

**Announcements:
CFPs, conference notices, & current & forthcoming projects
and publications of interest to neo-Victorian scholars**

(compiled by *Marie-Luise Kohlke, Elizabeth Ho,
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CFPs: Journals, Special Issues & Collections

(Entries that are only listed, without full details, were highlighted in a previous issue of *NVS*. Entries are listed in order of abstract/submission deadlines.)

Masculinity Studies Meets Popular Romance

Special Issue of the *Journal of Popular Romance Studies* (2017)

Submissions due: 6 January 2017. Please submit papers of between 5,000 and 10,000 words, including notes and bibliography in MLA format, to Erin Young (managing.editor@jprstudies.org).

Full CFP: <http://jprstudies.org/submissions/special-issue-call-for-papers/>

Studies in Testimony

Inaugural Journal Issue

The peer-reviewed, online and open access journal *Studies in Testimony* is now accepting submissions for its first issue. The first call for submissions is intentionally broad in nature, allowing for submissions that look at emerging areas of academic interest, in addition to those of continued and lasting relevance from a wide range of academic disciplines. Subject areas could include, but are certainly not limited to:

- Holocaust testimony
- Testimony in the digital age
- Post-colonial testimony
- Hybrid forms of testimony
- Interdisciplinary approaches to testimony
- The future of testimony

Neo-Victorian Studies

9:1 (2016)

pp. 196-223



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- Testimony beyond trauma theory
 - Forms of testimony

Submissions due: 1 February 2017. Articles in Word format should be between 6,000 and 8,000 words in length, including footnotes, be in MHRA style and emailed to editor@studiesintestimony.co.uk. An abstract of no more than 500 words should accompany each submission along with a short author bio.

Journal website: www.studiesintestimony.co.uk

Nineteenth Century Gender Studies Journal

Special Issue: Age and Gender: Ageing in the Nineteenth Century (Summer 2017)

This special issue will bring together two crucial aspects of identity formation and experience, age and gender, in order to consider the ways in which each may be mutually-informed by the other. Both gender and categories of ageing provoke similar questions about their own social construction, and the role of nature or biological determinacy. Literary, artistic and historical engagements with the social imperatives that sought to proscribe their nature and scope reveal much about the dynamic ways that both gender and age impacted on life and subjectivity across the century. This edition of *NCGS* invites engaging new scholarship in revealing intersections of gender and age, and how conceptions of ‘age’ and ‘ageing’ are used to produce differentiations of race, class, and sexuality in the years between 1789 and 1914. The consciousness of ageing, and the cultural significance and ‘hegemonic intensity’ that such consciousness upholds, consequently informs the construction and development of views on gender identities in the period. Both age and gender are understood in terms of social construction and performance, and speak clearly to one another in the clarification and development of a pliable self-identity. Both can be explored in relation to subjection or marginalisation and power or agency, and both are largely involved in the articulation of body image and representation (to include disability), as well as engaging closely in debates about sexuality, developments in education, theories of evolution or recapitulation, and the political landscape of nineteenth-century Britain and her colonial outposts. When examined together, then, gender and age can both speak eloquently to the construction of selfhood throughout the nineteenth century (in addition to providing comparative opportunities for

considering similar issues in our own society). Topics for articles might include (but are not restricted to):

- Evolution, and its effect on conceptions of age, degeneration, recapitulation
- The eroticisation or desexualisation of age
- Age and gender stereotyping or resistance
- Historical conceptions of age (the classical tradition, Romantic/anti-Romantic)
- Perceptions of ageing and productivity: genius, creativity, sterility, mundanity
- Developing concepts such as ‘adolescence’ or ‘midlife’
- The effect of age on the gendering of agency and desire
- Nostalgia, memory and reminiscence
- The function of age in literary forms such as the elegy, pastoral, Bildungsroman, auto/biography, serialisation, New Woman fiction, the gothic
- Inter-generational relationships in art, literature, or history
- Gender and the ‘queering’ of age, liminality or transgressive age/gender formulations
- Gender roles and age in relation to economic mobility, spatial occupation, social class, familial ties, friendship, material culture, and empire.

Submissions due: 10 April 2017. Please send articles of 5,000-8,000 words in MLA style, using endnotes rather than footnotes, to the guest editor Alice Crossley at acrossley@lincoln.ac.uk. Please include a coversheet that includes your contact information and a short (100-150 word) bio with your article submission.

Full CFP: <https://call-for-papers.sas.upenn.edu/cfp/2016/11/07/age-and-gender-ageing-in-the-nineteenth-century>

Victorian and Neo-Victorian Screen Adaptations

Edited Collection

As the pinnacle of success for the novel form, literature owes much to the Victorian period, both for creating new genres (like the detective novel or the Imperial romance) and reinventing others (the Gothic). Indeed, the Victorian novel is well-known to contemporary English-speaking society,

whether by choice or by way of school set texts, and the proximity of the Victorians, both in terms of narrative and of culture, has manifested itself in the popularity of the Victorian period and Victorian storylines in contemporary fiction, be it the reinterpretation of Victorian mores in *The French Lieutenant's Woman* (John Fowles, 1969), the fictional recreation of stories from the period, as in *Arthur and George* (Julian Barnes, 2005) or the rewriting of Victorian narratives (*Dorian, An Imitation*, Will Self, 2002; *Jack Maggs*, Peter Carey, 1997; *Wide Sargasso Sea*, Jean Rhys, 1966). These fictions tend to emphasize previously hidden aspects of their original narratives or of the society in which they take place, questioning the gaps present in the conventional understanding of the period.

