

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

(compiled by *Marie-Luise Kohlke, Elizabeth Ho,
Susanne Gruss, and Nadine Boehm-Schnitker*)

CFPs: Journals, Special Issues & Collections

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

Neo-Victorianism and Globalisation:

Transnational Dissemination of Nineteenth-Century Cultural Texts

2014 Special Issue of *Neo-Victorian Studies*

This special issue seeks to explore the rise and the scope of the globalisation of neo-Victorianism. We are witnesses today to a transnational spread of all things Victorian verging on ‘Victorianomania’, where different elements of nineteenth-century literature and material culture are continuously translated, adapted and recycled for contemporary use. On the one hand, the re-visioned revival of popular genres of the nineteenth century is evident in a spate of neo-Victorian novels that re-visit Victorian fiction in terms of style and content as well as rethink the narrative format of the eponymous ‘loose, baggy monsters’. Whether they are playful investigations of cosmopolitanism within the history of globalised economy – as depicted in Amitav Ghosh’s *The Sea of Poppies* – or of transatlantic narratives and cultural connections between Victorian London and the contemporary US cityscape – as in HBO’s TV series *The Wire* – neo-Victorian fictions engage not only with nineteenth-century narrative pace and plotting but also with the period’s cross-fertilised popular genres. At the same time, the plethora of TV, film, video games, graphic novels, fashion and interior design adaptations and appropriations of Victorian art, literature and culture are clearly influenced by the global market, testifying to the impact of the ever-spreading “participatory culture” (Jenkins 2006). This special issue aims to chart the patterns and politics of neo-Victorianism’s transnational

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production and dissemination. Some of the key questions *Neo-Victorianism and Globalisation* aims to address are:

- To what extent can we talk about the process of translating elements of nineteenth-century literature and culture into contemporary media as ‘neo-Victorianism’ outside of the Anglo-American context?
- How does nostalgia inform/deform the relationship between appropriated Victorian narrative forms and their global circulation?
- What political dynamics underlie the transnational dissemination of the ‘(neo-)Victorian’, both as a term and concept, and what are its ideological implications?
- How broadly can ‘neo-Victorian’ be expanded as a generic term before it loses its critical value?
- Does neo-Victorianism run the risk of being construed as a form of cultural imperialism?
- How does postcolonialism contest and/or intersect with trans- and multiculturalism in neo-Victorian remediations of the nineteenth-century past?
- How can attention to multiple (national, ethnic, and cultural) publics and markets avoid totalising ‘neo-Victorianism’ as a monolithic concept?
- Which particular Victorian genres (such as Gothic, detection or sensation fiction), predominate in different neo-Victorian media and cultural contexts and why?
- What unacknowledged, potentially discriminatory or disabling mechanisms may be discerned in neo-Victorian critical discourse (e.g. Anglo-American/Euro-centrism, Western-focused trauma discourse, new forms of sexism, etc.)?

Please address enquiries and expressions of interest to the guest editors Antonija Primorac at primorac@ffst.hr and Monika Pietrzak-Franger at pietrzak@anglistik.uni-siegen.de.

Submissions due: Completed articles and/or creative pieces, along with a short biographical note, will be due by **15 October 2013** and should be sent via email to the guest editors, with a copy to neovictorianstudies@swansea.ac.uk. Please consult the NVS website (submission guidelines) for further guidance.

AJVS Special Edition on Neo-Victorianism**2013 Special Issue of the *Australasian Journal of Victorian Studies***

The *Australasian Journal of Victorian Studies* (AJVS) invites submissions for a special edition on neo-Victorianism to be published in September 2013. AJVS is a fully refereed journal published by the Australasian Victorian Studies Association, with articles covering topics as diverse as archaeology, architecture, art, economics, history, literature, medicine, philosophy, print culture, psychology, science, sociology and theatre appearing in its pages. The past decade has seen increasing scholarly interest in what Marie-Luise Kohlke, editor of *Neo-Victorian Studies*, calls “the afterlife of the nineteenth century in the cultural imaginary”. This edition aims to contribute to the growing interdisciplinary dialogue about the ways in which the Victorian period is re-imagined in contemporary culture. The guest editor invites research papers on any aspect of the neo-Victorian, including, but not limited to:

- Neo-Victorian literature, popular fiction, graphic novels and comic books;
- Film, television and dramatic adaptations of Victorian literature;
- Steampunk fiction, art and fashion;
- Neo-Victorianism and cultural conservatism;
- Neo-Victorianism and its significance for Victorian Studies;
- Nostalgia and remembering;
- Gender, sexuality and class politics and neo-Victorianism.

Submissions due: Papers of no more than 7,000 words in length should be emailed as a Word document with an accompanying abstract of approximately 200 words to Michelle Smith, msmith@unimelb.edu.au, by **1 April 2013**. Author guidelines for AJVS are available at the following site:

<http://www.nla.gov.au/openpublish/index.php/AJVS/about/submissions#authorGuidelines>.

