

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

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

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

***Neo-Victorianism and Feminism: New Approaches***

**2013 Special Issue of *Neo-Victorian Studies***

Neo-Victorianism and feminism have been linked since the appearance of novels like Jean Rhys's *Wide Sargasso Sea* (1966) and John Fowles's *The French Lieutenant's Woman* (1969). Feminist theory has, furthermore, offered critics tools with which to understand and evaluate the tendency for neo-Victorian texts and media to rewrite women's history or, simply, to write women (back) into history. Yet, as Marie-Luise Kohlke and Christian Gutleben have noted, "certain neo-Victorian perspectives – the nineteenth-century fallen woman, medium, or homosexual, for instance – have become rather over-used, tired, and hackneyed" (*Neo-Victorian Tropes of Trauma*, 23). Indeed, many neo-Victorian texts have followed in the footsteps of Rhys and Fowles in re-writing the story of the fallen woman or madwoman, and it remains to be seen if this impulse to redress the ignored histories of nineteenth-century women still has currency in the twenty-first century. Or has, rather, the repeated characterisation of these now standard figures ironically made them into clichés that reinforce unproductive stereotypes rather than giving voice to women as distinctive subjects?

This special issue of *Neo-Victorian Studies* will explore the relationship between feminism and neo-Victorian texts, objects, and media in the twenty-first century. Papers dealing with late-twentieth-century texts will also be considered, but the issue will primarily address recent developments in neo-Victorianism, in an attempt to offer new ways in which to understand neo-Victorianism as a feminist discourse (or not). For

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instance, what figures have been obscured in the focus on the fallen or mad woman? How has the Victorian woman remained a figurehead for contemporary feminism? Can the neo-Victorian impulse be most clearly associated with second-wave, third-wave, or post-feminism? And what forms of feminist dialogues exist between neo-Victorian critics and authors?

Possible topics may include, but are not limited to:

- feminist characters in neo-Victorian literature and film
- the utility of feminist theory in reading neo-Victorian texts
- ‘ancestors’ of contemporary figurations of the fallen woman, madwoman, medium, etc.
- notions of time and history in relation to neo-Victorianism and feminism
- neo-Victorian understandings of the family and marriage
- TV/film adaptations of proto-feminist Victorian texts
- the performance of Victorian femininity in music, theatre, performance art, etc.
- intersections of queer theory and feminism in neo-Victorian fiction and criticism
- postcolonial discourse and representations of neo-Victorian womanhood

**Contact:** Please address enquiries and expressions of interest to the guest editors Tara MacDonald at [T.C.MacDonald@uva.nl](mailto:T.C.MacDonald@uva.nl) and Joyce Goggin at [J.Goggin@uva.nl](mailto:J.Goggin@uva.nl).

**Submissions due:** Completed articles and/or creative pieces, along with a short biographical note, will be due by 28 February 2013 and should be sent via email to the guest editors, with a copy to [neovictorianstudies@swansea.ac.uk](mailto:neovictorianstudies@swansea.ac.uk). Please consult the *NVS* website (submission guidelines) for further guidance.

***Neo-Victorian Cities: Re-Imagining Utopian and Dystopian Metropolises*  
Edited Collection (Rodopi)**

The series editors invite contributions on the theme of ‘Neo-Victorian Cities’ for the fourth volume in Rodopi’s Neo-Victorian Series, to be published in 2014. This collection will examine the retrospective presentation of nineteenth-century metropolises in the light of contemporary approaches to urban politics and geopolitics, exploring links between the

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city and the past's paradoxical 'modernity', now obsolete. If the metropolis is seen as a synecdoche of the world, how does this conception reiterate or contradict nineteenth-century views of the city as a synecdoche of nations and/or Empire? How do urban centres reflect environmentalist grievances or anxieties surrounding globalisation, paradoxically functioning as sites of literal and metaphorical pollution and progressive forces? Does the hypermodern understanding of urbanism as a purveyor of plural ethnoscaples, mediascaples and ideoscaples find an echo in the re-examination of nineteenth-century cities as centres of social and ideological reform and cross-cultural encounter? By essence palimpsestuous places where the past can be read in the present and where the dead co-exist with the living, metropolises naturally lend themselves to neo-Victorian thematisation. Chapters might investigate the problematic tension between the city as a site of social progress as well as segregation and injustice, as an ethical place of encountering the other and a non-place of individual negation, as a location of creative experimentation and (self-) annihilation. Equally welcome are analyses of the technical means used by neo-Victorian literature, film, and other media to convey the idea of the city as modernity in progress and never-ending because always re-creating itself anew.

Possible topics may include, but need not be limited to the following:

- the neo-Victorian city as palimpsest & site of passage towards the present
- global cities & national identities
- the city as theatre
- the re-imagined nineteenth-century flaneur
- queering the neo-Victorian city
- global urbanism vs. imperial urbanism
- metropolitan narratives of past/present migration
- exploring the anxieties & opportunities of globalisation
- metropolitan mirrors of postmodernity
- urban race, class & gender politics & conflict
- cities' public places vs. domestic spheres
- urban architectures of crime & justice: courts of law, prisons & public executions
- (post)colonial cities & the re-visioned subaltern
- the neo-Victorian metropolis & Marxism

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- city & spectacle (pageants, processions, galleries, exhibitions, etc.)
  - the monstrous city: enabling spaces of crime, exploitation, and perversity
  - metropolises and their margins
  - the urban underground

**Abstracts due:** 15 Jan. 2013, with 300-500 word proposals (for 8,000-10,000 word chapters), plus short biographical note, sent to the series editors: Marie-Luise Kohlke at [m.l.kohlke@swansea.ac.uk](mailto:m.l.kohlke@swansea.ac.uk) and Christian Gutleben at [Christian.GUTLEBEN@unice.fr](mailto:Christian.GUTLEBEN@unice.fr).

**Submissions due:** 1 September 2013.

*Against the Grain – Reimagining in the Humanities and Arts*

**Special Issue of *HARTS & Minds*:**

*The Bristol Journal of Humanities and Arts*

*HARTS & Minds: The Bristol Journal of Humanities and Arts* is an interdisciplinary, peer reviewed, academic journal aimed at postgraduate students undertaking research in any subject that falls under the bracket of Humanities, Arts, and Modern Languages. This call for papers invites submissions for the inaugural edition of *HARTS & Minds* due to be published online in February 2013. Topics may include, but are not limited to the following:

- Queerness and queer theory, otherness
- New perspectives on existing theory (contemporary or historical) or challenging existing ideas in your particular area of research
- Revolutions and decadence, re-examining revolutions
- Challenging convention
- Research in a post-postmodern world, where do you go once everything has been said?
- Challenging subcultures
- Reconceiving the mainstream as avant-garde
- Redefining the abnormal, commercialisation and commoditisation of art
- Neo-Victorian, steampunk

**Abstracts due:** Proposals for papers should be approximately 300 words and we ask that you submit your abstract along with an academic CV to

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[editors@harts-minds.co.uk](mailto:editors@harts-minds.co.uk) by 31st October 2012. Please note that academic CVs will not necessarily influence decisions on papers but may help to form biographies for those chosen to submit papers for the published journal.

**Submissions due:** Deadline for completed draft paper: 14th December 2013. Deadline for completed paper: 18th January 2013.

