

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

(compiled by the NVS Editorial Team)

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**CFPs: Journals, Special Issues & Collections**

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

**In Frankenstein's Wake**

**Special Issue of *The International Review of Science Fiction* (2018)**

**Submissions due: 29 January 2018.** Articles should be approximately 6,000 words long and written in accordance with the style sheet available at the SF Foundation website and submitted to [journaleditor@sf-foundation.org](mailto:journaleditor@sf-foundation.org).

**Journal website:** <https://www.sf-foundation.org/publications/foundation/index.html>

**Dickens and Wills; Engaging Dickens; Obscure or Under-read Dickens  
3 Special Issues of *Dickens Quarterly***

**Submissions due: 1 September 2018.** Please submit articles in two forms: an electronic version to [paroissien@english.umass.edu](mailto:paroissien@english.umass.edu) and a hard copy to the journal's address: 100 Woodstock Road, Oxford, OX2 7NE England. Essays should range between 6,000 and 8,000 words, although shorter submissions will be considered. For further instructions, see 'Dickens Quarterly: A Guide for Contributors', available as a PDF file from the website of the Dickens Society [dickenssociety.org](http://dickenssociety.org).

**Journal Website:** <https://www.press.jhu.edu/journals/dickens-quarterly>

*Neo-Victorian Studies*

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**Perspectives on the Non-Human in Literature and Culture (Routledge)**

**Submissions due: no deadline.** Please address any questions about this series or the submission process to Karen Raber at [kraber@olemiss.edu](mailto:kraber@olemiss.edu).

**Series website:** <https://www.routledge.com/Perspectives-on-the-Non-Human-in-Literature-and-Culture/book-series/PNHLC>

***Journal of Historical Fictions***

**Submissions due: no deadline.** Please send enquiries and submissions to the Editor, Kate Macdonald at [mail@historicalfictionsjournal.org](mailto:mail@historicalfictionsjournal.org).

**Journal Website:** <http://historicalfictionsjournal.org/>

***The Hardy Review***

**Submissions due: no deadline.** Please email submissions, including a brief cover letter and brief bio, to Bill Morgan at [wwmorgan@ilstu.edu](mailto:wwmorgan@ilstu.edu).

**Journal Website:** <http://www.ingentaconnect.com/content/ttha/thr>

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**CFPs: Upcoming Symposia & Conferences**

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

**6-7 April 2018**

**Open Graves and Open Minds & Supernatural Cities Present:  
The Urban Weird**

**University of Hertfordshire, England, UK**

From its inception, the Gothic mode has been imbued with antiquity and solitude, with lonely castles and dark forests. The city, site of modernity, sociality, and rationalised living, seems to be an unlikely locus for texts of the supernatural. And yet, by the nineteenth century, Dracula had already invaded the metropolis from the Transylvanian shadows and writers such as R. L. Stevenson adapted the supernatural Gothic to urban settings. Gaskell, Dickens and Dostoyevsky, too, uncover the darker side of city life and suggest supernatural forces while discreetly maintaining a veneer of naturalism. In twentieth-century fantastic and Gothic, perhaps owing in part to a disillusionment with modernity, all manner of spectres haunt our cities

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in novels, film, TV, and video games. Radcliffean Gothic saw the uncultivated wilderness and the premodern past as the fount of terror; the contemporary fantastic discovers the supernatural precisely where space has been most rationalised – the modern city. Civilisation, rooted etymologically in the Latin *civitas* ('city'), is itself put into question by its subversion by the supernatural. Possible topics of special interest to neo-Victorianists include the following:

- Alternative urban histories; neo-Victorianism and steampunk
- The English eerie
- Folk horror's encroachment on the city
- Alternative/parallel cities
- Urban fantasy and genre
- Monsters and demons at large in the city (Dracula, Dorian Gray, Sweeney Todd, Jack the Ripper etc.)

**Abstracts due: 1 January 2018.** Please send 200-300 word abstracts for twenty-minute papers or proposals for two-hour panels, together with a 100-word biography, as an email attachment in MS Word document format to all of the following: Sam George ([s.george@herts.ac.uk](mailto:s.george@herts.ac.uk)), Bill Hughes ([bill.enlightenment@gmail.com](mailto:bill.enlightenment@gmail.com)), Kaja Franck ([k.a.franck@gmail.com](mailto:k.a.franck@gmail.com)), and Karl Bell ([karl.bell@port.ac.uk](mailto:karl.bell@port.ac.uk)).

