

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

(compiled by *Marie-Luise Kohlke* and *Sneha Kar Chaudhuri*)

CFPs: Journals, Special Issues & Collections

Adapting History
(Edited Collection)

This trans-disciplinary collection of case-studies will explore the pluralisation of histories within a multi-national framework, the improvisation and adaptation of historiography to other cultural media, and the increasingly contested role of historians as primary authorities on the writing of (received) history. It questions how the history debate intersects with notions of adaptation, extending beyond the novel-to-film or novel-to-drama paradigms so as to view every version of history as a potential adaptation. Papers should focus as much on the reasons for as on the nature of the processes/procedures through which historical material becomes re-contextualized and to what extent the ends justify the means. Possible topics might include:

- What does it mean to adapt/revive/sustain history?
- Possible differences between adapting and rewriting
- Changes to adaptive processes over time
- The historian's/novelist's/dramatist's role in the adaptation
- The ideological purposes of adaptation
- Historiography and (re-)constructions across cultures

Neo-Victorian scholars might consider contributing articles related to historiographical metafiction or historical analogies between the nineteenth century and the present day drawn in neo-Victorian fiction, as well as contemporary re-visions of the period's historical 'truths'.

Full CFP : <http://www.essenglish.org/cfp/journals.html>

Abstracts due: 1 April 2011 (300-500 words, plus brief bio) to Defne Ersin Tutan at defneersin@yahoo.com and Laurence J.A. Raw at l_rawjalaurance@yahoo.com, Başkent University, Ankara, Turkey.

Articles due: 1 October 2011

Authorship
(New Journal)

An initiative of the Research project on Authorship as Performance (RAP), see <http://www.rap.ugent.be/>, this new open-access, peer-reviewed e-journal on the subject of authorship in the long nineteenth century invites submissions for its inaugural issue, scheduled for September 2011. The journal aims to offer a venue in which to describe diverse historical and discursive settings of authorship, and to grapple with the complex issues of authorial authority, independence or interdependence, and self-fashioning. The Romantic or New Critical concept of the solitary genius or *auteur* (if indeed such an entity ever existed at all) has for decades now been the subject of intense critical scrutiny and revision; as a result, what the general public might once have thought of as authorial agency is now submerged in an elaborate tissue of critical feedback, textual instability, editorial intervention, and accidents of publishing, branding, and spin. And yet the Author persists, as a nomenclature, as a catalogue entry, as a biographical entity, as a popular icon, and as an assumed agent of creativity and innovation. In analyzing cultural formations of ‘authoriality’ as they developed historically, over a long period of time and in a variety of geographical locations, in relation to cultural networks and social change, to transformations of the media, as well as to changing perceptions of gender and personhood, Authorship hopes to foster a more refined and precise theoretical and historical understanding of the complex ideological, technological and social processes that transform a writer into an author. The journal welcomes articles in English on the cultural performance of authorship in any contemporary or historical literary milieu. The journal’s themes of authors’ shifting textual and cultural authority in the light of intertextuality, influence, and appropriation is clearly relevant to neo-Victorian critical practice; related possible areas of exploration include the re-creation of the nineteenth-century author and their after-lives in biofiction.

Full website: <http://www.authorship.ugent.be/>

Submissions due: 1 May 2011 (ca. 5000 words) to authorship@ugent.be

***Libidinal Lives: Economies of Desire in the Long Nineteenth Century*
(Edited Collection)**

In his controversial work *Libidinal Economy* (1974) Jean-Francois Lyotard famously remarked ‘every political economy is libidinal’. With this radical pronouncement, Lyotard identified all hegemonic structures as susceptible to the affective ebb and flow of desire. Forming the cornerstone of the new ‘libidinal materialism’, *Libidinal Economy*, alongside Deleuze and Guattari’s *Anti-Oedipus* (1972), saw the desiring body as inextricably bound up with economic, political and fiscal operations. In the decades that followed, a wealth of theoretical work drew on this challenging juxtaposition of the libidinal and the economic. Notably, Lawrence Birkens’s *Consuming Desire* (1988) postulated a parallel development of sexology and political economy and more recently Regenia Gagnier’s *The Insatiability of Human Wants* (2000) elaborated on the question of production and reproduction in Victorian Aesthetics. Building on this important and often contentious body of scholarship, this collection of essays seeks to explore the interrelatedness of desire, sexuality and economic processes in the literary, scientific and cultural worlds of the long nineteenth century. Papers might consider the role of libidinal impulses in social and political formations, or question whether desire functions as a cohesive, communal force. They might examine a spectrum of nineteenth-century debates with reference to how they position sexuality as the central and influencing practice in an ideological matrix. In addition they might consider whether we find an undercurrent of competing desires in the patterns of pleasure, production, reproduction and consumption during the nineteenth century, and ask to what extent these desires influenced twentieth and twenty-first century perceptions of the Victorians.

Topics may include, but are not limited to:

- Production, consumption, creativity, and libidinal impulses
- Sexual/textual lives
- Commodity/bodily fetishism and pornography
- Non-‘normative’ libidinal economies of sensation and pleasure: masturbation, fellation, same-sex intimacy
- The gothic, cannibalism, the death drive, and desire
- Imperialist desires and ‘other’ economies
- Colonial and post-colonial legacies and heritage

Full CFP: <http://navsa.blogspot.com/2011/01/cfp-libidinal-lives-economies-of-desire.html>

Abstracts due: 1 April 2011, **500 words** (for chapters of 6,000-8,000 words) plus CV to Jane Ford at jane.ford@port.ac.uk and Kim Edwards Keates at kim.edwards@liverpool.ac.uk.