### *Conan Doyle*

#### **Special Issue of *OScholars***

Articles of between 3000 and 4000 words are sought for a special issue of the *OScholars* to be edited by Professor Sarah E. Maier. Submissions will be accepted by on the basis of an abstract of approximately 250 words; completed submissions will then be double-blind peer reviewed. Subjects may include but are not limited to:

- The literary legacy of Conan Doyle
- The ‘Sherlockian’ or ‘Holmesian’ phenomenon
- Pastiche, parodies and plagiarism
- Conan Doyle across the Century
- Conan Doyle and Adaptation
- Rewriting and Revisioning Doyle

Contributors are encouraged to look beyond the Holmes canon.

**Abstracts due:** Abstracts should be sent to Sarah E. Maier (University of New Brunswick) at [smaier@unb.ca](mailto:smaier@unb.ca) to arrive not later than 1 December 2012.

### *Dark Fairy Tales in Children’s and Young Adult Literature*

#### **Edited Collection**

Scholarly essays are sought for a collection on the ‘dark/gothic’ fairy tale motif in children’s and young adult literature. One of the most popular and long standing traditions in literature for youth, fairy tales have always had elements of fantastical horror, dark motifs, and other Gothic themes built into them. Cannibalism, murders, despair, rape, kidnapping, reincarnations, broken families and many other horrific elements are to be found in these stories. Countless experts insist that their inclusion was, and still is, vital to the growth and maturation of the child reader. The melding of the traditional fairy tale and Gothic literature themes help the reader not only to see the positive aspects of life, but the darker side as well. Ghosts and ghouls, graveyards, ancient houses, and other such spooky elements allow the

reader to transpose their fears into the fairy tale, analyse them, and grow past obstacles.

Books such as *The Graveyard Book* (Gaiman), *Coraline* (Gaiman), *Red Riding Hood* (Blakely-Cartwright), *The Book of Lost Things* (Connolly), *Cinder* (Meyer), *Beastly* (Flinn), and *Fablehaven* (Mull), to name but a few, provide example of such modern stories which expose young readers to both the positive and negative sides of life, to love and hate, to victory and defeat, etc. Such dark/Gothic motifs helped foster the longevity of the traditional fairy tales for hundreds of years, as well as thematically drive their modern counterparts.

Focusing upon contemporary children's and young adult literature, classic fairy tales, and modern retellings thereof, this collection is calling upon academics, scholars, researchers, students, and lovers of fairy tales to submit abstracts of 250 to 300 words for consideration. Topics may include, but are not limited to the following:

- Critical and theoretical approaches
- The child as fairy tale hero
- The role of the female hero
- The "monster" as fairy tale hero
- Retellings of classic fairy tales (*Red Riding Hood*, *Beastly*, *Zel*, etc.)
- Comic and graphic novel adaptations
- Fairy tale structure in non-traditional fairy tale texts (*The Graveyard Book*, *Coraline*, *Someone Comes to Town/Someone Leaves Town*, etc.)
- Societal/psychological/cultural implications of dark fairy tales in literature for children and young adults
- Dark fairy tales and popular culture
- Coming of age issues (sexuality, maturity, etc.) in young adult 'fairy tales'

Please note that this is a collection that focuses on children's and young adult literature with dark fairy tale elements. This is not a collection on fairy tales. As such, please focus your abstracts accordingly.

**Abstracts due:** Please send abstracts of 250 to 300 words to Tanya Jones and Joe Abbruscato at [editors@lilredwritinghood.com](mailto:editors@lilredwritinghood.com) by October 20, 2012. Please include contact information, CV, and a short bio. This collection has

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already been discussed with agents at McFarland, though other publishing companies are possible.

***Gaskell Project 2015: Place, Progress, and Personhood***

**Edited Collection**

In anticipation of the 150<sup>th</sup> anniversary of Gaskell's death, abstracts are being sought for an edited volume on the subject of Place, Progress, and Personhood in the Works of Elizabeth Gaskell. The nineteenth century saw dramatic changes in the landscape of Britain as industry and technology reshaped the geographical space. The advent of the railway and the increasing predominance of manufactory machinery reoriented the nation's physical and social countenance. But alongside the excitement of progress and industry, there was also a sense of fear and loss manifested through an idealisation of the country home, the pastoral retreat, and the agricultural South. This collection of interdisciplinary essays will present a variety of geographical, industrial, archeological, psychological, and spatial perspectives not only on Gaskell's work, but also on Gaskell's place within the narrative of British letters and national identity.

Gaskell's importance, both as a literary figure and as a cultural touchstone, continues to rise. In the popular imagination, new BBC adaptations of her novels have perhaps given her the greatest celebrity she has had since her own lifetime. In addition, the recent Heritage Lottery Fund award of £1.85 million for the restoration and preservation of the Gaskells' house in Manchester, Plymouth Grove, indicates her renewed national influence.

This collection is very consciously an international and egalitarian collaboration, and we invite scholars of any level or discipline to submit an abstract. Topics might include (but are not limited to):

- Geography / materiality of place
- Digital transformations of texts/mapping
- Concepts of home and not home
- Foreign places, travel, and national identity
- Rural vs. urban landscapes
- Ecology / environmentalism
- Imagined places
- Place and gender, the gendering of spaces

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- Space theory and Victorian spaces
  - Correspondence
  - Landmarks of progress, modernity, and personal identity
  - Gaskell's place in the popular imagination/literary tourism
  - Architectural spaces and everyday life
  - Ideas of belonging

**Abstracts due:** Please submit an abstract of 300-500 words and a brief CV to [gaskellproject2015@gmail.com](mailto:gaskellproject2015@gmail.com) by 31 October 2012. Authors will be notified by 5 January 2013 whether or not their abstract has been accepted.

**Submissions due:** The deadline for the full-length article, if accepted, is 15 April 2013. Articles should be between 4,000 and 6,000 words in length, accompanied by an abstract of around 200 words.

***Make Believe: Fact, Fiction, Friction***

**Special Issue of *The Dalhousie Review***

The line between fact and fiction has never been certain, but in this 'age of information' it seems to be increasingly ambiguous. Historically, universities have devoted themselves to the pursuit of such questions, but that may be changing with the growing pervasiveness of corporate managerial models that construe students as consumers and scholars as knowledge producers, both of whom are rewarded for the 'mobilization' of knowledge that can be readily instrumentalized as fact. What forms of knowledge are undervalued in such a scenario? What, for example, of the truths found in fiction? What of Thomas King's contention that "the truth about stories is that's all we are"? With these things in mind, *The Dalhousie Review* invites submissions for a special issue on the friction between fact and fiction and the value of "make believe."

*Make Believe* is scheduled for publication in May 2013. In keeping with the spirit of *The Review* – to promote the "free discussion of contemporary problems" – contributors are asked to approach the material in a manner that is widely accessible and relevant to ongoing debates.

Essays might address, but are not limited to, the following topics:

- the instrumentalization of knowledge as fact
- the truth of stories or the value of 'make believe'
- the uses and possible value of ruse, forgery and fakery



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- the social construction of race, ethnicity, sex and/or gender as fact and/or fiction

**Submissions due:** Essays should be between 5000 and 7000 words and should conform to the guidelines published on our website (<http://dalhousiereview.dal.ca/submit.html#articles>). Submissions are due by 1 February 2012, and should be sent to [carrie.dawson@dal.ca](mailto:carrie.dawson@dal.ca) and [dalhousie.review@dal.ca](mailto:dalhousie.review@dal.ca).

### ***Sarah Waters: Engaging Feminisms***

#### **Edited Collection**

Since Sarah Waters's appearance on the literary scene almost fifteen years ago her writing has captured both the popular and literary imagination, and the past decade has seen a steady and developing body of scholarship emerging on her work. Although she is celebrated for her concern with gender, existing criticism of her work tends to focus either on genre (the Gothic, Victorianism, and neo-Victorianism, for example) or queer readings, usually exploring sexualities and sexual identities in her writings. With limited exceptions, few scholars have used contemporary feminisms as a framework for their readings of her historical texts. This collection aims to remedy the critical gap by bringing together new and innovative readings of Waters's work with a shared focus on contemporary feminist theories and their relationships to the representation of women, gender and sexuality in her novels.