**Full CFP:** <http://www.opengravesopenminds.com/urban-weird-2018/call-for-papers/>

**26-27 April 2018**

**Escaping Escapism in Fantasy and the Fantastic**

**Glasgow International Fantasy Conversations (GIFCON)**

**University of Glasgow, Scotland, UK**

What is the role of fantasy and the fantastic? Why – and perhaps more crucially, how – does the genre matter? Fantasy theorists frequently define the genre in opposition to what is possible and real: Kathryn Hume, for instance, sums it up in *Fantasy and Mimesis* as “departures from consensus reality”. Critics often scrutinise this departure as a negative, and disparage representations of the fantastic either due to their failure to depict real world issues or their presumed attempts at “escapism.” This perceived link between fantasy and escapism is so strong that dictionaries like the Oxford English Dictionary define escapism as “engaging in fantasy”. Despite this association, a growing body of evidence asserts both that escapism can be

healthy and that the fantastic can influence how its consumers perceive real world issues even when their representations are deemed problematic. For example, though readers and scholars have criticised the portrayal of minority groups in J. K. Rowling's Harry Potter series, studies suggest that people who read the series are more accepting of stigmatised groups and more likely to vote for political candidates whose policies support these groups. And while some critics view the creation of fictional Secondary Worlds as a troubling detachment from reality, creativity scholars have drawn links between creating imaginary worlds as a child and high achievement in artistic and scientific fields later in life. Escapism is perhaps not as escapist as it was previously perceived to be, and even when it is, it can have a positive impact. The "escapism accusation" is being flipped on its head, with texts as disparate as Diana Wynne Jones's *Fire and Hemlock* and *Buffy the Vampire Slayer*'s "Normal Again" presenting the rejection of the fantastic in favour of "reality" as the dangerous escapist behaviour. The traditional dynamic between escapism and the fantastic is constantly being changed and renegotiated. This two-day symposium seeks to examine and honour the relationship between escapism and the fantastic. We welcome proposals for papers on this theme from researchers and practitioners working in the field of fantasy and the fantastic across all media, whether within the academy or beyond it. The conference will include workshops in creative writing for those interested in exploring the creative process.

Suggested topics include, but are not limited to, the following:

- Intersections and interplays between fantasy and reality
- Metatextual responses to escapism in fantastic texts and media
- Theoretical and/or critical discussions of escapism in relation to fantasy and the fantastic, broadly defined
- Relationships between Secondary Worlds and the Primary World; relationships between world and characters
- Reading, writing, and engaging with fantasy as a political act; the depiction of real world issues, or lack thereof, in fantastical settings and contexts.
- Representations of the fantastic in media associated with escapism, such as live-action role-playing, board games, tabletop role-playing games, television, etc.

**Abstracts due: 15 January 2018.** Please submit 300-word abstracts for 20-minute papers or creative presentations, and a 100-word biography in

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separate        editable        documents        (not        PDF)        to  
[submissions.gifconference@gmail.com](mailto:submissions.gifconference@gmail.com).

**Full CFP:** <https://networks.h-net.org/node/73374/announcements/955200/escaping-escapism-fantasy-and-fantastic>

**9-8 July 2018**

**Romantic E-Scapes: Popular Romance in the Digital Age  
University of the Balearic Islands (Spain)**

Part of the Research Project HER (“The politics, aesthetics and marketing of literary formulae in popular women’s fiction: History, Exoticism and Romance”), this conference aims to discuss recent developments in the production, distribution and consumption of popular romance that account for its escalating popularity and its increasing complexity. How comes that the genre’s traditional formulae are thriving in the murky waters of cultural industries in the global marketplace, particularly in light of the new ways and challenges of the Digital Age? Departing from dismissive academic analyses and conventional understandings of popular romance as lowbrow, superficial and escapist, conference participants are asked to unpack the multiple practices and strategies behind the notion of “Romantic Escapes”. A critical or political reengagement with the recreation of these temporal or spatial settings, whether idyllic and exotic locations, specific historical contexts or alternative futuristic scenarios, can help rethink popular romance beyond the mere act of evasive reading or the unreflective consumption of literary romantic experiences, resituating the genre as a useful tool for sociocultural discussion (Radway 1984; Illouz 1997). In this sense, contributions may engage with the multiple ways which the escapist romantic experience can be put to use in more “serious” formats (e.g. Neo-Victorian, historical fiction and historiographic metafiction) and thus with the implications of adapting well-known romantic patterns, formulae or conventions to more culturally “prestigious” genres. We invite scholarly submissions that address topics in relation to any of the multiple sub-genres of popular romance as well as the multifarious “romancescapes” in other popular narrative media, as for example:

- cultural studies
- gender studies
- postcolonial studies

- neo-Victorian studies

**Abstracts due: 28 February 2018**

**Full CFP:** <https://call-for-papers.sas.upenn.edu/cfp/2017/09/19/romantic-e-scapes-popular-romance-in-the-digital-age>

