

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

(compiled by *Marie-Luise Kohlke* and *Elizabeth Ho*)

CFPs: Journals, Special Issues & Collections

***The Child in Neo-Victorian Arts and Discourse:
Renegotiating Nineteenth-Century Concepts of Childhood
2012 Special Issue of Neo-Victorian Studies***

While neo-Victorianism in fiction and film has sparked off a lively academic industry, its impact on children's literature and contemporary discourses on childhood has not yet been fully addressed. The Victorians were obsessed with the Romantic ideal of the innocent child of nature, an innocence that was thought to be perennially at risk; witness the centrality of the child victim in Victorian melodrama and the astonishing popularity of orphan narratives. Such narratives framed trafficking in children from the outskirts of empire to the centre and vice versa, as pauper children were sent abroad to the settler colonies as cheap labour hands, while 'orphans' in the colonies were removed from their parents in order to be raised at missionary homes or by Anglo-parents who could not conceive themselves. This special issue will explore how Victorian constructions of childhood are re-mediated and renegotiated in contemporary arts and discourse, from neo-Victorian children's literature and/or fiction featuring children, heritage film and television, the media, social policy making and family politics, to present-day legal frameworks. In particular, how do revisionary fiction and other contemporary cultural discourses for/about children and/or young adults rejuvenate, modify, and assist us in re-thinking the Victorians and associated themes of temporality, cross-generational continuities, and urgent social issues such as child labour, trafficking and paedophilia? Contributions, both academic articles and creative pieces, are invited on (but not limited to) the following topics:

- rewrites and film adaptations of Victorian children's/young adults' classics and/or child-focused fictions
- re-imaginings of Victorian stock child characters (orphans, street Arabs, innocent angels, feral and criminal children, etc.)

***Neo-Victorian Studies*
4:1 (2011)
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- re-inventions of Victorian genres for children (e.g. the adventure story, fairytale, moral tract)
 - adaptations of neo-Victorian genres for juvenile audiences (cf. steampunk or graphic novels for children and adolescents)
 - continuities/discontinuities between contemporary narratives about adoption and migration and nineteenth-century orphan narratives
 - imagined child readers/viewers
 - child illness/death; children and medicine
 - neo-Victorian vs. neo-Edwardian children's fiction and other art forms
 - the child victim in socio-legal and political discourse
 - colonial vs. postcolonial representations of the child

Abstracts due: 31 January 2012 (200 words, plus draft bibliography and brief bio.) to Claudia Nelson at claudia_nelson@tamu.edu and Anne Morey at amorey@tamu.edu

Submissions due: 1 April 2012

The Other Dickens: Neo-Victorian Appropriation and Adaptation
2012 Special Issue of *Neo-Victorian Studies*

As part of the bicentenary celebrations of Dickens's birth, the guest editors invite contributors to consider the 'other' Dickens – those aspects of Dickens's life and work that have been the subject of recent revision, reappraisal, and transformation in contemporary culture. The special issue will aim to critically assess our persisting fascination with this canonical Victorian figure and, more generally, the 'Dickensian' cultural legacy of the Victorian age in the twentieth and twenty-first centuries. We would especially welcome papers and creative pieces which address the continued influence of Dickens on neo-Victorian studies, in literature, in bio-fiction, as well as in film and television adaptations of his novels. Possible topics may include, but are not limited to:

- Dickens and adaptation/re-writings
- Dickens and the legacies of Empire
- International/trans-cultural Dickens in the age of globalisation
- Dickens and contemporary politics (social reforms, the 'Big Society', philanthropy)

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- Dickens and twenty-first-century material/commodity culture and consumerism
 - Dickens and revisions of gender in the private and public spheres
 - Dickens and neo-Victorian nostalgia
 - Gothicised Dickens/Dickens's ghosts
 - Dickens and Dickens's women in bio-fiction
 - Dickens and (self-)performance/performing the past

Abstracts due: 29 February 2012 (500 words, plus brief bio.) to Elodie Rousselot at Elodie.Rousselot@port.ac.uk and Charlotte Boyce at charlotte.boyce@port.ac.uk.

Submissions due: 15 July 2012

BADaptations

(Edited collection)

In the (not so distant) past, 'adaptation studies' typically focused on the translation of books, especially 'classic' and canonised literary novels, into films. As Thomas Leitch has pointed out, this approach often takes fidelity to a literary source as the most appropriate method for analysing adaptations. Although the question of fidelity continues to dominate popular reviews of film adaptations, recent scholarship now routinely works with a much broader definition of adaptation, whereby it also engages with films derived from such non-literary sources as comic books, electronic games, and theme park rides. Emphasising intertextuality over fidelity, such work locates adaptation within a range of long established industry practices that recycle and serialise narratives in the form of remakes, sequels, television series, novelisations, videogames, and the like. Recently, I.Q. Hunter has taken up the idea that "adaptation is a rational commercial strategy for commodifying textual material by disseminating it across numerous media" in order to consider the seemingly marginal phenomenon of the exploitation film as a mode of adaptation. This final approach overlaps with the notion of "BADaptation," a concept employed to engage with and challenge those approaches to adaptation and remaking that routinely employ a rhetoric of betrayal and degradation, of 'infidelity' to some idealised original. The proposed collection aims to ask the following questions: Is a film adaptation intrinsically BAD? Are all film adaptations BADaptations of some more authentic artifact? And what happens when one adapts a 'bad object'? Does this result in a BADaptation, or a 'GLADaptation'? This collection seeks

theoretical/overview pieces and case studies that deal with the idea of ‘bad versions’ (adaptations, remakes and so on) of pre-existing (good or bad) material (however defined). The proliferation of adaptations of Victorian and neo-Victorian novels into film and television makes this collection particularly relevant to neo-Victorian scholars. In addition, neo-Victorian researchers interested in adaptation studies, theories of authenticity, or in less-canonical forms of adaptations, such as *Cowboys and Aliens* (comic book to film) or mash-up fiction adapted into film, may wish to contribute articles.

