where she teaches Victorian Studies and World Literature and is editor of *Victorians Journal of Culture and Literature*. She is the author of *Fallenness in Victorian Women's Writing* (1998), *The Hour and the Woman* (2002), and *Harriet Martineau, Victorian Imperialism, and the Civilizing Mission* (2010) and editor of Martineau's writing and letters. She has just completed a book on *The Indian Ladies' Magazine: Raj and Swaraj*.

 The title of her paper is 'A History of Wilde Criticism: from Victorian Newsletter to Victorians Journal'.

 **Dr Louise Mabile** is doing postdoctoral research at the University of Hull. Her publications include (books) *Nietzsche and Wilde Contra Modernity; Nietzsche and the Anglo-Saxon Tradition*; (papers): 'A Wolf to Himself: The Inhuman Condition of the Transparent Subject', *International Journal of the Humanities*; 'Gadamer Contra Excess' (*American Dialectic*); 'Nietzsche in Casterbridge' (*Phronimon*). Forthcoming book: *Nietzsche Against the New Atheists* (Bloomsbury).

 Her paper's title is 'Arbiters of Elegancies': Nietzsche and

## Wilde as Aesthetes Against Nihilism.

 **Dr Annette M. Magid** has taught for thirty years in the English Department at SUNY Erie Community College, Buffalo, NY, USA. Her areas of expertise include Oscar Wilde, mass media, film studies, Fritz Lang, Utopian Studies, Jack London, children's literature, teaching writing for graphic publications, Edward Bellamy and William Morris.

Dr. Magid's publications include: *Wilde's Wives: Studies of the Influences on Oscar Wilde and His Enduring Influences in the Twenty-First Century*, Cambridge Scholars Press, 2013; *You Are What You Eat: Literary Probes into the Palate*, Cambridge Scholars Press, 2008; *Tunnel of Stone*, Mellen Poetry Press, 2002. She has also published articles related to science fiction and environmental issues in literature. In addition, she has published articles on Edward Bellamy, Fritz Lang, William Morris and Oscar Wilde in a variety of Utopian journals and monographs. Her book, *Apocalyptic Projections: A Study of Past Predictions, Current Trends and Future Intimations as Related in Sci-Fi and/or Fantasy Film or Literature for the Twenty-First Century*, will be published in 2015. She is currently working on a folio of her poetry.



Dr Magid will be talking in our Forum about teaching Wilde.

 **Dr Shushma Malik** is Lecturer in Roman History, University of Manchester. Her recent publications and forthcoming publications include 'Ultimate Corruption Manifest: Nero as the Antichrist in Late Antiquity,' *Acta Classica Supplementum IV*; [Review] Icks, M. The Crimes of Elagabalus: The Life and Legacy of Rome's Decadent Boy Emperor. *Classical Review* 62.2; [Review] Harrill, J.A. Paul the Apostle: His Life and Legacy in their Roman Context. *Classical Journal*; [Review] Anna, A. and Valeriani, E. (edd.). L'ultimo nemico di Dio: il ruolo dell'Anticristo nel cristianesimo antico e tardoantico. *Bryn Mawr Classical Review* (in progress).



The title of her paper is 'All Roads Lead to Rome?: Decadence, Paganism, Christianity and Rome in the Post-Prison Letters of Oscar Wilde.'

 **Dr Heather Marcovitch** is a Continuous Instructor at Red Deer College. Her recent publications include *The Art of the Pose: Oscar Wilde's Performance Theory*. Geneva: Peter Lang, 2010; 'Dance, Ritual, and Arthur Symons's *London Nights*.' *ELT: English Literature in Transition 1880-1914* 56: 4 (Summer 2013) and "The Fisherman and His Soul' and the Unconscious.' *The Oscholars: A Giant's Garden*, special issue on Oscar Wilde's fairy tales. Ed. Naomi Wood. Spring 2009.

 The title of her paper is 'Oscar Wilde Dramatized; or, when Judas Writes the Biography'.

 **Dr Claire Masurel-Murray** is an Assistant Professor (Maître de conférences) at Université Paris-Sorbonne (Paris IV). Recent and forthcoming publications include *Le Calice vide : L'imaginaire catholique dans la littérature décadente anglaise* (Paris, Presses de la Sorbonne Nouvelle, 2011); *Paganism in Late Victorian Britain* (ed.), special issue of *Cahiers victoriens et édouardiens*, n° 80, Autumn 2014 (forthcoming).

