

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

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

CFPs: Journals, Special Issues & Collections

(Entries that are only listed, without full details,
were highlighted in the previous issue of NVS.)

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

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

Submissions due: 1 April 2012

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

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

Submissions due: 15 July 2012

***Dickens 200: Readings and Re-readings
PopMatters Call for Features and Reviews***

What IS it about Dickens? *PopMatters* (<http://www.popmatters.com/>) will investigate this throughout the year for a wide base of readers – embracing all types of popular culture. As the 2012 celebration of his bi-centenary will take in the full range of his cultural influence worldwide, *PopMatters* invites features and reviews reflecting the visual and dramatic global cultures of Dickens, from London and New York to Manila (see <http://literature.britishcouncil.org/projects/2011/dickens-2012> and <http://www.dickens2012.org/section/film-tv-radio>). Responses that readers

and viewers have to his novels (first-time readings and re-readings), and to the many and various adaptations, are equally welcome, including less favourable assessments of his works; so too proposals for feature essays. Topics may include:

- comparative examinations of different film versions and the novels
- up-dated and modernised versions of the stories
- different formats for adaptation: stage, opera, ballet, musical, animation
- 'classic' prize-winning film adaptations
- actors in the roles of Dickens characters (e.g. Alistair Sim, Albert Finney, Michael Caine, Patrick Stewart, Bill Murray, Jim Carrey as different 'Scrooges')
- ghost stories and the Christmas Stories
- Dickens the editor and collaborator; his role in the Victorian commercial literary scene
- the social and cultural significance of Dickens: tourism; souvenirs; Christmas; the Victorian concept of the novelist, the family, etc.
- the impact of Dickens on the work of others: fanfiction: sequels, prequels and alternative narratives

Pitches due: last Thursday of every month from Feb . until end Nov. 2012 to the Associate Editor, Gabrielle Malcolm at malcolm@popmatters.com.

Reading Downton Abbey

Collected edition

The editor is seeking critical essays (20-30 pages in length) that read *Downton Abbey* as a cultural phenomenon. In particular, essays should challenge readers to explore how and why this British television serial about life upstairs and downstairs in a turn-of-the-century manor home resonates with American audiences. Neo-Victorianists working on the remnants of the Victorian in neo-Edwardian or neo-historical texts in general might find this collection of interest. Some suggestions for topics include:

- reading the series as a serial/soap opera, focusing on its fan-base (known as Abbey Acolytes and Downton Divas);

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- cultural approaches to the series, particularly in respect to the dynamics between the ‘upstairs’ Granthams and the place of the ‘downstairs’ servants;
 - the use of fictional characters to interrogate historical events, including, World War I, the sinking of the Titanic, the politics of entailment, etc.;
 - *Downton Abbey* as a microcosm of cultural mores – then and now;
 - feminist approaches to the place of women: the problems of entailment that face the Grantham daughters; the displacement of female titles (involving Lady Gratham, the Dowager Countess, and Mrs. Crowley) and their efforts to assert their own individuality in the culture’s sexist politics;
 - the series’ approach to the profession of service;
 - the series in comparison to Merchant-Ivory films; in comparison to *Upstairs / Downstairs*; in comparison to Fellowes’ *Gosford Park*.

Full CFP: <http://call-for-papers.sas.upenn.edu/node/44317>

Abstracts due: 1 April 2012, sent to Scott F. Stoddart at scott_stoddart@fitnyc.edu

Submission due: 1 September 2012

The Ends of History

Special Issue of *Victorian Studies*

Further to the 1980s and 1990s ‘historicisation’ project, the last decade or so has found many critics seeking the revival of form as a key axis for literary study as against a perceived overemphasis on (or reduction to) historical context or ideological content. Susan Wolfson has attempted to “rehabilitate formalist criticism” without simply “cross-dressing it as a version of historicist criticism”, while Sharon Marcus and Stephen Best’s 2010 special issue of *Representations* opposed the reading of “surfaces” to that of “symptoms,” inviting a rigorous rethinking of the mandate to “always historicize.” Rita Felski appears to equate historicism with suspicious reading and to find both irreconcilable with the need to “respect ... what is in plain view”, and still other critics urge “distant reading”: methods like Franco Moretti’s turn to graphs, maps, trees, and (more recently) network theory; or Heather Love’s Latour- inspired “descriptive turn.” This

“descriptive turn” has its own advocates in the historical social sciences which may also provoke questions about what kind of historical analysis befits the formalist exploration of texts (literary and otherwise) and vice versa.

This special issue invites essays that take a somewhat different tack. Rather than positions for or against neoformalist, “surface,” and “descriptive” critical practices, the editors seek essays asking what these discussions portend for Victorianist historicism. Need the turn toward form be a turn away from history and, if so, what does it mean to pursue ‘Victorian’ studies ahistorically or posthistorically? What is the legacy of the ‘new historicism’ and is it incompatible with ‘what is in plain view’? Do historical writings embed their own hermeneutic instructions independently of critics’ distinctions between depth and surface, close and distant reading? In what new relation to each other are literary studies and history to stand in the wake of a formalist turn? The special issue may be of interest to neo-Victorianist exploring changing notions of historicism and historical context in the genre and how it engages in redefining relations between literature and historical enquiry/witness.