Full CFP: <http://call-for-papers.sas.upenn.edu/node/42910>

Abstracts due: 30 November 2011 (250 word plus 100-word bio.) to I.Q. Hunter at iqhunter@dmu.ac.uk and Constantine Verevis at con.verevs@monash.edu

Neo-Historical Exoticism and Contemporary Fiction
(Edited Collection)

The current phenomenon of the neo-Victorian, neo-Edwardian, neo-Forties, and more recently, neo-Tudor novel seems to confirm contemporary culture’s persisting fascination with re-visiting and re-formulating certain key historical moments. This edited collection of essays intends to develop critical examination of the recent literary trend of the ‘neo-historical’ novel and to bring fresh perspectives to current debates on its cultural and theoretical underpinnings. We particularly welcome contributions on the ‘exoticising’ strategies employed by neo-historical fiction in its representation of one culture for consumption by another: What motivates this return to, and symbolic re-appropriation of, the past? Are certain historical periods more prone to creative re-interpretations than others? What are the implications of using a discursive practice intent on seeking elsewhere (in this case, the past) a mode of expression for the present? With the possibility of geographical escape now exhausted in our global age, has the past become the latest refuge from (post)modernity? Possible topics may include:

- neo-historical fiction in the global/trans-national present
- exotic nostalgia in the neo-historical novel
- popular culture, consumerism, and neo-historical exoticism
- neo-historical fiction in the margins of Empire
- exotic historiography in contemporary neo-historical fiction

Full CFP: <http://call-for-papers.sas.upenn.edu/node/43138>

Abstracts due (extended deadline): 31 November 2011 (300-500 word proposals and brief bio. to Elodie Rousselot at elodie.rousselot@port.ac.uk)

Completed chapters due: January 2012

Violent Women in the 19th Century
(Edited Collection)

The number of women who are victims of crime has always been higher than the number of women partaking as offenders. However, Victorian women were very often involved with crime – not always petty in nature. This collection aims to write more women back into the criminal record by focusing on those women who committed violent crimes during the nineteenth century. This collection asks what narratives were created about these women (and possibly their femininity), what were the societal and cultural responses to these women and their crimes, and what methodologies are employed by scholars to reveal the stories about women who have, until now, been ignored or overlooked? Possible topics might include:

- the treatment of violent women by the courts
- new methodologies by which we could study violent female criminals in the nineteenth century
- possible crimes these violent women partook in (participation in street gangs; violent robberies; murder for commission, revenge or jealousy; abductions, blackmail or extortion; serial killings)
- violent women from the working vs. middle or upper classes (outside of the traditional Madeline Smith, Constance Kent and Florence Maybrick cases)
- narratives from the offenders themselves and how they saw themselves, their crimes, and their place in English society
- newspaper narrative creations about violent female offenders
- women's crimes as responses to social changes

Neo-Victorian scholars might contribute articles on re-workings of nineteenth-century texts/discourses in female criminality, or comparative work on Victorian and neo-Victorian representations of criminal women.

Full CFP : <http://call-for-papers.sas.upenn.edu/node/43170>

Abstracts due: 16 December 2011 (250 words, plus brief bio) to Vicky Nagy at vicnagy@gmail.com

Completed chapters due: early June 2012 (7,000-9,000 words)

CFPs: Upcoming Symposia & Conferences**27-29 January 2012*****Ghost Stories: Hauntings and Echoes in Literature and Culture*****McGill University, Montreal, Canada**

The McGill English Department's Eighteenth Annual Graduate Conference on Language and Literature invites submissions on the topic of literary hauntings. How do ghosts of the past figure in literature, theatre, film, television, and other texts and cultural artifacts? How do 'ghostly' familial, imperial, social, linguistic, or national legacies influence artists and their work? How do texts 'remember' historical events or other texts? Potential topics include: ghosts, spectres, apparitions, phantoms, zombies, vampires, the undead, the gothic, the supernatural, the uncanny, 'haunted' genres (horror, film noir, science fiction), obsession or possession, palimpsests, manuscripts, intertextuality, series revision, adaptation, and translation, archives, preservation and rediscovery, canon formation, theories and texts of trauma, influence, inheritance, legacies, subtextual sexuality and gender dynamics, disembodiment or physical hauntings (scars, injuries, pain), history, postcolonialism, cultural imprints, imperial legacies, relics, ruins, monuments, ephemera and material culture, echoes, repetition, resonance, shadows, projections, marginalized, forgotten, or overlooked figures and groups. Many of these topics have evident connections with the prevalent trope of spectrality in neo-Victorianism.

Full CFP: <http://call-for-papers.sas.upenn.edu/node/43341>

Abstracts due: 15 November 2011 (250-word abstracts plus brief bio.) to mcgillconference2012@gmail.com.

11 February 2012***Shared Visions: Art, Theatre and Visual Culture in the Nineteenth Century*****Millburn House, Warwick University, UK**

This one-day conference, held in conjunction with *Nineteenth Century Theatre and Film*, will explore the connections between art, theatre, and visual culture in the nineteenth century. During this period, the 'art of seeing' challenged the traditional dominance of the written word. Vision, previously denigrated as deceptive, became considered as a universal

language, accessible to all, and more authentic than text. Popular theatre, especially melodrama, led the way in exploring the possibilities of the new visuality. Possible topics might include:

- theatre as visual culture
- the relationship between word and image
- theatrical illustration
- audiences and reception of art/theatre/visual culture
- visual technology: panoramas; dioramas; phantasmagorias; magic lanterns
- theatricality
- history as spectacle

Neo-Victorian scholars may wish to submit paper on nineteenth-century legacies in current theatre practice and representations of theatre, theatrical illusion and spectacle in neo-Victorian novels, drama, and film.

Conference Website and Full CFP:

http://www2.warwick.ac.uk/fac/arts/theatre_s/research/shared_visions/

Abstracts due: 15 November 2011 (up to 500 words) to Patricia Smyth at patricia.smyth@nottingham.ac.uk

10–12 April 2012.