Articles: 'Romish and un-English: Nation and Religion in the Decadent Literature of the 1890s in England', in *Englishness Revisited* (Cambridge: Cambridge Scholars Press, 2009); "A chalice empty of wine' : l'imaginaire sacramentel dans la littérature fin de siècle en Angleterre (*Études anglaises*, n° 62/1, January-March 2009); 'Conversions to Catholicism among Fin de Siècle writers: A Spiritual and Literary Genealogy' (*Cahiers victoriens et édouardiens*, n° 76, Autumn 2012); 'Entre mythes helléniques et récits édifiants: hagiographies parodiques dans *Under the Hill* d'Aubrey Beardsley et *Stories Toto Told Me* de Frederick Rolfe' (*Polysèmes*, n° 13, Autumn 2014, forthcoming).

 The title of my paper is: 'Oscar Wilde and Fin de Siècle Catholicism: A Protestant Papism?'

 **Dr Jamil M. Mustafa** is Professor and Chair, Department of English at Lewis University. Recent publications include "The Lady of the House of Love': Angela Carter's Vampiric Sleeping Beauty' and "A good horror has its place in art': Hardy's Gothic Strategy in *Tess of the d'Urbervilles*'.



The title of his paper is 'Haunting 'The Harlot's House''.



**Dr Christopher S. Nassaar** is currently an associate professor at the American University of Beirut. The title of his paper is 'Wilde's A Woman of No Importance: Hidden Meanings and the Failure of Art.' Recent and forthcoming publications include *Earnest Revisited: A Novel* (Sussex: Woodfield, 2005), 'The Jekyll-Hyde Split in Oscar Wilde's Works,' in *The Wildean* 40 (July 2012), 'Tampering with the Future: Apollo's Prophecy in Sophocles's Oedipus the King,' in *ANQ: A Quarterly Journal*, Vol. 26, issue 3 (2013); 'Oscar Wilde and the (Attempted) Murder of Conscience' (just completed), and 'Point Counterpoint: "Lord Arthur Savile's Crime" and The Picture of Dorian Gray' (just completed).



The title of his paper is 'Hidden Meanings and the Failure of Art: Wilde's *A Woman Of No Importance*'



**Dr Katherine O'Keefe** received her PhD from University College, Dublin and has taught both there and more recently St. Patrick's College Drumcondra, but is currently an independent scholar. Recent and pending publications/ papers include 'Vera or the Fenians and the Duchess of Ballypadua' (paper presented to *The Importance of Being Wilde* symposium, University of Limerick, June 2013; 'New Women in the '90s: Shaw and Wilde' (paper presented to the International Shaw Society conference, Dublin 2012); 'Serious Fancy: Oscar Wilde, Charles Dickens and the Literary Fairy Tale in Colonial Discourse'.in *Voicing Dissent: New Perspectives in Irish Criticism*. Ed. Sandrine Brisset, Noreen Doody. Irish Academic Press 2012; 'Passion Plays: The Mortal Women of Oscar Wilde and Marina Carr' paper presented to *Irish Drama of the 20th and 21st Century: Between Tradition and Modernity*, University of Łodz, June, 2011 (publication imminent).



The title of her paper is 'The Innocent and Grotesque Subject: 'The Birthday of the Infanta'.



**Dr Sean O'Toole** is Assistant Professor of English at the City University of New York, Baruch College. He is the author of *Habit in the English Novel, 1850–1900* (Palgrave Macmillan, 2013). His work has also appeared in *Victorian Literature and Culture*, *The Henry James Review*, and *The Journal of the History of*

*Sexuality*. A new essay on Wilde and queer form will be published in the forthcoming collection *'The Picture of Dorian Gray' in the Twenty-First Century*.



His paper, 'Wilde's Americans,' is drawn from a new study of the sources of *Dorian Gray*, which grows out of a 2012 NEH summer seminar at the William Andrews Clark Memorial Library, UCLA.



**Dr Nazia Parveen** is an independent scholar with research interests in fin de siècle literature, literary theory, the history of science, and the interpenetration of nineteenth-century science, literature, and medicine. She is currently in the process of writing her monograph, *Oscar Wilde and Victorian Psychology*. She is also working with Dr Sarah Knight of the University of Leicester on a translation and transcription of Wilde's unpublished manuscript 'Plato's Psychology'. The title of this conference paper derives from a forthcoming article entitled 'Sunflowers and Lilies: Oscar Wilde's Practical Application of Victorian Psychology'.



The title of the paper is 'Blue China, Peacocks' feathers, Sun flowers & Lilies: Oscar Wilde's Practical Application of Victorian Psychology'.