Literature and Pornography**Special Issue of *LIT: Literature Interpretation Theory***

The dust may have begun to settle in the blogosphere, but M. L. James’s *Fifty Shades of Gray* novels continue to dominate the bestseller list, impervious to the literary outrage that greeted their remarkable success. In the wake of this phenomenon, *LIT: Literature Interpretation Theory* invites

essays on literary works that flirt with, dabble in, or wholly embrace the pornographic. We are interested in scholarly engagements with the history, theory, and politics of pornography, as well as studies of the popularity, reception, censorship, and “literariness” of texts considered pornographic. We welcome essays on both canonical and lesser-known works, from John Cleland’s *Memoirs of a Woman of Pleasure* (1748) to Henry Miller’s *Tropic of Cancer* (1934) to, yes, *Fifty Shades of Gray*. *LIT* welcomes essays that are theoretically grounded but also engaging and accessible. *LIT: Literature Interpretation Theory* publishes critical essays that employ engaging, coherent theoretical perspectives and provide original, close readings of texts. Because *LIT* addresses a general literate audience, we encourage essays unburdened by excessive theoretical jargon. We do not restrict the journal’s scope to specific periods, genres, or critical paradigms.

Submissions due: Contributions from 5,000-10,000 words in length are due **17 March 2013**. Submissions must use MLA citation style. Please email an electronic version of your essay (as an MS Word document), along with a 100 word abstract, to litjourn@yahoo.com.

Queer Relations: Revising the Victorian Family
Edited Collection

We invite contributions for an upcoming volume of essays which examine the Victorian family through a queer lens. The Victorian family can be taken to mean the nineteenth-century nuclear or extended family, or the family of texts associated with the Victorian period (e.g. nineteenth-century and neo-Victorian texts). We are looking for exciting interrogations into the discourse of the Victorian family. These interrogations can focus on untraditional familial arrangements, non-normative relationships, polyamorous attachments, queer families in disparate communities/locations (e.g. circuses, theatres, brothels, homes for fallen women, monasteries, convents, hospitals, schools, ships, military units, thieving fraternities), homosexual/homosocial utopias, erotic fantasy worlds (e.g. fairy, goblin), etc. Alternatively, the interrogations can examine queer 20th and 21st century texts/domains/mediums that allude to or mash-up the Victorian family of texts (canonical or otherwise) or seek to revise traditional notions of the Victorian family. Focus areas can include but are not limited to the novel, poetry, film, television, theatre, auto/biography, periodicals, the internet, steampunk etc.

Abstracts due: Please send 300 word proposals and a two-page CV to the editors Duc Dau at duc.dau@uwa.edu.au and Shale Preston at shale.preston@mq.edu.au by **1 April 2013**.

Submissions due: Completed chapters of 6,000-8,000 words will be due by **1 February 2014**.

Space and Place in the Humanities and Arts

Special Issue of *HARTS & Minds*

Postgraduate submissions are invited for the third edition of *HARTS & Minds* due to be published online in September 2013. Your article may explore but is not limited to the following subjects:

- Aesthetic responses to gallery and non-gallery spaces;
- Significant aspects of space within visual representations;
- Use of concert spaces, both historical and contemporary;
- Topographies;
- Solitude or crowds;
- Performance venues and staging;
- Psychological and figurative space;
- Surveillance, panoptical structures;
- Space and place as realms of becoming;
- Queer places and spaces;
- Gendered spaces;
- Ethnicity and space;
- Disabled spaces and places;
- Monstrous or haunted spaces;
- War and space, battlefields or memorial gardens,
- Set design, the construction of space and the representation of place in film, television;
- Cyberspace, virtual realities;
- Spaces and places of the future, utopian or dystopian.

Submissions due: Please submit a 300 word abstract and draft article (6000 words) along with an academic CV to editors@harts-minds.co.uk by **17 May 2013**. Please consider that *HARTS & Minds* is intended as a truly inter-disciplinary journal and therefore esoteric topics will need to be written about with a general academic readership in mind. Further

information about submission guidelines is available at the journal website, www.harts-minds.co.uk.

CFPs: Upcoming Symposia & Conferences

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

25 May 2013

Neo-Victorian Villainy:

Adaptation and Reinvention on Page, Stage and Screen

Department of Theatre, Film and Television

University of York, UK

This one-day symposium aims to facilitate cross-disciplinary discussion between scholars in Film, Theatre, Television, Neo-Victorian Studies, Literature, Adaptation Studies, and Fan and Popular Culture Studies. At its heart is the research question: In what ways do modern representations of the villain in popular culture draw on the popular culture and iconic villains of the Victorian period? Responses might consider any number of cultural manifestations, from direct adaptations of Victorian fiction and neo-Victorian fiction, to sequels/prequels, crossover fiction and modernisations, to new stories set in the Victorian era, or the more indirect ways in which Victorian conventions and innovations continue to influence popular good-versus-evil narratives. One of the attractions of much neo-Victorian fiction, film and TV is undoubtedly the ‘permission’ that it grants readers to indulge their enjoyment of fast-paced, incident-packed narrative, in homage to, or pastiche of, the classic nineteenth-century novel. But to what extent do such narratives also permit the reader to return to clear character categories of good and evil, even if only as an inversion, where the villains are those who were once considered the ‘great and the good’ of the Victorian period?