***Rethinking the Self: Transnational and Transdisciplinary
Bioethical and Biopolitical Concerns***

University of Helsinki, Finland

This international and interdisciplinary symposium addresses how cultural, medical and political understandings of the self are shifting and changing in contemporary societies. It explores how humanness is imagined and conceived in various symbolic systems of knowledge, and how gender, disability, class and ethnicity articulate these understandings. With a particular focus on how ideas of the flesh and national identity reconfigure experiences of the embodied self, the symposium aims to bring together scholars whose work engages with issues that range from medical and cultural technologies, globalisation, migration and neoliberalism to phenomenology and ethics, political ideologies and subjectivities, and theories of social transformation. Neo-Victorianists working on subjectivity and identity formation in and through neo-Victorian media might wish to offer papers on how neo-Victorian re-imaginings of past configurations of gender, ethnicity, disability and nation inform our current understanding of

the same. Possible topics include:

- theories and technologies of the self (Foucault, Agamben, Butler, etc.)
- community belonging and violence
- the self, disability and monstrosity (Shildrick, etc.)
- medicalised race theories
- gender, sexuality and queering the self
- ethics and the ethics of the human

Full CFP: <http://www.helsinki.fi/collegium/events/rethinking-the-self.htm>

Abstracts due: 1 December 2011 (300 words plus brief bio.) to Suvi Salmenniemi at suvi.salmenniemi@helsinki.fi and Donna McCormack at donna.mccormack@helsinki.fi.

13-15 April 2012

The 5th International Congress on World Literature

On the Crossroads of Cultures and Civilizations

Taurida National V. I. Vernadsky University, Alushta, Crimea, Ukraine

Marking the bicentenary of Charles Dickens' birth, the Crimean Research Center for Humanities particularly invites panels on European, American, Slavic, and World Literatures and teaching methods, the 2011 Nobel Prize in Literature, Tomas Tranströmer's work, but especially on Dickens. Topics on the latter, many of them of special interest to neo-Victorianists include:

- modern approaches in Charles Dickens studies
- Charles Dickens as the 'English brother of Nikolai Gogol': humor, satire and characters
- Charles Dickens and Russian writers: Fyodor Dostoevsky and Leo Tolstoy
- Victorian London in Charles Dickens' novel
- Charles Dickens and neo-Victorian fiction
- Charles Dickens in art and films

Working languages: Ukrainian, Russian, English; Congress proceedings to be published in early 2013.

Abstracts due: no date cited. For further details contact Nataliya Ishchenko (8 10 38 050) 260-72-99) and Yuliya Skorokhod'ko (8 10 38 098) 574-22-73) or e-mail: crch@mail.ru; alena16@sf.ukrtel.net.

13 May 2012

LIES 2012: "Of what is past, or passing, Or to come": Traveling in Time and Space in Literature in English

Adam Mickiewicz University, Poznan, Poland

The lines quoted in the title of the conference from W.B. Yeats' 'Sailing to Byzantium', which are recalled by one of the characters in Marina Warner's novel *In a Dark Wood*, bring to light the theme of this year's Literature in English Symposium: 'Traveling in Space and Time'. The idea of a journey is inherently connected with changing places and movement, but, through reading, we can traverse space and time, continents and cultures, whilst remaining static. This symposium is devoted to: the explorations of individual space and landscape of the mind through analysing trauma and addressing psychological wounds; travels into fairy tales, oriental scenery (real and imaginary) as well as interrelationships between memory and fiction in non-fictional and fictional discourses. Neo-Victorian scholars studying the relationship between neo-Victorianism and trauma, neo-Victorianism as a discourse of memory, specific neo-Victorian fictions/authors utilising fairy-tale archetypes and oriental tropes, or neo-Victorianism as a form of 'time travel' might contribute to this conference.

Full CFP: <http://call-for-papers.sas.upenn.edu/node/43452>

Abstracts due: 15 December 2011 (300-word abstracts) to Katarzyna Bronk at kbronk@ifa.amu.edu.pl or bbronkk@gmail.com

19 May 2012

'Unplanned Wildernesses': Narrating the British Slum 1844 - 1951

University of Warwick, England, UK

In 1844 Friedrich Engels described the slums of Manchester as 'unplanned wildernesses'; stating that no 'human being would willingly inhabit such dens' (*The Condition of the Working Class in England*). This emphasis on the bewildering experience of the slum, as well as the slum's contaminating presence in the Victorian city, is part of a wider dialogue concerning working-class neighbourhoods throughout the nineteenth century that incorporated the writings of such figures as Charles Dickens and the sociologist Charles Booth. These narratives of disgust and horror but also excitement and attraction maintained a significant effect on the depiction and treatment of the slum well into the twentieth century. Papers should address the changing and multiple narratives of the slum from 1844 to 1951,

after which Britain's remaining slums were cleared for high rise council flats. Neo-Victorianists may be interested in exploring the fictional and filmic afterlives of the Victorian slum and the ideological functions of such representations. Topic may include:

- the slum and its visitors: nineteenth-century 'slummers', social workers, journalists and investigators
- the slum and public health
- family life in the slum
- the literary slum: novels, theatre, poetry
- the slum and crime
- the slum and the Other

Full CFP : <http://www2.warwick.ac.uk/fac/arts/hrc/cfp/up/>

Abstracts due: 9 January 2012 (250 words) to Gabrielle Mearns at g.mearns@warwick.ac.uk

13-15 June 2012

Neo-Victorian Networks: Epistemologies, Aesthetics and Ethics

University of Amsterdam, The Netherlands

This conference seeks to assess the state of contemporary neo-Victorian literature, film, television and other media, with papers offering new readings of neo-Victorian texts. The conference also seeks to interrogate the critical field surrounding the notion of the neo-Victorian by asking how we, as scholars, understand this genre and its allied politics. Does the current cultural interest in the 'new Victorian' imply a resistance to post-modernism, post-structuralism or post-humanism? Or, can neo-Victorianism help us interrogate these terms? How does our post-Victorian landscape accommodate and manipulate the neo-Victorian urge? Papers are invited on the ethics, aims and cultural implications of neo-Victorian trends, understanding this genre in light of our own political climate, and conceptual/aesthetic links between Victorian and contemporary aesthetic practice.

Full CFP: <http://call-for-papers.sas.upenn.edu/node/43573>

Abstracts due: 1 February 2012 (250 words with biographical note to Joyce Goggin at J.Goggin@uva.nl, and Tara MacDonald at T.C.MacDonald@uva.nl

21 -22 June 2012

From the Blank Page to the Silver Screen 4:

Opening pages, opening shots

Université du Maine, Le Mans, France

Whether it be presented as a prologue or alluded to in the credits, integrated in the opening sequence or developed in a flash-back, the incipit of a novel represents the first narrative and mise-en-scene enigma to the director whose film is based on the adaptation of a literary text. The incipit contains the fictional codes that establish the reading pact between the author and the reader, contributing to the intimacy implicit in the autobiographical mode or announcing the transgression of the fictional codes in postmodern works. This conference will promote the study of adaptation through a 'magnifying glance' at the first page, the 'adaptation pact', and the 'viewing pact' of the work. What strategies are used to hook the viewer in the first seconds of a film? What effect do these choices have on the narrative and dramatic structure of the adapted film? Possible avenues of exploration for neo-Victorianists might include the 'voice over' in neo-Victorian films that claims to be the 'author', the intertextual relationship between film and novel, and the anachronistic elements of neo-Victorian film/television adaptations.