We seek essays that demonstrate how Waters's literary writings respond to and explore the specificity and multiplicity of gendered debates arising from across the nineteenth, twentieth and twenty-first centuries. Contributions are asked to consider how the conceptual and theoretical debates raised by feminism(s) are reflected in her work as it looks back across history. The editors invite contributions on the following themes, though contributors are by no means limited to these suggestions:

- Waters's novels and feminism within the academy (including her own academic scholarship)
- Waters and the 'waves' of feminism, and/or post-feminism
- Queering Waters
- Female sexuality and sexual identities
- Feminism and bodies
- Constructing gender and the 'Woman' question

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- Class politics and/or communities of women
  - Feminism and women's writing (particularly intertextual relationships)
  - Female and feminist time/spaces

**Abstracts due:** Please submit abstracts of 400 words to both editors, Adele Jones ([adele.m.jones@swansea.ac.uk](mailto:adele.m.jones@swansea.ac.uk)) and Claire O'Callaghan ([cfo3@leicester.ac.uk](mailto:cfo3@leicester.ac.uk)) by 9 November 2012.

**Submissions due:** If accepted, completed chapters of 6000 words will be expected by 1 May 2013. This collection has an expression of interest from Palgrave Macmillan.

**CFPs: Upcoming Symposia & Conferences**

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

**27 February 2013**

*Adapting Dickens*

**DMU Centre for Adaptations**

**De Montfort University, Leicester, UK**

In the year following the bicentenary celebrations of Charles Dickens' birth, this conference aims to continue the celebrations by shifting the focus of discussion from the works of Dickens to the varied body of adaptive responses generated by his texts.

We welcome papers which may include but are not limited to the following topics:

- Dickens and cinema
- Dickens on stage
- 'Novel' responses to Dickens' texts
- Dickens on the 'small screen'
- Re-visioning Dickens and the Dickensian from an adapter's perspective
- Global reinventions of Dickens' works
- Pop culture appropriation of Dickens' works

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- Dickens and the cinematic remake
  - Dickens and silent cinema adaptations

**Full CFP:** <http://call-for-papers.sas.upenn.edu/node/47665>

**Abstracts due:** Abstracts (100-200 words) should be sent to Dr Yvonne Griggs ([ygriggs@dmu.ac.uk](mailto:ygriggs@dmu.ac.uk)) by 6 December 2012.

**1-2 March 2013**

***Remembering, Forgetting, Imagining: The Practices of Memory***

**Fordham University Graduate English Association**

**Fordham University, New York, USA**

This conference seeks to explore the crucial role of memory in formulating our individual and communal identities, and to examine the scholarly discipline of memory itself. We hope to initiate conversations about memory as an active and ongoing cognitive process rather than simply a reaction to past experiences or a set of ‘facts’ frozen in time. While memory purports to preserve the past in the present, it is inherently protean and unstable, and prone to fictionalizing. Indeed, memory and imagination are tightly intertwined; memory and ideology are closely bound; and our memory of what has come before constantly shapes our understanding of and expectations about what is still to come. This interdisciplinary conference, then, will explore not only this desire to make memory sacred but also our ability to forget, to forget that we’ve forgotten, and to imagine the past in a way that fits neatly into our worldviews. Consequently, we invite proposals that explore the various and variegated practices of memory as figured through literature, culture, politics, and scholarship generally.

Presenters might consider, but are not limited to, the following questions:

- How is memory practiced through literature, art, film, or culture?
- Who remembers? What is remembered? What is forgotten?
- Whose voices are heard? Whose voices are suppressed?
- What is the role of “postmemory,” with its focus on the trauma of the past?
- How do texts treat or reflect the past?
- How does the past help us prepare for the future?
- What is the role of affect in producing collective memory?

**Full CFP:** <http://call-for-papers.sas.upenn.edu/node/47120>

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**Abstracts due:** We welcome individual abstracts of 250 words or panel proposals of 750 words, for three participants, to [practicesofmemory@gmail.com](mailto:practicesofmemory@gmail.com) by 15 November 2012. In addition to traditional academic papers, the committee encourages creative literary work, performance art, and multi-media presentations that in some way address the topic.

**4-6 April 2013**

***Ethics of Alterity in 19th- to 21st-Century British Arts***

**EMMA (Études Montpelliéraines du Monde Anglophone)**

**Research Group**

**Université Paul-Valéry, Montpellier III, France**

This conference will cover the field of arts, from aestheticism to the most contemporary manifestations, through Modernism. All art forms will be taken into account: visual arts, opera, radio plays, film, video and crossover forms, etc. We will be especially interested in the ways in which the various art forms inscribe, program or perform the preference of relationship. In so doing, they put otherness high on their aesthetic agenda by caring about the cultural other, the other of gender, race, class or history. We will be happy to address the ways in which various art forms from different periods promote a mode of sensibility to the other (primitive art in Roger Fry or Gaudier-Brzeska's art, Aztec art in Henry Moore's sculpture, Byzantine art in Clive Bell's theory of visual art, etc.). The conference will be interested in observing the ways in which art objects to the tyranny of the same and promotes such values as attentiveness, responsiveness and responsibility to forms of otherness, i.e. in the ways in which art cares about, or even takes care of the other. This implies the practice of an ethic of the Aristotelian type (as distinct from the formulation of general rules) that is accountable for making the spectator or listener pay attention to social, economic and cultural invisibilities. We will be concerned, ultimately, with the ways in which such an ethic of alterity joins hands with the political and may help chart the evolution of the objects and forms of engagement from the Victorian period to the present.

**Full CFP:** <http://call-for-papers.sas.upenn.edu/node/47143>

**Abstracts due:** Proposals of about 300 words should be sent to Jean-Michel Ganteau ([jean-michel.ganteau@univ-montp3.fr](mailto:jean-michel.ganteau@univ-montp3.fr)) and Christine Reynier ([christine.reynier@univ-montp3.fr](mailto:christine.reynier@univ-montp3.fr)) by 30 November 2012.

**11-13 April 2013*****Image, Identity and Institutions:******The Male Artist in Nineteenth-Century Britain*****Association of Art Historians Annual Conference****University of Reading, England, UK**

The figure of the male artist in the nineteenth-century was a locus for various concerns surrounding the construction of masculinity: the issue of labour and production; the role of the patron and marketplace; professional rivalry and support; and the gendering of aesthetics to name a few. Herbert Sussman, in *Victorian Masculinities: Manhood and Masculine Poetics in Early Victorian Literature and Art* (1995), has explored the significance of the artist in relation to nineteenth-century formations of 'masculine poetics', defined in relation to normative bourgeois masculinities. This session seeks to explicitly link representations of male artists – visual, literary, fictional, (auto)biographical – to nineteenth-century constructions of masculinity, as well as to nineteenth-century art practices and institutions. From the nineteenth century through to the present day there exist various tropes for interpreting or figuring the male artist – Romantic, Bohemian, genius, celebrity and so on – as well as more marginal tropes, for example those articulated by Walter Pater. We invite participants to consider the usefulness of these, and other, models in papers exploring the figure of the male artist in the nineteenth century in relation to discursive formations of masculinity. The conference may be of interest to neo-Victorianists working on biofictions of male artists and/or the trope of art in relation to masculinity as deployed in neo-Victorian and film.