**26-28 July 2018**

**The Body and the Page in Victorian Culture**

**Victorian Studies Association of Western Canada (VSAWC) and the Research Society for Victorian Periodicals (RSVP)**

**University of Victoria, Canada**

This interdisciplinary and international conference will focus on the relationship between bodies and texts in Victorian culture. We invite proposals for individual papers or themed panels that examine this relationship under the following main themes:

- The Bodies Constructed by the Page
- The Bodies that Made the Page
- The Body of the Page
- The Digital Scholars who Remediate the Pages of Victorian Texts Today

**Abstracts due: 1 February 2018**

**Full CFP:** <http://web.uvic.ca/vsawc/vsawc-conferences/2018-joint-rsvpvsawc-conference/>

**11-14 October 2018**

**Looking Outward**

**NAVSA Annual Conference**

**College of Liberal Arts and Sciences, St. Petersburg, Florida, USA**

The Conference Committee invites proposals for papers, panels, and special sessions on the theme of “Looking Outward.” What did the Victorians see, feel, and think as they looked beyond the borders of their time and place? Proposals are especially invited on Victorians and the Caribbean or Latin America, or considering those regions in the British Victorian context, but we welcome a broad range of interpretations of the theme. Topics may include:

- Victorians and Europe, the Americas, Asia, Africa, Australia
- Victorians and the universe: space, science, time
- New frontiers of vision: touch, taste, sound, scent, clairvoyance

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- Feeling outward: affect and expansion, sensation, sentiment
  - Looking back: history, geology, deep time, the anthropocene, neo-Victorianism
  - Looking outward from other locations: the view of Britain from other locales
  - Looking outside the field: problematizing or redefining “Victorian Studies,” new techniques of reading, Victorian Studies from other disciplinary vantage-points

**Abstracts due: 4 March 2018** (extended deadline). For individual papers, submit 500-word paper proposals, along with a one-page CV. For entire panels, submit the above for each paper, as well as a one-page summary of the panel. Submissions must be made via the [submissions portal](#).

**Full CFP:** <https://sites.clas.ufl.edu/english-navsa2018/files/NAVSA-2018-Web-11092017.pdf>

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

**12-13 January 2018**

**Art on the Move: Mobility in the Long Nineteenth Century  
BAVS (British Association of Victorian Studies) annual conference  
Barber Institute, University of Birmingham, England, UK**

Nineteenth-century mobility still awaits a thorough art historical investigation. This two-day conference aims to map, examine and problematize this emerging field. What is distinctive about the nineteenth-century circulation of art objects? How does mobility impact upon the modes of art production? Does it engender new subjects and materials? How important is the mobility of art to nineteenth-century art history? What

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impact does such transnational exchange have on national narratives of art? How are imbalances of power involved and developed through the mobility of art? How do the different networks of mobility – social, commercial and cultural – intersect? Which methodological approaches are best suited to this area of investigation? Potential topics may include:

- Visualising mobility and networks
- mobility of people/objects
- reproduction, replication and mobility
- the ethics of mobility
- enforced mobility
- refusal to move

The conference will be divided into principal thematic sessions, and we invite paper proposals of case studies or broader analysis that address some aspects of these interlinked beams: networks of production, networks of cultural exchange, networks of commerce, and networks of reception.

**Conference website:** <https://artonthemove19.wordpress.com/welcome/>

### **21-22 February 2018**

#### **The Bicentenary Conference on Mary Shelley's *Frankenstein* University of Venice – Cà Foscari, Venice, Italy**

Ever since Mary Shelley's *Frankenstein* was first published (1818), the story of the scientist and the Creature has been constantly and widely told, discussed, adapted, filmed, and translated, making generations of readers approach the novel in an extraordinary variety of ways and languages. The myth of the 'modern Prometheus' which Mary Shelley invented has been passed down throughout the centuries and morphed into countless shapes and figures contributing to the enhancement of the original text. Although it is difficult to add new and original interpretations of *Frankenstein*, the pressure and the pleasure to celebrate the novel remains strong and authentic. In this spirit, the conference welcomes participants to share old and new interpretations, and contributes to the promotion of the worldwide events which will be held in 2018, all paying tribute to what is unarguably one of the most famous novels in world literature. Possible topics of special interest to neo-Victorianists include the following:

- *Frankenstein* and adaptations
- The reception of *Frankenstein*
- Multicultural *Frankenstein*



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- *Frankenstein* and the visual arts
  - *Frankenstein* and films

**Full CFP:** <https://call-for-papers.sas.upenn.edu/cfp/2017/08/18/the-bicentenary-conference-on-mary-shelleys-frankenstein>

### **24 February 2018**

**The Aesthetics of Decay: From Gothic Spectre to (Post)Modern Anxiety**  
**London Centre for Interdisciplinary Research**  
**Birbeck University of London, England, UK**