Full CFP: <http://call-for-papers.sas.upenn.edu/node/43174>

Abstracts due: 15 November 2011 (250-words) to Shannon Wells Lassagne at swellslassagne@9online.fr and Delphine Letort at delphine.letort@univ-lemans.fr

9-10 July 2012

Dickens and the Visual Imagination

Paul Mellon Centre, London, and the University of Surrey, UK

This conference will explore the interfaces between art history and textual scholarship through the work of Charles Dickens, coinciding with a special exhibition at the Watts Gallery (Compton, near Guildford) on 'Dickens and Art' www.wattsgallery.org.uk. Dickens is renowned for the richness of his visual imagination and his publications encouraged readers to interpret his words with and through their accompanying illustrations. Not only was Dickens deeply engaged with ideas of the visual in his writing, but his work has also provoked responses from artists across multiple disciplines within the Victorian period and beyond. The conference seeks to build on recent

interdisciplinary work (Kate Flint; Isobel Armstrong) to illuminate nineteenth-century understandings of visual culture. Dickens will provide a test case for examining and theorising the connection between text and image across two hundred years of cultural history. For neo-Victorianists, this conference offers potential opportunities to discuss recent graphic novel adaptations of Dickens's work, film adaptations, and the ways in which those who illustrated Dickens's novels inform neo-Victorian production in the present. Proposed topics of interest include: responses to Dickens in the visual arts; Dickens and performance; Dickens and new media; Dickens and commodification; Dickens and aesthetics; Blindness and the difficulties of representation.

Full CFP: <http://www.surrey.ac.uk/english/research/dickens2012/index.htm>
Abstracts due: 30 November 2011 (250 words) to <http://www.ias.surrey.ac.uk/workshops/dickens/cfp.php>; for enquiries contact: g.tate@surrey.ac.uk

11-13 July 2012

**Contemporary Women's Writing: (Wo)Man and the Body
 (Fourth Biennial International Conference of the Contemporary
 Women's Writing Association)**

National Chiao Tung University, Taiwan

It is in order to raise the question of sexual difference that women must construct a textual space to allow their bodies to be heard. Textual representations of corporeal specificities and the various inscriptions on raced, classed, gendered and sexualized bodies have always been central to women's writing. The study of bodily discourses and the affective responses of the body to physical environments and societal mandates are also central to feminist literary scholarship. Papers and panels in English are sought on all genres of literary and popular writing since the 1970s, including fiction, poetry, plays, autobiography, travel writing, graphic novels etc. in any language. (Please note that all presenters are required to be members of the Contemporary Women's Writing Association: <http://www.the-cwwa.org/>.) Possible topics might include: bodies and bio-politics; bodies and environment; bodies and identities; bodies and migration; bodies and sexualities; bodies and space; bodies and spirituality; bodies and textuality; bodies and work; the medicalisation of bodies; (post)human bodies. Neo-Victorianists working on gender and the re-imagined nineteenth-century

body may well find this event of interest. (Selected paper to be published in a special issue of *Contemporary Women's Writing*.)

Full CFP : <http://www.the-cwwa.org/wp-content/uploads/2010/12/CWWA-2012-Conf.pdf>

Abstracts due: 15 November 2011 (250 words plus brief bio.) to Pin-chia Feng, cww2012.taiwan@gmail.com

27-29 July 2012

Dickens! Author and Authorship in 2012

University of California, Santa Cruz, USA

In celebration of the bicentenary of Dicken's birth, the Dickens Project invites paper proposals for a conference on 'Dickens! Author and Authorship in 2012'. The conference will also include three book panels devoted to recent critical studies of Dickens (by Jonathan Grossman, Sarah Winter, and Holly Furneaux). Organizers encourage papers on Dickens, life-writing and Victorian authorship. Topics of particular interest to neo-Victorian scholars include 'Victorian afterlives', material traces of the author such as 'relics' and houses, as well as Dickens and Dickens-related biographies, which might perhaps be explored in relation to bio-fiction.

Full CFP: <http://call-for-papers.sas.upenn.edu/node/42568>

Abstracts due: 15 November, 2011 (1-2 pages with short c.v.) to John O. Jordan at dpj@ucsc.edu

Recently Expired CFPs

NOTE: Although the deadlines for abstracts for the following symposia and 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 an earlier issue of NVS.):

3 March 2012

The Nineteenth-Century Memory: Approaches and Appropriations

Postgraduate conference at Leeds Trinity University College, UK

Nineteenth-century society, feeling in many ways disjointed from and dispossessed of its own past became a founding site for the study of memory

in its multiple forms. Not only was this a period obsessed with understanding and penetrating the workings of the mind – as demonstrated by the pseudo sciences of phrenology, spiritualism and mesmerism – but it was also an era obsessed with remembering its own past. Writers repeatedly re-imagined and reworked their recent past, in novels such as *Waverley* and *Middlemarch*, as well as recalling and recasting a medieval past as witnessed in the Gothic and Arthurian revivals. This era felt itself to be both an unprecedented historical anomaly and the forge of a new and exciting modernity, creating a duality of retrospection and anticipation. The legacy of nineteenth-century culture has proved equally dominant and challenging for its successors in the twentieth and twenty-first centuries. Many of the topics proposed by the organisers, such as memorialisation and the museum; re-imaginings through art and other mediums; the melancholic effects of memory; the implications of gender on memory and vice versa; and recent recollection and appropriations of the era such as neo-Victorianism will be of interest to neo-Victorian scholars.