Some further areas for consideration might include, but are not limited to:

- What are some of the lines of influence that can be drawn between powerful, monstrous or uncanny figures of the fin de siècle – Count Dracula, Svengali, Edward Hyde, Moriarty, Dorian Gray, Hawley Griffin, Ayesha – and twentieth-century film, television and comic-book villains? How have modernised adaptations or reinterpretations of these characters/texts altered the contours of their villainy?

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- How is it that certain types of entertainment – television soaps, action movies, some videogames – have retained the structures and moral binaries of nineteenth-century melodrama, while associations with melodrama have, since Modernism, often been seen as ‘toxic’ when applied to theatre and the novel? What are the tensions here between popular and high-brow success?
 - How does neo-Victorian fiction, film, TV and theatre interrogate the gendering of the villain as male?
 - How have historical events, such as the Wilde trials or the Ripper murders, been reframed in recent work to create new ‘villains of the piece’?
 - To what extent do the roots of neo-Victorian representations of villainy lie in the ‘Gaslight Melodramas’ of the 1940s: Gaslight, Fanny By Gaslight/Man of Evil, Footsteps in the Fog, Hangover Square, and so on?
 - How far have psychoanalytical ideas, filtered through pop psychology and the self-help industry, led to new conventions and clichés in diagnosing and explaining ‘evil’ behaviour in fiction and in real life news stories?
 - How have new entertainment formats shaped and structured their material to create heroes and villains? Are social media modes of communication that encourage emotional responses and the creation of ‘folk devils’?

Full CFP: <http://call-for-papers.sas.upenn.edu/node/49400>

Abstracts due: Please send abstracts of around 200 words to the symposium organiser, Ben Poore, at benjamin.poore@york.ac.uk by midnight on **24 March 2013**. Authors of successful proposals will be notified during the following week. Details of how to register will also be circulated at that point.

6 June 2013

Materiality & Corporeality:

The Body in Popular Fiction and Visual Culture

Postgraduate Conference, University of Portsmouth, UK

A symbol of shared experience and a locus of inscribed meaning, the body can be a source of fascination and disgust, of perfection, manipulation, destruction, abuse, and reclamation. This interdisciplinary conference seeks

to explore the ways in which the body functions as a site for the expression of cultural anxieties within a range of literary and visual sources. It aims to consider the significance of the body as a central motif in Western philosophical and critical tradition, as well as the intersections between the fields of literature, art and film which place the body at the centre of debates surrounding gender, sexuality, identity, politics, philosophy and economics. We welcome contributions from postgraduates working in the fields of literary theory, cultural studies and the visual arts, and will consider submissions from related research areas. Possible areas of interest include, but are not limited to:

- The body in literature, art or film
- The damaged, grotesque or carnivalesque body/the body as spectacle
- Pleasure, pain, power and knowledge
- (Re)Writing the body
- Sexuality, gender, science and medicine
- Marketing or consuming bodies

Full CFP:

<http://www.port.ac.uk/research/csl/literatureevents/conferences/pgconf2013/>

Abstracts due: Please send abstracts of no more than 300 words for papers lasting 20 minutes, and a brief biographical note (100 words) to cslpgconf@port.ac.uk for the attention of Emily Scott, Alexandra Messem and Melanie Seddon. Deadline for submissions: **22nd April 2013**.

10-13 June 2014

Cosmopolitan Wilde: A Conference Celebrating 160 Years of Oscar

Centre Culturel Irlandais

Paris, France

(Saturday will be reserved for papers in French)

We are calling for papers for what promises to be a major international gathering of Wilde scholars. Possible topics may include but are not confined to the following:

- Wilde in His Time
 - Wilde in France / Wilde and his French contemporaries
 - Wilde and his Irish contemporaries: Moore, Shaw, Yeats, Somerville, Joyce &c
 - Wilde as vagabond / expatriate

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- Wilde's Legacy
 - Wilde's European reputation
 - Wilde beyond Europe
 - Wilde and 21st century theatre
 - Wilde and cinema
 - Wilde and the Visual Arts
 - Wilde and music
 - Wilde and the Internet
 - Collecting Wilde
 - Translating Wilde
 - Re-writing Wilde
 - Adapting Wilde
 - Wilde in fiction
 - Wilde and Postmodernism
 - Wilde's worldliness
 - The understudied Wilde
 - Where next in Wilde studies

Full CFP: <http://oscholars-oscholars.com/wilde-in-paris-2014/>

Abstracts due: We now ask for abstracts of ca. 500 words (or even full papers) to be sent as attachments (Word) to melmoth.paris@gmail.com by **1 June 2013**, where they will be distributed anonymously among the reading committee. A 25 minute length is recommended. Papers may be in either English or French and will be considered for publication by *The Rivendale Press*.