The art of decay feels the need to justify its aesthetic principles, to explain to the public audience its goals and tasks. As Oswald Spengler says in his main work, “Der Untergang des Abendlandes” (“The Decline of the West”), “Civilizations are the most external and artificial states of which a species of developed humanity is capable. They are a conclusion, the thing-become succeeding the thing-becoming, death following life, rigidity following expansion, intellectual age and the stone-built, petrifying world-city following mother-earth and the spiritual childhood of Doric and Gothic. They are an end, irrevocable, yet by inward necessity reached again and again.” That being said, decay is always that other side of progress and the movement ahead. How shall we treat it then? Where do we spot it? How could it be perceived? What are the different approaches to conceive decay as an aesthetic phenomenon? Possible fields for discussions may include but are not restricted to:

- Decay as a literary conundrum (Gothic and neo-Gothic introductions)
- Decay: an aesthetic impasse or an impulse for a new creation?
- Decay as a psychological complexity in contemporary world

**Full CFP:** <http://aesthetics.decay.lcir.co.uk/>

### **12-15 March 2018**

**The City: Images and the Imaginary**  
**University of Carlos III, Madrid, Spain**

This Conference aims to offer a diverse view of representations of cities. Such a view begins with the artistic perspective, but it is not far removed from technical perspectives, from the historical to the urban. It also addresses, from a cross-disciplinary approach, what modern cities are and the multiple relationships that are established among or imposed on the

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individuals who live in them: hybridization, clandestine nature, belonging/rootlessness, solitude, happiness, suffering, etc. These representations necessarily not only adhere to an aesthetic order, but also implicitly or explicitly entail a political theory, or at least an ethical bias, which takes into account different realities such as the distribution of common and private spaces, the growing obsession with security or the configuration of transportation networks and urban boundaries, among others.

- Urban spaces
- Cities and writings
- The legacy of the past
- City space and identity
- Contemporary cities and their representations

**Full CFP:** <https://call-for-papers.sas.upenn.edu/cfp/2017/07/25/the-city-images-and-imaginaries>

**14-18 March 2018**

**Rethinking Film Bodies: Beyond Gender, Genre, and Excess**

**SCMS [Society for Cinema and Media Studies] conference**

**Toronto, Canada**

**Full CFP:** <https://call-for-papers.sas.upenn.edu/cfp/2017/06/23/rethinking-film-bodies-beyond-gender-genre-and-excess>

**5-7 April 2018**

**Just Looking?**

**Art, Pedagogy & the Object Lesson in the Long 19th Century**

**Association for Art History Annual Conference**

**Courtauld Institute of Art & King's College London, England, UK**

The popularity of object lessons in the 19th century attests to the fact that looking at things was not taken for granted as a straightforward or innate activity. Vision was to be educated. Its formation was embedded in a complex of senses and 'mental faculties', which meant that seeing involved more than just the eye; it was both multi-sensorial and multidimensional. Looking was not always aimed solely outwards, and the path between the subject and the object was not necessarily a direct line. This session aims to examine the history of the object lesson – a pedagogical approach that relies on first-hand engagement with artefacts and phenomena – by inviting

contributions that investigate its ‘messy’ instances. The growth of both general and artistic education in the 19th century saw the methodology of learning through things expand into new media, with images increasingly used as learning aids. Teaching activities of artists and historians led to the introduction of object lessons into artistic practices and art historical writing, and in some instances, artworks themselves became object lessons. How can we understand 19th-century object lessons in view of this growing complexity? And what are the implications for our conceptualisation of vision, which indeed ‘has a history’? The ongoing scholarly interest in the history of education and growing attention to popular forms of art history resonate with the concerns of this session. The organisers invite paper proposals from a range of disciplines including but not limited to the history of art.

**Full CFP:** <https://eahn.org/2017/08/cfp-just-looking-art-pedagogy-the-object-lesson-in-the-long-19th-century-london-5-7-april-2018/>

**12-15 April 2018**

**Global Spaces, Local Landscapes and Imagined Worlds**

**49<sup>th</sup> NeMLA Annual Convention 2018**

**Pittsburgh, Pennsylvania, USA**

**Conference website:** : <http://www.buffalo.edu/nemla/convention.html>

**NeMLA panel: Are We Victorian?**

**Full CFP:** <https://www.cfplist.com/nemla/Home/S/16654>.

**NeMLA panel: Creature Re-Feature: Frankenstein at 200**

**Full CFP:** <https://www.cfplist.com/nemla/Home/S/16974>

**13-15 April 2018**

**Unfinished Victorians**

**NVSA 2018 The Northeast Victorian Studies Association**

**University of Pennsylvania, Philadelphia, USA**

Jürgen Habermas famously claimed that modernity, despite its failings and contradictions, was an “unfinished project” in which we should still be optimistically engaged. This conference will consider ways in which we can also consider the Victorian period and its aesthetic products unfinished. What Victorian projects are we Victorianists still advancing, or working

