

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

(compiled by the NVS Assistant Editors)

CFPs: Journals, Special Issues & Collections

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

**Penny Dreadfuls and the Gothic
Edited Collection**

Abstracts due: 18 December 2020

Articles due: 30 April 2021

Famed for their scandalous content and supposed pernicious influence on a young readership, it is little wonder why the Victorian penny dreadful was derided by critics and, in many cases, censored or banned. These serialised texts, published between the 1830s until their eventual decline in the 1860s, were enormously popular, particularly with working-class readers. Neglecting these texts from Gothic literary criticism creates a vacuum of working-class Gothic texts which have, in many cases, cultural, literary and socio-political significance. This collection aims to redress this imbalance and critically assess these crucial works of literature.

While some of these penny texts (i.e. *String of Pearls*, *Mysteries of London*, and *Varney the Vampyre* to name a few) are popularised and affiliated with the Gothic genre, many penny bloods and dreadfuls are obscured by these more notable texts. As well as these traditional pennys produced by such prolific authors as James Malcolm Rymer, Thomas Peckett Press, and George William MacArthur Reynolds, the objective of this collection is to bring the lesser-researched, and forgotten, texts from neglected authors into scholarly conversation with the Gothic tradition and their mainstream relations.

This call for papers requests essays that explore these ephemeral and obscure texts in relevance to the Gothic mode and genre. The aim for this collection is to revitalize the all-but-forgotten texts of the Victorian period

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and offer a re-emergence into Gothic scholarship. Examining such issues of marginalisation, the environment, and discourse in these ephemeral nineteenth-century publications, this edited collection will open an unexplored, and much needed, avenue of Gothic studies. Essays may include such topics as (but are not limited to):

- History and the evolution of penny narratives throughout the Victorian period
- British pennys and their American counterparts (i.e. dime novels)
- Penny literature as hybridisations of canonical, or high literature
- Gothic representation in penny publications
- “Rebirths” and/or adaptations of the penny narratives
- Environment and the ecoGothic in penny literature
- Reconceptualisation of the roles or manifestations of Gothic monsters and monstrosities
- New perspectives and analytical approaches to Gothic subtexts in penny narratives
- Victorian medical discourse and representation in penny narratives
- Gothic marginalisation (i.e. race, colonisation, gender, sexuality, classism) in penny publications

A brief bio and abstracts of 300 words should be sent to the editors, Nicole Dittmer (Manchester Metropolitan University) and Sophie Raine (Lancaster University): nicole.dittmer@stu.mmu.ac.uk and s.raine@lancaster.ac.uk.

Full CFP: <https://call-for-papers.sas.upenn.edu/cfp/2020/11/02/penny-dreadfuls-and-the-gothic>

**Cities and Fantasy: Urban Imaginary Across Cultures, 1830-1930
Edited Collection**

Abstracts due: 15 January 2021

Articles due: 30 November 2021

The long nineteenth century witnessed the rapid expansion and modernization of cities around the globe. It is often also heralded, by critics working with Anglo-American literature, at least, as the starting point for studies of the fantastic. Studies in literary works that engage with the city during the period tend to focus on how writers represented, captured, negotiated, or, at times, contested the changes brought about by various modernisation and industrialisation projects that were often related to

imperial and colonial expansion or trade and economic initiatives. Works such as Jamieson Ridenhour's *Darkest London: The Gothic Cityscape in Victorian Literature* contribute to a growing body of work that focuses on the urban gothic, both as a sub-genre and a narrative mode in literature dating from the nineteenth century to the contemporary time. The urban gothic is an important piece of any project on fantasy and urban spaces, including this one. We also hope, however, to include contributions addressing how other forms of fantasy or work in the fantastic mode has been used to engage with the city. We especially seek contributions that explore fantasy and the city in different cultural contexts, or that explore the relationship between the city and fantasy across cultures, such as how fantastic literature can put cities in conversations – in metaphorical, physical or symbolic terms.

In this volume, we especially encourage contributors to consider topics that engage with more than one city or cultural context, or ones that explore different moments of cross-cultural interaction and contacts. Topics of interest:

- Types of fantasy that involve the city
- Imperial and/or colonial cities and fantasy
- Industrialization, urbanization, and fantasy
- Border/Boundary/Liminality: how the fantastic mode is being used to confront, mediate or negotiate liminal spaces, or various forms of “borders” and boundaries in different cultural contexts
- Cities in conversation
- Orientalized cities, such as translations of the Arabian Nights in the nineteenth century and their impact on subsequent literary productions
- The city as a place of publication for fantasy (in periodicals or books); urban readers of fantasy – the types of fantasy they read
- The city and the collection of fairy tales and folklore
- The Gothic and the City
- Nostalgia, fantasy and the city
- Fantastic urban utopias and/or fantasy and urban reform
- Urban Typologies, architecture and fantasy
- Reading fantastic cities in translation

Please send a short bio (100–150 words) and a 400-word abstract outlining the topic and the content, including the key authors and/or texts that will be covered in your essay, to the editors, Klaudia Lee (hiuylee@cityu.edu.hk) and Sharin Schroeder (sharinschroeder@mail.ntut.edu.tw) by 15 January 2021. The deadline for full chapters, 6,000-7,000 words in length (including notes and works cited), will be 30 November 2021, subject to the final decision of the publisher.