28-29 June

Victorian Orientalism(s)

University of Ghent and University of Catania

Ragusa Ibla, Sicily, Italy

The joint international conference between the Centre for the Study of Text and Print Culture at Ghent University (Belgium) and the School of Foreign Languages and Literatures of Ragusa (University of Catania, Italy) aims to discuss the continuing relevance of Edward Said's *Orientalism* (1978) as a paramount attempt to define the latent and manifest traces of the East in Western literature and culture. Starting with the postulate that all Eastern societies are fundamentally different from one another, 'Victorian

Orientalism(s)' seeks to explore what Sherry Simon (2000) calls 'aesthetics of cultural pluralism', i.e. the many ways in which the Victorians envisioned the East. Drawing examples from material elements of Orientalism – religious texts, exotic tales, Imperial expeditions, colonial conquests, and so forth – this conference invites submissions which explore nineteenth-century modes of art (narrative, poetic and visual) which position themselves as instruments of knowledge of the Orient. Papers should deal with one of the following topics:

- The Pre-Raphaelites and Orientalism
- Portrayal of Victorian women and oriental society
- Linguistic exoticism in the Victorian era
- Japonisme and fin-de-siècle aestheticism
- Victorian hybridity as the assimilation and adaptation of Oriental practices
- Magical Orientalism
- Detective short stories and Orientalism
- Orientalist Victorian fashion
- Travel writing and Orientalism
- Utopia and Orientalism
- Buddhism and the Victorians

Neo-Victorian scholars might consider submitting proposals on Orientalist tropes and how Orientalism informs neo-Victorian re-imaginings of the period in present-day art and literature.

Full CFP: <http://call-for-papers.sas.upenn.edu/node/50050>

Abstracts due: All abstracts of max. 300 words, along with a brief bio-sketch (max. 60 words), should be sent as Microsoft Word email attachments, at victorianorientalisms@unict.it, by **15 April 2013**.

24-26 July 2013

Neo-Victorian Cultures

John Moores University, Liverpool, UK

While aesthetic, political and artistic returns to the Victorians have been prevalent throughout the twentieth century, the last decade has seen a particular surge in scholarly work addressing the seemingly ceaseless desire to reassess and adapt Victorian texts, theories, ideas and customs. Such work has focused in particular on manifestations of the neo-Victorian on

page and on screen; this conference seeks to build on but also expand these debates by bringing together writers, practitioners and researchers working on the lasting presence of the Victorians since 1901 in a wide variety of realms, ranging from art and architecture to science, politics, economics, fiction and film. In doing so, the event aims to further expand the vibrant field of neo-Victorian studies both within and beyond the arts and humanities through an examination of the Victorians' continuing influence on twentieth and twenty-first century culture. We therefore welcome and encourage abstracts from postgraduate students, academics and independent researchers from all academic realms in the hope of capturing the diverse work being done on Victorian afterlives across a wide spectrum of disciplines and across traditional disciplinary boundaries.

Topics may include, but are by no means limited to, the following:

- the ethics, politics and aesthetics of adaptation
- neo-Victorianism in contemporary politics and economics
- the gender and sexual politics of neo-Victorianism
- neo-Victorianism on page, screen and canvas
- neo-Victorian subcultures
- the Victorians in contemporary architecture, art and design
- neo-Victorian journalism/ the Victorian press and contemporary journalism
- the Victorians in contemporary science and medicine
- the neo-Victorian canon
- teaching neo-Victorianism
- the neo-Victorian marketplace; consuming and marketing the (neo-)Victorians
- Steampunk

Presentations should take the form of 20-minute papers. We also welcome proposals for fully-formed panels or roundtables. For individual papers, please submit a 300-word abstract as well as a short biographical note. For panel and roundtable proposals, please provide a brief outline of the session's aims together with abstracts and biographical notes for each speaker and for the proposed panel chair or discussant.

Full CFP: <http://www.neovictoriancultures.org.uk/call-for-papers/>

Abstracts due: All proposals should be emailed to the organisers at organisers@neovictoriancultures.org.uk no later than **15 March 2013**.