Articles due: 1 October 2011

Robert Browning among the Victorians – and After

(Browning Bicentenary issue, Summer 2012, of *Victorian Poetry*)

Robert Browning is a quintessentially Victorian poet, deeply rooted in the period's culture, and conscious of its politics and intellectual and religious debates. At the same time, he is a significant – though not always duly acknowledged – influence on later authors. He has also lent himself well to twentieth-century critical theory, having been claimed by approaches as wide-ranging as Deconstruction, New Historicism and feminism. How do we assess him 200 years after his birth, in an age when a variety of critical theories coexists with a strong interest in broader issues of Victorian culture? The editors invite articles that offer fresh considerations of Browning's work within its Victorian context – and after. For neo-Victorian scholars the scope lies in exploring the ways in which contemporary historical works have re-invented Browning's life and legacy. Subjects may include, but are not limited to:

- Browning and contemporary poetics
- Historicisms, old, new, and revisionist
- Browning in the empire
- Browning's (sexual) politics
- Reassessing the dramatic monologue
- Browning on the stage

Full CFP : <http://thehoarding.wordpress.com/2009/12/18/victorian-poetry-cfp-browning-among-the-victorians-and-after/>

Articles due: 1 November 2011

Women Writing the Natural World

(Summer 2011 Special Issue, *Nineteenth Century Gender Studies*)

This special issue will focus on nineteenth-century female participation in the growth and consolidation of Victorian discourses on nature and science. It aims to include articles that deal with female fictional and non-fictional

utterances on Nature, related scientific debates, horticulture, plant and animal life, ornithology, evolutionary biology, scientific pedagogy and other related concepts. This special issue may include articles on women's poetry and fiction, as well as non-fiction prose writing, including scientific literature, 'lifestyle' journalism, travel writing, and Romantic reveries on solitude and nature, and women's work as illustrators and artists. Neo-Victorian researchers may wish to contribute articles discussing the ways in which women, nature and science have been interlinked in neo-Victorian novels, especially in recent bio-fiction about nineteenth-century naturalists.

Full CFP: womenwritethenaturalworld@gmail.com

Articles due: 15 March 2011

CFPs: Upcoming Symposia & Conferences

(Extended deadline:)

20-22 October 2011

New Critical Perspectives on the 'Trace'

University of Málaga, Spain

This Conference aims to explore the critical notion of the 'trace' and its applicability to contemporary literature written in English. While the turn to ethics and trauma studies in contemporary criticism has attracted much critical interest, little attention has been paid to the concept of the 'trace' and its complex engagements with questions of ethics, memory studies, and cultural commemorations of suffering. Neo-Victorianists may wish to investigate 'the trace' in relation to the re-mediation of the nineteenth century, its 'absent presence' and varied functions within present-day cultural memory and neo-Victorian media. (This Conference is part of a larger research project on the trace, funded by the *Ministerio de Ciencia e Innovación*.) Five bursaries are being made available to early career researchers and/or postgraduate students/postdocs on the basis of their academic record.

CFP and conference website:

<http://www.thetraceinliterature.com/presentation.php>

Abstracts due: 25 April 2011 (300 words, via electronic form on conference website)

6-8 May 2011***The International Steampunk City*****Waltham, Massachusetts, USA**

The event will benefit the Charles River Museum of Industry and will involve the entire town of Waltham, with performances, exhibitions, and events of many kinds (including an academic strand of panels, lectures, and roundtable discussions on 7 and 8 May). Proposals on steampunk and/or related nineteenth-century history, culture, technology, literature, architecture, fashion, etc. are invited for the following:

- individual papers or entire panels
- 30-45 minute lectures
- roundtables with a single moderator or a panel

Informal indications of intent are appreciated a.s.a.p.

Event website: <http://internationalsteampunkcity.com/>

Abstracts due: 15 March 2011 to Catherine Siemann at csiemann@gmail.com

13 May 2011***Insanity and the Lunatic Asylum in the Nineteenth Century*****Birmingham City University, England, UK**

This interdisciplinary conference will address a range of issues concerning the perception of insanity and madness in the nineteenth century, its manifestations and treatments, and the patients themselves. The conference will take place in the chapel of the Birmingham Lunatic Asylum, an impressive building used to restrain and treat patients from 1862 until 1964. Possible topics may include: patients' lives in lunatic asylums; the literary treatment of madness and asylums; early psychiatry; asylum architecture and physical space; artists and writers and insanity. Neo-Victorianists working on the themes of mental health and illness, doctor and patient relationships, and the trope of the asylum in neo-Victorian fiction, may wish to consider proposing papers on how contemporary writers re-imagine and critique nineteenth-century approaches to insanity.

Full CFP: <http://www.bcu.ac.uk/pme/school-of-english/research/insanity-and-the-lunatic-asylum-conference>

Abstracts due: 25 March 2011 (350 words) to serena.trowbridge@bcu.ac.uk

14 June 2011

Neo-Historical Exoticism and Contemporary Fiction

University of Portsmouth, England, UK

This inter-disciplinary symposium seeks to bring fresh perspectives to current debates on the cultural and theoretical underpinnings of the 'neohistorical novel', with particular focus on 'exoticising' strategies to represent one culture for consumption by another. The symposium will explore the implications of seeking elsewhere – and in other times – for modes of expression in and of the present, and will investigate whether the past has become the latest refuge of (post)modernity. Scholars might offer neo-Victorian perspectives on topics including exotic nostalgia, consumerism, the margins of Empire, and tropes of travel and exploration.

Full CFP: <http://www.port.ac.uk/research/csl/literatureevents/symposium/>

Abstracts due: 1 March 2011 (300 words max.) to Elodie Rousselot at Elodie.Rousselot@port.ac.uk (will consider late abstracts).