Full CFP: <https://call-for-papers.sas.upenn.edu/cfp/2020/11/18/cities-and-fantasy-urban-imaginary-across-cultures-1830%E2%80%93edited-volume>

Victorian Ecologies

Special Issue of *Victorian Network*

Abstracts due: N/A

Articles due: 28 February 2021

As the climate crisis has shifted with unprecedented urgency to the centre of public, political, and scientific discourse, it has sent profound ripples through the humanities and Victorian Studies in particular. The turn of the nineteenth century has come to be recognised by many scholars as the onset of the Anthropocene as a geological epoch as well as an interdisciplinary nexus of discourses and epistemologies. The Industrial Revolution and imperial expansion shaped the geopolitics of climate change, including the unequal distribution of climate change's consequences, the fossil fuel economy, mass consumerism, and globalisation. At the same time, the work of such writers as Charles Darwin, John Ruskin, or Charles Lyell recalibrated public and scientific thinking about the human species' impact on and relationship with the environment.

In our current moment – as much as in the nineteenth century – global climate change is a phenomenon investigated, and a challenge tackled, most productively at the intersections of different disciplines. Recent work in the field has been taking this to heart, acknowledging Dipesh Chakrabarty's influential observation that human and geological timescales, and human and natural history, have collapsed into one another. "Victorian Ecologies" seeks to explore new political ecologies, and new modes of literary and cultural inquiry into anthropogenic climate change.

The organizers invite submissions of approximately on any aspect of the theme. Possible topics include, but are by no means limited to:

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- ecocritical perspectives on Victorian or neo-Victorian fiction
 - humans and the environment
 - new ontologies of human and nonhuman life
 - narrative or literary form and climate change/the environment
 - anthropocene and posthuman temporalities, incl. geological deep time
 - empire/inequality and the geopolitics of climate change
 - cultural imaginaries of ecological disaster
 - Victorian climate fiction
 - climate and health
 - energy and waste
 - agriculture and the seasons/climate

All submissions of approximately 7,000 words, should conform to MHRA house style and the in-house submission guidelines.

Contact: victoriannetwork@gmail.com.

Full CFP: <https://navsa.org/2020/11/17/cfp-victorian-ecologies-2-28-2021/>

Reimagining the Victorians

Special Issue of *Victorians Institute Journal*

Abstracts due: N/A

Articles due: 1 March 2021

The success of the recent movie, *The Personal History of David Copperfield* (2020), featuring a racially diverse cast, has renewed the discussion of how we, in the twenty-first century, have re-imagined the nineteenth century and its culture through our adaptations and remediations of Edwardian and Victorian texts and figures. Across media, for example, Sherlock Holmes may be found stalking the streets of London in both period costume and modern dress (sometimes with a newly invented younger sister), while the multi-talented Elizabeth Bennett can be re-discovered (a) demurely preparing for a ball, (b) quaffing wine and chain-smoking as Bridget Jones, (c) dancing wildly in a Bollywood production number, and even (d) fiercely battling zombies. Carson the butler silently patrols the halls of Downton Abbey exuding decorum, while Andrew Lloyd Webber brings all the sensationalism of *The Woman in White* to a melodically thrilling, faux-operatic musical, and the versatile Johnny Depp warbles as the Demon of Fleet Street in the horror-musical *Sweeney Todd* and cavorts as the Mad

Hatter in the live-action/animated version of *Alice in Wonderland*. Royal biography becomes soap opera in *Victoria*, royally entertaining and addictive, if not always historically accurate, while in the latest adaptation of Frances Hodgson Burnett's *The Secret Garden*, we are not only transported into the boundlessness of a child's imagination but also into a grim post-WWII era. Ellen Ternan, Euphemia Gray, and the Pre-Raphaelite Brotherhood have had their lives transformed into biopics (*The Silent Woman*, *Effie Gray*, *The Desperate Romantics*), while Jonathan Whicher, who was fictionalized by both Dickens and Wilkie Collins, was returned to reality and grounded in a popular biography, a biography that subsequently was adapted into a film that launched Whicher back into a series of fictional adventures, transforming him once again into the figure of super detective. To make sense of these diverse adaptations, *Victorians Institute Journal* invites submissions for a special issue featuring essays examining our twenty-first century perspective of the long nineteenth century. Essays might focus on twenty-first century novels (original fiction as well as sequels, prequels, and adaptations of canonical works), films, musicals and stage productions, TV series, graphic novels, fan fiction, video games, and biographical fiction.