Full CFP: <http://navsa.blogspot.com/2011/11/cfp-ends-of-history-special-issue-of.html>

Submissions due: 15 September 2012 (8000 word essays, including endnotes in MLA Style) sent to the guest editors, Lauren M.E. Goodlad at lgoodlad@illinois.edu and Andrew Sartori at asartori@nyu.edu

CFPs: Upcoming Symposia & Conferences

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

18 Feb. 2012

Celebrating Mr. Dickens

University of Delaware, USA

This special Saturday Symposium in honour of the 200th anniversary of the birth of Charles Dickens, supported by the Mark Samuels Lasner Collection, University of Delaware Library, will include talks on Dickens and his world, a tour of two exhibitions in the University of Delaware Library, and a performance of the novelist’s most celebrated public reading, ‘Sikes and

Nancy'. The planned talks by Margaret D. Stetz on 'He wanted a wife and a family: Charles Dickens and Women', Thoman Leitch on 'Dickens, Dickens, and Adaptation', and Heidi Kaufman on 'The Fagin Myth' may be of particular interest to neo-Victorian scholars working on Dickens in the context of biofiction, adaptation, and ethnicity.

Website (also for ticket purchase):

<http://www.udconnection.com/saturdaysymposium>

29 February 2012

PG CWWN Women on Women Symposium Series 2012

'Queer Sisterhoods' in Contemporary Women's Writing

Queen's University Belfast, Northern Ireland, UK

From the very beginnings of literature, women who desire other women tend to rampage across the boundaries of the acceptable'. Organised as part of the Postgraduate Contemporary Women's Writing Network (PG CWWN) 'Women on Women' Symposium Series 2012, this half-day symposium seeks to investigate how women interact with other women in contemporary literature. To what extent do friendships between women remain transgressive? How have depictions of female passion changed? How is identity mediated by sexuality? Topics may include: literary relationships between women; constructions of femininity; censorship and publication; transgender and identity politics; popular culture and queer theory; friendship and desire; local and national aspects of sexuality. The topics are of evident interest to scholars working on the prevalence of lesbian desire, cross-dressing, and female relationships in neo-Victorian fiction and film.

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

Abstracts due: 10 February 2012 to cmcgurren01@qub.ac.uk

3 March 2012

The Nineteenth-Century Memory: Approaches and Appropriations

Leeds Trinity University College, England, UK

This BAVS supported interdisciplinary postgraduate conference will bring together scholars from three strands of Victorian studies, to facilitate and inspire discussion about all aspects of the nineteenth-century relationship with the issue of memory. A wide range of papers examine topics including

Victorian ideas of memory and the mind, Victorian memories of their own past, and neo-Victorian re-interpretations of the nineteenth-century legacy.

Provisional Programme & Registration From:

http://www.leedstrinity.ac.uk/departments/history/victorian_studies/conference/Pages/c19%20Mem.aspx

13-15 April 2012

The 5th International Congress on World Literature

On the Crossroads of Cultures and Civilizations

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

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

18-20 May 2012

Post-Empire Imaginaries?:

Anglophone Literature, History and the Demise of Empires

University of Bern, Switzerland

This conference addresses the key role that empire retains in European and North American consumer culture despite decades of postcolonial challenges to imperial control. The term 'post-empire' has been chosen to provide a sharper definition to an otherwise almost limitless field and to critically reflect upon the amount of nostalgia and commodified yearning that is still attached to the idea of empire, despite decades of cutting-edge postcolonial scholarship and theorising. By linking 'post-empire' to its 'imaginaries', the organizers want to stress not only the historical and geographical variability, but the variety of creative and psychological engagements with the idea of empire. Empire has a concrete material side, connected with bioprospecting, trade, linguistic and cultural domination, but it is also a site of imaginary social creation, of desire and anxiety, of fictions and fantasies. Neo-Victorian critics might consider submitting papers on

postcolonial critiques and rewritings; post-empire heritage such as marketing the British Empire, heritage films and fictions, imaginaries of the Raj, Victorian nostalgia as well as comparative views of empire.

Full CFP: <http://www.gnel2012.ens.unibe.ch>

Abstracts due: 31 January 2012 (200 word abstracts to Barbara Buchenau and Virginia Richter at gnel2012@ens.unibe.ch)

13-15 June 2012

Neo-Victorian Networks: Epistemologies, Aesthetics and Ethics

University of Amsterdam, The Netherlands.

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

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

14 June 2012

Wounded Bodies, Tortured Souls:

Narratives of Victorian and Neo-Victorian Trauma

University of Portsmouth, England, UK

In recent years the study of trauma has become central to contemporary conceptualisations of personal and collective narratives of pain and loss. Often identified as a 'modern' phenomenon, a product of industrialisation and modernisation, trauma emerged as a distinct pathology alongside the rise of a middle-class readership, and accounts of physical and psychological wounds abound in Victorian fiction. In turn, Victorian tropes of trauma have been appropriated by the neo-Victorian novel, often in ways which offer a self-conscious or critical engagement with past representations. Such re-engagements offer fresh perspectives on the theoretical underpinnings of trauma, forcing us to ask: What is desirable about re-appropriations of Victorian trauma specifically? How do these representations engage with and reflect Victorian traumatic experience and representation? Why are certain tropes more popular than others, and what effect do such re-presentations have on the contemporary reader?