Full CFP: <http://call-for-papers.sas.upenn.edu/node/43273>

16 - 17 March 2012

First Annual Studies in Gothic Fiction Conference

National University, San Diego, CA

As interest in Gothic studies grows exponentially, what is considered Gothic and how we define it continues to evolve. At this conference we will explore not only the origins of the Gothic, but the evolution of the genre. Papers which explore any aspect of the Gothic in literature, film, and other media are encouraged. Topics which could be explored include: commercialization of the Gothic, Domestic Gothic, Gothic in the Media, Gothic spaces, Neo-Gothic, Gothic film. Some of the likely themes of the conference with interest neo-Victorian scholars working on the theoretical and textual intersections between Gothic and neo-Victorianism.

Full CFP: <http://www.zittaw.com/studiesCFP.htm>

16 – 17 March 2012

Writing Slavery after Beloved: Literature, Historiography, Criticism

University of Nantes, France

Can Toni Morrison's *Beloved* (1987) be considered as a watershed in the contemporary representations of slavery and the slave trade, not only in the

literary field, but also in historiography and Cultural Studies? This symposium will attempt to assess whether this major text, together with its reception, represents a possible paradigm shift in the remembering and rewriting of slavery. After two decades and more, the time may be right to re-read these two decades of post-slavery writing in the transatlantic as a body of work which, however non-homogeneous, shares certain trends and characteristics, and has impacted massively on transatlantic postmodern cultures. The emphasis on 're-reading' and 're-writing' could lead us to probe the different, yet complementary ways in which literature, historiography, and criticism re-inscribe the past within the framework of the present; how they dialogue with their object, as well as with each other; how they foreground textuality in various forms. The intersections between the neo-slave narrative and neo-Victorian fiction are clearly relevant to neo-Victorian scholarship. Topics of interest neo-Victorianists might include: other archives of slavery made accessible or eclipsed in neo-Victorian fiction and film; shared strategies and tropes of historical trauma between post-*Beloved* fiction and neo-Victorian texts; neo-Victorianism's effectiveness in retrieving lost histories of slavery or offering counter-narratives of slavery.

Full CFP: <http://call-for-papers.sas.upenn.edu/node/43412>

21-25 March 2012

International Association for the Fantastic in the Arts:

Literary/Historical Mash-ups and Remixes in the Fantastic

Orlando Marriott Airport Hotel, Orlando, FL, USA.

The focus of ICFA 33 is on the Monstrous and the Fantastic and will explore the many creative and cultural constructions of monstrosity in the arts from monsters of ancient times to monsters of the present and future. Possible topics include: *Pride and Prejudice and Zombies*, *Sense and Sensibility and Sea Monsters*, *Mansfield Park and Mummies*, *Jane Slayer*, *Zombie Haiku*, *Vampire Haiku*, *Werewolf Haiku*, *Abe Lincoln: Vampire Hunter*, and *Queen Victoria: Demon Hunter*. This conference may be of interest to neo-Victorian scholars working on music, video- and/or role-playing games, graphic novels and more unusual forms of neo-Victorian popular culture.

Full CFP: www.iafa.org

22-25 March 2012

2012 Interdisciplinary Nineteenth Century Studies Conference: Picturing the Nineteenth Century

University of Kentucky, USA

This interdisciplinary conference treats ‘picturing’ in its broadest sense: imagining, representing, framing, mapping. The conference invites papers and panels on how the nineteenth century represented itself to itself – through depictions of subjectivity, history, and culture; through emerging technologies and disciplines; through self-conscious ‘meta’ attempts to understand methods of representation. Of interest to neo-Victorianists: the conference may include papers or panels that explore how our own technologies and disciplines create multiple pictures of ‘the nineteenth century’.

Full CFP: <http://navsa.blogspot.com/2011/06/cfp-picturing-nineteenth-century.html>

13-15 April 2012

Northeast Victorian Studies Association: Victorian Clichés and Orthodoxies

Columbia University, New York, USA

NVSA calls for papers on cliché and orthodoxy in and about the Victorian period and papers concerned with Victorian conceptions of conventional thinking, practice, and expression as well as the critical orthodoxies that govern contemporary approaches to the period. Papers that reflect on the status of those critical shibboleths (and on the catch-phrases used to express them: ‘age of equipoise’, ‘the marriage plot’, ‘the gospel of work’), as well as on the literary touchstones that the nineteenth century seems to have produced in higher volume than any other, are particularly welcome. The CFP also invites reconsiderations of older and newer critical texts – from *The Victorian Frame of Mind to Culture and Imperialism* and beyond – that have set the terms of debate for generations of scholars. Some of the clichés listed by NVSA will be familiar to neo-Victorian scholars – ‘We are not amused’, ‘Spare the rod, spoil the child’, ‘The angel in the house’ – and the conference may be of particular interest to neo-Victorianists exploring the extent to which present-day notions of ‘the Victorian’ continue to be grounded in stereotypical preconceptions about the period.

Full CFP: <http://call-for-papers.sas.upenn.edu/node/43165>

16-17 April 2012.**W.T. Stead: Centenary Conference for a Newspaper Revolutionary
British Library, London, UK**

William Stead died on the Titanic in 1912, the most famous Englishman on board. One of the inventors of the modern tabloid, his exposé of child prostitution raised the age of consent to 16, yet got him thrown in jail. This conference, held on the anniversary of Stead's death, examines his influence on the last century of journalism, and looks ahead at how digital technology will shape the next.

Conference website: <https://sites.google.com/site/stead2012/>

Full programme: <https://sites.google.com/site/stead2012/program>

17-18 May 2012***A Brand of Fictional Magic: Reading Harry Potter as Literature*
University of St Andrews, Scotland**

Turning away from Potter-mania, this two-day conference focuses on J.K. Rowling's Harry Potter series (1997-2007) specifically as a literary text. Rowling's play on fantasy, school-story genres, folklore, symbolism, social and religious messages make the Harry Potter series particularly rich for literary examination. The conference seeks to explore Rowling's concept of imaginative empathy, the ability to "learn and understand, without having experienced." Of particular interest are ways in which the power of empathy, in addition to its being of socio-political necessity, might be read as Rowling's "brand of fictional magic." Scholars interested in the role of magic in neo-Victorian fiction, the neo-Victorian Gothic, and steampunk or the traces of the Victorian in contemporary children's literature may find this conference of interest.