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against? And how did the Victorians see themselves, their society, and their creative works as unfinished? Possible topics of special interest to neo-Victorianists include the following:

- Unfinished texts
- Rewritings/reimaginings/adaptations of Victorian texts
- Alternatives to the Unfinished
- Representations of the Unfinished
- Unfinished or Unfinishing Forms
- Representations of the Unfinished

**Full CFP:** <https://www.navsa.org/2017/08/21/cfp-unfinished-victorians-10152017-413-152018/>

**27 April 2018**

**Crime Fiction(s):**

**Victorian and Neo-Victorian Narratives of Crime and Punishment**

**The Scottish Centre for Victorian and Neo-Victorian Studies (SCVS),  
the Scottish Centre for Crime and Justice Research (SCCJR), and the  
Centre for Literature and Writing (CLAW)**

**Edinburgh Napier University, Edinburgh, Scotland, UK**

This one-day conference seeks to explore new perspectives on nineteenth-century crime and punishment from a range of disciplines, bringing these in conversation with Neo-Victorian re-imaginings of Victorian narratives of deviance. We invite contributions from literary studies, history, criminology, art history, film, tv, theatre and performance studies, and beyond. Proposals from creative practitioners are also welcome. Possible topics include but are not limited to:

- New perspectives on canonical authors
- Popular crime genres
- 19<sup>th</sup>-century criminal psychology / criminal anthropology / criminology
- Gender, class, race, ethnicity, sexuality and age
- Neo-Victorian historical crime fiction
- Neo-Victorianism and questions of adaptation

**Full CFP:** <https://call-for-papers.sas.upenn.edu/cfp/2017/10/17/crime-fictions-victorian-and-neo-victorian-narratives-of-crime-and-punishment>

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**15-16 May 2018**

**Male Bonds in Nineteenth-Century Art**

**Ghent University and the European Society for Nineteenth-Century Art (ESNA)**

**Ghent Museum of Fine Arts, Ghent, Belgium**

Male Bonds is a two-day international conference that aims to explore the place of male bonds in nineteenth-century artistic practice and visual arts. The conference invites participants to reflect on the ways in which changing notions of masculinity and male sexuality impacted forms of sociability between men in the artistic scene of the long nineteenth century. In so doing, it seeks to build a bridge between traditional art-historical scholarship and the fields of gender and gay and lesbian studies: an interdisciplinary exchange of which the full potential for scholarship on the nineteenth century remains to be exploited. Especially in the fast-paced decades around the turn of the century, changes arose in Europe and the United States that affected male homosociality to varying degrees. Categories such as ‘inversion’ (i.e. the reversal of masculine gender identity) and ‘homosexuality’ came into being through the interplay of increasingly visible queer subcultures and of a discursive explosion emanating from the fields of medicine, psychiatry, law, etc. The increasing conception of same-sex sexualities coincided and intermingled with other challenges to traditional notions of manhood – e.g. fears of degeneration, women’s entry into education, politics and the work force – to such an extent that scholars have described a wide-ranging fin-de-siècle “crisis of masculinity.” This conference strives to probe, challenge and expand upon this academic grand narrative of male homosociality through the lens of art history. It aims to establish a multifaceted survey of the male bonds that underpinned nineteenth-century art, and to consider the theoretical and methodological implications of the study thereof. The conference organisers welcome papers that undertake this interdisciplinary endeavor, and mark men in art history as gendered historical subjects. Topics may include, but are not limited to:

- The artist’s society, the brotherhood, the academy, the studio
- Links with architecture, music, literature, applied arts, etc.
- Links with politics, law, religion, medicine, sports, the military, etc.
- Intersectionality and the role of class, race, sexuality, age, power, etc.

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- Ethnicity, colonialism, orientalism and intercultural encounters
  - Homophobia and homoeroticism, same-sex desire, queerness
  - Male bonds as an artistic theme

**Full CFP:** <https://www.navsa.org/2017/07/17/cfp-male-bonds-in-nineteenth-century-art-10152017-515-162018/>

**Conference Website:** <http://www.malebonds.ugent.be/>

**26 May -29 May 2018**

**Victorian Spaces: Real and Imagined**

**VSAO-Sponsored Joint Session: International Conference ‘Association of Canadian College and University Teachers of English’ (ACCUTE)**