Likewise, even before Sergei Eisenstein credited Charles Dickens with inventing the cinematic technique of montage, film's debt to the Victorians has been considerable. Canonical Victorian literature was among the first to be adapted to the silver screen; it has historically been – and continues to be – one of its most popular and profitable forays, from the endless variations on the myth of *Dr. Jekyll and Mr. Hyde* to the prevalence of period dramas and Dickens, Brontë or Gaskell adaptations on the small or the large screen (and in the corresponding awards lists). Recent neo-Victorian novels have often been adapted to the screen, from *The French Lieutenant's Woman* (Karel Reisz, 1981) to the television adaptations of Sarah Waters (*Tipping the Velvet* BBC2, 2002, *Fingersmith*, BBC1, 2005, *Affinity* ITV, 2008) and Michel Faber (*The Crimson Petal and the White*, BBC 1, 2011). Though initially Victorian adaptations distinguished themselves from their neo-Victorian counterparts in their scrupulous attention to historical detail and respect for the source material, while neo-Victorian adaptations took greater liberties with conventional attitudes towards the period and its narratives, increasingly even adaptations of the most well-known Victorian texts have begun questioning these assumptions, as in Guy Ritchie's *Sherlock Holmes* films, the BBC's *Sherlock* (2010-), *Ripper Street* (2012-), ITV's *Whitechapel* (2009-13) or the Showtime series *Penny Dreadful* (2014-), thus blurring the distinction between Victorian and neo-Victorian adaptation, or expanding the formula to include Edwardian consumer culture (*Downton Abbey*, ITV 2010-, *The Paradise*, BBC 2012-2013) and *Mr Selfridge* (ITV 2013-). Inversely, these classical Victorian adaptations may be seen as source texts for neo-Victorian literature, where the tropes of Victoriana originate as often on the television or the movie

screen as in the pages of a book. To what extent can certain works of neo-Victorian literature be seen as adaptations of screen versions of Victorian texts, and thus mediated by the particularities of period drama? By exploring these and other questions (such as Neo-Victorian adaptation and globalisation; 'sexsation', gender and feminism in Victorian and neo-Victorian adaptation; visual and material culture in Victorian and neo-Victorian adaptation) in this collection of essays, we hope to shed light on how adaptation reveals the nature of this fascination with the Victorian period, building on the foundational texts by Kucich and Sadoff (2000), Kaplan (2007), Kohlke (2008-), Llewellyn and Heilmann (2010), Mitchell (2010), Davies (2012), Whelehan (2012), Kleinecke-Bates (2014), Böhm-Schnitker and Gruss (2014) and others.

Submissions due: 15 June 2017. Please send 5,000 word article and short biography to Shannon Wells-Lassagne (shannon.wellslassagne@gmail.com) and Eckart Voigts (e.voigts@tu-braunschweig.de).

CFPs: Upcoming Symposia & Conferences

(Entries that are only listed, without explanatory notes, were highlighted in the previous issue of *NVS*.)

5-8 January 2017

**Straddling the Dividing Line: Reconsidering the Civil War
2017 MLA Session, Philadelphia, Pennsylvania, USA**

Full CFP: <https://call-for-papers.sas.upenn.edu/node/66140>

29-30 March 2017

**Glasgow International Fantasy Conversations (GIFCON)
Fantasy at the Crossroads: Intersections, Identities, and Liminality
University of Glasgow, Scotland, UK**

Fantasy inspires a sprawling collection of worlds that stem from a myriad of identities, experiences, and influences, from traditional epics to genre-melding, fantasy branches out into every style imaginable. Cross-sections of genre and identity create cracks in traditional forms, opening in-between spaces from which bloom new ideas and stories. With a focus on

intersections (academic and creative writing; film, art, and games) we aim for GIFCON's inaugural event to be a crossroads at which these communities can meet and come into conversation. Suggested topics include:

- Intersections between cultures, genres, identities (gender, race, sexuality, sexual identity, neurodiversity, disability, faith and religion, and subversions of representation).
- Liminal Spaces: the bringing together of 'real' and 'fairy' or 'magical' spaces, as in folklore, fairy tales, myths, magical realism, or 'third' spaces in urban fantastic; genre-melding, as in weird fiction or "postcolonial gothic".
- Transitions from one medium to another: adaptations of literature from and to graphic novels, film, TV, radio, etc.
- Responses to disaster/looking to the future: dystopia and the choices/events that lead to that future situation; and how communities pick up after devastation.
- Tensions between the individual's and the community's journey; the application of Joseph Campbell's monomyth in contemporary fantastical works.
- Reading and engaging in fantasy as a community activity, whether academic study, book groups, fandoms, collaborative storytelling via role-playing games, etc.
- Crossovers and divides between fantasy, science fiction, and other speculative fiction.
- Where fantasy meets pedagogy in young adult fiction.
- Medieval, high or traditional fantasy in a technocratic age.
- Fantastical elements in graphic novels and comic books.
- Works that exist outside of typical genre or thematic boxes.

Abstracts due: 9 January 2017 (extended deadline). Please submit a 300-word abstract for 20 minute papers, presentations and/or creative/experimental projects, along with a 100-word biography (both in DOC or RTF format) to submissions.gifconference@gmail.com.

Full CFP: <https://gifcon.org/>

25-28 May 2017**Cinema Television Literature Association (ALA)****Boston, Massachusetts, USA**

The Cinema Television Literature Society welcomes proposals for two panels to be held at the 2017 ALA Conference in Boston, May 25-28, 2017. The first panel, 'Recent Critical Work on Film and Television Adaptations of Literary Narratives', seeks four presentations based on American literary works adapted for feature film or long format episodic series. The second panel, 'Film and Literary Texts', seeks four presentations on the use of literary texts in feature films or long format episodic series or the use of film or long format episodic series in literary works.

Abstracts due: 15 January 2017. Proposals (for presentations no longer than twenty minutes) should include the title of the panel, the title of your presentation, your name and affiliation, and a 200-400 word abstract. Please send proposals for both panels to Christine Danelski at Christine.Danelski4@calstatela.edu.

1-3 June 2017**(Re)Constructions****Société des Anglicistes de l'Enseignement Supérieur, University of Reims, France**

The SAES general theme of '(Re)constructions' is an opportunity to reflect on the ways in which the Victorian and Edwardian age was a period of transition and experimentation in many different fields ranging from science to culture and literature. In exploring issues of either construction or reconstruction (or the dialectics implied in both issues), we encourage speakers to propose papers examining '(re)constructions' in terms of culture and history as much as in terms of artistic and literary forms.

Paper proposals may address (but are not limited to) the following aspects:

- Geographical constructions in the public/political spheres
- Cultural constructions and reconstructions in Britain's relations to the Empire
- The (re)construction of the self through literary or artistic endeavours
- Literary construction and deconstruction and the birth of new genres, or new narratives as construction/destruction/reconstruction of specific forms

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- (Re)constructions in political and ideological discourse
 - (Re)constructions in scientific and biological discourse
 - Social (re)constructions in education and the family (gender issues, children, etc.
 - The notion of (re)construction in architecture, town-planning or garden-planning.