24 June 2011

Unexpected Agents: Considering agency and subjectivity beyond the boundaries of the human (1800 – the Present)

University of Birmingham, England, UK

This one-day postgraduate symposium will explore questions of human subjectivity and/or identity in literary and cultural studies, and how we might explore and account for agency from unexpected sources. Drawing on the work of Bruno Latour but also thinking beyond it, the event will address the non-human, the inanimate object, and the supposedly 'lifeless' with a view to casting new light on and rethinking definitions of human agency from unconventional, askance perspectives. Because the ways in which an object might be considered to 'act' appears so incommensurate with the apparently purposeful, intentional and highly thought-out actions of human beings, the idea that objects might be considered as agents in their own right has suffered much neglect in sociological discourse. The symposium aims to envision how authors, theorists and cultural producers have imagined and re-imagined the potential agencies of a wide range of entities, to which and to whom access to power is conventionally seen as foreclosed. Possible topics may include: art objects, artefacts, antiques; ghosts and the deceased; babies/infants; animals; technology; and landscapes and nature. The symposium may be of particular interest to neo-Victorian scholars working

on nineteenth-century material culture, spiritualism, and environmental tropes in neo-Victorian literature.

Full CFP: <http://victorianist.wordpress.com/2011/02/06/unexpected-agents-considering-agency-and-subjectivity-beyond-the-boundaries-of-the-human-1800-%E2%80%94-the-present/>

Abstracts due: 1 April 2011 (200 words) to Paul Horn at PMH487@bham.ac.uk, Sarah Parker at SLP883@bham.ac.uk and Holly Prescott HXP823@bham.ac.uk

3-30 July 2011

Great Adaptations: Teaching Dickens through Literary and Cinematic Adaptations

The University of California at Santa Cruz, USA

This four-week summer seminar, funded by the NEH and hosted by the Dickens Project, will explore the pedagogical potential of literary imitators. By looking at a cluster of films and narrative rewritings of two of Dickens's most well-known works (*A Christmas Carol* and *Great Expectations*), the seminar will explore the enduring influence of Dickens on the modern imagination. Taking the position that adaptations can shed fresh light on their source texts, the seminar will consider how teachers can use adaptations in the classroom, either as tools for critical investigation or as a means of student expression and assessment. A major goal of the seminar will be to help teachers identify new ways to use adaptation in the classroom in order to engage students actively in thinking and writing about literature. (The seminar is designed primarily for K-12 teachers, but graduate students with a stated interest in K-12 teaching are also warmly encouraged to apply.) Seminar participants will receive a \$3300 (taxable) stipend to help defray the costs of travel to Santa Cruz as well as meals and lodging for the four weeks of the seminar.

Full details: <http://www2.ucsc.edu/dickens/NEH.html>

Application deadline: 1 March 2011

Application instructions: <http://www2.ucsc.edu/dickens/NEH.htm> (with specific queries to be directed at mgould@usf.edu)

15-16 July 2011

Spectres of Class: Representing Social Class from the French Revolution to the Present

University of Chester, England, UK

This interdisciplinary conference seeks to give a name to one of many spectres haunting the West: the spectre of class (manifested as movements, protests, identities, and inequalities). The gap between the rich and poor in the UK is currently the widest since World War II, according to a 2010 report by the National Equality Panel and, as the consequences of global recession deepen, the cuts imposed by governments in the West are likely to exacerbate social inequalities. In response to these forces, the *Spectres of Class* conference will consider the ways in which class is represented in language, literature and other cultural formations since the French Revolution, seeking to understand the historical basis of class identities and their manifestations today. Class was a central preoccupation of academic discourse in the twentieth century. In the last twenty years, however, the emphasis on class identity has become less pronounced as academics explore the power imbalances associated with gender, ethnicity, sexuality, disability status and nationality. Many important studies have emerged from these investigations. However, class issues cut across all these areas and, in the current climate of economic uncertainty, the material basis of class identities may come to challenge poststructuralist notions of identity as a lifestyle 'choice'. Neo-Victorian scholars may consider contributing papers on the representation of class, protest, social mobility, class performativity, and representations of reformist movements in neo-Victorian literature, as well the hegemonic and subversive implications of such returns to the nineteenth century.

Full CFP: <http://www.chester.ac.uk/departments/english/conf>

Abstracts due: 25 March 2011 (300 words to Dr Matt Davies at matt.davies@chester.ac.uk or Deborah Wynne at d.wynne@chester.ac.uk)

8-9 September 2011***Time & Space in Contemporary Women's Writing,*****(3rd biennial conference of the Postgraduate Contemporary Women's Writing Network)****The University of Hull, England, UK**

Funded by the RCUK Roberts Fund, this event will explore the interrelated conceptualisations of time and space in contemporary women's writing. At the turn of the millennium feminist theory, politics and practice are increasingly interested in the relationship between past, present, and future, and are becoming more globalised and diverse in their focus. Possible topics include: global, national, regional, urban, and domestic geographies; historical fiction and revisions of the past; utopian and dystopian visions; transnationalism and diasporas; and travel writing. Neo-Victorianists may consider exploring the conference themes in specific relation to re-workings of narrative space and time in neo-Victorian women's writing.