**Full CFP:** <http://arthist.net/archive/3548>

**Abstracts due:** 12 November 2012 (for 30-min. papers) to be submitted using the paper proposal form at <http://www.aah.org.uk/annual-conference/sessions2013>. Please address eventual queries to Colin Cruise at [colin.cruise@aber.ac.uk](mailto:colin.cruise@aber.ac.uk) and Amelia Yeates at [yeatesa@hope.ac.uk](mailto:yeatesa@hope.ac.uk).

**24-26 April 2013*****Acts of Remembrance in Contemporary Narratives in English:******Opening the Past for the Future*****Universidad de Zaragoza, Spain**

Memorials, commemorations, testimonies, memoirs, narratives that attempt to excavate traumatic memories from their ruins and ashes or to reconstruct

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an all too painful individual or collective historical past... All these acts of remembrance have become hallmarks of our contemporary age: the age of trauma, victims and perpetrators. And all of these exert an essential role in bearing witness to the omission, presence, and even (re)-imagining of certain events, either hegemonic or marginal, thus posing challenges to memory's inherent selectivity and distortions. The presence of past traumatic memories can be as revealing as unsettling; it may open new paths of ontological and epistemological enquiry and, yet, simultaneously or alternatively, close all venues of collective and personal remembrance. However poignant and overwhelming the traces of the past may be, particularly in the act of remembering moments of rupture, displacement and extreme suffering, such remains must be acknowledged and embraced for any possible future to exist. If we are to move beyond a teleological and linear conception of memory in which pain and suffering are left out for the sake of historical and personal progress, attention should be paid to those remnants as they may become the germ for new perspectives on social and political interventions.

By approaching acts of remembrance - and hope - as creative acts of rethinking and appropriating the past, this conference seeks to address the tension between a past that has been forcibly silenced and a present that, as Walter Benjamin reminds us, must acknowledge that "there is no document of civilization which is not at the same time a document of barbarism" (Theses on the Philosophy of History, VII). The search for woven patterns of remembrance between past and present will hopefully result in more productive sites of experience from which to forge alternative paradigms of remembering, building and living the future.

Suggested topics for discussion include, but are not limited to:

- Memory traces: past, present and future acts of remembrance
- Loss, mourning, commemoration and ritual
- The ethics and politics of productive mourning in contemporary narratives in English
- Narrative modes and genres of excess: indirect representations of trauma
- A poetics of telling: formal experimentation and the depathologization of victimhood
- Feminism and remembrance
- Collective remembrance and institutional powers

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- Queer remembrance and the subversion of heteronormative modes of narration
  - Affects, ethics and aesthetics in contemporary narratives in English
  - Narratives of resilience and recovery
  - The use and abuse of trauma as a new cultural paradigm

**Full CFP:** <http://www.essenglish.org/cfp/conf1302.html>

**Abstracts due:** Abstracts between 400-500 words should be sent to the organizers (Constanza del Río, [crio@unizar.es](mailto:crio@unizar.es); Maite Escudero, [mescuder@unizar.es](mailto:mescuder@unizar.es)) by 1st December 2012. Author information is to be sent on a separate sheet, including name, filiation, contact address, a bio-note and a paper title.

### 3-5 July 2013

#### *On Liberties: Victorian Liberals and their Legacies*

#### **Gladstone's Library, Hawarden, England, UK**

Part of Gladstone's Library's broader 'Re-defining Liberalism' project over 2013, this conference will explore what it meant to be liberal, or even 'a' liberal in the Victorian period. The nineteenth century may have seen the publication of one of political liberalism's *ur*-texts in John Stuart Mill's *On Liberty*, and the founding of the modern Liberal party, but the Victorian idea of the 'liberal' was always wider, more conflicted, more capacious, more difficult. This conference will also explore the multifarious legacies of liberal impulses, which remain firmly with us, in modern politics as well as notions of knowledge, licence, education, and human freedom. Indeed, it is worth asking why the Victorians still to some extent remain the benchmark against which we measure our own liberation, our own modernity; when we look to see how far we've come (or not), and what liberties we've secured (or not), it is to the nineteenth-century that we frequently look – often to the Victorians' disadvantage. Or, conversely, we might ask whether we perhaps 'take liberties' with the Victorians when trying to re-positioning them against this myth – are we simply re-writing, revising and re-fashioning them in our own 'liberal' image?

Papers may consider:

- sexual liberation in the Victorian period
- religious and theological liberalism, then and now

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- literary liberalism – the political purposes of contemporary literature
  - liberalism with a big ‘L’, the Liberal Party and its politicians
  - ‘Victorian values’ in political discourse today
  - the modern Liberal Democrats and nineteenth-century ideas of liberalism
  - liberal enactments: what does it mean to be liberal today?
  - John Stuart Mill
  - campaigns for ‘liberty’ abroad in the Victorian period
  - the figure of the libertine in the Victorian period
  - limited liberalism – problems of liberal representation and subjectivity

**Full CFP:** <http://call-for-papers.sas.upenn.edu/node/47007>

**Abstracts due:** 3 December 2012 (250-300 word proposals for 20-min. papers) to Matthew Bradley at [matthew.bradley@liverpool.ac.uk](mailto:matthew.bradley@liverpool.ac.uk) and Louisa Yates at [louisa.yates@gladlib.org](mailto:louisa.yates@gladlib.org).

### **5-8 August 2013**

#### ***Gothic Technologies / Gothic Techniques***

#### **International Gothic Association conference**

#### **University of Surrey, UK**

Recent Gothic studies have foregrounded a plethora of technologies associated with Gothic literary and cultural production. Its presence is witnessed in how techno-science has contributed to the proliferation of the Gothic: the publishing and print culture disseminating Gothic texts, eighteenth-century architectural innovations, the on-line gaming and virtual Goth communities, the special effects of Gothic-horror cinema.

One question raised by these new developments concerns the extent to which they generate new Gothic techniques. How does technology generate a new Gothic aesthetic? We are particularly interested in addressing how Gothic technologies have, in a general sense, produced and perpetuated ideologies and influenced the politics of cultural practice. However, we also want to reconsider the whole idea of what we mean by a Gothic ‘technique’ which arguably underpins these new formations of the Gothic. To that end we invite papers that question not only what we might constitute a Gothic aesthetic from the eighteenth century to the present day,



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but how that is witnessed in various forms such as the Female Gothic, models of the sublime, sensation fiction, cyberpunk as well as the various non-text based media that the Gothic has infiltrated. We also invite proposals which address how various critical theories help us to evaluate either these new technological trends or critically transform our understanding of the intellectual space occupied by earlier Gothic forms. Papers which explore the place of science, writing, and the subject are thus very welcome.

We thus seek to explore how Gothic technologies/Gothic techniques textualize identities and construct communities within a complex network of power relations in local, national, transnational and global contexts. Papers exploring any aspect of Gothic technologies/Gothic techniques in writing, film and other media are welcome. Topics could include, but are not limited to, the following:

- Gothic Architecture and Technology
- Printing, Publishing and Gothic Disseminations
- Terror, Terrorism, Technology
- Colonizing Technology and Postcolonial Gothics
- Technology of Monsters
- Gothic Art
- Enlightenment Gothic and Science
- War, Violence, Technology
- (Neo)Victorian Gothic
- Gothic Bodies: Modifications, Mutations, Transformations
- Weird Science, Mad Scientists
- Theorising the Gothic
- Gothic Geography – mapping the Gothic
- Cloning, Duplicating, Doubling
- Hybrids, Cyborgs and Transgression
- Digital Gothics and Uncanny Media

**Full CFP:** <http://www.iga.stir.ac.uk/shownews.php?id=135>

**Abstract due:** Abstracts (350 words max.) for 20 minute papers may be submitted to [IGA2013@surrey.ac.uk](mailto:IGA2013@surrey.ac.uk). The submission deadline is 1st February 2013. We also welcome submissions for panels (consisting of three papers) that address specific topics.