13-14 September 2013

Pre-Raphaelitism: Past, Present and Future

Oxford Brookes University

Oxford, UK

In the wake of recent major exhibitions and publications such as Tate Britain's *Pre-Raphaelites: Victorian Avant-Garde* and *The Cambridge Companion to Pre-Raphaelitism*, this two-day conference will present new and innovative approaches to the study of Pre-Raphaelitism by bringing together established academics, museum curators and research students. This conference also seeks to examine Pre-Raphaelitism as a bridge between Romanticism and Aestheticism, and to engage with current critical work regarding its relationship to Modernism in literature. The breadth and diversity of Pre-Raphaelite art, literature and design will be drawn on in order to consider major questions such as: What is Pre-Raphaelitism? Where does the movement begin and end? Who should be included or excluded? What are its major influences, and to what extent has it influenced other artists and movements? How have perceptions of Pre-Raphaelitism changed or remained the same since its nineteenth-century beginnings? We invite proposals for papers on all aspects of Pre-Raphaelite work, especially with a cross-disciplinary focus. Papers by current or recently graduated research students are welcome, as well as those by more established scholars.

- The interaction of word and image in Pre-Raphaelite painting, writing and design
- Reactions to the exhibition, *Pre-Raphaelites: Victorian Avant-Garde*
- International contexts, reception and influences
- Pre-Raphaelitism and religious and intellectual history (for example, the ideas of Carlyle, Ruskin, the Oxford Movement)
- The relationship between painting and photography
- Music in Pre-Raphaelite art and literature
- The Pre-Raphaelites as art and literary critics
- Women in Pre-Raphaelitism, as objects of representation and/or as artists and writers
- Urban and natural landscapes in Pre-Raphaelite art and literature
- Poetic innovations of the Pre-Raphaelites

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- Portrayals of Pre-Raphaelites in biography, fiction, film and television
 - Print culture and journalism
 - The effect of digital culture on the study of Pre-Raphaelitism

Full CFP: <http://call-for-papers.sas.upenn.edu/node/49795>

Abstracts due: Please submit abstracts of 300 words for 20 minute papers with a CV to: Dinah Roe (d.roe@brookes.ac.uk) and Christiana Payne (cjepayne@brookes.ac.uk) no later than **31 March 2013**.

NOTE: Although the deadlines for abstracts for the following edited collections, special issues, 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 a previous issue of NVS.)

Steampunk and the City

Edited Collection

This collection will consider representations of the city in steampunk. The term “city” should be understood widely to signify large and small urban spaces and need not be limited to a particular geography or time period. As texts, essays could consider one or more of the following: literature (including YA lit), film, graphic novels, anime, as well as fandom and performance. The edited collection will explore steampunk in its literary, filmic, material and fan culture instantiations.

Editors: Brian Croxall and Rachel Bowser, b.croxall@gmail.com and rachel.bowser@gmail.com.

Intensities: The Journal of Cult Media

#5 ‘Comics and Cult Media’, Special Edition

Intensities seeks submissions dealing with comics as cult media. Topics might include: cult comic book auteurs (Grant Morrison, Alan Moore, Mark Millar, Joss Whedon), cult films from comics (Cinefumetti, Manga and Anime, the Turkish Klink films, Dredd 3D), national and international

comic book cultures (French bandes dessinées, Italian fumetti, Japanese Manga), comic book fan cultures (Cosplay and beyond), underground and alternative traditions.

Editor: Leon Hunt at leon.hunt@brunel.ac.uk.

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

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

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

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

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

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

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

24-26 April 2013

Acts of Remembrance in Contemporary Narratives in English:

Opening the Past for the Future

Universidad de Zaragoza, Spain

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

17-22 June 2013**‘Shaw at Home’ – G. B. Shaw Conference****International Shaw Society****Ayot St. Lawrence, UK**

“Shaw at Home,” a conference of international scholars, which will take place mostly in the village of Ayot St. Lawrence north of London, reminds us that “Shaw’s Corner” in Ayot was the Shaws’ home longer, 44 years, than any other residence. “Shaw’s Corner” is now maintained partly as a museum and as the stage for annual productions of Shaw’s plays on the back lawn. The Shaws also had several residences in London, of course, and the conference will spend a day in London touring Shavian sites there, starting at the London School of Economics. Two Shaw plays will be provided by Michael Friend Productions: *Buoyant Billions* and *Geneva*.

Full CFP: <http://call-for-papers.sas.upenn.edu/node/48762>

21-22 June 2013***Sherlock Holmes, Past and Present*****Senate House, London**

This conference offers a serious opportunity to bring together academics, enthusiasts, creative practitioners and popular writers in a shared discussion about the cultural legacy of Sherlock Holmes. *The Strand Magazine* and the Sherlock Holmes stories contribute one of the most enduring paradigms for the production and consumption of popular culture in the twentieth- and the twenty-first centuries. The stories precipitated a burgeoning fan culture including various kinds of participation, wiki and crowd-sourcing, fan-fiction, virtual realities and role-play gaming. All of these had existed before but they were solidified, magnified and united by Sherlockians and Holmesians in entirely new ways and on scales never seen before. All popular culture phenomena that followed (from *Lord of the Rings* to *Twilight* via *Star Trek*) shared its viral pattern. This conference aims to unpick the historical intricacies of Holmesian fandom as well as offering a wide variety of perspectives upon its newest manifestations. It aims to celebrate Conan Doyle’s achievement, to explore the reasons behind Holmes’ enduring popularity across different cultures and geographical spaces, and to investigate new directions in Holmes’ afterlife. This conference will precede Holmes’ 160th birthday in 2014 and launch a new volume of essays on Holmes co-edited by Jonathan Cranfield and Tom Ue,

and form part of the larger celebrations in London and internationally.