Full CFP: <http://www.pgcwwn.org/PG%20CWWN%20-%20Time%20&%20Space%20Poster.pdf>

Abstracts due: 1 April 2011 (300 words) to time-and-space@pgcwwn.org

21-22 October 2011***Charles Dickens: Past, Present, and Future*****(41st annual Victorians Institute Conference)****Myrtle Beach, South Carolina, USA**

Ushering in the celebration of Dickens' bicentenary in 2012, the conference will focus broadly on the life, work, and afterlives of Charles Dickens. Papers that examine the continuing relevance of Dickens' writings in the present day are especially welcome, as are those exploring his literary life and legacy in relation to science, economics, psychology, aesthetics, and theatre and film adaptation. Possible topics include: Dickens and the literary marketplace; Dickens and mass culture; Dickensian scandals; Catherine Dickens; Dickensian afterlives; spiritualism and spirituality in Dickens; Dickens and the posthuman; theatrical Dickens; Dickens and empire, the Dickens industry; and the postmodern Dickens.

Full CFP: <http://navsa.blogspot.com/2011/02/cfp-charles-dickens-past-present-and.html>

Abstracts due: 1 June 2011 (500 words plus brief bio.) to Maria K. Bachman at mbachman@coastal.edu

18-20 November 2011***The Monster Inside Us, The Monsters Around Us: Monstrosity and Humanity*****De Montfort University, Leicester, England, UK**

From the 12th-century Old French *mostre*, meaning a prodigy or marvel, the general use of the word 'monster' has been derogatory: something large, gross, malformed or abnormal. The monstrous creates fear and loathing, and includes difference through race, culture, society, ideology, psychology and many other Others. This fear is not produced by something entirely alien but by the recognition of ourselves within the Other. In his Introduction to *Cogito and the Unconscious*, Slavoj Žižek argues that the Cartesian Subject has at its heart the monster which emerges when deprived of the 'wealth of self-experience'. At the heart of the monster is the human; at the heart of the human is the monster. This conference seeks to understand the relationship between the human and the monstrous across the centuries and across disciplines. In what ways and to what ends have the human and the monster been defined and polarised? How has the monster been subdued, and with what success? How do definitions and separations of the human and the monstrous change and through what pressures and motivations? How does the emerging field of posthumanism enable us to conceptualise the monstrous in relation to the human and humanism? Neo-Victorianists may choose to propose papers on neo-Victorian representations and subversion of monstrosity.

Full CFP and conference website:

<http://www.dmu.ac.uk/research/humanities/news-events-conferences/monster-humanity-conference.jsp>

Abstracts due: 1 June 2011 (300 words) to Deborah Mutch at dmutch@dmu.ac.uk.

5-8 January 2012***Pre-Raphaelite Audiences: Artists, Critics, Readers***

(Modern Language Association 2012 annual convention)

Seattle, Washington, USA

This proposed session, co-sponsored by the William Morris Society in the United States and SHARP (Society for the History of Authorship, Readers and Publishing) will focus on the responses of audiences past and present to Pre-Raphaelite art and aesthetics. Neo-Victorianists may wish to propose

papers on neo-Victorian re-imaginings of the Pre-Raphaelites in fiction and film or their continuing influence on present-day aesthetic practice.

Abstracts due: 1 March 2011 (250 words) to Florence Boos at florence-boos@uiowa.edu and Gregory Barnhisel at barnhiselg@duq.edu

5-8 January 2012

Women and Work

(Modern Language Association 2012 annual convention)

Seattle, Washington, USA

How do writers represent the work of being women – where ‘work’ is defined broadly to encompass not only paid labor inside and outside the home, but also the work of performing femininity and domesticity? How do writers address social assumptions about who should be performing work, and for what purpose? Neo-Victorian critics might wish to contribute paper relating to gendered representations and subversions of nineteenth-century women’s women in neo-Victorian literature and film. (To be listed in the conference programme, contributors must be members of MLA by April 7, 2011.)

Full CFP: <http://call-for-papers.sas.upenn.edu/node/40419>

Abstracts due: 15 March 2011 (to sweil@centralia.edu)

12-14 April 2012

Bram Stoker and Gothic Transformations

(Bram Stoker Centenary Conference)

The University of Hull, England, UK & Whitby, North Yorkshire, UK

“My revenge is just begun! I spread it over centuries, and time is on my side” (*Dracula*, 1897). Count Dracula’s declaration from Bram Stoker’s iconic 1897 vampire novel is, in many ways, descriptive of the Gothic genre. Like the shape-shifting Transylvanian Count, the Gothic encompasses and has manifested itself in many forms since its emergence in 1764 with Horace Walpole’s *The Castle of Otranto*. Stoker’s novel marks a key moment in the evolution of the Gothic – the text harks back to early Gothic’s preoccupation with the supernatural, decayed aristocracy and incarceration in gloomy castles in foreign locales – yet it also spoke to its own time and revitalised the genre and continues to sustain the Gothic today. The conference is interested in the iconic significance of Stoker’s vampire novel and seeks to reappraise Stoker’s work within its *fin-de-siècle*

cultural climate. Using *Dracula* as a key point in the evolution of the Gothic genre, it seeks to explore the novel's predecessors and influences, as well as its many afterlives and reincarnations. How are early Gothic's themes of despotism, grim prophecies, and supernatural embodiments, transformed in subsequent cultural outputs from novels, theatre, films, television and computer games? How does the Stoker-inspired new Gothic of the twenty-first century engage with present-day fears and fantasies, including criminality, science, and technology? The event will be of evident interest to scholars working on neo-Victorian Gothic and/or vampire fiction.