This postgraduate conference seeks to examine the intersection between the physical and psychical representation of trauma in both Victorian and neo-Victorian literature. It aims to explore the importance of the relationship between the mind and the body, as well as the relationship

between Victorian literary representations and neo-Victorian appropriations. Possible areas of interest include: Victorian trauma narratives; pain in Victorian art, literature and culture; neo-Victorian traumatic re-appropriations; 'Wound Culture', traumatic performances (race/gender/sexuality etc.); imperial trauma

Full CFP: <http://navsa.blogspot.com/search?updated-min=2012-01-01T00:00:00-05:00&updated-max=2013-01-01T00:00:00-05:00&max-results=38>

Abstracts due: 16 March 2012 (300 word abstracts, plus bio. note) to Emily Hunt at emily.hunt@port.ac.uk and Alex Messem at alexandra.messem@port.ac.uk

28-30 June 2012

Reassessing the Dramatic Monologue in the 19th and 20th centuries: Browning, Before, Beyond

Royal Holloway, University of London, UK

Over the past two centuries, Robert Browning has been hailed initially as the co-inventor of the dramatic monologue, and more recently, as earlier origins of the genre have been proposed, as its most prominent practitioner. To celebrate the Bicentenary of Browning's birth, the London Browning Society is hosting an international conference to reassess not only Browning's work in what is arguably the defining genre of his oeuvre, but also the broader practice and theory of the dramatic monologue before, after and during his lifetime. The conference seeks to explore the reasons behind the rise of the genre during the Victorian era and the extent to which its formal and generic concerns with issues of performativity and spectacle, identity and subjectivity, text and 'truth' are illustrative of key concerns of the Victorian age. Further, the conference hopes to extend critical discussion of the growth, profile, and generic nature of the dramatic monologue. Of interest to neo-Victorianists: the organisers also welcome papers on pre- and post-Victorian poets and poems as a means of exploring the historical limits and reaches of the genre. Possible topics include:

- the treatment of violent women by the courts
- new approaches to defining the dramatic monologue and its significance
- issues of subjectivity and selfhood
- the dramatic monologue and gender

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- the genre's relation to history
 - twentieth-century and twenty-first century uses of the genre
 - the dramatic monologue and performance poetry

The event is jointly organised by the London Browning Society in collaboration with Royal Holloway, University of London, the University of Westminster and the University of the West of England, and supported by the British Association of Victorian Studies (BAVS).

Full CFP : <http://web.uvic.ca/~vicpoet/2011/10/conference-on-the-dramatic-monologue/>

Abstracts due: 31 January 2012 (300 words) to Simon Avery, s.avery@westminster.ac.uk

29 June 2012

'Viewer, I married him': Reading (Re)Productions of the Long Nineteenth Century in Period Drama

University of Hull, England, UK

This BAVS supported symposium invites scholars working in the fields of literature, film, history, music, and cultural and media studies to consider the wider historical and cultural impact of the 'period drama', 'costume drama', or filmic adaptation. The objective is to promote interaction between nineteenth-century and contemporary scholars in order to examine how and why the literature, history, and culture of Britain from 1800-1914 is (re)produced in a modern international context. By analysing the processes through which these literatures and histories are translated into film, the organiser hope to acknowledge and assess the continuing importance of period drama in contemporary culture across the world. Potential topics might include:

- TV series, programmes or films
- direct adaptations of literature (e.g. BBC's, ITV's or Roman Polanski's *Tess of the D'Urbervilles*)
- modern retellings of nineteenth-century literature (e.g. *Clueless*)
- adaptations derived from Neo-Victorian texts (e.g. *Fingersmith*)
- original screen-plays (e.g. *Downton Abbey*)
- cross-over period dramas (e.g. *Lost in Austen*)
- biopics (e.g. *Becoming Jane*)
- international adaptations (e.g. *Bride and Prejudice*)

Due to the conference's interdisciplinary approach, papers are also invited on themes associated with literary and cultural studies (class, gender, sexuality, religion, race) and/or the contemporary production/adaptation process, the modern audience and critical responses, and how period drama and contemporary culture impact on one another. Contributors may wish to address costumes, settings, props; technology; musical scores; cinematography; casting; screenplays, performances; intended audience(s), critical reviews, audience response, media coverage etc.

Full CFP: <http://victorianist.wordpress.com/2012/01/12/cfp-viewer-i-married-him-reading-reproductions-of-the-long-nineteenth-century-in-period-drama/>

Abstracts due: 28 Feb. 2012 to readingreproductions@gmail.com

Postgrad. bursary application deadline: 28 Feb. 2012 (CV & 300 word statement)

10-12 July 2012

Carlyle Conference

University of Edinburgh, Scotland, UK

The Carlyle Conference will celebrate the publication of 40 volumes of the Duke-Edinburgh edition of *The Collected Letters of Thomas and Jane Welsh Carlyle* (Durham, North Carolina: Duke University Press, 2012, vol. 40 forthcoming November). Papers are invited on Thomas Carlyle and Jane Welsh Carlyle and related subjects. Papers are invited reflecting current research interests in either Carlyle, as well as those relating the Carlyles to other authors and fields. Neo-Victorian scholars may wish to present on biofiction and vignettes of the Carlyles in neo-Victorian fiction or the cultural legacies of their lives.

Full CFP: <http://www.lifelong.ed.ac.uk/carlyle/>

Abstracts due: 1 February 2012 to Carlyle@ed.ac.uk

10-12 August 2012

Emblems of Nationhood: Britishness 1707-1901

University of St Andrews, Scotland, UK

National identity is a central point of enquiry that is repeatedly called upon in contemporary social and political rhetoric. This conference will address the roots of this theme by discussing depictions of Britain and Britishness in literature, philosophy, and art between the Act of Union in 1707 and the

death of Queen Victoria in 1901, exploring how expressions of nationalism have moulded both critical perspectives on national identity and their creative products. What did Britishness mean in the eighteenth and nineteenth centuries, and how was it represented and perceived? To what extent is nationalism tied with military events and empire building? How 'British' was Britain before the launch of the Empire? How did concepts of nationalism enter the public consciousness, both within the British Isles and abroad? What is the impact of artistic and cultural depictions of Britain and Britishness in domestic and international contexts? How can these historical ideas of Britishness enhance our contemporary understanding of the concepts of nationalism and national identity? An exhibition of pictorial representations of Britishness in the form of cartoons, banknotes, war-landscapes, etc. is planned to accompany the event. This conference may be of particular interest to neo-Victorian scholars working on empire and its legacies, British nostalgia, and the nationalist connotations/implications of 'neo-Victorianism'. Suggested topics might include:

- Britannia and definitions of Britishness
- liberty and Empire
- British history and histories of Britain
- foreign and British taste
- the Gothic revival, Gothic novels, and the ancient Gothic constitution
- expressions of Britishness in applied arts, satirical prints and cartoons
- the Great Exhibition of 1851
- the iconography of British institutions

Full CFP and website:

http://www-ah.st-andrews.ac.uk/Emblems_of_Nationhood/Home.html

Abstracts due: 1 March 2012 (250 word) to
EmblemsOfNationhood@gmail.com

30 August - 1 September 2012

British Association for Victorian Studies conference

University of Sheffield, England, UK

The 2012 BAVS conference will be held in Sheffield, the thriving heart of the Victorian Steel Industry. In 1875, on the outskirts of the city, John

Ruskin established the Museum of St George, a collection of art objects and natural artefacts displayed for the aesthetic education of the city's workers. Inspired by Ruskin, the theme of this year's conference aims to explore the relationships between different kinds of value in the Victorian period, to return to the period's central debates about how to measure, establish and uphold value in the emergent modernity of Victorian Britain, and to think about the representation and legacy of those values both in and beyond the field of Victorian Studies. Possible topics, some with potential biofictional focus, of particular interest to neo-Victorian scholars may include:

- the treatment of violent women by the courts
- aesthetes in the marketplace
- critical/cultural evaluation, from Ruskin and Arnold to Leavis and beyond
- the ethical turn in Victorian [and neo-Victorian] Studies
- the transmission of value at home and abroad
- value rewritten, from Woolf to Waters
- domestic economy and the aesthetics of the home
- value on display: collection and exhibition
- commodity culture and the value of 'things'
- sincere characters: the ethics of self and text
- work ethics: Madox-Brown, Marx and Morris

Full CFP: <http://www.victorianvalue2012.blogspot.com>

Abstracts due: 31 March 2012 to bavs2012@gmail.com

31 August – 1 September 2012

The Multiple Life Cycles of Children's Media:

Childhood Nostalgia in Contemporary Convergence Culture

Centre for International Research in Childhood (CIRCL),

University of Reading, England, UK

The second in a series of three workshops organized by the Platform for a Cultural History of Children's Media (PLACIM), this event will explore how nostalgia has shaped the cultural construction of childhood ever since Romanticism, but seemingly undergoing significant change in the late twentieth century. Nowadays, childhood is no longer exclusively associated with a pre-lapsarian state of nature that we are irrevocably cut off from as we are socialised into language and culture. Rather than a lost paradise,

childhood is increasingly identified specific sets of commodities, imbued with new symbolic significance. Increasingly, commercial companies stimulate the nostalgia for childhood by reissuing books, comic strips, radio and TV programmes, music recordings, films, and toys that used to be sold to previous generations of children and adolescents. This is not just done with a view to attracting new generations of consumers, but also to cater to adults (second-time consumers) who want to recapture the experiences of their youth. This workshop wants to analyse and evaluate the renegotiation of childhood nostalgia in contemporary convergence culture. Papers should specifically relate to one of the following six topics:

- theoretical perspectives on nostalgia: conceptual (How can childhood nostalgia best be defined? Should we distinguish between different types, and if so, which ones?) and critique (Is childhood nostalgia necessarily a retrograde, escapist, emotionally immature and politically irresponsible mind-set? Can nostalgia also serve more constructive cultural, social and political purposes?)
- the cultural history of childhood and childhood studies, including detailed case studies: How exactly has the Romantic concept of childhood been transformed? How does contemporary nostalgia impact on the shifting border between childhood and adulthood? To what extent is today's convergence culture really different from early twentieth century or nineteenth century consumption politics pertaining to children's media?
- reception-studies, including ethnographic and sociological inquiries, including field work and interviews: What, exactly, motivates contemporary media users to return to the products of their youth? To what extent are present-day cultural practices really different from those of earlier periods?
- nostalgia and remediation: How does nostalgia influence remediations of a given work? Which possibilities and constraints does nostalgia create for remediation? How do nostalgia and the need for innovation interact when childhood commodities are re-issued?
- globalisation: To what extent do the cultural contributions of migrants facilitate movements beyond childhood nostalgia and remediation?

- metahistorical reflections: What are the implications of the multiple life cycles of children's media for the ways in which we attempt to write the history of childhood? How do they impact on periodisation?

Scholars working on nostalgia in relation to depictions of childhood in neo-Victorian fiction and film or neo-Victorianism's role in the construction (or misrepresentation) of the cultural history of childhood may find this event of interest.