Full CFP: <http://call-for-papers.sas.upenn.edu/node/48978>

3-5 July 2013

On Liberties: Victorian Liberals and their Legacies

Gladstone Centre, University of Liverpool

Gladstone's Library, Hawarden, UK

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

5-8 August 2013

Gothic Technologies / Gothic Techniques

International Gothic Association conference

University of Surrey, UK

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

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

11 April – 4 May 2013

The Empress

RSC Premiere of Tanika Gupta's new play, directed by Emma Rice

Swan Theatre, Stratford-upon-Avon, UK

Part of the final season programmed by Michael Boyd as outgoing Artistic Director of the Royal Shakespeare Company, Gupta's new play offers a fascinating glimpse into the world and character of the ageing Queen Victoria. Exploring the intimate relationship between the monarch and her Indian attendant, Abdul Karim, the play also features the remarkable unknown stories of the Indian Ayahs living and working in nineteenth century London. In her own words, Gupta drew inspiration from a black and white photo in Rozina Vishram's *Ayahs and Lascars* "of a group of Asian Ayahs – or nannies – all sat around a Victorian drawing room, dressed in starched black uniforms", some of the many Indian women "brought over from 'the Colonies' to look after English children and then dumped by their employers, leaving them destitute." Her political drama interweaves what Rice calls this "untold history" with the constitutional crisis almost precipitated by the Queen's friendship with Karim, in a play that "reaches

out and drags us to a new understanding of Victoria, her empire and her legacy”, promising to be “like no other costume drama you have ever seen”. Gupta makes her RSC debut with *The Empress*, while Rice returns to the RSC following her production of *Cymbeline* in 2006 as part of the Complete Works Festival and *Don John* in 2009 in association with the RSC and Bristol Old Vic.

Box Office: 0844 800 1110, www.rsc.org.uk

Sep-Dec 2013

Victoriana: The Art Of Revival

Guildhall Art Gallery, London, UK

From the macabre to the quaint, this major exhibition will explore the work of artists over the last twenty years who have been inspired by the nineteenth century, its aesthetics, myths, and other cultural legacies. The multi-media show will feature graphic design, film, ceramics, taxidermy, furniture, textiles and fine art, profiling artists from around the world, but with particular emphasis on ‘Britishness’ in relation to the Victorian past. The exhibition will trace prevalent obsessions with the nineteenth century via five main strands: Heroes and Villains, (from real and imagined personalities from Queen Victoria to Sherlock Holmes via Spring-heeled Jack and Jack the Ripper to Oscar Wilde); Fashion and Identity (from neo-Victorian steampunk design to dandyism, tattoos and corsets); Time Travel (including retro-futurism, anachronism, and graphic art); the Surreal and the Macabre (phantasmagoria from the weird to the wonderful); and the Reimagined Interior (material culture and decorative arts from taxidermy to Staffordshire dogs). There will be associated events, including a neo-Victorian ‘ball’, curator’s talks, family events, and a seminar programme in association with Birkbeck, University of London. For exhibition enquiries, please contact the Principal Curator, Sonia Solicari at sonia.solicari@cityoflondon.gov.uk.

Celebrating Charles Dickens

An online version of the Special Collections exhibition *Celebrating Charles Dickens*, which ran through September to December 2012 in the de Beer Gallery, University of Otago Library, Otago, New Zealand, is now available:

http://www.otago.ac.nz/library/exhibitions/celebrating_charles_dickens/.

Recent and Forthcoming Critical Publications

John Glendening, *Science and Religion in Neo-Victorian Novels: Eye of the Ichthyosaur* (Routledge, forthcoming 2013).

Annette Magid (ed.), *Wilde's Wives: Studies of the Influence of Oscar Wilde and His Enduring Influence in the Twenty-First Century* (Cambridge Scholars Publishing, 2013).

Recent and Forthcoming Neo-Victorian Fiction

Alison Atlee, *The Typewriter Girl* (Simon & Schuster Export, 2013): in fin-de-siècle England, the unconventional Betsey Dobson embarks on a career in the burgeoning tourist trade as an excursions manager at Idensea, a Victorian seaside resort, and on an affair with the resident builder.

Kristin Bailey, *Legacy of the Clockwork Key* (Simon Pulse, 2013): Young Adult steampunk fiction; employed as a servant to the mysterious Baron Ruthford, the Victorian orphan Meg discovers her forefathers' involvement in the Secret Order of Modern Amusementists and their arcane inventions, as well as the key to destroying a horrific machine, knowledge that imperils her life and that of her friends.