**University of Regina, Saskatchewan, Canada**

The Victorian Studies Association of Ontario (VSAO) and the Association of Canadian College and University Teachers of English (ACCUTE) invite papers for a jointly sponsored session on Victorian Spaces: Real and Imagined. From haunted attics, to enchanted flower beds, to housing reform, Victorians were deeply preoccupied with new conceptions of space. Their penchant for exploring the shifting role of the production of space can be seen as deriving from historical spatial forms, such as architecture, urban philanthropic projects and social-improvement publications. In another sense, such spatial conceptions can be seen as having been represented culturally, whether through the imagined landscapes of Alice’s wonder-filled garden afternoon, Pip’s navigation of London, or the Pre-Raphaelites’ reconceiving of medievalist spaces as contemporary portals. The Victorian Studies Association of Ontario invites papers that consider the ways in which space was imagined, represented and conceived during this historical moment, exploring the ways in which both real and imagined spaces often converged on a proverbial continuum of representations. Possible themes might include but are not limited to:

- Social, legal, and/or political histories of space, both urban and rural
- Visual and print culture’s imagined spaces such as traditional visual forms and non-traditional visual forms
- Film, video, digital and new media criticism as well as criticism on contemporary visual artists and writers whose historically-minded practices engage with Victorian conceptions of space
- Landscapes, gardens, ecocriticism
- Medical, corporeal and scientific histories

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- Supernatural spaces: occultist practices, haunted houses, séance rooms, afterlives
  - Spaces of Empire: race, travel, histories, transnational and translocal contexts
  - Interior design histories and design print culture (catalogues, pamphlets, journals, magazines)

**Full CFP:** <https://www.navsa.org/2017/09/17/cfp-victorian-spaces-real-and-imagined-11152017-526-292018/>

### **6 July 2018**

#### **British Women and Parody**

#### **University of Picardy (CORPUS), Amiens, France**

This one-day conference will investigate the relationships between women and parody in the British Isles. Parody, a simultaneous act of revival and revision, is double-coded. Imitating the original work implies familiarity with the original work and includes reactivation and renewal. The parodic ethos is partly “respectful or deferential” (Linda Hutcheon) and imitation has a large part to play in literary apprenticeship, yet repetition with an element of transformation can also have comical, satirical and distancing effects. The historical distance between the parodist and the imitated text takes on a reflexive and critical form when the work is revisited with a view to question or comment. In “claiming and appropriating” other texts (Julia Kristeva), the parodist situates himself or herself in relation to the original author. The purpose of this conference is to investigate the part played by gender in this positioning. We will consider papers on parodies that are both literary and visual: fiction, poetry, drama, graphic novels as well as other media and the history of publishing. Possible topics include but are not limited to:

- Women parodying men / women
- Female literary models and their imitators
- Gendered revisions of canonical texts
- Women during the Victorian “golden age of parody”
- The politics of parodic humour
- Uncertain authorship and literary hoaxes

**Full CFP:** <https://victorianpersistence.wordpress.com/2017/07/28/cfp-british-women-and-parody-international-conference-amiens-6th-july-2018/>

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

**October 2017-April 2018**

**Classic Spring's Oscar Wilde season**

**Event link:**

[http://www.classicspring.co.uk/?gclid=EAIaIQobChMIneLVj5WB1QIVCRQbCh0V1QAmEAAYASAAEgLqPvD\\_BwE](http://www.classicspring.co.uk/?gclid=EAIaIQobChMIneLVj5WB1QIVCRQbCh0V1QAmEAAYASAAEgLqPvD_BwE)

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

**Antonija Primorac, *Neo-Victorianism on Screen: Postfeminism and Contemporary Adaptations of Victorian Women*** (Palgrave Macmillan, 2018): exploring diverse representation of Victorian heroines on the contemporary screen through a postfeminist frame, Primorac's study delineates competing neo-Victorian tendencies and power politics, ranging from postcolonial critique to indulgence in nostalgia.

**Ann Heilmann, *Neo-/Victorian Biographilia and James Miranda Barry: A Study in Transgender and Transgenre*** (Palgrave Macmillan, 2018): tracing the multiple literary and cultural afterlives of the medical reformer, Inspector General James Barry (1813-1859), Heilmann's comparative study explores the prolific, still continuing speculations about Barry's sex and possible intersexuality through Victorian and neo-Victorian media ranging from biography to biodrama and biofiction.

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

**Gyles Brandreth, *Jack the Ripper: Case Closed*** (Corsair, 2017): In the seventh instalment of the popular series, Brandreth's sleuths Arthur Conan Doyle and Oscar Wilde are asked to assist Chief Constable McNaghten of Scotland Yard in re-examining the unsolved crimes of Jack the Ripper.

**Viola Carr, *The Dastardly Miss Lizzie*** (Harper Voyager, 2017): After her debut with *The Diabolical Miss Hyde*, Carr presents the third instalment of the Electric Empire series, featuring Dr. Eliza Jekyll, daughter of Henry Jekyll, who suffers from the same condition of split identity as her father. In a steampunk London on the brink of war, Eliza tracks two killers in the course of investigating the serial murder of scientists, even as she suspects her father's alter ego, Eddie Hyde, to be the culprit in the serial murder of prostitutes.