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**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.)

**3 December 2012***Other Worlds***Victorian Network Conference****Senate House, University of London, UK**

From other lands to other planets to other dimensions, the nineteenth-century imagination thrived on the idea of 'elsewhere'. Alongside a developing rhetoric of geographically and intellectually bounded identities grew a fascination with alterity. *Other Worlds* seeks to explore the many ways in which Victorians looked beyond their quotidian spheres to imagined alternatives. We invite submissions which explore nineteenth-century modes of thought which position themselves as other, alternative, transcendent, secret or hidden.

This conference also seeks to explore how we, as a network of Victorian scholars, construct the 'other Victorian'. We use 'Victorian' to denote a period of time, describe our research, talk of a people and a nation. Yet this casual use is juxtaposed with a tacit recognition of the instability of the term and its homogenizing tendency as it collapses differences to construct an ideologically seamless era. Abandoning the quest for what 'Victorian' really means – an inevitable failure – this conference seeks to embrace the multiplicity of worlds that the term denotes and inhabits and the rebellious tendencies of the 'Victorians' themselves towards the idea of a single world. *Other Worlds* aims to bring together scholars working in a wide range of disciplines to explore in greater depth the many fields of thought covered by the conference theme.

Papers might deal with some of the following topics:

- Private worlds; confessional writing; secrecy
- The spiritual world; prayers, religious writing; heaven, hell and purgatory

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- Fantastical and imaginary worlds
  - Children's writing; childhood fantasy
  - Marginal or subversive communities
  - Travel, exploration, unknown countries
  - Alternative histories
  - The Victorians as 'other world'

**Full CFP:** <http://call-for-papers.sas.upenn.edu/node/47236>

### **13 December 2012**

#### **America's Forgotten Voices: Imperatives of Memory and the Vagaries of History in American Culture, from Settlement to 1900**

**The University of Nottingham School of American and Canadian Studies, Nottingham, UK**

One month before signing the Emancipation proclamation, Abraham Lincoln, in his annual address to Congress, exhorted the assembled congressmen; "fellow citizens, we cannot escape history". With this conference, we seek to question the intransigence of Lincoln's declaration by interrogating how memory and forgetting operate in American culture up to 1900. Whether by way of reinstatement of 'forgotten voices', or through those who have survived the vagaries of canonical exclusivity, we propose to examine how fears of forgetting and strategies of memorialisation were discussed in works of the period, and how subsequent intellectual, social, or political exigencies have impacted the passage of ideas. Recent years have seen the opening of archives to digitisation and the widened availability of pre-twentieth century American books via online services. This has rendered the works of marginal figures of early American literary, intellectual, political, and religious culture more accessible than ever before. Such conditions offer fresh opportunities for the recovery of forgotten voices and texts and present new spaces in which to recast canonical constructions of the cultural histories of the United States. But how should such scholarly processes be viewed, and in what ways do they contribute to our understanding of the attitude toward memory and forgetfulness in American thought? What can such recoveries tell us about an era which, from the self-conscious interventions in history of the founding fathers to the utopian aesthetic and social experiments of the nineteenth century, seems profoundly interested in declaring its own memorialisation? Furthermore, what are the implications for a culture which has always

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tended to assert its exceptionality in terms of its place in broader international histories?

We invite proposals for 20 minute papers from researchers in all arts, humanities, and social science disciplines which will interrogate aspects of the processes of memory, remembrance, recovery and forgetting during the formative years of the United States. Thematic emphases may encompass, but are not limited to:

- Historical self-consciousness in American culture
- Millennialism, Providentialism, and other forms of mythopoesis in historical narrative
- Literary or historical canonicity, and the processes of canonical alteration
- Active or intentional ‘forgetting’ as a political or aesthetic practice
- Concepts of legacy in aesthetic and social contexts
- Memorialisation in American art, literature, architecture, and popular press
- Contemporary issues in the semantics and politics of recovered and rediscovered American cultures
- The impact of the digital humanities on the study of pre-1900 texts.

**Full CFP:** <http://forgottenvoices2012.wordpress.com>

**3-6 January 2013**

*Neo-Victorianism and Marginal Voices*

**MLA 2013**

**Boston, USA**

This panel seeks papers that explore the parameters of neo-Victorian literature from a variety of historical, formal, or theoretical approaches. Questions addressed might include (but are certainly not limited to) the following:

- What is neo-Victorian literature? What are the genre’s boundaries? What are its defining characteristics? Are there exemplary texts?

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- What is “new” about neo-Victorian literature? Form? Subject positioning? Narrative technique? The alignment of readers’ sympathies? Something else?
  - How has it developed as a genre? From where does it come, and where might we expect it to go?
  - How does neo-Victorian literature provide a site for marginal voices to address issues of identity, subjectivity, politics, race, class, etc.? How does it work in establishing alternative histories?
  - What do these texts aim to do? Do they (or must they) have political agendas? In what way do they question ideologies or ideas of history or given knowledge in other epistemological categories like science or sexuality? Do they always represent an alternative to the dominant cultural narrative?
  - What relationships does this literature depict between the metropolitan center and the colonial margins? Must it be set in one or the other? As a genre, does it represent a particular subject position? Must it address the colonial experience?
  - Is neo-Victorian literature best understood as a subset of postcolonial literature, or is it a distinct genre?
  - What time period forms the boundaries of neo-Victorian literature? When can it be written, and when must it be set?
  - Where should neo-Victorian literature be taught? In courses on Victorian literature or the Victorian novel? Postcolonial courses? Twentieth-century Anglophone courses? Elsewhere? And what might be the point of teaching these texts?
  - What do neo-Victorian texts tell us about the Victorians? What do they tell us about ourselves in the twentieth and twenty-first centuries?

Papers that contextualize neo-Victorian texts, the issues they raise, or their creators or consumers are welcome.

**Full CFP:** <http://call-for-papers.sas.upenn.edu/node/45170>

**29 January 2013**

**Re-Visioning the Brontës**

**University of Leeds conference in conjunction with the exhibitions, 'Wildness Between the Lines' and 'Visions of Angria'**

Recent adaptations and interpretations of the Brontës' lives and works through film, art, literature and theatre raise questions about the continuing fascination with these literary figures, as well as highlighting the wider potential for artistic intervention or collaboration between artworks and audiences. Similarly, it is through innovative contemporary arts programmes that organisations like the Brontë Parsonage Museum and the Brontë Society seek to move beyond simple 'caricatures' of the family and encourage diverse audience engagement.

This one day cross-disciplinary conference will explore the recent 're-visioning' of the Brontës through critically examining artistic responses and interpretations of their work. The conference will address ways in which the legacy of the Brontës is exerting an influence in a range of creative fields, and across a variety of media.

A collaboration between the Stanley & Audrey Burton Gallery and the School of Fine Art, History of Art and Cultural Studies, the conference is taking place to coincide with two exhibitions. The first, 'Wildness Between the Lines', at Leeds College of Art, brings together the work of a wide range of artists who have been influenced by the Brontës. 'Visions of Angria', at the Stanley and Audrey Burton Gallery, showcases Brontë material from the University of Leeds Special Collections, accompanied by illustrations from students at Leeds College of Art.