Full CFP: <http://www.oslit.nl/beheer/wp-content/uploads/2011/12/cfp-placim-nostalgia.pdf>

Abstracts due: deadline extended to 10 Feb. 2012 (300 word abstract and 300 word CV) to Lies.Wesseling@Maastrichtuniversity.nl

Papers due for pre-circulation: 1 June 2012

20-23 September 2012

Ninth Biennial Southern Women Writers Conference

Berry College, Rome, Georgia, USA

Since its inception in 1994, the Southern Women Writers Conference has been devoted to showcasing the works of well-known and emerging U.S. southern women writers, expanding the literary canon, and developing critical and theoretical understandings of the tradition of southern women's writing. Due to reduced resources, this will be the last SWWC, at least for the foreseeable future. In keeping with this milestone, and with the knowledge that all conclusions constitute new inceptions, our theme for the 2012 conference is 'Beginnings and Endings'. Through their writing, southern women past and present have addressed both literal and metaphorical 'beginnings' and 'endings' in a variety of ways. The theme certainly conjures up images of births, deaths, and rebirths and the emotions often associated with those images: joy, excitement, sadness, grief, anxiety, hesitancy, a sense of freedom, relief, hope. And while positive feelings are usually associated with beginnings and negative ones with endings, is this always the case? Might endings be celebratory and beginnings sorrowful? To what degree might 'newness' spring from passings? The organisers invite critical and creative submissions on the full range of the conference theme explored by women in and of the South, including: literary eras and genres; writers' careers, relationships, and lives; social and political institutions; migrations and diasporas; nationalisms; communities and

ecosystems; narrative forms; canonical and non-canonical works of fiction, poetry, autobiography, creative nonfiction, and drama; non-discursive works including film, photography, and other visual or performance arts. Neo-Victorianists may wish to contribute papers on nineteenth-century historical fiction and neo-slavery narratives by Southern women writers.

Full CFP: <http://www.berry.edu/academics/humanities/english/swwc/>

Abstracts due: 9 April 2012 (300 words by email attachment in MS Word) to swwc@berry.edu

27-28 September 2012

Visible and Invisible Authorships

7th Annual Conference of The Association of Adaptation Studies:

University of York, UK

The conference invites reflection on the relationship of acts of authoring to the ongoing lives of adapted texts. Possible topics include: the inscriptions and/or effacements of different authorial voices and authorial inscriptions of inherited tales in processes of transmission; authorial visibility/invisibility in the circulation of adapted texts across media and moment; the implications of 'authoring' a contemporary telling of a previously authored tale or an 'authorless' one from received history; the sloughing off of almost all authorial designations or else the precarious clinging to cultural reputations in adaptation practice.

Full CFP: <http://www.york.ac.uk/modernstudies/conferences/visible-invisible-authorships/>

Abstracts due: 10 January 2012 (250 word abstracts in body of email, plus bio. sketch) to film-and-literature@york.ac.uk

11-13 October 2012

Victorian Transnationalism:

The Atlantic Legacy in the Long 19th Century

17th Annual Conference of The Victorian Interdisciplinary Studies

Association of the Western United States (VISAWUS)

SUNY Plattsburgh, Plattsburgh, New York, USA

The focus of this year's conference is Victorian Transnationalism, with particular emphasis on the Atlantic legacy in the long 19th century. As the site of a decisive American victory in the War of 1812, Plattsburgh is a testament to the fraught history of the 'special relationships' between

Britain and her neighbours across the pond. The town is home to an annual re-enactment of the Battle of Plattsburgh as well as historical sites relevant for scholars of the nineteenth century. The organisers encourage papers across all disciplines exploring various aspects of the relations among and between the UK, Canada, the US, and other nations and regions across the Americas. Possible topics of particular interest to neo-Victorianist scholars working on transnational themes include:

field of Victorian Studies. Possible topics, some with potential biofictional focus, of particular interest to neo-Victorian scholars may include:

- intertextuality across national boundaries
- transnational influences in art
- transnational friendships, famous and infamous
- literary and other piracies
- transnational science – synergies and squabbles
- expeditions and exploration
- migration of religious and spiritual movements
- the Imperial project in Britain and the Americas
- race, racism, and slavery
- expatriates: immigration and emigration
- transatlantic commerce and commodities
- indigenous peoples, real and imagined
- transnational gender-role differences

Full CFP: <http://call-for-papers.sas.upenn.edu/node/43839>

Abstracts due: 5 March 2012 (300-word abstracts and a 1-page CV with name on both) to Genie Babb at gbabb001@plattsburgh.edu

1-4 November 2012

Theatrical Histories

American Society for Theatre Research/

Theatre Library Association Conference

Sheraton Nashville Downton Hotel, Nashville, Tennessee, USA

Theatre is historical; history is theatrical. These twin claims gesture to the intimate imbrication of practices that constitute theatrical production and the lived realities of social life. As a set of staged practices rich with social context, theatre seeks to document, engage, and affect the communities by and for whom it is produced. As a lineage of presence, history stages itself

as monument and memorial, as genealogy of both survival and loss, as the always-shifting (always live and present) remembrance of things past. Theatre implicates history in its economy of representation; history implicates theatre in its economy of remembering. Theatricality and historiography are likewise linked as methodologies of negotiating the tensions between past and present; real and representational; aesthetic and scholarly practices. Meant to engage debate outside of polarising generalisations about the field, this conference asks scholars and practitioners to re-examine ‘theatrical histories’ in the widest possible sense at a moment of crisis in humanities scholarship within global economies of value. Proposals are invited from scholars and practitioners working in any field, and on any era or form of performance history, broadly construed, whose work engages critical questions that may include:

- How might we think critically about contemporary and past historiographical methodologies used to write theatrical and performance histories?
- How might debates among performance scholars about mediation and liveness contribute to critical historiographical practices?
- How might we think about circulations of affect and modes of spectatorship in theatrical histories?
- How might we resituate theorisations of the archive and the repertoire, of periodisation and the past, within our research on theatrical histories?
- How might the ethical implications of writing theatrical histories complicate the historiographical imperative in our current sociopolitical context?

