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iii. “The Yellow Book: Reshaping the Fin de Siècle.” Forthcoming in Literature Compass, a peer-reviewed journal.
iv. Summary of Scholarship in 200 words: This scholarly essay is an overview of the state of criticism about the notorious London literary journal of the 1890s The Yellow Book. In the essay, I make a case for reexamining The Yellow Book as a periodical which promoted women writers, challenged the status quo’s social conservatism, and was a key player in the rise of modern literature. With this argument, the stereotypes of the Victorian period as socially conservative, sexist, pro-imperialism, and pro-utilitarianism are also called into question. By surveying the scholarship on The Yellow Book in the twentieth century, I argue that many of these modern critics have tried to erase this history by portraying the periodical as being produced by, and for, men only. This has led to considerable misinformation about our historical and literary past that only now is beginning to be corrected. I also highlight the works of many women writers who became famous and critically-respected because of The Yellow Book but who, largely because of twentieth-century misogyny, have been forgotten. In sum, this article is my first published overture towards a revised scholarly look at The Yellow Book and its importance to both Victorian and modernist literature and culture.
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iv. Summary of Scholarship in 200 words: Oscar Wilde, as one critic has pointed out, has become more famous for the story of his trial and sentencing for homosexual behaviour in 1895 than for his considerable output of literature. The trials were sensationalized from the start, where the scandalous subject matter skewed journalists and biographers towards stereotyping and bigotry, rather than discussing two important points: (1) that homosexuality was not conceived in the same way in 1895 as it has been since; and (2) Wilde conceived of himself as an artist and as a father as much as or even more at times than as a lover of men. The two plays and one film mentioned in the title, all of which were released on or around the centennial of Wilde’s release from prison, all address the
representation of the trials as highly subjective texts which succeeded in constructing Wilde as the emblem of the gay man but have oversimplified our contemporary views of Wilde the artist and philosopher. My chapter takes a look at this question and on the playwrights’ and directors’ attempts to rectify its influence on the perception of homosexuality in the twentieth century.

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