Full CFP: <http://call-for-papers.sas.upenn.edu/node/42026>

28-31 May 2012**Victorian Technologies and the Technologies of Victorian Studies
(ACCUTE/NAVSA Joint Session)****Congress of the Social Sciences and Humanities, Waterloo, Ontario,
Canada**

From railways to telegraphy, typewriters to telephones, Victorians were engaged with new, and developing, technologies of connection and communication. Innovations in technology over the course of the Victorian

period influenced wider cultural ideas of connection, of scale and of human capacity. Like the Victorians, researchers in Victorian Studies are using new technologies of reading, writing, research and social connection that are changing the nature of our work and its dissemination. This panel on Victorian technologies and/or the technologies of Victorian Studies may also be of interest to scholars working on the representation of photography, printing, publishing, and/or technological innovations in neo-Victorian general fiction and steampunk as well as film.

Conference details: <http://www.accute.ca/>

31 August - 3 September 2012

Behind the Sherlockian Screen

Melnitz Theater, UCLA, Westwood, California

Co-sponsored by The School of Theater, Film and Television, UCLA, and The Baker Street Irregulars, this academic conference will examine the historical and technical aspects of the 200+ Sherlock Holmes films and television programming. It will consider the history of such films and the principal actors, writers, and directors, and the craft of making these and other period films, including screenwriting, costume and set design, locations, directing, and producing. Speakers will include renowned Victorian and film historians, archivists, screenwriters, costume and set designers, directors, and producers, as well as amateur Sherlockian scholars. The conference will include numerous film clips and rare films; however, the programme is **not** intended as a 'film festival'.

Conference website: www.bakerstreetjournal.com

Projects, Events & Exhibitions
of Possible Interest to Neo-Victorianists

19 September 2011 - 15 January 2012

Atkinson Grimshaw: Painter of Moonlight

Guildhall Art Gallery, London

Scholars working on the representation of art and artists in neo-Victorianism may be interested in Grimshaw's evocative paintings of moonlit suburban lanes, gas lit city streets and docksides, which have emerged as some of the most popular works of the Victorian age. This exhibition constitutes the first major show of Grimshaw's work for over thirty years and includes a wide

range of material, from his earliest Pre-Raphaelite inspired landscapes to the Impressionist-style seascapes of his later years. The exhibition is accompanied by a major new illustrated book, *Atkinson Grimshaw: Painter of Moonlight*.

Website:

http://www.guildhallartgallery.cityoflondon.gov.uk/GAG/Exhibitions/CurrentExhibitions/Atkinson_Grimshaw.htm

Emily Brontë's *Wuthering Heights*, new film adaption

Directed by Andrea Arnold, an innovative new film adaption of Emily Brontë's *Wuthering Heights*, with mostly unknown actors and stripped of its period setting, premiered as one of three British films represented at this year's Venice Film Festival.

The Elizabeth Garrett Anderson Gallery

The UNISON Centre, 130 Euston Road, London NW1 2AY

Scholars investigating neo-Victorian treatments of medicine, including biofictional recuperations of nineteenth-century women doctors, may be interested in this recently opened exhibition. Thanks to 'EGA for Women', a group that campaigned to preserve the core of the former Elizabeth Garrett Anderson Hospital, and to the generosity of UNISON, the gallery is a permanent installation in the beautifully restored 1890s hospital building, part of the new UNISON Centre. Using a variety of media, the gallery tells the story of Elizabeth Garrett Anderson, her hospital, and women's struggle to achieve equality in the field of medicine, set within the wider framework of nineteenth- and twentieth-century social history. The gallery is located close to the Wellcome Collection, the British Library, and Euston and King's Cross stations. Admission is free and the gallery is open Wednesday to Friday, 9:00 am to 6:00 pm, and the same time on the first Saturday of every month.

Tel.: ++44-(0)845-355084

Marie Léger-St. Jean's Price One Penny:

A Database of Cheap Literature, 1837-1860

Recently peer-reviewed by NINES, Networked Infrastructure for Nineteenth-Century Electronic Scholarship (<http://www.nines.org/>), this database may be useful to scholars working on neo-Victorian

representations/adaptations of penny bloods and the influence of Victorian popular culture on neo-Victorianism.

Website: <http://www.english.cam.ac.uk/pop/>

The Plays of Wilkie Collins: A Digital Archive

Neo-Victorianists working on Wilkie Collins, his own and his works' afterlives and adaptations in (bio-)fiction and film, may be interested in a new website launched to host a new online archive of Collins' plays, based on the manuscripts and prompt copies that survive in collections in the UK and United States. The first two plays to be published in the Archive, neither previously available, are *The Lighthouse* (produced at Dickens' Tavistock House theatre in 1855 and then professionally at the Olympic theatre in 1857) and *Man and Wife* (produced by the Bancrofts at the St. James's Theatre in 1873).

Project Leader: Richard Pearson, National University of Ireland, Galway, Ireland

Website: <http://www.wilkiecollinsplays.net>

Recent and Forthcoming Critical Publications

Marie-Luise Kohlke and Christian Gutleben (eds.), *Neo-Victorian Families: Gender, Sexual and Cultural Politics*. Neo-Victorian Series, vol. 2 (Rodopi 2011).

Maeve Tynan (guest ed.). Special issue on 'Contemporary Historical Fiction and Historiographic Theory', *Otherness: Essays and Studies*, 2:1 (Autumn 2011), online at: http://www.otherness.dk/vol_2/ (open access).

Recent and Forthcoming Neo-Victorian Fiction

Karin Altenberg, *Island of Wings* (Quercus 2011): Set in the 1830s on St Kilda, a remote island of the British Isles, a minister and his wife struggle to preserve their marriage in the turmoil of their relocation.

Boris Akunin, *The Diamond Chariot: The Further Adventures of Erast Fandorin* (Weidenfeld & Nicolson 2011): supposed series finale with dual time-frames, chronicles the adventures of the Sherlockian Czarist

investigator in 1905 during the Russo-Japanese War and exploring Fandorin's life and martial arts training in Japan in the late 1870s (originally published in Russian in 2003).

Kunal Basu, *The Yellow Emperor's Cure* (Overlook 2011): a Portuguese doctor, Antonio Maria, travels to Peking in 1898 seeking a cure for his father's syphilis under the tutelage of Dr Xu. Amidst the chaos of the Boxer Rebellion, Maria is torn between fleeing for his safety and staying to solve the mystery of Fumi, Dr Xu's assistant.