Neo-Victorian scholars interested in neo-Victorian drama and theatricals should note that proposals are invited for both plenary and working sessions. Details of acceptable presentations are available at the ASTR website.

Full CFP: <http://www.astr.org/conference/astr-2012-cfp>

Abstracts due: 31 January 2012 to be sent as email attachment to Patrick Anderston and Patricia Ybarra at ASTR2012@gmail.com.

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 the previous issue of NVS.)

11 February 2012

Shared Visions:

Art, Theatre and Visual Culture in the Nineteenth Century

Millburn House, Warwick University, UK

Conference Website and Full CFP:

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

3 March 2012

The Nineteenth-Century Memory: Approaches and Appropriations

Postgraduate conference at Leeds Trinity University College, UK

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

March 16-17, 2012

First Annual Studies in Gothic Fiction Conference

National University, San Diego, CA

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

22- 25 March 2012

2012 Interdisciplinary Nineteenth Century Studies Conference:

Picturing the Nineteenth Century

University of Kentucky, USA

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

21-25 March 2012

International Association for the Fantastic in the Arts:

Literary/Historical Mash-ups and Remixes in the Fantastic

Orlando Marriott Airport Hotel, Orlando, FL, USA.

Full CFP: www.iafa.org

April 13-15, 2012

Northeast Victorian Studies Association: Victorian Clichés and Orthodoxies

Columbia University, New York, USA

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

16-17 April 2012.

W.T. Stead: Centenary Conference for a Newspaper Revolutionary
British Library, London, UK

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

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

17-18 May 2012

A Brand of Fictional Magic: Reading Harry Potter as Literature

University of St Andrews, Scotland

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

19 May 2012

‘Unplanned Wildernesses’: Narrating the British Slum 1844 - 1951

University of Warwick, England, UK

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

28-31 May 2012

Victorian Technologies and the Technologies of Victorian Studies
(ACCUTE/NAVSA Joint Session)

Congress of the Social Sciences and Humanities in Waterloo, Ontario,
Canada

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

31 August - 3 September 2012

Behind the Sherlockian Screen

Melnitz Theater, UCLA, Westwood, California

Conference website: www.bakerstreetjournal.com

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

Harvey Hill's *Better Let Him Sleep*, planned film project

A television/film project, with possible support from Gabriel Beristein and the British Film Council, is currently in planning for the adaptation of Janet Tucker's neo-Victorian first novel, *Better Let Him Sleep* (2010), published under the pen-name Harvey Hill and based in part on the author's own family history. The story centres on a pair of abused children, rescued by a Victorian undertaker, who moves his business from London to Wales, at present a still largely underrepresented region in neo-Victorian fiction. See: <http://www.walesonline.co.uk/news/local-news/cardiff/2012/01/03/author-janet-tucker-s-debut-novel-could-take-hollywood-by-storm-91466-30049600/#ixzz1kBv3Gb4N>.

Re-launch of *History to Herstory* website

History to Herstory: Yorkshire women's lives online. 1100 to the present was recently re-launched, with some 80,000 documents and photographs available on-line. Many of the records relate to regional women's lives in the Victorian age, including learning resources on prominent figures and locales, from female artists and pioneers to women's diaries and mental asylums.

Website: <http://historytoherstory.hud.ac.uk>

8 December 2011 - 17 June 2012

Victorian Connections

Room 26, National Portrait Gallery, London

Website: <http://www.npg.org.uk/whatson/display/2011/victorian-connections.php>

This display explores the influence and inspiration of four prominent Victorians on four representatives of present-day culture, underlining the resurgence of interest in nineteenth-century literature, art, political and scientific thought since the latter half of the twentieth century. The 'connections' focus on A.S. Byatt's fascination with Robert Browning, Bill Morris' identification with the Chartist leader William Cuffay, Richard Dawkins' admiration for Charles Darwin, and Andrew Lloyd Webber's enthusiasm for Edward Burne-Jones.

Recent and Forthcoming Critical Publications

Elizabeth Ho, *Neo-Victorianism and the Memory of Empire* (Continuum, 2012, forthcoming): an examination of neo-Victorianism as a global, Anglophone project, the book argues that the resurrection of the nineteenth century in contemporary British and postcolonial texts allows the ghostly legacy of imperialism to be staged and remembered in and for the present, while also giving voice to the conflicting desire for regression and return.

Recent and Forthcoming Neo-Victorian Fiction

Emily Brightwell, *Mrs. Jeffries and the Mistletoe Mix-Up* (Berkley Prime Crime, 2011): 29th volume in the Brightwell's crime series; Inspector Witherspoon and his domestic staff, headed by the housekeeper Mrs Jeffries, solve the murder of a dealer in Far Eastern antiquities.

Tom Bullough, *Konstantin* (Viking, 2012): biofiction set in 1867 Russia, where Konstantin Tsiolkovsky, a sick boy with dreams of flight, becomes obsessed with mechanics and steam power, eventually developing the principles of space flight.

Kenneth Cameron, *Winter at Death's Hotel* (Orion, 2012): In 1896, Arthur Conan Doyle travels to New York on a book tour accompanied by his wife, Louisa, where she becomes involved in investigating a series of murders at the Britannic Hotel, where they are staying.

Karen Charlton, *Catching the Eagle* (Knox Robinson, 2011): based on a true-life crime story about the 1809 Kirkley Hall burglary, one of the largest robberies in Northumberland's history; when suspicion falls on farmer Jamie Charlton and Michael Aynsley, the hall's steward, William Charlton sets out to save his brother from the gallows.