Abstracts due: 10 January, 2017. Please send abstracts to: fabienne.moine@wanadoo.fr, laurence.constanty@univ-pau.fr, and sara.thornton@univ-paris-diderot.fr.

Website: <http://congres2017.saesfrance.org/>

8 June 2017

**Medicine and Mystery: The Dark Side of Science in Victorian Fiction
Victorian Popular Fiction Association – NUI Galway Study Day,
National University of Ireland, Galway, Ireland**

The internationally recognised Victorian Popular Fiction Association (VPFA) and the National University of Ireland, Galway invite you to submit paper proposals for this interdisciplinary study day devoted to exploring representations of medicine and mystery in the Victorian era. The nineteenth century saw unprecedented developments in medical science, which caused simultaneously wonder and anxiety in the wider public. Victorian popular authors such as Wilkie Collins, Florence Marryat, Charles Dickens, and Mary Elizabeth Braddon enthusiastically explored the themes of medicine and surgical innovation in their work, exploiting their sensational potential. At the same time, the hopes and controversies generated by advancements in the medical field were often the subject of public debate via newspapers, magazines, and cartoons. The conference organisers welcome 20-minute papers on the exploration of the topic. Speakers from Literary History, Medical History, and Medical Humanities backgrounds are welcome. Topics include, but are by no means limited to:

- Medical advancements & the novel
- The doctor and/or patient in Victorian fiction
- The doctor as detective/criminal
- Doctor-patient relationship in fiction and reality
- ‘Popular’ medicine: quackery, advertisements, popular remedies
- Disease and popular novelists

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- Medical developments and the press: newspapers, journals, cartoons
 - Neo-Victorian medicine: novels, movies, and TV series
 - Medicine and crime: bodysnatchers, murderers, the development of forensic medicine
 - Controversial ideologies in Victorian medicine: eugenics, the Anatomy Act
 - Medicine and poverty
 - Medicine, pseudo-science and the supernatural
 - Frightening representations: disease and medicine in painting and pictures
 - Lunacy in Victorian fiction and non-fiction
 - Medicine and Victorian notions of gender
 - Freak shows and medicine
 - Disability in reality and fiction

Abstracts due: 17 March, 2017. Please submit a 300-word proposal and a 50-word biography in Word format to Anna Gasperini and Paul Rooney at medicineandmystery19@gmail.com.

Website: <https://medicineandmystery.wordpress.com/>

Twitter: [@meds_myst19](https://twitter.com/meds_myst19).

14-16 June 2017

Victorian Materialities

AVSA Conference, Deakin University, Melbourne, Australia

In *The Buried Life of Things: How Objects Made History in Nineteenth-Century Britain* (Cambridge, 2014), Simon Goldhill observes that the profusion of objects inhabiting a Victorian drawing room “speaks insistently not simply of a history of taste, but also of the interconnected forces of the industrial revolution, which changes the modes of the production of things, and the imperial project, which changes the modes of circulation of material objects and their owners”. This interdisciplinary conference on “Victorian Materialities” takes up the “material turn” in Victorian Studies to examine the cultural meanings and significance attached to material objects by contemporaries. It aims to explore how objects both produced and reflected Victorian culture. In an era in which the industrial revolution rapidly urbanised Britain and escalated the production and consumption of goods, “things” came to have an increasingly intimate, and sometimes porous,

relationship with human experience since the material world was almost always open to self fashioning. A critical focus on material objects can reveal a wealth of information about their users. We invite papers that explore any aspect of Victorian material culture. Possible topics include:

- The expansion of commodity culture and department stores
- The circulation of goods throughout the British Empire
- Colonialism and “portable property”
- Displays and practices of collecting
- The Great Exhibition
- Periodicals and advertising
- The book as material object
- Cosmetics, clothing and bodies
- Dirt, cleanliness, and sanitation
- The Victorian household and domestic objects
- Visual culture (photographs, paintings, illustrations)
- Representation of objects in literature
- The Victorians and industry
- Space, architecture and design
- Science and technology
- Material culture and gender
- Affect, emotion and sensation

Abstracts due: 1 February, 2017. Please send abstracts of 250 words to Michelle Smith (michelle.s@deakin.edu.au) along with a brief biographical note of approximately 100 words.

21-24 June 2017

British Women Writers Conference

Chapel Hill, North Carolina, USA

For its 25th annual meeting, the British Women Writers Conference invites papers and panel proposals considering the theme of “Generations.” As we look back on a quarter-century of feminist scholarship and practice within British Studies, we want to celebrate those who have defined the British Women Writers Association’s past and nurture those who will shape its future. Of course, even within literary traditions or scholarly networks, generational transitions are rarely ever easy or smooth. Such transitions may be accompanied by paradigm shifts, struggles to be heard, or difficulty

letting go. We therefore welcome investigations into the complexities of generational exchange and transition in women's writing. Possible topics may include, but are not limited to:

- 'Generations and Relations': parents & children; mentors & mentees; ancestors & descendants; inter/extra-generational friendships; generational conflict
- 'Growing Pains': theories of change & the passing of time; obsolescence of cultural practices & social structures; new technologies & techniques; biopower, eugenics, social design
- 'Seasons': weddings, honeymoons, anniversaries; political & economic phases; schedules, timetables, deadlines; geological time, astronomical time, relativity; retrospectives & futurisms; literary periodization
- 'Seeds': horticulture, cultivation, conservation; cuisine & consumption; changing landscapes & cityscapes
- 'Genres of Generation': proceedings, requiems, obituaries; borrowings, adaptations, revisions; multi-generational texts; narrative inventions & residuals; changing aspects & visual arts; performing change & changing performances
- 'Phases of Human Bodies': reproduction, pregnancy, birth, maternity; childhood & adolescence; theories of biological (re)generation & healing; carework & disability; discourses of aging bodies or minds & ageism; death & mourning
- 'BWWC'S 25TH': 1992-2017: reminiscences & outlooks; critical & feminist prehistories; anxieties of influence; the state of the field; women's writing as a category of analysis; scholarship as pedagogy; interdisciplinarity; whither BWWC?