This theme lends itself to a broad field of research and practice. Topics for discussion might include, but are not limited to:

- The Brontës' influence in contemporary culture
- Creative adaptations or reinterpretations of the Brontës' lives and works
- Curatorial interpretations of the Brontës
- The myth and legacy of the Brontës
- Responses to exhibitions of Brontë material
- Representations of the Brontës in literary biographies

**Full CFP:** <http://www.h-net.org/announce/show.cgi?ID=195349>

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**21-24 March 2013**

*Under Scott's Shadow:*

*Historical Fiction in the Nineteenth Century*

**44th Annual Convention, Northeast Modern Language Association**

**Tufts University, Boston, Massachusetts, USA**

This panel seeks papers on nineteenth-century historical fiction and criticism. Most accounts of the historical novel emphasize the achievements of Walter Scott, and while papers on Scott are welcome, this panel also seeks papers on aspects of historical fiction that are often neglected or under-appreciated. How have different authors approached this genre? How have they critiqued or challenged the model of the historical novel created and popularized by Scott? Neo-Victorianists might consider offering papers on the comparative techniques of nineteenth-century and twentieth/twenty-first-century historical fiction writers.

**Full CFP:** <http://call-for-papers.sas.upenn.edu/node/46929>

**21-24 March 2013**

*The Dandy After Wilde*

**44th Annual Convention, Northeast Modern Language Association**

**Tufts University, Boston, Massachusetts, USA**

This conference panel investigates how the fluid cultural tropes of dandyism can be understood within a complex latticework of gendered, racialized, sexual, and national identities. Recent work (that is, since 2000) by Susan Fillin-Yeh, Miranda Gill, and Monica Miller have done much to focus attention on what Miller terms “alternative dandyism” – conceptions of the dandy beyond its classic Brummellian tropes. This significant reappraisal of the dandy, in combination with a popular, internet-fueled sartorial advocacy for dress and consumption under the monicker of dandyism, make further exploration of these cultural paradigms even more trenchant.

This panel encourages critical considerations of the problematization of dandyism and reexaminations of dandical representations dating after 1900, the year of Wilde's death. While submissions of all kinds are invited, of special interest are papers that acknowledge the demands that modernist and post-modernist culture place upon this paradigm, as well as projects that consider dandyism from multi-cultural or transnational perspectives.

**Full CFP:** <http://call-for-papers.sas.upenn.edu/node/47867>

**27-28 April 2013**

*Victorian Humanity and its Others*

The [Victorian Studies Association of Western Canada](#)

Coast Hotel, Vancouver, British Columbia, Canada

(hosted by the University of the Fraser Valley and Douglas College)

We seek proposals for papers that examine the theme of humanity and its others in Victorian culture and society. We warmly welcome papers from the perspectives of history and art history, literary studies, gender studies, race and ethnicity studies, animal studies, and science. Papers will address Victorian definitions, expressions, and contestations of humanity and its others, as well as the way these definitions and debates were shaped by new developments in natural science, anthropology, religion, technology, and industry.

Possible topics include, but are not limited to:

- human others/other humans
- the animal/human divide
- technologies of the human
- human/gender rights
- the divine vs. the human
- the (in)humanity of imperialism/colonialism
- human-machine relationships
- human (dis)ability
- human improvement and perfectibility

Full CFP: [http://web.uvic.ca/vsawc/?page\\_id=305](http://web.uvic.ca/vsawc/?page_id=305)

### Conference Reports

*Neo-Victorian Networks: Epistemologies, Aesthetics and Ethics*  
(13-15 June 2012)

University of Amsterdam, The Netherlands

By one of the conference organisers, *Tara MacDonald*:

Held in mid-June 2012, the conference *Neo-Victorian Networks: Epistemologies, Aesthetics, and Ethics*, aimed to access, as our CFP stated, “the state of contemporary neo-Victorian literature, film, television and other media.” And, indeed, the emphasis was very much rooted in the



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contemporary, with the majority of papers focussing on twenty-first century texts. The goal of the conference sought to understand how academics are currently theorising the neo-Victorian, now that this is a field marked by its own journal, a book series with Rodopi, and numerous conferences. The conference committee (made up of Joyce Goggin, Antonija Primorac, Monika Pietrzak-Franger, Eckart Voigts-Virchow, and myself) was also curious to see what kind of texts and objects would be discussed. Is there now an established neo-Victorian canon? What kinds of texts remain touchstones for the field? Are we now able to categorise, as Caterina Novák suggested in her paper, a second wave of neo-Victorian texts, which might be understood as parodying the now easily-recognised genre?

Christine Ferguson's keynote lecture addressed such questions when she considered whether critics might be ignoring (to their own detriment) texts that engage with neo-Victorianism on a surface level. If we attend to the cautions of recent critics, such as Rita Felski, about the limitations of suspicious reading, or what Paul Ricoeur termed the hermeneutics of suspicion, how can this alter the way in which we approach neo-Victorianism? As her test case, Ferguson used *A Humument: A Treated Victorian Novel* by British artist Tom Phillips. Phillips took W.H. Mallock's 1892 novel *A Human Document* and drew, painted, and collaged over it multiple times. As Ferguson demonstrated, this document resists suspicious reading, at least in part because it resists a coherent narrative. Indeed, it seems productive to continue considering how texts like Phillips's, as well as other surface-level, arguably non-ironic appropriations of Victorianism, like steampunk, can offer a fuller picture of neo-Victorianism. Other papers, too, pointed to arenas worth exploring in a field that has been largely dominated by the novel: Eckart Voigts-Virchow, for instance, discussed performances by feminist punk artist Emilie Autumn; Margaret D. Stetz examined the Scholastic 'My Story' Series and its introduction of Victorian feminism to young readers; and Benjamin Poore explored the space of neo-Victorian comedy and the music hall, suggesting that such performances are less nostalgic for a late-Victorian or Edwardian past than they are for 1980s left-wing anarchism. That being said, study of the neo-Victorian novel remains central: papers exploring themes of criminality, detection, medicine, and feminism testified to contemporary novelists varied engagements with the Victorian.

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Another pressing concern for many speakers was the relationship between neo-Victorianism and globalisation. In Elizabeth Ho's recent *Neo-Victorianism and the Memory of Empire* (Continuum, 2012), she argues that neo-Victorianism can allow us to "address the drastically altered status of whiteness in the postcolonial world" and witness "the residue of imperialism in current policies like multiculturalism" (p. 12). Her talk on Japanese neo-Victorian *manga*, like *Lady Victorian* and *Emma: A Victorian Romance*, showed, amongst other things, the way in which the global memory of the Victorians continues to proliferate across a diverse range of cultures and countries. We also heard papers on neo-Victorian narratives of the freak show in America (Helen Davies), Australian and New Zealand engagements with neo-Victorianism and liberal humanism (Alexandra Lewis), and abject cosmopolitans in Indian author Amitav Ghosh's *Sea of Poppies* (Eddy Kent). Mark Llewellyn's wide-ranging closing lecture demonstrated the ways in which the neo-Victorian civic is a globalised space. He posed nuanced ways of engaging with the conference theme, referring to neo-Victorian *moments* in texts such as Sebastian Faulks's *A Week in December* and Peter Carey's *The Chemistry of Tears*, as well as ways in which the cultural memory of the Victorians and their allied politics and policies continue to be cited by a diverse range of cultural commentators. The conference left no doubt that neo-Victorian studies continues to be an exciting, provocative field, and that we must keep asking challenging political, ethical, and theoretical questions about the cultural role of neo-Victorianism if we are to understand its impact on our current, globalized world and the role we play as neo-Victorian critics.