Katy Darby, *The Whore's Asylum* (Fig Tree, 2012): Gothic tale set in Cambridge and Oxford; the friendship of theologian Edward Fraser and medical student Stephen Chapman is increasingly tested by Chapman's treatment of prostitutes with venereal diseases and Fraser's dark secrets.

Tatiana de Rosnay, *The House I Loved* (St. Martin's, 2012): refusing to leave her family home, due to be destroyed in Baron Hausmann's modernisation programme for 1860s Paris, Rose Bazelet retreats to the basement to begin a long letter to her dead husband.

Anna Dean, *A Woman of Consequence* (Minotaur, 2012): third volume in the Dido Kent Mystery Series; in 1806, Dido Kent investigates the supposed haunting of Madderstone Abbey in a wry imitation of Jane Austen.

Carole DeSanti, *The Unruly Passions of Eugenie R.* (HMH, 2012): set in Second Empire Paris during the Franco-Prussian, the seduced Eugenie Rigault becomes an artist's muse, taking a string of lovers and turning to prostitution, losing her daughter, whom she struggles to reclaim.

Umberto Eco, *The Prague Cemetery* (HMH, 2011): an exploration of the conspiracies, mythologies and mysticism of nineteenth-century Europe, focusing on Captain Simonini, a forger obsessed with Jewish stereotypes and anti-semitism.

Lyndsay Faye, *The Gods of Gotham* (Putnam US & Headline UK, 2012): further neo-Victorian offering by the author of *Dust and Shadow: An Account of the Ripper Killings by Dr. John H. Watson* (2009); during the birth of the New York Police Department and the Irish Famine in 1845, new officer Timothy Wilde pursues a serial killer whose slayings are fanning the flames of anti-Irish sentiment.

Amanda Grange, *Henry Tilney's Diary* (Berkley, 2011): Jane Austen's *Northanger Abbey* retold from the point of view of Henry Tilney; part of Grange's popular *Diary* series.

Kate Grenville, *Sarah Thornhill* (Canongate, 2012): third in Grenville's 'colonial trilogy'; following the life of Sarah Thornhill, youngest daughter of ex-convict, William Thornhill, the novel traces the traumas of convictism and aboriginal dispossession in both Australia and New Zealand.

T D Griggs, *Distant Thunder* (Orion, 2012): In his pursuit of vengeance for his mother's death at the hands of a cavalry officer in 1890s Bangalore,

Frank Gray is increasingly drawn to the heiress Grace Dearborn, disillusioned by her father's ill-gotten wealth.

Romesh Gunsekera, *The Prisoners of Paradise* (Bloomsbury, 2012): 1825 romance set against a background of slavery, convict labour and revolution in Mauritius, as the newly arrived Lucy Gladwell falls for a young Ceylonese translator, Don Lambodar.

C.S. Harris, *When Maidens Mourn* (Obsidian, 2012): 7th in the Regency mystery series involving aristocratic investigator Sebastian St. Cyr and his bride, Hero Jarvis; the novel revolves around Arthurian myth and Tennyson's 'The Lady of Shalott'.

Jane Harris, *Gillespie and I* (Harper Perennial, 2012): the long-awaited second novel from the author of *The Observations* (2007); in 1933, Harriet Baxter begins work on a memoir of the ill-fated artist Ned Gillespie and her involvement with the Gillespie family in fin-de-siècle Glasgow.

Simonetta Agnello Hornby, *The Nun* (Europa 2012): tale of an unwilling aristocratic nun in 1839 Messina, Italy, longing for the outside world with its revolutionary politics and love.

Anthony Horowitz, *The House of Silk* (Little Brown US & Orion, 2011): latest Sherlock Holmes mystery, authorised by the Conan Doyle estate; following Holmes' death, Watson recalls how the duo first met, their early years together, characters from various Holmes cases, and the titular case, supposedly too 'shocking' to publish at the time.

Janette Jenkins, *Little Bones* (Chatto & Windus, 2012): Abandoned in 1899 London, the crippled Jane Stretch finds work assisting the abortionist 'Dr Swift', until the sudden death of the music hall star, Johnny Treble, brings trouble to their door.

Margot Livesey, *The Flight of Gemma Hardy* (Harper, 2012): rewriting of the classic *Jane Eyre* set in 1960s Scotland.

Jennifer McVeigh, *The Fever Tree* (Viking, 2012): Left destitute by her father's death, Frances Irvine leaves 1878 England to travel to South Africa and marry the poor young doctor, Edwin Matthews; inspired by a discovered diary of a doctor battling small pox in the plains of the Cape.

Jonathan Odell, *The Healing* (Doubleday/Talese, 2012): in 1930s Mississippi, a catatonic young girl is healed by the stories of Gran Gran, a discredited ancient doctress, recalling her plantation childhood during slavery and her apprenticeship to a healer.

Ann Parker, *Mercury's Rise* (Poisoned Pen Press, 2011): 4th in Silver Rush mystery series, this Western follows saloon owner Inez Stannert to a spa town in the Pikes Peak region of Colorado, where she sets out to solve the suspicious death of the husband of a fellow hotel resident, while struggling with her own familial complications, including the reappearance of her estranged husband.

Glenn Patterson, *The Mill For Grinding Old People Young* (Faber, 2012): at the fin-de-siècle, the octogenarian Gilbert Rice reminisces about his journey to manhood in the shipping industries of 1830s Belfast, a city increasingly riven by sectarian tensions.

Matthew Pearl, *The Technologists* (Random House & Harvill Secker, 2012): in 1868 Boston, at the newly-formed Massachusetts Institute of Technology, a group of four students, including the first woman at MIT, titling themselves the Technologists, set out to expose the evil mastermind behind a series of devastating technological terror attacks on the city .