Abstracts due: January 15, 2017. Please send 300-word abstracts for paper proposals, along with a brief bio (in one document) to bwwc2017@gmail.com. Panel proposals should include individual paper abstracts, short speaker bios, as well as a brief panel description. Graduate students are encouraged to apply for a BWWA sponsored travel grant.

Full CFP: <http://bwwc17.web.unc.edu/call-for-papers/>

Website: <https://bwwc17.web.unc.edu>

Facebook: <https://www.facebook.com/bwwc17/>

Twitter: [@BWWC2017](https://twitter.com/BWWC2017)

Instagram: [bwwc2017](https://www.instagram.com/bwwc2017)

18-19 September 2017**'Returns'****The Association of Adaptation Studies 12th Annual Conference
De Montfort University, Leicester, England, UK**

The Association of Adaptation Studies Annual Conference will return to its roots in the Centre for Adaptations, De Montfort University, Leicester, where it hosted the Association's inaugural conference. The focus will be on 'returns' and, as Linda Hutcheon has argued, 'return' does not necessarily mean 'regression'. Topics are invited on all aspects of adaptations and those with an emphasis on homecomings, returns, remakes and re-fashioning will be especially welcome. The conference will take place in the newly refurbished De Montfort University campus in the heart of historic Leicester with opportunities to visit the Richard III Visitor Centre, Leicester City Football Club and the Centre for Adaptations' Andrew Davies Archive.

Abstracts due: 30 March, 2017. Proposals (maximum 150 words) should be sent to Professor Deborah Cartmell and Dr Anna Blackwell (djc@dmu.ac.uk and anna.blackwell@dmu.ac.uk).

27-29 September 2017**From Queen Anne to Queen Victoria:****Readings in 18th- and 19th-Century British Literature and Culture
University of Warsaw, Poland**

From Queen Anne to Queen Victoria is a biennial conference organised by the Institute of English Studies, University of Warsaw. The title highlights the time span that is covered, and provides a framework for the highly varied perceptions that contribute to a picture of the great themes that link the 18th and 19th centuries. We invite proposals for papers on all aspects of the culture and literature of 18th- and 19th-century Britain.

Abstracts due: 31 March 2017. Please send 250 word abstracts in DOC/DOCX format to: osbconference@uw.edu.pl.

Website: qaqv.ia.uw.edu.pl

13-14 October 2017

Last Pages, Last Shots

ERIBIA

Université de Caen Normandie, France

This conference continues a sequence of international events exploring the question of closure as well as the question of adaptation. We would like to turn now to the adaptation of the last pages of a novel to the screen. In this conference, we intend to measure and comment on the stakes of adaptation to the screen at the end of a novel. An adaptation is necessarily the product of a specific reading of a text; it is an appropriation that can lead to a change in the end of the source text. The close of a novel, however, is both the moment when literary traditions hold strongest – and when the author may take up the challenge to buck those traditions, to distance the work once and for all from foregone conclusions (Larroux). Can the same be said of film? Does the filmmaker's vision replace that of the novelist? Does the end of a film also signal its tendency to either follow or challenge tradition? Classic Hollywood films end with a concluding scene, followed by an epilogue (Bordwell), thus imitating the traditional novel, but adaptations are frequently the subject of narrative and structural changes, for various reasons. Hollywood's love of the happy end is well known, while the transformation of Jane Austen's novels into simple love stories is a striking example of Hollywood's need to appeal to a mass audience. In animated adaptations of fairy tales, the trend is even more obvious: Walt Disney's *The Little Mermaid* (1989) is but one example, born of a desire to not shock children (or their parents). Beyond this, a change to the ending can be a selling point: the producers of the recent adaptation of *Gone Girl* (2014) actually promoted the film by promising that it rewrote the final act, thus maintaining the suspense that readers felt, or perhaps correcting an ending that was somewhat controversial.

Beyond these transformations made to the storyline, writing for the screen necessarily engenders structural changes, be it the transition from the last images to the credits, or the move from a last chapter to the last act of a film. When the adaptation is to the endless present of television, where the ending (or conversely, the continuation) of a story is often decided not by creative choice but by ratings and network dictate, these structural changes are even more pronounced. Thus we are interested in both the ideological implications of changes made in adapting these final pages to the screen, as

well as the aesthetic stance taken in modifying (or on the contrary, maintaining) the ending of the source text. We could also compare open and closed endings when they are adapted to the screen; if we think of the open endings that Torgovnik referred to as “scenic” that proliferate in the novels of Henry James, and are themselves a testament to the influence of the theater, ending with an ongoing dialogue – can we find a similar technique at work in film, or does the adaptation tend to offer a more definitive ending?

Abstracts due: 27 March 2017. Please send proposals to Armelle Parey, Université de Caen Normandie (armelle.parey@unicaen.fr) and Shannon Wells-Lassagne, Université de Bourgogne Franche Comté (shannon.wellslassagne@gmail.com).

NOTE: Although the deadlines for abstracts for the following edited collections, special issues, symposia and/or conferences/conference sessions have already passed, they may be of interest to scholars working on the neo-Victorian in relation to the specified topics. (Entries that are only listed, without explanatory notes, were highlighted in a previous issue of *NVS*.)

3-4 February, 2017

Victorian and Edwardian Industrial Desires: Artistic, Historical and Literary Perspectives

Nantes University, France

Victorian scholarship has long subscribed to a form of technophobia adopted from the Tory critiques of industry by John Ruskin and Thomas Carlyle and subsequently taken up by the Marxian critical tradition. By opposing the machine to the organic and the mechanical to the vital, this anti-industrial stance pleaded for the return to a pastoral, artisanal culture often linked with an idealised recreation of the Middle Ages. In recent years, as the computer dissolved the boundary between human intelligence and the would-be lifeless machine, this anti-industrial paradigm has been undermined. Victorianists have suggested that the steam-driven automatic machines of the Victorian mills and the proto-computers of Charles Babbage heralded our current understanding of human intelligence.