**Dr Dariusz Pestka** is an Assistant Professor at Kazimierz Wielki University, Bydgoszcz . He is the author of *Oscar Wilde: Between Aestheticism and Anticipation of Modernism* (Torún, 1999, and his recent and publications include *The Ultimate Expressiveness in Literature and Other Arts: From the Post-Romantic to the Postmodernist*, Bydgoszcz: Wydawnictwo Uniwersytetu Kazimierza Wielkiego, 2008, 'Contracting a Virus Through the Written Word - The Condition of Human Consciousness According to William Burroughs,' [in:] Paweł Schreiber (ed.) *Into the Past - Studies in Literature and Culture*, Bydgoszcz: Wydawnictwo Uniwersytetu Kazimierza Wielkiego, 2011, 'Barrettology - Deconstructing Derridology with Madcap's Laughing Stock,' [in:] Joanna Malicka, Jakub Lipski, Paweł Schreiber (eds) *Art or Commodity? Studies on High and Popular Culture*, Bydgoszcz: Wydawnictwo Uniwersytetu Kazimierza Wielkiego, 2012, pp. 17-29.



The title of his paper is 'Oscar Wilde: in the Wake of the

Romantic Heritage; Anticipating Modernism and Postmodernism’.

 **Dr Frank Pierobon** teaches philosophy of arts in the Institut des Hautes Etudes en Communication Sociale (I.H.E.C.S.), in Brussels, Belgium. He is the author of *Salomé ou la tragédie du regard* (2009).

 His paper is entitled ‘Le tragique de l’humour chez Oscar Wilde’.

 **Dr Nicoletta Pireddu** is Associate Professor, Comparative Literature and Italian at Georgetown University, Washington. Recent and forthcoming publications include Paolo Mantegazza, *The Year 3000. A Dream*. Edited, with introduction and notes, by Nicoletta Pireddu. Transl. by David Jacobson (University of Nebraska Press, 2010); ‘Foreignizing the imagi-nation: Giovanni Ruffini’s contrapuntal Risorgimento,’ *Quaderni d’italianistica*, 34 (1), 2013; ‘On the Threshold, Always Homeward Bound: Claudio Magris’s European Journey’, *Journal of European Studies*, 42 (4), December 2012; ‘Between Darwin and San Francesco: Zoographic Ambivalences in Paolo Mantegazza, Ouida, and Vernon Lee,’ *Gothic Studies* 15(2), Special Issue ‘European and Italian Eco-Gothic in the Long 19th Century’, 2014 (in print); ‘European Ulyssiads: Claudio Magris, Milan Kundera, Eric-Emmanuel Schmitt’, *Comparative Literature*, 2, Summer 2015, Special issue ‘Odyssey, Exile, Return’, ed. by Adelaide Russo and Michelle Zerba (forthcoming); *Scipio Sighele, The Criminal Crowd and Other Writings*. Edited, with introduction and notes, by Nicoletta Pireddu; transl. by Andrew Robbins (‘Lorenzo Da Ponte Italian Library’, University of Toronto Press).

 The title of her paper is ‘The Wild(e) Side of Oscar's Aestheticism’.

 **Dr Martin Power** is a Lecturer in the Department of Sociology, University of Limerick. His publications include (eds.) *Morrissey: Fandom, Representations and Identities* (Intellect Books, 2011) (with Aileen Dillane and Eoin Devereux) and (eds.) *David Bowie: Critical Perspectives* (with Aileen Dillane and Eoin Devereux) Routledge 2014 (forthcoming).



His joint paper is on 'Going Wilde at The Speedway: Morrissey, Martyrdom and Oscar Wilde'.



**Dr Daniel Salvatore Schiffer** is a philosopher and essayist. He is the French spokesperson of the International Committee against the Death Penalty and the Chief Executive Officer of Liège-Paris Literary Prize. Among his many books are *Philosophie du Dandysme : Une Esthétique de l'âme et du corps*, Presses Universitaires de France (PUF), 2008 ; *Oscar Wilde*, Gallimard, Folio Biographies, 2009; *Le Dandysme, dernier éclat d'héroïsme*, PUF, 2010 ; *Le Dandysme : La création de soi*, François Bourin Éditeur, 2011 ; *Du Beau au Sublime dans l'Art - Esquisse d'une Métaesthétique*, L'Âge d'Homme/Académie Royale des Beaux-Arts de Liège, 2012 ; *Manifeste dandy*, François Bourin Éditeur, 2012 ; *Phénoménologie du dandysme*, Exhibition Magazine, Dorian Issue, Paris, Ed. Exhibition Sas, 2013 ; *Dandy Warhol - 75 formules et maximes à l'usage des dandys, de Baudelaire à Cioran*, Petits Cahiers Évadés du Poème 2, Bruxelles, 2013 ; *Métaphysique du dandysme*, Académie Royale de Belgique (collection "l'académie en poche"), préface de Jacques De Decker, 2013. *Oscar Wilde : splendeur et misère d'un dandy* will be published by La Martinière this autumn.



