2001


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DAWNING HOPES.

HEN Maso opened the door again, and ushered in the two visitors, Nello, first making a deep reverence to Romola, gently pushed Tito before him, and advanced with him towards her father.

"Messer Bardo," he said, in a more measured and respectful tone than was usual with him, "I have the honour of presenting to you the Greek scholar, who has been eager to have speech of you, not less from the report I made to him of your learning and your priceless collections, than because of the furtherance your patronage may give him under the transient need to which he has been reduced by shipwreck. His name is Tito Melema, at your service."
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NOTES ON CONTRIBUTORS

Kathleen Adams has been Secretary of the Fellowship since 1968. She initiated the Review in 1970, was editor until 1981 and co-editor 1982-91. She published Those of Us Who Loved Her in 1980 and A Community of Interest: The Story of the George Eliot Fellowship 1930-2000 last year.

Kirstie Blair is a graduate student at St Anne’s College Oxford.

Mary Wilson Carpenter is Associate Professor of English at Queen’s University, Kingston, Ontario, and has published widely on Victorian literature, including George Eliot and the Landscape of Time (1986).

Viscount Daventry, who succeeded to the title on the death of his father the third Viscount last year, is the owner of Arbury Hall.

Serena Evans is an actress and the great-great-great niece of George Eliot.

Beryl Gray teaches for the Faculty of Continuing Education at Birkbeck College and is Co-editor of the Review. She is the author of George Eliot and Music (1989), and has edited several of George Eliot’s works, including The Mill on the Floss (1996).

Graham Handley is the author of George Eliot’s Midlands (1991) and Trollope the Traveller (1993), and has edited several of George Eliot’s novels, including the Clarendon Daniel Deronda.

Barbara Hardy is Emeritus Professor of English, University of London, and her influential work on George Eliot, beginning with The Novels of George Eliot (1959) has been instrumental in establishing the modern reputation of the novelist. In recent years she has published a memoir, Swansea Girl (1994), a novel, London Lovers, and critical studies of Henry James, Dylan Thomas, and Shakespeare’s Storytellers.

Nancy Henry is Assistant Professor of English at the State University of New York at Binghamton. She is the editor of Impressions of Theophrastus Such (1994) and her George Eliot and the British Empire will shortly be published by Cambridge University Press.

Carol A. Martin is Professor of English at Boise State University, Boise, Idaho, and the author of George Eliot’s Serial Fiction (1994). She has also edited the Clarendon Edition of Adam Bede, which appeared earlier this year.

Jonathan Ouvry is the great-great grandson of George Henry Lewes and has been President of the Fellowship since 1984. He is the copyright-holder for all unpublished George Eliot material.
Angelique Richardson is Lecturer in Victorian Literature and Culture at the University of Exeter. Her *Love and Eugenics among the Later Victorians: Science Fiction Feminism* will be published next year by Oxford University Press.

Linda K. Robertson is Professor of English at the University of Arkansas at Monticello and the author of *The Power of Knowledge: George Eliot and Education* (1997).

Joanne Shattock is Professor of Victorian Literature and Director of the Victorian Studies Centre at the University of Leicester. She has recently published Volume 4 (1800-1900) of the *Cambridge Bibliography of English Literature*, 3rd edition (1999), and an edited collection of essays on *Women and Literature 1800-1900* (CUP, 2001).

June Skye Sziromy wrote her Ph.D thesis on George Eliot and has published several articles on the novelist’s work.

Regula Hohl Trillini teaches piano, music theory and English at Olten Grammar School and is currently working on a Ph.D thesis at the University of Basel, Switzerland, entitled ‘At the Piano: Domestic Music-Making in English Literature 1600-1918’.

Margaret Wolfit adapted *The Mill on the Floss* as a one-woman show in the early 1960s. This was followed by a biographical programme on George Eliot and ‘Strange Contrasts’, three female character studies. She has performed these George Eliot programmes in London and all over the UK, in Kenya, and in universities and colleges in the US.
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