At the political and philosophical level, in the first phase of industrialization, the question was raised whether the machine enhanced human life or simply augmented production and national wealth. Many social reformers were ambivalent about the so-called progress and life improvement machines brought to operatives. Harriet Martineau praised female factory labour on the ground that technology helped empower women. As for Robert Owen, his first philanthropic experiment at New Lanark did not rule out productivity and intensive labour. On the other hand, industrialists were described by pro-industry supporters as new heroes improving their workers' living conditions, while participating in a divine plan for the progress of global human history. In 1835 for instance, Andrew Ure in his *Philosophy of Manufactures*, praised "the blessings which physio-mechanical science has bestowed on society, and the means it has still in store for ameliorating the lot of mankind". Even Dickens who admired "the poetic of science" was called by Ruskin, "the leader of the steam-whistle party" as he was found to be too enthusiastic about technological and scientific advancements. As for Carlyle, though fearing riotous mobs of workers, he took the defence of "the strong inarticulate men and workers" against Mammonism, in *Past and Present*. How did contemporaries navigate between these ambivalent tendencies, between ideas of moral and physical improvement on the one hand versus the economic necessity for more workers' subservience to the machine? Did these discourses, developed in the early phase of industrialisation, vary after the Great Exhibition and in later periods? Did these debates on technophobia versus technophilia, on human versus machine spread to the Continent beyond Marxian circles? If it may be said that in the last resort the Victorian era set the rationale for the particular forms of technophobia and technophilia that still dominate today and it should also be worth considering steampunk as the neo-Victorian expression of a fascination for anachronistic technologies or retro-futuristic inventions. This year's annual conference will address the following issues:

- Ambivalent discourses on workers and the factory system, the horrendous working conditions of early industrial factories
- The factory system and its social and aesthetic effects
- Industrial capitalism and British culture
- The Factory Movement's commitment to bettering working conditions

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- Technological beauty and sublimity
 - Pro-industry apologists, i.e. Andrew Ure, Edward Baines, William Cooke-Taylor
 - Manliness and mechanism, female labour and mechanization
 - European ambivalence towards the British industrial revolution and its moral side effects
 - Emerging scientific ideas and technological inventions, i.e. “the whispering machine”
 - The engagement with technological inventions in the Victorian and Edwardian press
 - The overlap between humans and machines, mechanical-organic hybrids, prostheses
 - Early mechanical computers: Charles Babbage’s Difference Engine and Analytical engine
 - Inventors as tinkerers, inventors as heroes
 - Recent criticism on the Industrial Novel: Charlotte Brontë, Charles Dickens, Benjamin Disraeli, Elizabeth Gaskell, Charles Kingsley and also on less canonical works by Frances Trollope and Charlotte Elizabeth Tonna, Elizabeth Stone and Geraldine Jewsbury
 - Poetry, poetics and industry, anti-industry poems
 - Working life autobiography, factory accidents and the narrative of deformity
 - The affective and cultural components of technophilia and technophobia
 - Industrial utopias or dystopias, i.e. Samuel Butler’s *Erewhon*.
 - Steampunk, science and (neo)Victorian technologies

As with previous SFEVE colloquia, this event will focus on broad notions that will be of interest to scholars from a range of fields, including disciplines such as (but not limited to) anthropology, sociology, history, cultural studies, literature studies, art history, science and technology studies, psychoanalysis, philosophy.

Full CFP: <https://cve.revues.org/2721?lang=en>

SFEVE website: <http://sfeve.hypotheses.org/>

17-20 March 2017

**ACLA Panel: Monsters: Theory, Translation, Transbiology
Harvard University, Massachusetts, USA**

This panel of the American Comparative Literature Association's annual conference will explore the enduring popularity of narratives such as *Strange Case of Dr Jekyll and Mr Hyde* (1886) and our culture's apparent obsession with bodies and psyches deemed 'monstrous'. Jeffrey Jerome Cohen, editor of the collection of essays *Monster Theory: Reading Culture*, proposes that the monster's body is a cultural body, a body that cannot be categorically confined, but exists to problematise and to escape any categories we may create. In their 2012 text *Speaking of Monsters: A Teratological Anthology*, editors Caroline Joan (Kay) S. Picart and John Edgar Browning contend that the monstrous is "always already global", because it can and does escape national borders and notions of universality. Jack Halberstam, in *Skin Shows: Gothic Horror and Technology of Monsters*, similarly posits that monsters' bodies are "mobile, permeable and infinitely interpretable" and that the monster is an "economic form in that it condenses various racial and sexual threats to nation, capitalism, and the bourgeoisie in one body." Elsewhere, Halberstam asserts that monsters of contemporary fiction and film could be productively read as "transbiological" due to their assemblage of human, animal, and machine. This panel welcome interdisciplinary papers that explore facets, elements, and assemblages of the "monstrous," from B.C.E. texts and art to works in the twenty-first century.

Full CFP: <http://navsa.org/2015/09/20/cfp-acla-2016-panel-monsters-theory-translation-transbiology-9232015-317-202016/>.

17-20 March 2017

**NeMLA Panel: Neo-Victorian? Pop Culture, Lowbrow, and Genre
Victoriana**

47th Annual NeMLA Convention

Hartford, Connecticut, USA

Full CFP: <https://call-for-papers.sas.upenn.edu/node/64070>

21 April 2017

Cross-Dressing in Fact and Fiction: Norma, Bodies, Identities

University of Toulouse-Jean Jaurès, France

Held with the support of C.A.S. (Cultures Anglo-Saxonnes E.A. 801) and “Les Jeudis du Genre”, this conference will explore fashion, the sociology of dress and the semiology of clothing, which have been the object of much attention since Roland Barthes’s *The Fashion System (Système de la mode, 1967)*. Closer to us, contemporary critics, such as Joanne Entwistle, remind us that dressing of all kind is cultural knowledge, acquired thorough training (Entwistle, *The Fashioned Body: fashion, dress and modern social theory, Polity 2000*). If dress is one of the most significant markers of class, gender, sexual orientation, ethnicity, religion, as well as of cultural and professional identity, then what kind of political and aesthetic transgressions does cross-dressing constitute/enable? What forms does it take? How is it performed and experienced? What are its effects? What kind of new possibilities does it open up? And what kind of empowerment or knowledge does it yield? A crucially disruptive act, cross-dressing fundamentally challenges binary categories, introducing, as Marjorie Garber contends, a “category crisis”. What Garber calls “the extraordinary power of transvestism” resides in its capacity to expose “cultural or aesthetic dissonances and to undermine the very notion of an ‘original’ or a ‘stable’ identity” (Garber, *Vested Interests, Routledge 1992*). This one-day conference will explore the various representations, aesthetics and epistemologies of cross-dressing in nineteenth-, twentieth- and twenty-first century history, literature, painting, photography and film in English-speaking countries. Topics may include but are not limited to:

- Female-to-male or male-to-female cross-dressing and the constructedness of gender categories
- Cross-dressing and sexuality
- The figure of the cross-dresser
- The Dandy, the New Woman etc.
- Cross-dressing and racial passing / colonial cross-dressing
- Social cross-dressing
- Cross-dressing detectives/spies, soldiers, etc.
- Cross-dressing vs. androgyny
- Cross-dressing and the law / criminality

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- Theatrical cross-dressing; music hall cross-dressing acts
 - Challenges to normative dress codes in fashion movements, magazines, societies etc.
 - Narrative, generic or aesthetic cross-dressing

Full CFP: <https://call-for-papers.sas.upenn.edu/cfp/2016/09/19/cross-dressing-in-fact-and-in-fiction-norms-bodies-identities-april-21st-2017>

29 June – 2 August 2017

Possible & Impossible Children:

Intersections of Children's Literature & Childhood Studies

York University, Toronto, Ontario, Canada

Website: <http://www.yorku.ca/irsc17/>

Twitter: [@irsc17](https://twitter.com/irsc17)

**Recent, Current & Forthcoming Projects, Events & Exhibitions
of Possible Interest to Neo-Victorianists**

26 November – 31 December 2016

Alice in Wonderland (dir. Anthony Neilson)

Royal Lyceum Theatre, Edinburgh, UK

10-14 January 2017

Dame Nature: The Magnificent Bearded Lady [Music Hall Show]

Wilton's Musical Hall, London, UK

26-27 January 2017

Morgan and West: Parlour Tricks [Magicians]

Wilton's Music Hall, London, UK

20-25 February 2017

Gaslight

Sheffield Theatres, Sheffield, UK

24-25 February 2017

The Underground Man

York Theatre Royal, York, UK

1-11 March 2017

Blue Stockings

York Theatre Royal, York, UK

27-28 March 2017

Jane Eyre: An Autobiography

York Theatre Royal, York, UK

**Recent and Forthcoming Critical Publications on Neo-Victorianism
or of Neo-Victorian Interest**

Elodie Rousselot (guest ed.), *Neo-Victorian Experiments*, special issue of *Victoriographies* 6:2 (July 2016): includes articles on subjects as diverse as the Victorian gynaecological practice of clitoridectomy, contemporary biofictional poetry, the figure of the naturalist as inadvertent imperialist, and neo-Victorian medical Gothic.

Helen Davies, *Neo-Victorian Freakery: The Cultural Afterlife of the Victorian Freakshow* (Palgrave Macmillan, 2015): explores contemporary adaptations and appropriations of 19th-century freak show performers such as Saartje Baartman or Joseph Merrick. The monograph ties in with disability studies, gender studies and race studies.

Anna Maria Jones and Rebecca N. Mitchell (eds.), *Drawing on the Victorians: The Palimpsest of Victorian and Neo-Victorian Graphic Texts* (Ohio University Press, 2016): uses the palimpsest as a theoretical framework and starting point for the analysis of the Victorian visual turn and the ways 20th and 21st-century graphic texts (graphic novels, mangas, and other media) revisit their 19th-century predecessors.

Rachel A. Bowser and Brian Croxall (eds.), *Like Clockwork: Steampunk Pasts, Presents, & Futures* (University of Minnesota Press, 2016): traces the rise and spread of steampunk's popularity and manifestations, and its crucial interventions in contemporary cultural concerns, including queerness, disability, digital humanities and fan culture.

Recent and Forthcoming Neo-Victorian Fiction, Poetry, Drama, etc.

Melissa Ashley, *The Birdman's Wife* (Affirm Press, 2016): biofiction of Elizabeth Gould, wife of the ornithologist, taxonomist and taxidermist John Gould, whose illustrations of her husband's specimens made him rather than her famous.

Kevin Bannister, *The Long Way Home* (Fireship Press, 2016): biofiction of Thomas Peters and his friend Murphy Steele, promised freedom in exchange for fighting for Britain in the Royal Ethiopian Regiment during the Revolution, before fleeing to Canada from where they will eventually set forth to found Freetown in Sierra Leone.

Marie Benedict, *The Other Einstein* (Sourcebooks Landmark, 2016): biofiction of the brilliant Mitza Marič, who meets Albert Einstein at Zurich's elite Polytechnic in the 1890s but abandons her education when she falls pregnant with his child, while her husband appropriates her visionary theories as his own.

James Benmore, *Dodger of the Revolution* (Heron Books, 2016): Fagin's one-time child thief's opium addiction is adversely affecting his illicit takings, when he is contracted to travel to Paris and steal a document to prove mulatto siblings' claims to their inheritance against the backdrop of the 1848 February Revolution.

Jacquelyn Benson, *The Smoke Hunter* (Grand Central Publishing, 2016): fin-de-siècle, Indiana Jones-style tale of the unconventional Ellie Mallory, who teams up with the archaeologist Adam Bates when her secret map to a

legendary Central American city is stolen and the race to find the lost city begins.

M.H. Boroson, *The Girl with Ghost Eyes* (Talos, 2015): historical fantasy; in fin-de-siècle San Francisco's Chinatown, a young disgraced widow with the talent to see the spirit world must battle evil spirits, sorcery, gangsters and soul-thieves, forging a place for herself in her traditionalist community.

Conor Brady, *A Hunt in Winter* (New Island Books, 2016): further instalment of Joe Swallow series; in fin-de-siècle Dublin, Detective Inspector Swallow investigates a serial attacker of women against the background of Parnell's attempts to repress calls for Irish Home Rule.

Kevin Brennan, *Town Father: Or, Where Graceful Girls Abound* (CreateSpace, 2015): in 1880s California, the tranquillity of the women-only settlement of Hestia is disrupted by questions of procreation and the town's self-perpetuation, complicated by the arrival of one Henry O'Farrell.