Full CFP:

<http://www2.hull.ac.uk/scarborough/conferences/bram-stoker/conference-information.aspx>

Abstracts due: 1 May 2011 (250-300 words) to Catherine Wynne c.wynne@hull.ac.uk

30 July-1 August 2012

Disability and the Victorians: Confronting Legacies

Leeds Centre for Victorian Studies, England, UK

This seminar invites papers on the efflorescence of the various medical, scientific, cultural and administrative discourses on disability during the Victorian period. Possible topics for discussion include the discursive formation of disability in scientific and cultural texts; gender and invalidism; public displays and freak shows; the growth of asylums; Victorian social and legal policies on the handicapped; eugenics and Empire; fears of regression; and ideas of transgression/resistance concerning disabled people. Neo-Victorianists might explore fictional re-imaginings of nineteenth-century disability and their continuing influence in contemporary literature and wider culture. Papers that adopt a comparative frame, shifting across the normal boundaries of history, literary studies, the history of medicine, the history and philosophy of science, art history, etc. are especially sought, but studies with a narrower focus seeking to challenge Victorian legacies in this field are also welcome.

Full CFP: <http://www.sshm.org/content/cfp-disability-victoriansconfronting-Legacies>

Abstracts due: tba in final CFP, to be issued June 2011 (enquiries to Karen Sayer at k.sayer@leedstrinity.ac.uk)

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.):

31 March-3 April 2011

Speaking Nature

Pitzer College, Claremont, California, USA

Full CFP: http://www.nd.edu/~incshp/INCS2011_FINALcfp.htm

(special thread: <http://call-for-papers.sas.upenn.edu/node/38821>)

26 March 2011

Neo-Victorian Art and Aestheticism

University of Hull, Hull, UK

(Preceded by Hull's Annual Victorian Lecture on 25th March)

Conference Website & Programme:

http://www2.hull.ac.uk/fass/english/events/conferences/cfp-neo_.aspx

7 April 2011

Recoveries: Revisiting the Long Nineteenth Century

The University of Nottingham, England, UK

This one-day interdisciplinary postgraduate conference, supported by BAVS, will investigate the business of recent literary and historical scholarship to recover 'lost', 'forgotten' or 'misunderstood' nineteenth-century cultures, and in turn offer a new understanding of the period. The conference will focus on this practice from the perspective of author-driven recuperations, exploring the grounds upon which we recuperate and revalue particular nineteenth-century authors, and the perception of these writers' and their influence by their successors. Further topics will include the 'de-familiarisation' of canonical writing, institutional apparatus(es) and 'cultural domination', cross-cultural dialogues, and reassessments of literary genres and their aesthetic value. The conference themes have marked intersections with neo-Victorian practice and criticism.

Full CFP and conference programme:

<http://www.nottingham.ac.uk/~aezweb/conference/doku.php?id=recoveries:home>

7-10 April 2011

42nd Annual Convention, Northeast Modern Language Association (NeMLA)

Rutgers University, New Brunswick, New Jersey, USA

Sessions of possible interest include:

- Literary Darwinism and Social Justice
- "Quit the road to ill-being": Nineteenth-Century Ecocriticism
- Victorian Bodies and Machines
- "I am born': The Characters of Charles Dickens"

Full CFPs: see www.nemla.org

15-17 April 2011

Victorian Environment: Spaces, Places, Traces

35th Annual Conference, Midwest Victorian Studies Association

Washburn University, Topeka, Kansas, USA

Full CFP: <http://www.midwestvictorian.org/>

28-29 April 2011

Spaces of Alterity: Conceptualising Counter-Hegemonic Sites, Practices and Narratives

Full CFP: <http://www.nottingham.ac.uk/cultural-studies/research/conferences.aspx>

9-12 June 2011

Hardy at Yale II conference

Yale University, New Haven, Connecticut, USA

Full CFP: <http://arts.st-andrews.ac.uk/ttha/>

24-25 June 2011***Sixth International Conference of Caribbean Women's Writing:
Comparative Critical Conversations*****Goldsmiths, University of London, UK**

Organised by the Centre for Caribbean Studies, this conference will explore the distinctive aesthetics and hybrid complexities of Caribbean women's literature as a body of work rooted in the region and across the diaspora, which traces a transition from silence and absence to differentiated presence. How might the readings of Caribbean women's literature, alongside other 'minority' and 'canonical' texts within given national literatures, produce perspectives that might re-invigorate as well as re-address contemporary critical processes? The conference may prove relevant to scholars working on neo-Victoria Caribbean or transatlantic fiction and neo-slavery narratives.

Conference website: <http://www.gold.ac.uk/caribbean>

1-2 July 2011***Decadent Poetics*****University of Exeter, Exeter, UK**

Full CFP: decadent-poetics@exeter.ac.uk

2-3 July 2011***The Language of Illness and Pain*****Birkbeck College, University of London, UK**

Following the formal establishment of the British medical profession in the nineteenth century, which endorsed the concept of medicine as a science, the clinical encounter between doctor and patient came to occupy a contested territory with equally contested boundaries. The period saw a theoretical and practical shift away from the classical perception of medicine as an art, based on the patient's story of his or her illness, to medicine as a science, based on the doctor's clinical observations and supported by the rapid increase in technical training and new scientific procedures. Arguably, an important consequence of this development was the suppression of the patient's identity and voice. Conditions and identities associated with the troubled mind and anti-social behaviours became pathologised to bring them into the province of orthodox treatments, and there was considerable confusion at the interface between the disciplines of

law, medicine, psychology, and social science in relation to distinctions between normal behaviour and deviancy, between the criminal and the patient, and between the mad and the bad. This interdisciplinary and trans-historical conference may prove relevant for scholars working on neo-Victorian representations of madness and deviancy, or doctor and patient relationships.