**Jennifer Chiaverini, *The Enchantress of Numbers*** (Dutton, 2017): As Lord Byron's daughter Ada, a gifted mathematician, sets about helping Charles Babbage construct the Analytical Engine, personal and political turmoil prevents the two scientists from realizing their plans.

**Genevieve Cogman, *The Burning Page*** (Pan, 2016): In the third instalment of the Invisible Library series, the library spy Irene must save a St Petersburg library from destruction.

**Casey Daniels, *Smoke and Mirrors*** (Severn House, 2017): In a New York City museum of human oddities, the protagonist Evangeline makes friends with many of the 'exhibits'; convinced that they cannot have committed the murders they are charged with by the incompetent police force, she pursues her own investigations, exposing the machinations of an international crime ring.

**Joanna Davidson Politano, *Lady Jayne Disappears*** (Revell, 2017): In this debut novel, the protagonist Miss Aurelie Harcourt sets out to complete her late father's mysterious serialised story of Lady Jayne, which soon turns into a search for her origins, while also triggering a criminal investigation.

**Emma Donoghue, *The Wonder*** (Picador, 2016): Having served in the Crimea under Florence Nightingale, the atheist Lib Wright travels to rural Ireland to provide medical surveillance for a notorious fasting girl, charged with establishing whether eleven-year-old Anna can truly subsist on her love of god alone and precipitating a domestic psychodrama.

**Marina Fiorato, *Crimson and Bone*** (Hodder & Stoughton, 2017): In mid-Victorian London, a prostitute is saved from suicide and becomes the muse of a pre-Raphaelite painter, but what seems a lucky rescue soon turns into a mysterious snare.

**Stephen Frears (Dir.), *Victoria and Abdul*** (BBC, 2017): Based on Shrabani Basu's *Victoria and Abdul: The True Story of the Queen's Closest Confidant* (2011), this film adaptation sheds light on the close relationship between Queen Victoria (Judy Dench) and the Indian clerk Abdul Karim (Ali Fazal). Poised between a plea for non-coercive discourse between people of different social environments and the whitewashing of British colonialism, the film depicts the growing friendship between these unequal individuals.

**Rosie Garland, *The Night Brother*** (The Borough Press, 2017): This coming-of-age story hybridised with magic realism, set in late nineteenth-century Manchester, describes the relationship between the siblings Edie and Gnome, with the sister living in the day, while the brother inhabits the night.

**Lawrence Goldstone, *Deadly Cure*** (Pegasus, 2017): In 1899 New York, Dr Noah Whitestone is asked to attend the five-year-old son of a wealthy family only to find himself accused of the child's sudden death, forcing Whitestone to turn sleuth in order to prove his innocence.

**Kate Griffin, *Kitty Peck and the Daughter of Sorrow*** (Faber & Faber, 2017): The third instalment in the series about the former music-hall actress Kitty Peck, this novel deals with Kitty's struggle to keep her loved ones safe in 1881 Limehouse after she inherits a criminal empire called Paradise.

**Mary Harron (Dir.), *Alias Grace*** (Halfire Entertainment and Tangled Productions, 2017): Based on Margaret Atwood's neo-Victorian classic, the

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miniseries brings the story of the Irish-Canadian maid and convicted murderess Grace Marks to the screen. Sentenced to life imprisonment for the violent deaths of Thomas Kinnear and his housekeeper Nancy Montgomery, the amnesiac Grace becomes the subject of the psychiatrist Dr. Jordan's quest to establish her true guilt or innocence.

**Leanna Renee Hieber, *Perilous Prophecy*** (Tor, 2017): This gas-lamp fantasy set in Victorian England and Cairo supplies the origin story to Hieber's *Strangely Beautiful* series. Drawing on Greek mythology, it depicts the heroine's ethical struggles with her role as battle queen to the so-called Guard, a diverse group of men and women personifying the muses, who battle to free the world from life-threatening ghosts.

**Brian Keaney, *The Alphabet of Heart's Desire*** (Holland House, 2017): This novel spells out the story of the prostitute Anne and the 'Malay', minor characters in Thomas De Quincey's *Confessions of an English Opium Eater* (1821), depicting their complex relationship with De Quincey before he became a well-established writer.

**Bonnie MacBird, *Unquiet Spirits*** (Collins Crime Club, 2017): Tapping into the conventions of unearthing long hidden manuscripts, Bonnie MacBird honours Sir Arthur Conan Doyle with this pastiche Sherlock-Holmes tale, which interweaves different cases connecting a whiskey distillery in Scotland, chance (?) meetings in France, and Sherlock's very own ghosts from the past.