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

**12 September 2012 – 13 January 2013**  
**Pre-Raphaelites: Victorian Avant-Garde**  
**Tate Britain, London, UK**

**Website:** <http://www.tate.org.uk/whats-on/tate-britain/exhibition/pre-raphaelites-victorian-avant-garde>

Combining rebellion, beauty, scientific precision and imaginative grandeur, the Pre-Raphaelites constitute Britain's first modern art movement. This

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exhibition brings together over 150 works in different media, including painting, sculpture, photography and the applied arts, revealing the Pre-Raphaelites to be advanced in their approach to every genre. Led by Dante Gabriel Rossetti, William Holman Hunt and John Everett Millais, the Pre-Raphaelite Brotherhood (PRB) rebelled against the art establishment of the mid-nineteenth century, taking inspiration from early Renaissance painting.

The exhibition establishes the PRB as an early example of the avant-garde: painters who self-consciously overturned orthodoxy and established a new benchmark for modern painting and design. It will include many famous Pre-Raphaelite works, and will also re-introduce some rarely seen masterpieces including Ford Madox Brown's polemical *Work* (1852-65) and the 1858 wardrobe designed by Philip Webb and painted by Edward Burne-Jones on the theme of *The Prioress's Tale*.

The exhibition shows that the Pre-Raphaelite environment was widely encompassing in its reach across the fine and decorative arts, in response to a fast-changing religious and political backdrop, and in its relationship to women practitioners

**9 November 2012 - 2 April 2013**

**Mughal India: Art, Culture and Empire**

**British Library, London**

**Website:** <http://www.bl.uk/whatson/exhibitions/mughalindia/index.html>

Enter the world of the Mughals, one of the world's great dynasties, and discover the British Library's stunning collection of manuscripts and paintings. This exhibition will be the first to document the entire historical period, from the 16<sup>th</sup> to the 19<sup>th</sup> centuries, through more than 200 exquisite objects. At its peak, the Mughal Empire stretched from Kabul in the northwest and over most of the South Asian subcontinent.

Uncovering the lives of the emperors, we reveal their lavish courtly life and love of aesthetic beauty. The exhibition will provide a visual feast that explores politics as well as their patronage of the arts and sciences, and monuments such as the Taj Mahal and the Red Fort.

**Literary Classics & Social Gaming**

See: <http://www.prnewswire.com/news-releases/oxford-university-press-gamifies-classic-books-for-kids-via-web-and-mobile-164421726.html>.

Oxford University Press will collaborate with SecretBuilders, a social game developer, to make some fifty literary classics, some of them nineteenth-century, more accessible to a younger audience via producing web-based and mobile games and activities related to a selection of canonical texts. The delivery of an enhanced learning experience looks set to include a platform enabling interaction with famous fictional characters.

**Recent and Forthcoming Critical Publications**

**Abigail Burnham Bloom and Mary Sanders Pollock (eds.),** *Victorian Literature and Film Adaptation* (Cambria Press, 2011).

**Cartmell, Deborah (ed.),** *A Companion to Literature, Film, and Adaptation*, (Wiley-Blackwell, 2012).

**Helen Davies,** *Gender and Ventriloquism in Victorian and Neo-Victorian Fiction: Passionate Puppets* (Palgrave Macmillan, 2012).

**Gillian Dow and Clare Hanson (eds.),** *Uses of Austen: Jane's Afterlives* (Palgrave Macmillan, 2012).

**Dennis R. Perry and Carl H. Sederholm (eds.),** *Adapting Poe: Re-Imaginings in Popular Culture* (Palgrave Macmillan, 2012).

**Sabine Vanacker and Catherine Wynne (eds.),** *Sherlock Holmes and Conan Doyle: Multi-Media Afterlives* (Palgrave Macmillan, 2012).

**Recent and Forthcoming Neo-Victorian Fiction****Young Adult Fiction**

**Jennifer Bradbury,** *Wrapped* (Atheneum Books for Young Readers, 2012): a spirited debutante witnesses the unwrapping of a mysterious,

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possibly cursed mummy at a London soirée in 1815, sparking off the adventure for which she yearns.

**Gideon Defoe, *The Pirates! In an Adventure with the Romantics*** (Bloomsbury, 2012): further madcap adventures of the Pirates, this time journeying with Byron, Shelley & his fiancée Mary from the shores of Lake Geneva to Oxford and Romania.

**Suzanne Dunlap, *In the Shadow of the Lamp*** (Bloomsbury Children's Books, 2012): unjustly dismissed, the servant Molly joins Florence Nightingale's nursing staff and witnesses the horrors of the Crimean War.

**Gwen Hayes, *Ours is Just a Little Sorrow*** (Kindle 2012): in post-apocalyptic New Geneva, modelled on Victorian society, Violet, a governess bought at auction, is drawn into the colony's underground, torn between the Thornfield heirs.

**Caroline Lawrence, *The Case of the Deadly Desperadoes: Western Mysteries I*** (Orion Childrens, 2012): in Nevada Territory in the 1860s, half-Indian P.K. Pinkerton, a plucky twelve-year old, chases a letter left by his murdered detective father. (Lawrence's use of autism may interest neo-Victorian scholars and readers pursuing disability studies and children's literature.)

**Sandra Mitchell, *The Vespertine*** (Graphia, reprt. 2012): in 1889 Baltimore on a visit to her cousin, the adolescent Amanda van der Broek begins to experience disturbing prophetic visions and forbidden romance.

**Terry Pratchett, *Dodger*** (Doubleday Childrens, 2012): the seventeen-year-old orphan, Dodger, cannot resist helping a young woman being attacked on the streets of London and, having left her in the capable hands of none other than Dickens and Mayhew, using his skills to ferret out her assailants.

**Adult Fiction**

**Rosemary Agonito, *Miss Lizzie's War*** (Globe Pequot, 2012): biofiction of the abolitionist sympathizer Elizabeth Van Lew and her subversive work on behalf of the Underground Railway and the Union during the Civil War.

**Tasha Alexander, *Death in the Floating City*** (Minotaur, 2012): 7th volume in the Lady Emily mystery series; in nineteenth-century Venice, Lady Emily aids her childhood nemesis, Emily Callum, in the search for her father-in-law's murderer.

**Annamaria Alfieri, *Invisible Country*** (Minotaur, 2012): in 1868 war-torn Paraguay, a village must solve the murder of a powerful man before a brutal dictator executes its townspeople.

**A. L. Berridge, *Into the Valley of Death*** (Michael Joseph, 2012): fast-paced military adventure set in the Crimean War.

**Rachel Billington, *Maria and the Admiral*** (Orion, 2012): biofiction set in 1822 Valparaiso, focused on the burgeoning relationship between the British widow Maria Graham and her compatriot Admiral Thomas Cochrane, who helps Chile gain independence from Spain.

**T. C. Boyle, *San Miguel*** (Viking, 2012): loosely based on ranchers' memoirs, a chronicle interweaving women's lives, California's rich immigrant history and the powerful landscape of San Miguel, an island off the coast of Southern California, via the histories of two families, one in the 1880s and the other in the 1930s.

**Joanna Campbell Slan, *Death of a Schoolgirl*** (Berkley Prime Crime, 2012): post-*Jane Eyre*, this detective novel follows Jane to London and Adele Rochester's boarding school to investigate a young girl's murder, the scandal of which threatens even royalty.

**Peter Carey, *The Chemistry of Tears*** (Knopf, 2012): a female museum curator, grieving for her dead secret lover, becomes obsessed with a mysterious nineteenth-century automaton and its creator's story.