Full CFP:

http://www.bbk.ac.uk/eh/research/research_conferences/language_illness_pain

7-10 July 2011

“Wildering Phantasies”: An Inter-Disciplinary Conference Devoted to the Pre-Raphaelites

University of Dundee, Scotland, UK

This interdisciplinary conference will bring together researchers from a range of backgrounds to explore the work of the Pre-Raphaelite Brotherhood and assess their legacy across several media. The conference will be held in association with the *Scottish Word and Image Group*, and hence will focus on the interface between word and image in the work of the PRB's. Further likely topics of coverage include: the PRB and Victorian Medievalism; the influence of the PRB on painting, literature and crafts; the PRB as radicals and/or traditionalists; films about or influenced by the PRB; and the PRB in popular culture. The conference will also include an exhibition of Pre-Raphaelite paintings, with sketches taken from Dundee University's own holdings and the surrounding area. In addition, there will be an opportunity to see D.G. Rossetti's *Dante's Dream*, the finest Pre-Raphaelite painting in Scotland, works by Millais and Joseph Paton at the newly renovated McMannus Gallery as well as other Pre-Raphaelite gems, including the recently restored St. Salvador's church, designed by George Fredrick Bodley. The event may be of interest to neo-Victorian scholars working on PRB bio-fiction in text and film and/or the influence of PBR aesthetics and imagery on neo-Victorian literature.

Full CFP: <http://preraphaelitesociety.wordpress.com/2010/11/18/pre-raphaelite-conference/>

8-10 July 2011***Poetry and Melancholia*****University of Stirling, UK**

This interdisciplinary conference will explore the nature and representation of melancholia within poetry and its relationship to poetics and poetic creation from the Renaissance to the present, examining the variety of forms that melancholia has historically taken and extend its meaning its framing as a sign of mental illness or a behaviour to that of a cultural idea and outlook. Likely themes will include the discussion of the sublime, art and longing, decadence, narcissism, degeneration, eroticism, nostalgia, solitude and alienation, suffering and despair, the workings of sympathy, otherness, writing and memory; haunting and return, inheritance, and the past as loss. The conference may be relevant to neo-Victorian scholars working on the topic of melancholia and/or nostalgia in relation to neo-Victorian literature, especially poetic forms such as the dramatic monologue.

Full CFP: <http://call-for-papers.sas.upenn.edu/node/37768>

22-23 July 2011***Work and Leisure*****(Research Society for Victorian Periodicals 43rd Annual Conference)****Canterbury Christ Church University, England, UK**

Much of the Victorian Press was built on an interdependency of work and leisure. Texts designed for consumption in leisure hours were created by armies of workers: authors, illustrators and editors, of course, but also printers' devils, water-colourists, photographers, ad agents, newsvendors, street sellers and a host of others. Who exactly were these labourers and how were they organised? Then, what was the 'leisure' that they promoted, how different was it from work, and to what extent, indeed, was leisure a ruse? How far did the Victorian press inscribe women's domestic labour as a form of leisure, or male work as pleasurable? More generally, how did the press fit into the wider context of the entertainment industry: the theatre, travel, music, exhibitions, sport – and shopping? What of that sector of writing that was unashamedly work-related, including the trade and professional press, newspaper pages devoted to the stock market and commodity prices, articles worrying over women in the workplace, over the masculinity of the civil servant, or over the demands of labourers on strike? Finally, what of the 'cultural work' of the Victorian press its function in and

on society? The conference may be relevant to those neo-Victorianists working on contemporary historical fiction's representations of Victorian journalism and the press, investigative journalism and/or journalism as detection, war correspondents and travel writers, or philanthropy and the media.

Full CFP: <http://www.canterbury.ac.uk/arts-humanities/Media/victorian-periodicals-conference/home.aspx>

2-5 August 2011

Gothic limits / Gothic Ltd

(10th Biennial Conference of the International Gothic Association)

University of Heidelberg, Germany

Recent Gothic studies have increasingly looked into problems associated with the idea of delimitation, both in terms of material and media. This leads to the two sets of questions implied in this conference's title: Where are the limits of the 'classic' Gothic tradition? Where have these limits been reached or even transgressed? Can one speak about a 'post-Gothic mode'? What, if anything, is capable of replacing the Gothic? The second set of questions is prompted by the commercialisation and commodification of an increasingly romanticised Gothic and its diffusion among different media and modes, and the conference intends to focus on all phenomena where the Gothic shades off into something else: cross-over genres, mash-ups, parodies, post-modern Gothic, Candy Gothic, the currently ubiquitous vampires, Gothic mangas, blogs, computer and role-playing games, as well as more traditional literary formats that contest the range and concerns of the Gothic. This conference will likely be of interest to researchers working on the neo-Victorian engagement with nineteenth century Gothic texts, imagery, and forms and the ideological implications of such recyclings and transformations.

Full CFP: www.gothic.unitt.de

3-6 November 2011***Digital Play and Deformance; or, Screwing Around with Victorian Literature*****(‘Performance and Play’, NAVSA 2011)****Vanderbilt University, Tennessee, USA**

Is Victorian studies “ready to accept surfing and stumbling – screwing around, broadly understood – as a research methodology”? In “The Hermeneutics of Screwing Around,” Stephen Ramsay proposes a seriously playful attitude to the challenges and opportunities posed by super-abundant digitised resources, computing tools, and networked scholarly communication. Ramsay’s “screwmeneutical imperative” updates for the digital humanities what Jerome McGann and Lisa Samuels proposed in “Deformance and Interpretation,” moving modes of inquiry “beyond conceptual analysis into the kinds of knowledge involved in performative operations.” This panel invites theoretical and practical perspectives on performative, deformative, or “screwmeneutical” approaches to Victorian studies, particularly those involved with computing and digital media. The conference may be of interest to scholar working on how new technology impacts neo-Victorian artistic experimentation and adaptations of nineteenth-century literature.