**Kerri Maniscalco, *Hunting Prince Dracula*** (Little Brown, 2017): The second instalment of the YA *Stalking Jack the Ripper* series has Audrey Rose Wadsworth and Thomas Cresswell return to attend a well-established forensics college in Romania. They begin to investigate a murder series that makes people believe in Dracula's return.

**D. M. Mark, *The Zealot's Bones*** (Mulholland, 2017): In this historical crime novel set in and around mid-Victorian Cholera-ridden Hull, the suspicious deaths of several prostitutes call ex-soldier and bodyguard Mesach Stone on the case, who suspects that the Canadian Diligence Matheson, trying to find Simon the Zealot's bones, may be involved in the killings.

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**Edward Marston, *The Circus Train Conspiracy*** (Allison & Busby, 2017): At a time when a web of railroads changed the face of Britain, Moscardi's Magnificent Circus makes use of the new means of transport to travel the country; following a train accident riddled by mysterious incidents, police detective Robert Colbeck investigates.

**Juan Carlos Medina (Dir.), *The Limehouse Golem* (2016)**: This film adaptation of Peter Ackroyd's *Dan Leno and the Limehouse Golem* (1994) peppers a depiction of Victorian music hall with crime and detection.

**Sidney Morrison, *City of Desire*** (White Cloud, 2017): Based on the historical case of Helen Jewett – a prostitute whose murder in 1830s New York was dealt with in a spectacular trial culminating in the criminal's acquittal – Morrison reworks her story in a fashion similar to the narrative non-fiction of Kate Summerscale, mixing journalism with historical fiction conventions.

**Anthony O'Neill, *Dr. Jekyll and Mr. Seek*** (Xuom, 2017): In this sequel to Stevenson's novella, set seven years after his original *Strange Case*, Jekyll (or, perhaps, a Jekyll-impostor) returns to London and prompts Utterson to revisit his role as amateur sleuth, when the lawyer finds that Jekyll's former associates have started to disappear or are gruesomely murdered.

**Anne Perry, *An Echo of Murder*** (Ballantine, Headline, 2017): The latest instalment in Perry's William Monk series, set fourteen years after the Crimean War, finds Monk investigating a series of murders when the army surgeon Fitzherbert, a former colleague of Monk's wife Hester, becomes the prime suspect.

**Anne Perry, *A Christmas Return*** (Ballantine, Headline, 2017): In Perry's fifteenth Christmas novella, Mariah Ellison (a late-Victorian Miss Marple) is asked for help by the grandson of an estranged friend, Rowena Wesley, to solve a mystery from the Wesley family's past involving the murder of Rowena's husband.

**Natasha Pulley, *The Bedlam Stacks*** (Bloomsbury Circus, 2017): In 1859, Merrick Tremayne is sent on a colonial mission to Bedlam in Peru in search

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for quinine, only to meet with antagonism from the indigenes and stumble upon a family legacy.

**Samantha Silva, *Mr Dickens and His Carol*** (Flatiron, 2017): in this re-imagining of the writing process of *A Christmas Carol* (1843), Dickens is contractually obliged to write a Christmas novella after the commercial failure of *Martin Chuzzlewit* (1842-44); beaten down by financial obligations and unexpectedly deserted by his wife, Dickens struggles with writer's block until he finds a muse.

**Katherine Stansfield, *Falling Creatures*** (Allison & Busby, 2017): In this Gothic tale based on a real mid-Victorian case, the lesbian farm worker Shilly teams up with London newspaperman Williams in order to solve the murder of her co-worker and love interest Charlotte, murdered on the Cornish Moors.

**Neal Stephenson and Nicole Galland, *The Rise and Fall of D.O.D.O.*** (The Borough Press, William Morrow, 2017): In this epistolary novel set in contemporary Boston and 1851 London, the protagonist Melisande Stokes, a struggling Harvard lecturer, becomes trapped in the past, while working for the dubious D.O.D.O. agency, whose mission is to re-start magic and employ it for time-travel in order to change the past.

**Sherry Thomas, *A Conspiracy in Belgravia*** (Berkley, 2017): in the second instalment in Thomas's Lady Sherlock-series, Charlotte Holmes explores a missing persons case which, unexpectedly, connects to her private life.

**Lisa Tuttle, *The Curious Affair of the Witch at Wayside Cross*** (Jo Fletcher, 2017): In the second book in Tuttle's Jespersion and Lane series of late-Victorian paranormal mysteries, Jasper Jespersion and his assistant Aphrodite (Di) Lane look into the mysterious death of Charles Manning and his connections with Bella Bulstrode, a young woman reported to be a witch.

**Kaite Welsh, *The Wages of Sin*** (Pegasus, Tinder, 2017): Sarah Gilchrist, one of the first female medical students at Edinburgh University, assumes

that one of her patients (a prostitute) has been murdered and decides to turn detective to find her killer.