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**Clare Clark, *Beautiful Lies*** (Harcourt, 2012): loose biofiction by the author of *The Great Stink* (2005), based on the lives of Robert Cunninghame Graham, founder of the Scottish Labour Party (and, in turn, the Labour Party), and his wife, Gabriela; in 1887 London, Maribel Campbell Lowe, wife of a Scottish radical M.P., claims to be a Chilean heiress, but a newspaper editor threatens to unravel her carefully constructed fictions.

**G. W. Dahlquist, *The Chemickal Marriage*** (Viking, 2012): the final volume of the fantastical period trilogy that began with *The Glass Books of the Dream Eaters* (2006).

**William Dietrich, *The Emerald Storm: An Ethan Gage Adventure*** (Harper 2012): 1803 action adventure, as the intrepid Ethan Gage is once more caught up in the tides of history, searching for his missing son and Montezuma's treasure against the backdrop of the slave revolt in St Domingue (present-day Haiti).

**Barbara Erskine, *River of Destiny*** (HarperCollins, 2012): multi-temporal novel set on the banks of the River Deben; following a move to the country, Zoe is beset by strange visions of seemingly parallel lives from Anglo Saxon Britain and the nineteenth century.

**Jennie Fields, *The Age of Desire*** (Pamela Dorman, 2012): biofiction of Edith Wharton who, at the age of forty-five, falls in love with the much younger journalist Morton Fullerton, threatening her relationship with Anna Bahlmann, Wharton's former governess, life-long secretary and friend.

**Essie Fox, *Elijah's Mermaid*** (Orion, 2012): by the author of *The Somnambulist* (2011); an exploration of Victorian London's underworld, freak shows and brothels through the intertwined stories of Pearl, a web-toed foundling brought up in a brothel known as the House of Mermaids, and the orphaned twins, Lily and Elijah.

**Alex Grecian, *The Yard*** (Michael Joseph, 2012): debut novel set in 1889 London; newly appointed Scotland Yard detective Walter Day, assisted by Dr Bernard Kingsley, a trailblazer in the new science of forensics, tries to stop a wave of gruesome killings gripping London in the wake of the Ripper murders.

**Claude Izner, *In the Shadows of Paris*** (Minotaur, 2012): 5th installment of the Victor Legris series; in 1892 Paris, Legris contemplates retiring from amateur sleuthing to sell books, but the death of a bookbinder friend compels him to change his mind.

**Tabish Khair, *The Thing About Thugs*** (Houghton Mifflin Harcourt, 2012): shortlisted for the 2010 Man Asian Literary Prize; refugee Amir Ali travels from rural India to Victorian London, where he serves Captain William Meadows while pretending to be a member of the cult of the Thugees, only to become the suspect in the hunt for a serial killer.

**Lois Leveen, *The Secrets of Mary Bowser*** (William Morrow, 2012): biofiction of the freed slave Mary Bowser, voluntarily returning into slavery to spy for the Union in the household of the Confederate President Jefferson Davis during the US Civil War.

**Nell Leyshon, *The Colour of Milk*** (Fig Tree, 2012): in the early 1830s, an adolescent illiterate farm girl narrates how, sent by her violent father to work at the vicarage, she is eventually taught to read and write, but only at a price.

**Anna MacLean, *Louisa and the Crystal Gazer*** (Obsidian/New American Library, 2012): 3rd volume in the Louisa May Alcott mystery series; Alcott investigates the circumstances surrounding the death of a medium, whose séance she had visited.

**Carol McCleary, *The Formula for Murder*** (Forge, 2012): 3rd volume in the Nelly Bly murder mysteries series; Nellie travels to the moors to investigate the death of another journalist, joined by H. G. Wells, Oscar Wilde and Arthur Conan Doyle.

**Ami McKay, *The Virgin Cure*** (Harper, 2012): in 1871 New York, fifteen-year old Moth's virginity is to be sold to the highest bidder at Miss Everett's brothel as a 'cure' for syphilis, but Dr. Sadie, a female doctor attending to prostitutes, attempts to dissuade Moth from her chosen course.



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**Andrew Motion, *Silver*** (Crown 2012): sequel to R. L. Stevenson's *Treasure Island* (1881-82), told through the eyes of the neglected son of Jim Hawkins, now a middle-aged drunkard running an inn by the Thames, who seduced by his father's tales of adventure, runs away with Natty Silver, the daughter of Hawkins's nemesis.

**Bernadette Pajer, *Fatal Induction*** (Poisoned Pen, 2012): 2nd volume in the Seattle-based Professor Bradshaw mystery series; in 1901, while participating in an inventors' competition, the Electrical Engineering Professor gets caught up in the mysterious disappearance of an itinerant peddler of miracle elixirs and the man's young daughter.

**Felix J. Palma, *The Map of the Sky*** (Atria, 2012): follow-up to *The Map of Time* (2011); fantasy/sci-fi epic shifting between Garrett Serviss, the astronomer who wrote the unauthorised sequel to Wells's *The War of the Worlds*, Jeremiah Reynolds, the Antarctic explorer who inspired Poe's only novel, *The Narrative of Arthur Gordon Pym of Nantucket*, and Emma Harlow, a New York socialite, who will only marry the millionaire Montgomery Gilmore if he recreates Wells's War of the Worlds.

**Caro Peacock, *Keeping Bad Company*** (Creme de la Crime, 2012): 5th instalment in the Liberty Lane mystery series, as the female private investigator becomes caught up in the murder of an East India Company official in 1840s London, against the backdrop of escalating tensions with China over the opium trade and the theft of a collection of Indian jewels.

**Anne Perry, *Dorchester Terrace*** (Headline 2012): further instalment in the Charlotte & Thomas Pitt mystery series; in 1896 Pitt seeks to uncover traitor within Special Branch against the background of heightening Austro-Hungarian tensions.

**Mary Hart Perry, *The Wild Princess*** (Morrow Paperbacks, 2012): biofiction of Princess Louise, one of Queen Victoria's daughters known as the 'Wild One'.

**Robert J. Seidman, *Moments Captured*** (Overlook, 2012): biofiction of the San Francisco-based pioneer in photographic studies of motion and motion-picture projection, Edward James Muybridge.

**Lynn Shepherd, *The Solitary House*** (Delacorte, 2012): 1850s Dickensian-style thriller, as the dismissed police officer Charles Madox, with the help of his detective uncle, is drawn into London's dark underworld, pursuing those responsible for threatening a rich client of the shadowy attorney Tulkinghorn.

**Enid Shomer, *The Twelve Rooms of the Nile*** (Simon & Schuster, 2012): biofiction imagining a meeting between Florence Nightingale and Gustave Flaubert during their actual travels up the Nile in 1850.

**Jane Sullivan, *Little People*** (Allen & Unwin 2012, Scribe [Australia] 2011): an impoverished governess saves General Tom Thumb from drowning on his 1870s Australian tour and becomes embroiled in the jealousies, secrets and strife of his travelling circus.

**Christopher Tilghman, *The Right-Hand Shore*** (Farrar Straus Giroux, 2012): prequel to Tilghman's *Mason's Retreat* (1996); Edward Mason, prospective heir to a former Chesapeake slave plantation, is confronted by the ghosts of the past via the interconnected painful stories of Miss Mary and her family's one-time slaves.

**Sandi Toksvig, *Valentine Grey*** (Virago, 2012): brought up in India, the titular heroine dresses as a boy to run off to join the Boer War in place of her cousin Reggie, who cannot bear to be parted from his lover Frank.

**Wendy Wallace, *The Painted Bridge*** (Scribner, 2012): forcibly institutionalised by her new husband in the private asylum Lake House in 1859, Anna Palmer confronts her visionary dreams, as she struggles to prove her sanity and orchestrate her escape.