Full CFP: http://navsa.blogspot.com/2011_01_01_archive.html

Neo-Victorian Related Projects, Events and Exhibitions**6-8 May 2011*****The International Steampunk City*****Waltham, Massachusetts, USA**

Benefiting the Charles River Museum of Industry, this event will involve the entire town of Waltham, with performances, exhibitions, and events of many kinds (including an academic strand). See <http://internationalsteampunkcity.com/> (and call for proposals under CFPs section). Further media coverage on Boing Boing: <http://www.boingboing.net/2011/02/13/waltham-mass-becomes.html>.

From February 2011***Two Great Capitals, Two Great Detectives (exhibition)*****Russian State Arts Library, Moscow, Russia**

The exhibition of books and other nineteenth-century material and historical contexts explores cross-cultural translation and encounters via the figures and worlds of Conan Doyle's Sherlock Holmes and Boris Akunin's Erast Fandorin, Holmes' nineteenth-century Russian counterpart (though of much later twentieth-century fictional birth). It includes coverage of actors who have embodied the characters. (See article in *The Voice of Russia*: <http://english.ruvr.ru/2011/02/15/44488963.html>.)

Recent and Forthcoming Critical Publications

Emelyne Godfrey, *Masculinity, Crime and Self-Defence in Victorian Literature* (Palgrave Macmillan 2010) [**Note**: though not neo-Victorian as such, Godfrey's study explores the modern martial-arts revival of Bartitsu – the Victorian martial art Sherlock Holmes employs against Moriarty – as well as bizarre real-life Victorian street weaponry, which relate to recent Steampunk objects and 'weaponry'.]

Louisa Hadley, *Neo-Victorian Fiction and Historical Narrative: The Victorians and Us* (Palgrave MacMillan 2010, reviewed in this issue by Christian Gutleben)

Marie-Luise Kohlke and Christian Gutleben (eds.), *Neo-Victorian Tropes of Trauma: The Politics of Bearing After-Witness to Nineteenth-Century Suffering* (Rodopi 2010)

Recent and Forthcoming Neo-Victorian Fiction

Robin Adair, *The Ghost of Waterloo* (Penguin Australia 2011): sequel to the award-winning *Death and the Running Patterer*, set in 1828 Sydney, opens with bank heist drawing the colonial newshawker into detection once more, amidst a cast of weird and wonderful characters that might even include Bonaparte himself.

Carol Birch, *Jamrach's Menagerie*, (Canongate 2011): in 1857 an East End boy falls in with an explorer impresario and finds himself on a journey to the Dutch East Indies involved in a marvellous exploration of the natural world.

Faye L. Booth, *Trades of the Flesh* (Forge 2011): in 1888 Preston, an unlikely relationship develops between a prostitute and surgeon with a sideline in pornographic photography and body-snatching, exposing the darker aspects of Victorian medical science; by the author of the neo-Victorian spiritualist novel *Cover the Mirrors*.

Peter Brooks, *The Emperor's Body* (Norton 2011): romance and political passions flare during an 1840 French expedition, which includes Stendahl, to bring back Napoleon's body from Saint Helena for re-entombment in Paris in this novel by the well-known literary critic and theorist.

Carol K. Carr, *India Black* (Berkley Prime Crime 2011): a Victorian madam becomes caught up in deadly espionage between Britain and Russia, as mystery combines with romance for her fellow conspirator in her efforts to recover missing military secrets of one of her erstwhile clients.

Alan Cheuse, *Song of Slaves in the Desert* (Sourcebooks 2011): tale of a Jewish merchant from New York seeking to revive a South Carolina plantation, interspersed with slave women's narratives about the horrors of slavery, spanning the centuries from 1500s Timbuktu to the Civil War period.

Jennifer Chiaverini, *The Union Quilters* (Dutton 2011): a group of quilters in an Abolitionist community struggle with their changing roles, when their menfolk leave for the Civil War battlefields.

Elizabeth Cobbs Hoffman, *Broken Promises* (Ballantine 2011, orig. publ. as *In the Lion's Den*): In 1861 Charles Francis Adams is sent to London by President Lincoln to advocate for the Union cause, becoming involved in high-stakes espionage and diplomacy, where his son Henry reencounters a Southerner college friend, whose loyalties are increasingly torn between Henry, his English love-interest and the aims of the Confederacy.

Sanjida Connell, *Sugar Island* (John Murray 2011): A newly wed, former English actress, arriving in Georgia in 1859, discovers to her horror that her husband is a slave-owner and finds her loyalties increasingly divided between him and the slaves she tries to aid.

Arabella Edge, *Fields of Ice* (Picador 2011): bio-fiction, narrated by the ship's cook Canot, of Franklin's third and fateful expedition to find the Northwest Passage, juxtaposed with Lady Jane Franklin's campaign to find her lost husband and his crew.

Jonathan Evison, *West of Here* (Algonquin 2011): epic tale of Washington State and the ties of place across time, alternating between the heydays of the fictional frontier town of Port Bonita in the 1890s and its slow death in the present-day, explored through the relations of the settlers and their descendents and the indigenous Klallam Indians.

Jason Goodwin, *An Evil Eye* (FSG 2011): the fourth mystery by the Eunuch investigator Yashim in the waning days of the Ottoman Empire, focused on a loyal admiral's defection and the serial deaths of the ladies' orchestra of the Sultan's seraglio.

John Harding, *Florence and Giles* (Blue Door 2011): Gothic tale, indebted to James' *The Turn of the Screw*, set in 1891 in a crumbling New England mansion, where the sleep-walking Florence dreams of a strange woman threatening her brother Giles and battles the new governess, whom she suspects of being a supernatural enemy.