Molly Cox Bryan, *Memory of Light: An Aftermath of Gettysburg* (CreateSpace, 2016): YA biofiction about Jefferson Coates, blinded in the Battle of Gettysburg and eventually moved to the Philadelphia Institution for the Instruction of the Blind, where he meets Rachel Drew, who dreams of building a new life for herself in Nebraska.

Ann E. Burg, *Unbound: A Novel in Verse* (Scholastic Press, 2016): YA free-verse poetry about the nine-year-old slave girl Grace, who persuades her family to flee into the swamp when she overhears her cruel master's intentions to sell them.

Sally Cabot Gunning, *Monticello: A Daughter and Her Father* (William Morrow, 2016): biofiction of Thomas Jefferson's daughter Martha, her fraught marriage with Tom Randolph, her intense attachment to her family home in Monticello, and her own and her father's conflicted relationships to slavery.

Karen Charlton, *The Sculthorpe Murder* (Thomas & Mercer, 2016): the murder of an elderly resident of a small Northamptonshire town in 1810

calls Bow Street officers Detective Stephen Lavender and Constable Ned Woods on the scene, with the former soon confronted with a nightmare spectre from his past.

Patrick G. Cox, *Limehouse Boys* (IndieGo Publishing, 2016): in 1830s Limehouse, a young boy is sent to the Shadwell Wokhouse, where he is forced into criminal activities by the corrupt beadle, who becomes the target for revenge by a one-time Royal Navy's Master's Mate for his brutal treatment of the man's brother.

Kay Crabbe, *The Pearl-Shell Diver: A Story of Adventure from the Torres Strait* (Allen & Unwin, 2016): YA fiction; in 1898, thirteen-year-old Sario is supposed to make money for his ailing family by working for a white trader as a diver on his lugger, but fears disappearing like his cousins if he does.

Lesley Downer, *The Shogun's Queen* (Bantam Press, 2016): in 1853, tensions between the US and imperial Japan rise over demands for greater trade rights, as the teenage Okatsu has to confront becoming the consort of an epileptic and mentally challenged Shogun in the morass of palace and international politics.

John Enright and Joseph Kennedy, *Ruffian Dick: A Novel of Sir Richard Francis Burton* (Yucca Publishing, 2016): biofiction based on the idea of scorched pages of Burton's destroyed diary being discovered and providing a revealing account of his quest for Bingham Young through an American frontier as wild and exotic as darkest nineteenth-century Africa.

Lyndsay Faye, *Jane Steele* (G.P. Putnam's Sons, 2016): an abused governess-protagonist plots revenge against her oppressive relatives as she seeks to regain her lost inheritance, while falling in love with her employer and becoming involved in a conspiracy involving stolen jewels and dastardly dealings of East India Company employees during the Anglo-Sikh wars.

Emma Donoghue, *The Wonder* (Little, Brown and Company, 2016): in 1859 Ireland, Elizabeth (Lib) Wright, a Nightingale-trained nurse returns

from the Crimean War to take charge of the young Anna, reputed to have survived without eating for four months; highly sceptical, the girl's professional caretaker is drawn ever deeper into a complex family tragedy and psychological drama.

Ron Hansen, *The Kid* (Scribner, 2016): humanising biofiction of Billy the Kid, tracing the protagonist's childhood removal by his widowed mother from New York to the frontier and the boy's confrontation with the edge of civilisation that precipitates his future transformation into rustler, outlaw and gunslinger.

Gregory Harris, *The Dalwich Desecration* (Kensington, 2016): the gruesome murder of an abbot found with his tongue cut out is quickly followed by another killing, initially leaving the gay investigators Colin Pendragon and Ethan Pruitt stumped for clues and suspects.

Robert Hicks, *The Orphan Mother* (Grand Central Publishing, 2016): sequel to *The Widow of the South* (2005); when her son is brutally murdered in the Reconstruction South, former slave turned midwife Mariah Reddick combines forces with a traumatised Union soldier to discover the culprit.

Elizabeth Howard, *Listen to the Child* (Hookline Books, 2016): a tale of the 1870s charitable scheme to send destitute orphaned and abandoned children from Britain's cities to new 'families' in Canada, where they were often subject to abuse and deprivation as unpaid labour.

Paulette Jiles, *News of the World* (William Morrow, 2016): 2016 National Book Award nominee; a young girl rescued from Indian captivity is given into the care of the reluctant 72-year-old veteran and 'newsreader' Captain Jefferson Kidd, charged with reuniting her with her family.

Mingo Kane, *The Prophet of Cobb Hollow* (Fireship Press, 2016): Civil War participant, Rough Rider, WWI veteran, and vengeful murderer, Reuben Shadrack Judah retells his life and his encounters with great historical figures of his time before his incarceration in a California mental asylum.

Neal Katz, *Outrageous: The Victoria Woodhull Saga, Vol. 1: Rise to Riches* (Top Reads Publishing, 2015): biofiction of Victoria Claflin Woodhull and her sister Tennessee Celeste Claflin; while Victoria becomes the first woman to run for US president, Tennessee becomes the future erotic obsession of Cornelius Vanderbilt.

Josi S. Kilpack, *Forever and Forever: The Courtship of Henry Longfellow and Fanny Appleton* (Shadow Mountain, 2016): biofictional chronicle of the courtship of Henry Wadsworth Longfellow and Fanny Appleton, spanning the seven years from their initial meeting in Switzerland in 1836 to their marriage in Boston in 1843.

Linda Lafferty, *The Girl Who Fought Napoleon* (Lake Union Publishing, 2016): in 1803, Nadezhda Durova cross-dresses to enlist in the Russian army, while Alexander 1 becomes Tsar after his father's assassination, both intent on stopping Napoleon's inexorable threat at all costs.

Laura Madeleine, *The Confectioner's Tale* (Thomas Dunne Books, 2016): a Cambridge PhD student seeks to unravel the story of star-crossed lovers, Guillaume (Gui) du Frere, unlikely apprentice at the Patisserie Clermont in Belle Époque Paris, and his employer's daughter Jeanne, which are somehow linked to her family history.

Kerri Maniscalco, *Stalking Jack the Ripper* (Jimmy Patterson, 2016): YA fiction about the well-born Audrey Rose Wadsworth who, having already shocked her father by wanting to become an anatomist, is drawn into the hunt for Jack the Ripper, eventually forced to suspect some of the people closest to her.