Ian Beck, *The Haunting of Charity Delafield* (Corgi Childrens, 2012): children's fiction about the half-orphan Charity Delafield, who suffers a mysterious condition and whose tyrannical father forbids her to leave the isolated family home unsupervised; finding a strange corridor that has haunted her dreams, she sets out on a journey of discovery.

Rachel Billington, *Maria and the Admiral* (Orion, 2012): biofiction of the forty-year-old, widowed, travel writer and illustrator Maria Graham; while living in Chile in 1822, Maria begins an affair with Admiral Thomas Cochrane, come to assist various South American nations in their wars of independence against the Spanish, and becomes drawn into the continent's volatile politics.

Paula Brackston, *The Winter Witch* (Saint Martin's Griffin, US, 2013): the young and mysteriously mute Morgana, newly married to the widowed farmer Cai, finds her burgeoning magical powers pitted against a malevolent witch with designs on her husband and the farm's magical well, who stirs up the small-town Welsh community against the newcomer.

Cathy Marie Buchanan, *The Painted Girls* (Riverhead, 2013): following the death of their father, the young van Goethem sisters enter the dance school of the Paris Opera where they encounter Degas and Zola.

Frances Burke, *Dark Passage* (NAG Press, 2012): during the 1890s Australian Depression, Nicola Redmond struggles to maintain her mother and herself after falling into poverty, becoming a teacher to the working poor and an advocate for female factory workers' rights; the vicious murder of her close friend Rose precipitates Nicola on a quest for justice into Sydney's underworld, using herself as bait.

Megan Chance, *Bone River* (Amazon Publishing, 2012): in this romance-cum-supernatural mystery, part of a growing number of self-published historical fictions, Leonie Russell seeks to preserve the natural artefacts and indigenous culture of Shoalwater Bay in the mid-nineteenth-century Pacific Northwest; the discovery of a mummy pits her against her husband who wants to sell her find to a collector.

Tracy Chevalier, *The Last Runaway* (Dutton, 2013): Honor Bright, a young Quaker, leaves England for America with her sister, but following the latter's death is left to fend for herself in 1850s Ohio; through Honor's perspective and experiences, the novel explores the role that Quakers played in the Underground Railroad.

Jennifer Chiaverini, *Mrs Lincoln's Dressmaker* (Dutton 2013): the biofictional account of the relationship between Mary Todd Lincoln and her seamstress Lizzie Keckley, a former slave, provides an intimate glimpse into the White House during the American Civil War.

Amanda Coplin, *The Orchardist* (Weidenfeld & Nicolson, 2012): haunting debut set in the turn of the century American West; the titular orchardist

Talmadge, mourning the disappearance of his teenage sister, forms an elective family with the young herbalist Della, equally struggling with loss and pursuing vengeance against the villain she holds responsible.

Terry Deary, *Victorian Tales: The Twisted Tunnels* (A & C Black Childrens & Educational, 2012): 1860; Jenny's and her grandfather's slum home and scavenging existence in London's sewers is threatened by the building of the Underground (which Jenny suggested to Queen Victoria in a chance encounter in 1843), forcing them to reinvent themselves as a railway porter and a hotel maid.

Lesley Downer, *Across A Bridge Of Dreams* (Bantam, 2012): further offering from a prolific author of historical fiction about geishas in nineteenth-century Japan; Taka and Nobu must protect their romance against the forces of modernisation and Westernisation that have torn the samurai class apart.

Sebastian Faulks, *A Possible Life* (Hutchinson, 2013): existentialist novel of intertwined stories and lives and the nature of self-awareness, with multiple time-frames; the neo-Victorian sections center on the French peasant Jeanne's betrayal in 1822 small-town France and the struggle for survival by Billy, sent to a Victorian workhouse at the age of seven.

Sofia Diana Gabel, *A Woman's Way* (Piraeis Books, 2011): biofiction about the French feminist, Maria Deraismes, the first woman initiated into the Order of Freemasonry or Le Droit Humain, chronicling her struggle against the French government in 1870s Paris, her involvement in the Paris Commune, and her collaboration with Victor Hugo.

Paul D. Gilbert, *The Annals of Sherlock Holmes* (Robert Hale Ltd., 2012): the 3rd offering of Gilbert's Holmes pastiche consists of three novellas, incorporating references to and back stories for Conan Doyle's original tales and reviving some of his characters.

Kristin Gleeson, *Selkie Dreams* (Knox Robinson, 2012): eager to escape 1890s Belfast and the pain of her mother's death, young Máire McNair signs up to be a missionary to the Tlingit of southern Alaska.

Kate Grenville, *Sarah Thornhill* (Canongate, 2012): faced with her father's strong opposition to her intended marriage to the half-aborigine Jack Langland, Sarah, youngest child of William Thornhill (the central character in *The Secret River*) marries an Irish immigrant instead, before discovering her father's complicity in the colonial atrocities against Australia's aboriginal peoples and trying to make amends for her family's sins.