C.S. Harris, *Where Shadows Dance* (New American Library 2011): the 6th instalment in the Sebastian St Cyr series set in 1812 London features bodysnatching, murder, and state secrets and the murky world of nineteenth-century international politics.

Lenore Hart, *The Raven's Bride* (St. Martin's Griffin 2011): bio-fiction of the troubled Edgar Allan Poe's artistic and private life, explored through the eyes of his cousin and child bride, Virginia 'Sissy', during their 12-year marriage.

[E.] **Harvey Hill**, *Better Let Him Sleep* (2011, available via www.lulu.com; based partly on actual family histories): two orphaned children are adopted by an East End undertaker and accompany him when he relocates to the Welsh valleys, resuming his funereal business; while the girl Ginny delights in her new life, the troubled boy Morgan grows into a vengeful haunted man.

Steve Hockensmith, *World's Greatest Sleuth!*, (Minotaur 2011): murder at the 1893 Chicago World's Fair, as Big Red and Old Red plan to compete for the title of most famous detective; another 'Holmes on the Range mystery'.

Jane Kirkpatrick, *The Daughter's Walk* (Waterbrook Press 2011): biofiction of Helga Estby who, after accompanying her mother on an epic 3500-mile walk across nineteenth-century America for a wager that would save their family farm, continued to walk on alone.

David Lodge, *A Man of Parts* (Harvill Secker 2011): bio-fiction of an ailing and disillusioned H G Wells surveying his turbulent life from his blitz-battered Regent's Park house in 1944.

Michael David Lukas, *The Oracle of Stamboul* (Headline Review 2011): a magic realist novel of the last days of the Ottoman Empire, featuring 8-year old Eleanora, with a passion for books and learning, who charms the sultan and changes history.

Sarita Mandanna, *Tiger Hills* (Grand Central 2011; part nineteenth-century): sweeping drama of a love triangle in Southern India and its coffee plantations, spanning 1878 to the advent of WWII.

Jessica McCann, *All Different Kinds of Free* (Bell Bridge 2011): neo-slavery narrative, inspired by true events, of a free woman of colour kidnapped together with her free children and sold into slavery in 1837 Pennsylvania, and of her fight for justice all the way to the Supreme Court.

Patrick Mercer, *Red Runs The Helmand* (HarperCollins 2011): 1870s imperialist military exploits in the Second Anglo-Afghan War, centered on

the newly appointed general Anthony Morgan and the bitter rivalry between his heir and bastard son fighting in the ranks)

Graham Moore, *The Sherlockian* (Century Hutchinson 2010): transatlantic investigations into a contemporary Sherlock Holmes experts' murder and the 'missing diary' of Sir Arthur Conan Doyle, narrating the writer's search for a serial killer in 1890s London.

Michelle Moran, *Madame Tussaud* (Crown 2011): bio-fiction of Tussaud's life learning the craft in her step-father's waxwork museum in Paris and forging an unforeseen friendship with Marie Antoinette, before being threatened herself by the Revolution, but creating death masks of famous figures ensures her survival.

Elle Newmark, *The Sandalwood Tree* (Atria 2011): in 1947 India Evie Mitchell's marriage is failing, as her husband struggles against traumatic wartime memories, when she discovers a cache of concealed letters chronicling the love story between two young women living in the 1850s.

Robin Oliveira, *My Name is Mary Sutter* (Viking 2010): an ambitious midwife braves the horrors of the Civil War battlefields in her struggles to become a surgeon.

Jay Parini, *The Passages of Herman Melville* (Canongate, 2011): biofiction of the adventurous life and times of the *Moby Dick* author, partly told from his wife Lizzy's perspective.

Anne Perry, *Acceptable Loss* (Headline 2011): 17th volume in the Inspector Monk crime series; in 1864, Monk and his wife Hester carry on their investigations into a child prostitution ring and its backers, among them highly respected members of society.

Anne Perry, *Treason at Lisson Grove* (Ballantine 2011): 26th Thomas and Charlotte Pitt mystery; murder and international conspiracies set the Special Branch officer off on a mad pursuit through London and to France, while Charlotte poses as his supervisor Narraway's wife in Dublin to investigate false accusations of embezzlement of government funds.

Beth Powning, *The Sea Captain's Wife*, (Plume 2011): panoramic 1860s adventure on the high seas, when a captain's wife, together with her young daughter, accompanies her husband on a merchant sailing ship.

John Sayles, *A Moment in the Sun* (McSweeney's Books, 2011): epic novel of the bloody dawn of US imperialism, ranging from racial conflict at home to the Spanish-American War in Cuba and the guerrilla conflict in the Philippines, featuring cameos by various historical figures including Theodore Roosevelt and Mark Twain.

Pamela Schoenewaldt, *When We Were Strangers* (Harper Paperbacks 2011): a young Italian immigrant seamstress's journey to 1880s America and her subsequent struggles to make her way in Chicago and San Francisco.

Kate Taylor, *A Man in Uniform* (Crown 2011): in 1897 France, the complacent existence of the bourgeois lawyer François Dubon is shattered irrevocably when he is persuaded to defend the accused in the Dreyfus Affair, beginning a double life of detection and spying to prove his client's innocence.

Susan Vreeland, *Clara and Mr Tiffany* (Viking 2011): bio-fiction of Clara Driscoll, (the until recently unrecognised) lead designer for Louis Comfort Tiffany, chronicling her private and creative life during the Gilded Age and her close working relationship with her employer.

Jenny White, *The Winter Thief* (W.W. Norton & Co. 2010): a further instalment of the Ottoman imperial investigator Kamil Pasha, investigating political subversion and terrorism and trying to prevent the massacre of a suspected socialist commune.