Edward Marston, *Signal for Vengeance* (Allison & Busby, 2016): further instalment in the Railway Detective series; Inspector Colbeck and Sergeant Leeming are summoned from London to 1860 Dorset, when a railway policeman is murdered and his body is left on the line.

Kathryn McMaster, *Who Killed Little Johnny Gill: A Victorian True Crime Murder Mystery* (Drama Llama Press, 2016): fictionalisation of the historical murder of an eight-year-old boy, who disappears after catching a ride on a milkman's cart, against the background of the emergence of forensic science.

Graham Moore, *The Last Days of Night* (Random House, 2016): in 1888, Thomas Edison sues his rival George Westinghouse for a billion dollars to gain exclusive rights to electrify America; the young defence attorney Paul Cravath struggles to find a way to protect his client's interests, receiving unexpected assistance from Nikola Tesla and the society belle Agnes Huntington.

David Morrell, *Ruler of the Night* (Mulholland Books, 2016): while the Crimean War rages, a series of crimes or possible terrorist acts against the British railway system cause panic among investors, requiring the combined efforts of the sleuthing Thomas DeQuincy, his daughter Emily, and a Scotland Yard detectives to stop the culprits.

Phong Nguyen, *The Adventures of Joe Harper* (Outpost 19, 2016): having pirated ten years under Captain Tom Sawyer only to return home weary of life, Joe Harper falls in with a Chinese railroad worker and a fugitive Amish woman; narrowly escaping arrest and forced labour on a chain gang, the three make a powerful enemy, though their 'rescuer' Sawyer may prove still more dangerous.

Félix J. Palma, *The Map of Chaos* (Atria Books, 2015): Book 3 in The Map of Time Trilogy; in this historical fantasy outing into parallel worlds, the mysterious narrator's quest to contact his beloved via spiritualism unleashes a deadly virus or 'cronotomia', which can only be destroyed if Sir Arthur Conan Doyle, Lewis Carroll, and H.G. Wells find an arcane book before Well's creation, the Invisible Man, does.

Brandy Purdy, *The Secrets of Lizzie Borden* (Kensington, 2016): biofictional exploration of the infamous axe murderess' oppressive childhood and her motivations for the killings, told in a histrionic first person voice.

Nick Rennison, *Carver's Truth* (Corvus, 2016): second outing of the team of traveller and photographer Adam Carver and his manservant Quint; investigations into the disappearance of a dancer leads the duo from London's 1871 theatrical world into the treacherous political waters of Bismarck's Berlin.

William Rose, *The Strange Case of Madeleine Seguin* (Karnac Books, 2016): Gothic case study of a Salpêtrière Hospital patient from the perspective of a variety of characters, including biofictional subjects, against the background of decadent fin-de-siècle Paris and symbolist art.

Kate Saunders, *The Secrets of Wishtide* (Bloomsbury, 2016): murder mystery in which the middle-aged widowed sleuth Laetitia Rodd goes undercover as a governess in a Lincolnshire castle, combining forces with her brother, a criminal barrister, and a police inspector to uncover the Calderstone family secrets.

Nisi Shawl, *Everfair* (Tor Books, 2016): steampunk re-imagining of the Congo Free State as the titular utopian society jointly founded by African-American missionaries and Fabian Society members seeking to forge a new democratic nation from the depredations of colonialism.

Margaret Southall, *A Jacketing Concern* (Knox Robinson Publishing, 2016): in 1811 London, the adulterous Lord Roderick, Baron of Davenant, becomes the inadvertent guardian of a young chimney sweep's helper or 'climbing boy', who may be a well-to-do abductee; the search for the boy's origins leads him into darkest London and Liverpool, dealing with smugglers, nabobs, slavers, and Quakers.

Jordan Stratford, *The Case of the Girl in Grey* (Knopf Books for Young Readers, 2016): children's fiction and second instalment in the Wollstonecraft Detective Agency series; in 1826 London, the mathematician Ada Bryon and her friend Mary Godwin investigate the strange case of a desperate girl's flight through Regents Park, a seemingly imperilled heiress and a missing will, their efforts being both helped and hindered by their respective younger sisters' efforts to become involved in the case.

Karen Lee Street, *Edgar Allan Poe and the London Monster* (Pegasus Books, 2016): in 1840 Edgar Allan Poe meets up with Detective C. Auguste Dupin in London to untangle the mystery surrounding an inherited box of letters, implicating the writer's grandparents in a series of attacks on young women and forcing both men to confront demons from their families' pasts.

James Terry, *The Solitary Woman of Shakespeare* (Sandstone Press, 2016): story of the adventurous, soon-to-be disillusioned Abigail, who journeys to an isolated frontier mining town to marry a man she only knows from his letters; the outpost of civilisation fittingly evokes Prospero's isle, where she will stage an all-male version of the bard's *As You Like It* with disastrous consequences.

Lisa Tuttle, *The Curious Affair of the Somnambulist and the Psychic Thief* (Jo Fletcher Books, 2016): Miss Aphrodite, a former spiritualist medium, recently separated from her fraudulent one-time business partner, Georgina Cox, arrives in fin-de-siècle London to seek alternative employment as the assistant of a consulting detective, only for Cox to come seeking her help in locating a number of missing mediums.

Curt von Fange, *A Civil Issue* (Five Star, 2016): the explosive engineer Henri Mueller is charged by President Grant with locating a stolen gold shipment, which vanished during the Civil War when Mueller and his crew blew up an Alabama railroad bridge.

Ronald Welch, *Ensign Carey* (illus. Victor Ambrus; Slightly Foxed Cubs, 2016): YA fiction; sent down from Cambridge, William Carey's father secures a commission for his wayward son in a Bengal Native Infantry regiment, where he soon finds out how to work the colonial system – only for the Indian Mutiny to violently interrupt his ambitious plans.

Karen Witemeyer, *No Other Will Do* (Bethany House Publishers, 2016): in 1880s Texas, a band of outcast, abused and widowed women sets out to create a women's colony in a deserted township, which soon comes under threat from without and within, when the town's leader Emma Chandler turns to a man from her past for help and train her citizens to fight and defend themselves.