Kathy Hepinstall, *Blue Asylum* (Houghton Mifflin Harcourt, 2012; Mariner Books, 2013): unjustly convicted of madness for wilful behaviour by her villainous slave-owner husband, Iris Dunleavy is imprisoned in the progressive Sanibel Asylum on a Florida island, where she unexpectedly encounters love with a traumatised Confederate soldier, with whom she plots escape.

Russell James, *The Exhibitionists* (G-Press Fiction, 2nd edn., 2012): biofiction of Victorian artists, including Turner, Holman Hunt, Rossetti and Millais, interwoven with the fictional lives of three children, one cast into the Thames, another abandoned, and the third conceived in an illegitimate liaison.

Wayne Johnston, *A World Elsewhere* (Jonathan Cape, 2012): in the Gilded Age of the 1890s, Landish Druken, the disinherited son of a sealing skipper turned aspiring writer and down-and-out, adopts the orphan boy Deacon; the destitute Landish eventually approaches Padgett Vanderluyden, a rich student friend from his time at Princeton, who takes them in at his isolated magnificent estate of Vanderland, where they encounter an unforeseen world of dangerous intrigue.

Lisa Lang, *Utopian Man* (Allen & Unwin Australia, 2012): this debut biofiction chronicles the life of the Australian freethinker and autodidact Edward Cole, builder of a bookstore empire in Melbourne who tried to promote unity among the diverse colonial populations of his city.

William Martin, *The Lincoln Letter* (Forge, 2012): part biofiction, dual-time frame novel; the invalided Halsey Hutchinson, who works in Lincoln's War Department, takes the President's private diary, only to have it stolen

from him, precipitating a quest by Peter, a present-day Bostonian book dealer, and his partner Evangeline to cast new light on Lincoln's soul-searching about his country's divisions.

Matthew Plampin, *Illumination* (Harpercollins, 2013): Paris, 1870; supported by his English lover, the painter Hannah Pardy, Jean-Jaques Alix defends the city against the Prussian siege; the events of the war are juxtaposed with Hannah's family conflict involving her mother, newly arrived in Paris with Hannah's awkward twin, Clem, in tow.

Barbara Corrado Pope, *The Missing Italian Girl* (Pegasus, 2013): 3rd in the Bernard Martin mystery series, but this time headlining Bernard's wife, Clarie; a teacher at a fin-de-siècle Paris girls school and advocate of women's rights, Clarie becomes embroiled in a mystery involving anarchism, the disappearance of young immigrant girls, and the exploitation of the working poor.

Anthony Quinn, *The Streets* (Jonathan Cape, 2012): in 1882, having joined the staff of Henry Marchmont (a fictionalised version of Henry Mayhew) as journalist on the weekly *The Labouring Classes of London*, David Wildeblood, allies himself with the castermonger Jo to uncover shady practices among Somers Town slum landlords and an upper-class conspiracy to deal with the problem of London's poor.

Kieran Shields, *A Study in Revenge* (Crown Publishing, 2013): 1893, Portland, Maine; in this sequel to *The Truth of All Things* with Sherlockian undertones, the discovery of a burnt, previously autopsied and buried body surrounded with occult symbols precipitates Deputy Marshal Archie Lean and the half-Abenaki, Private Consulting Detective Perceval Grey into a mystery involving stolen heirlooms, alchemical secrets, and sinister magic circles.

Keith Souter, *The Curse of the Body Snatchers* (G-Press Fiction, 2012): in the melodramatic first instalment in the Adventures of Jack Moon children's series, the 12-year-old street urchin Jack is rescued from the clutches of a vile phrenologist by the philanthropic Sir Lionel; befriending his benefactor's granddaughter Olivia, Jack becomes embroiled in combating a

curse said to haunt Sir Lionel's family and seemingly causing Olivia's inexplicable illness.

Linda Stratmann, *The Daughters of Gentlemen: A Frances Doughty Mystery* (The History Press Ltd, 2012): set in the context of the Suffrage movement, the second instalment in the series follows young Frances on her first professional case investigating the distribution of feminist pamphlets at a prestigious school for young ladies and discovering the secrets and scandals of the citizens of Victorian Bayswater.

Emma Tennant, *The Beautiful Child* (Peter Owen, 2012): the superb ghost story cum biofiction of Henry James revolves around Lamb House in Rye, unfinished and missing short stories by the Master, spiritualist dictation from beyond the grave, James' servants and their influence on the creation of *The Turn of the Screw*, and metafictional reflections on the academic heritage industry.

Donald Thomas, *Death on a Pale Horse: Sherlock Holmes on Her Majesty's Secret Service* (Pegasus, 2013): the 6th installment in the series sees Holmes and Watson, supported by Holmes's brother Mycroft, pitted against a criminal genius Colonel Hunter Moran, who is orchestrating attacks on British holdings abroad seeking to cause a European war.