Sangeeta Bhargava, *The World Beyond* (Allison & Busby 2011): set in Lucknow, India in the 1850s, an Indian prince and an Englishwoman becomes romantically involved to find their relationship further threatened by the Indian Mutiny.

Michelle Black, *Séance in Sepia* (Five Star 2011): dual time-frame fiction about an 1875 Chicago murder and the feminist journalist Victoria Woodhull's participation in a séance held to try and solve the crime, while in the present, Flynn Kiernan discovers a 'spirit photograph' at an estate sale linked to the same events.

Gyles Brandreth, *Oscar Wilde and the Vampire Murders* (Touchstone 2011): the latest instalment of the Oscar Wilde Mysteries series features Wilde and his partner, Arthur Conan Doyle, solving the case of the Duchess of Albemarle, found dead with puncture wounds in her neck.

Elizabeth Camden, *Lady of Bolton Hill* (Bethany House 2011): in 1879, Clare Endicott returns to America from London as a respected but rare lady journalist. Her romance with a coal-miner's son turned industrialist, Daniel Tremain, grows amidst the labour riots and class divisions of nineteenth-century Baltimore.

John Canzanella, *Innocence and Anarchy* (iUniverse, 2010; part neo-Victorian): story of half-siblings' political intrigue in Czarist Russia, the aristocratic brother becoming Governor General of Finland, while his sister, a serf, travels to France and participates in the Paris Commune of 1871,

before challenging her brother's oppressive regime in Finland by advocating for social reform.

Carol K. Carr, *India Black and the Widow of Windsor* (Berkley Prime Crime 2011): second volume in the India Black series, following the titular madam, catering to the aristocracy's pleasures, as she goes undercover as a maid in Balmoral, aided by Disraeli and others, to save Queen Victoria from a Scottish nationalist assassination plot.

Megan Chance, *City of Ash* (Broadway 2011): banished to Seattle after a scandal, socialite Geneva Langley crosses paths with actress Bea Wilkes. Manipulated by Geneva's scheming husband, Nathan, the relationship between the two women comes to a head as Seattle burns to the ground during the great fire of 1889.

Bruce Duffy, *Disaster Was My God* (Doubleday 2011): biofiction of Arthur Rimbaud told through the eyes of Mrs MacDonald, a fictional Englishwoman who accompanies Rimbaud on his last journey to a hospital in Marseilles.

Barbara Ewing, *The Circus of Ghosts* (Sphere 2011): in the sequel to *The Mesmerist* (2007), the spiritualist Cordelia Preston and her daughter Gwennliam, having fled to 1840s America, become the headlining acts of Silas P. Swift's Circus, travelling from nineteenth-century New York to the Californian gold fields and encountering the Fox sisters and Gallus Mag, the notorious New York gang leader.

Filip Florian, *The Days of the King* (HMH 2011): translated from Romanian, the novel explores the political, social and ethnic turmoil of 1866 Bucharest, when a Prussian lieutenant, having been granted the throne of Romania, invites his German dentist, Joseph Strauss, to attend to him on his journey.

Sharon Ewell Foster, *The Resurrection of Nat Turner, Part 1: The Witnesses* (Howard 2011): chronicle of the events culminating in the uprising of slaves led by Nat Turner in 1831, recounted to Harriet Beecher Stowe by a runaway slave.

Essie Fox, *The Somnambulist* (Orion 2011): Victorian/Gothic ghost story in which seventeen-year old Phoebe Turner searches for her identity from Wilton's music hall to Dinwood Hall and is forced to confront her murky past.

Amanda Grange, *Wickham's Diary* (Sourcebooks 2011): another instalment in Grange's Austen spin-off series, chronicling the events and back story of *Pride and Prejudice* from the journal of George Wickham.

Michele Halberstadt, *The Pianist in the Dark* (Pegasus 2011): biofiction of Maria Theresia von Paradis (1759-1824), a blind piano prodigy, whose talent earned her the patronage of the Empress of Austria and whose condition captured the attention of Franz Mesmer.

Jane Harris, *Gillespie and I* (Faber 2011): new novel from the author of *The Observations* (2006); as the narrator Harriet Baxter writes a biography of the artist Ned Gillespie in 1933, her memories take her back to Glasgow in 1888 and her absorption into the Gillespie family and its scandals.

Lian Hearn, *Blossoms and Shadows* (Quercus 2011): in Japan, 1857, Japan, as the feudal system is about to be overthrown, with Western concessions inevitable and revolution in the air, a young female doctor struggles against class and gender expectations.

Claude Izner, *The Assassin in the Marais* (Minotaur 2011): fourth novel in the Victor Legris mystery series; Legris investigates the strange theft of a goblet from the bookstore of his business partner, Kenji Mori, as anarchists terrorise Paris in 1892.

Destiny Kinal, *Burning Silk* (Sitio Tiempo Press, 2010): from an early nineteenth-century French perfumerie to Bucks County, Pennsylvania, the young Huguenot Catherine Duladier guards her own and her family's secrets and fights off threats to her family's silk magnanerie, while seeking fulfillment in an unconventional ménage-a-trois.

Robert Kresge, *Painted Women* (ABQ Press, 2011): sequel to *Murder for Greenhorns* (2010); Marshal Monday Malone and schoolteacher Kate Shaw return in this murder mystery set in Wyoming in the 1870s.

Allan Mallinson, *On His Majesty's Service* (Bantam 2011): latest volume in the Matthew Hervey maritime adventure series; a glitch in Hervey's career in the 6th Light Dragoons takes him on a six-month assignment as an observer with the Russian army, culminating in the Battle of Kulewtscha.

Benjamin Markovits, *Childish Loves* (Norton 2011, part neo-Victorian): includes three sections purporting to be from Byron's journals, each dealing with a sexually tense relationship with a young woman or man, though the contemporary sections of the novel affirm that these journals are fictional creations by a teacher at a New York private school, who apparently died after a pederasty scandal, leaving the 'journals' to Markovits.

Edward Marston, *Blood on the Line* (Allison & Busby 2011): book 8 of the Railway Detective series; in 1855, while escorted by train to Birmingham to be executed, Jeremy Oxley manages to escape, initiating a manhunt by Robert Colbeck and his deputy, Victor Leeming, across Britain all the way to New York.