Professor Schiffer opens the Conference.



**Dr Andrea Selleri** is a recent PhD graduate and an associate fellow at the University of Warwick. He works mainly on nineteenth-century British and French literature and culture, with a special focus on the history of literary criticism, and on the relevance of Wilde's ideas for contemporary aesthetics. He has published Wilde-related articles in *Notes and Queries* and *Authorship*, and on aesthetics in the *Journal of Literary Theory*. He recently organised an international conference about the relations between literary studies and the philosophy of literature (*21st-Century Theories of Literature: Essence, Fiction and Value*; University of Warwick, 27-29/3/2014), and soon will start working on an anthology of essays concerned with the possibility of a dialogue between the two disciplines.

 The title of his paper is 'Wilde's Aesthetics, Then and Now'.

 **Heidi Silcox** is a doctoral candidate at The University of Oklahoma. Her article entitled 'Transcendentalism' was published in *Poe in Context* (Ed. Kevin J. Hayes. New York: Cambridge UP, 2013).

 The title of her paper is 'A World Made by the Singer for the Dreamer: Oscar Wilde's Critical Legacy.'

 **Matthew Skwiat** is a third year Ph.D student at Drew University, specializing in British and Irish history and literature. He is currently researching the trials of Roger Casement and Oscar Wilde. His most recent [publication](#) was "A Very Irish Irishman': The Nationalist Strain in the Early Works of Oscar Wilde', *The Oscholars* November 2013.

 The title of his paper is "Creator of Political Force': The Influence of Charles Stuart Parnell and Michael Davitt on Oscar Wilde'.

 **Dr Philip Smith** is Associate Professor of English at the University of Pittsburgh. He edited *Approaches to Teaching the Works of Oscar Wilde* (MLA, 2008) and with Michael S. Helfand, he co-authored and co-edited *Oscar Wilde's Oxford Notebooks: A Portrait of Mind in the Making* (Oxford University Press, 1989). He has published articles, chapters, reviews, and notes on Wilde, most recently the chapter on 'Oxford, Hellenism, Male Friendship' in *Oscar Wilde in Context*, ed. Peter Raby and Kerry Powell (Cambridge University Press, 2013). He is now preparing an edition of Oscar Wilde's unpublished 'Historical Criticism' Notebook.

 The title of his paper is 'Unpacking Wilde's 'Historical Criticism' Notebook'.

 **Dr Margaret D. Stetz** is the Mae and Robert Carter Professor of Women's Studies and Professor of Humanities at the University of Delaware, USA. She is the author of numerous books and essays, and her recent publications related to

Wilde include 'The Hate That Dared Not Speak Its Name,' in *Journal of European Popular Culture*. 3:2 (2012); 'Oscar Wilde and the New Woman' in *Oscar Wilde in Context*. eds. Peter Raby and Kerry Powell (Cambridge University Press, 2013); and 'The Pleasure of *The Importance of Being Earnest*,' in *Guide to the Season: Plays 2013-2014*, ed. Hannah Hessel. (Washington, DC: Shakespeare Theatre Company, 2013) E-book: <http://www.barnesandnoble.com/w/guide-to-the-season-plays-2013-2014-hannah-hessel/1116912947?ean=2940148389422>. Another essay, 'I Like Looking: Oscar Wilde and Late-Victorian Portraiture.' is forthcoming in *Nineteenth Century Studies*, Vol. 25 (2014).



The title of her paper is 'The Other Love That Dared Not Speak Its Name: Wilde's Jewish 'Fans' in WWII-Era Cinema.'



**Dr G.R. Taneja** is a Professor at the University of Delhi. His most recent publications are *F.R. Leavis: Critic* (2012), *Hamlet: An Introduction* (2013) and *20th-Century British Literature* (2013).



His conference paper is titled "'One Scarlet Pattern": Wilde on friendship'.



**Dr Emmanuel Vernadakis** is a Professor at the Université of Angers. His 'Ethiques du corps dans *Antarctica* de Claire Keegan' appears in *Ecrivaines Irlandaises*, PU de Caen 2014.

The title of his paper is 'Reprises, Récupérations et Recherche de Sens dans *Salomé* d'Oscar Wilde.'

[Return to Menu](#)