Taylor M. Polites, *The Rebel Wife* (Simon & Schuster, 2012): Gothic drama of a young widow's struggle for survival and independence in Reconstruction era Alabama, in the face of the dangerous legacy of her dead husband's political machinations and growing racial tensions.

Ralph Peters, *Cain at Gettysburg* (Forge, 2012): interweaving fictionalised accounts of the historical officer combatants at Gettysburg with the narratives of ordinary soldiers, this Civil War fiction describes the gruesome

suffering and savagery, as well as heroism, during the battle's crucial final days.

Tim Powers, *Hide Me Among the Graves* (Morrow, 2012): 1860s Gothic fantasy involving the re-awakening of Polidori's vampire by Christina Rossetti, who eventually joins forces with her brothers and sister to do battle against the vampire in London's supernatural underworld.

Patrice Sarath, *The Unexpected Miss Bennet* (Berkley, 2011): sequel to *Pride and Prejudice*, following the story of the over-looked, bookish Bennet sister Mary.

Audrey Schulman, *Three Weeks in December* (Europa, 2012): dual time-frames involving an American railway engineer, hunting down man-eating lions preying on his workers in 1899 East Africa, and a twenty-first-century American ethnobotanist, studying a group of gorillas in Rwanda endangered by Congolese rebels.

Kim Scott, *That Deadman Dance* (Bloomsbury USA & Picador Australia, 2012): covering the 1826-1844 period of initial contact between Western Australia's Aboriginal Noongar people and British colonisers and convicts, the story tells of early cross-cultural friendships and cooperation, followed by increasing inter-racial strife.

Lloyd Shepherd, *The English Monster* (Simon & Schuster, 2012): macabre yarn, juxtaposing dual time-frames; in Elizabethan England, the ambitious Billy Abless accompanies Capt. John Hawkyn's first slaving voyage to try and make his fortune, and in 1811 London, Waterman-Constable Charles Horton and John Harriott, magistrate of the new Thames River Police Office, attempt to expose the killer of the Ratcliff Highway Murders.

Lynn Shepherd, *Tom-All-Along's* (Corsair, 2012): murder mystery inspired by *Bleak House*, set in 1850s London, where the dismissed policeman turned private detective Charles Maddox is employed by the ruthless lawyer Edward Tulkinghorn to find the person threatening him with exposure of a deadly secret.

Kieran Shields, *The Truth of All Things* (Crown, 2012): in 1892 Portland, Maine, the ritualistic murder of a prostitute precipitates an unlikely partnership between police detective Archie Lean, the unorthodox half-Native American investigator Percival Grey, and the librarian Helen Prescott, which eventually reveals unexpected links between the killing and the Salem witch trials of two centuries before.

Gillian Slovo, *An Honourable Man* (Virago, 2012): imperial adventure set in 1884 and the siege of Khartoum, involving General Gordon, a slum child rescued by him from the London dockyards, John Clarke, a young doctor in the rescue expedition, and his wife Mary, back in London, whose Laudanum addiction leads her to the capital's darkest corners.

Peter Troy, *May the Road Rise Up to Meet You* (Knopf, 2012): American epic, mediating four perspectives through narrative, letters, journals and dreams: of the Irish immigrant Ethan McOwen, who eventually joins the Irish Brigade and becomes a celebrated war photographer; Marcella, a Spanish society turned fierce abolitionist; and the slaves Mary and Micah striving for freedom.

Jessica Maria Tuccelli, *Glow* (Viking, 2012): exploration of the mother-daughter bond and the influence of ancestral ghosts across generations; when the daughter of Amelia J. McGee, civil rights activist of mixed Cherokee and Scotch-Irish descent, goes missing in 1941 on her way home to Georgia, Amelia begins a desperate search, while her daughter Ella rediscovers her ancestry amongst former slaves in a story of multiple intersecting traumas reaching back to 1836

Luis Alberto Urrea, *Queen of America* (Little Brown, 2011): biofiction sequel to *The Hummingbird's Daughter* (2005); Teresita Urrea, the Mexican healer and revolutionary hailed as the 'Saint of Cabora', is forced to flee with her father to Arizona, but pursued by devotees and assassins who fear her influence over the indigenous peoples, she embarks on a journey through fin-de-siècle America, encountering immigrants, industrialists, European royalty and artists as she tries to determine her role in the new century.

Guy Vanderhaeghe, *A Good Man* (Atlantic Monthly, 2012): Western cum epistolary revenge story, focusing on the massacres at Little Big Horn and the Sioux' flight to Canada, where Major James Walsh of the Mounties and cattle rancher Wesley Case try to maintain a delicate peace between the US army and Chief Sitting Bull and his people.

Katie Ward, *Girl Reading* (Scribner, 2012): (part neo-Victorian) short story cycle based around seven portraits of girls and women in the act of reading, including that of a Victorian medium.

John Wilcox, *The War of the Dragon Lady* (Allison & Busby, 2012): latest in the Simon Fonthill adventure series; Simon, Alice and Jenkins become caught up in the turn-of-the-century Boxer Rebellion, as they visit Alice's missionary uncle and attempt to get him safely to Peking, only for the missionary to be murdered on the way and the survivors to find the Western legations under siege.

Kate Williams, *The Pleasures of Man* (Michael Joseph, 2012): Gothic murder mystery of family secrets by well-known historian; in 1840s London, the reclusive life of Catherine Sorgeiul, one-time asylum inmate, is rocked by a series of gruesome murders by the killer christened 'the Man of Crows' and her apparent discovery that she can channel the voices of the dead victims.