Gwen Mayo, *Circle of Dishonor* (Pill Hill Press, 2010): masquerading as her brother for fourteen years, Nessa Donnelly searches for his killer; following training as a Civil War spy, she is called on to investigate the murder of an anti-vice crusader in a brothel and uncovers a complicated web of commercial and political intrigue implicating the Knights of the Golden Circle, a secret Confederate society involved in her brother's death.

James McCreet, *The Thieves' Labyrinth* (Macmillan 2011): third adventure with Inspector Albert Newsome, Detective George Williamson and the mysterious Noah Dyson, recreating the criminal underworld of Victorian London, centred on the dockyards.

Jean Mead, *The Widow Makers: Strife* (Bwythn Caernarfon 2011): second in Mean's Widow Makers series, continuing the saga of the Standish family, whose fortunes are tied up in the slate quarries of North Wales.

Erin Morgenstern, *The Night Circus* (Harvill Secker 2011): the story of a marvellous, one-night-only, travelling circus, *Le Cirque des Rêves*, and its inhabitants.

Gary Morris, *A Line of Dogs* (Polar Publications, 2010): Story of victims of the Irish Famine caught up in political violence and transported to Tasmania, where the heroine falls in love with an escaped convict, who seeks sanctuary with an Aboriginal tribe.

R.N. Morris, *The Cleansing Flames* (Faber 2011): latest instalment in the St. Petersburg Mystery series, featuring the investigator from Dostoevsky's novel *Crime and Punishment* on a 1872 murder case, uncover connections between the crime and the larger unrest and rebellion gripping Russia.

Anne Perry, *Dorchester Terrace* (Headline 2011): 27th book in the Inspector Pitt series; promoted to the head of Britain's Special Branch, Thomas Pitt and his wife Charlotte investigate the attempted assassination of an Austrian duke, uncovering possible connections with of threatened war in the Austro-Hungarian Empire.

Claire Holden Rothman, *The Heart Specialist* (Soho 2011): inspired by the career of Maude Abbott, one of Montreal's first female doctors, this novel follows Agnew White's quest to become a medical practitioner in Canada at the turn of the century.

Esmeralda Santiago, *Conquistadora* (Knopf 2011): epic historical novel set on a sugar plantation in Puerto Rico, as Ana Larragoity Cubillas has to confront the reality of slavery on her own land when the Civil War breaks out in America.

Eileen Clymer Schwab, *Shadow of a Quarter Moon* (New American Library 2011): In 1838 North Carolina, young Jacy Lane, daughter of a wealthy plantation owner, discovers that her mother was a biracial slave and subsequently joins the Underground Railroad.

Dominic Smith, *Bright and Distant Shores* (Atria 2011): to celebrate the completion of the world's tallest skyscraper in 1897 Chicago, the insurance

magnate Hale Gray employs the orphaned Owen Graves to travel to Melanesia and bring back 'live' exhibits and artefacts, precipitating a crisis of ethics when Graves meets Argus, a Westernized native.

Sara Stockbridge, *Cross My Palm* (Chatto & Windus 2011): earning her living by reading the palms of the rich, the fortune teller Rose Lee foresees the terrible fates of Lady Quayle's daughter Tabitha and a young guest, Emily, becoming caught up in their fates.

Terese Svoboda, *Bohemian Girl* (Flyover Fiction 2011): a picaresque and a sly tribute to Willa Cather, this Western tells the story of Harriet, a white teenager lost in a bet her father made with his Indian rival, from whom she escapes to go in search of her father.

D.J. Taylor, *Derby Day* (Chatto & Windus 2011): story of an elaborate betting scheme dependent on a horse named Tiberius and the intrigues of a carnivalesque set of characters as the titular Derby day approaches.

Victoria Thompson, *Murder on Sisters' Row* (Berkley Prime Crime 2011): part of the Gaslight Mystery series; the midwife Sarah Brandt and Detective Sergeant Frank Malloy discover a secret brothel and uncover New York's seamy world of prostitution.

Michael Toledano, *Truncate: A Victorian Suspense Story* (Dog Ear Publishing, 2011): story of commercial and political intrigue surrounding the protagonist's pharmaceutical family business and the sinister machinations of an opium syndicate.

Linda Urbach, *Madame Bovary's Daughter* (Bantam 2011): sequel to Flaubert's classic, following twelve-year old Berthe Bovary as she struggles to overcome her mother's reputation and ill-fortune, first as a model for the painter Millet, then as an apprentice to the designer Charles Frederick Worth.

Juan Gabriel Vasquez, *The Secret History of Costaguana* (Riverhead 2011): postmodern reframing of Joseph Conrad's writing of *Nostromo* as an appropriation of a Colombian exile's story told to him in London in 1903

London, with the writer's vengeful victim, José Altamirano, thereafter beginning his own story about Colombia, the country Conrad fictionalised as Costaguana.

Christopher Wakling, *The Devil's Mask* (Faber 2011): shortly after the abolition of the slave trade, the legal clerk Inigo Bright investigates inconsistencies in the accounts of the Western Trading Company, while bodies of black women are being discovered in Bristol's wealthy suburbs.

Carol Wallace, *Leaving Van Gogh* (Spiegel & Grau 2011): fictional memoir of Dr. Paul Gachet's relationship with and treatment of Vincent Van Gogh in the months leading up to his suicide in 1890.

Ciji Ware, *Midnight on Julia Street* (Sourcebooks 1999, reissued 2011): constructed out of vignettes that contrast present-day New Orleans with New Orleans of the 1830-40s, as the reporter Corlis McCulloch travels backwards through time to witness scenes from the lives of her female ancestors.

Geoffrey Wilson, *Land of Hope and Glory* (Hodder & Stoughton 2011): an alternate steampunk-sorcery history re-imagining the Indian Mutiny, in which the Indian empire of Rajthana has ruled Europe for more than a century and the territory of England stages an uprising against the colonisers.

Janet Woods, *Lady Lightfingers* (Severn House 2011): raised as a pickpocket in the London slums, teenager Celia Laws turns to prostitution and finds a wealthy patron whom she defrauds, only to re-encounter him once she has built a fresh life in the country.

Timothy Woods, *Grant Me Timely Grace* (Crossroad Press, 2010): Civil War fiction featuring a staunch Confederate spy, albeit with abolitionist sympathies, who infiltrates Lincoln's inner circle, and political intrigue involving the British Empire.