Essays should be 5000-8000 words in length and follow the *Chicago Manual of Style*. Submissions (in Microsoft Word) and inquiries should be emailed to the editors (Maria K. Bachman and Don Richard Cox) at vij@mtsu.edu.

Full CFP: <https://call-for-papers.sas.upenn.edu/cfp/2020/11/02/reimagining-the-victorians>

Victorian Posthumanism

Special Issue of *Victorian Review*

Abstracts due: N/A

Articles due: 31 March 2021

Victorian Review invites submissions for a special issue devoted to the topic of Victorian Posthumanism. While many prominent theorists of the posthuman associate the plastic and prosthetic posthuman human body with mid-to-late twentieth-century scientific and aesthetic productions, such genealogies miss the visionary, surprising, and sometimes disconcerting aspects of much nineteenth-century literature, art, and science. As concurrent scientific advancements (such as evolutionary theory or early

experimentations in robotics) emphasized the uncertain delineations of the very category of the human, Victorian literature featured boundless, pliable, and liminal bodies ranging from androids that would pass any Turing test to murderous plants to nightmarish animal hybrids.

This journal issue will not only provide a forum for discussing these fascinating yet overlooked cultural and aesthetic productions, but will also offer an alternate history of posthumanism, one that promises to nuance our understanding of Victorian and postmodern subjectivities. Potential topics include:

- Androids and robotics
- Animal-human, plant-human, or animal-plant hybrids
- Industrial utopias and dystopias
- Tech-human fusions
- Mind-body cohesions and fractures
- Non-human sentience
- Technology as entertainment and spectacle
- Evolutionary and devolutionary theories and cultural representations
- Technological innovations and failures concerning embodiment, sentience, and/or ways of knowing
- Non-normative or extraordinary bodies, minds, and subjectivities
- Disability/ability
- Popular cultural responses to technological and scientific innovations/crises
- Technology and its intersections with gender, race, and/or national identity
- Bodily plasticity and transformation
- Prosthesis and prosthetic imaginings

Please send articles of 5,000-8,000 words to lkarpenk@carrollu.edu. Articles should be in MLA format and not under consideration at any other journal. Early submission is welcome as are queries or letters of interest.

Full CFP: <https://call-for-papers.sas.upenn.edu/cfp/2020/07/06/cfp-for-special-issue-of-the-victorian-review-victorian-posthumanism>

CFPs: Upcoming Symposia & Conferences

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

Corona Pandemic: Please note that only calls for conferences taking place
post-spring 2021 or online will be included in this issue.

24-26 June 2021

“Hopkins and His Environments”

~ Online ~

Abstracts due: 25 January 2021

From the Cliffs of Moher to the Valley of the Elwy, from leafy countrysides to city centres “smeared” with everyday life, Gerard Manley Hopkins was acutely attuned to environmental conditions. The 2021 international Hopkins conference, to be held virtually 24 to 26 June 2021, will consider the many environments in which he worked: natural, textual, aesthetic, political, theological, Jesuitical, and social. Topics might include:

- Hopkins and Victorian science
- Victorian eco-systems and environmentalism
- the literary and aesthetic environments of his poetry and prose (including Pre-Raphaelite, Aestheticist, or Decadent art)
- the intersections of his works and those of his contemporaries
- and the political and cultural “surroundings” of Hopkins’s life in England, Wales, Scotland, and Ireland.

As a popular term, “environment” came into its own in the nineteenth century, featured in works by the likes of Thomas Carlyle, Herbert Spencer, and Henry Sidgwick. “Hopkins and His Environments” will be a three-day exploration of its literary, scientific, social, political, and cultural implications in relation to a remarkable poet. Please send your 300-word proposal to: Lesley Higgins: 19higgins55@gmail.com.

Full CFP: <https://call-for-papers.sas.upenn.edu/cfp/2020/11/15/hopkins-and-his-environments>

9 July 2021

Charlotte Mew and Friends

~ Online ~

Abstracts due: 31 January 2021

Charlotte Mew (1869-1928) was a British poet and author of short stories whose life and body of work have so-far remained critically neglected in studies of late Victorian and modernist writing. Yet Mew was far from unknown in her own lifetime: she was admired by Walter de la Mare, Edith Sitwell, and Virginia Woolf; Lady Ottoline Morrell tried (and failed) to collect her for her London literary salon; and Thomas Hardy believed her to be ‘the best living woman poet’. Mew’s work is elusive, idiosyncratic, and stylistically diverse, from the decadent short stories ‘Passed’ (1894) and ‘A White Night’ (1902) to her best-known poetry collection *The Farmer’s Bride* (1916; 1921), which plays with the conventions of the pastoral in poems that are rhythmically and typographically experimental. Both her short fiction and her poetry trouble straightforward distinctions between the heady ennui of the fin de siècle and modernism’s spirit of novelty, revealing instead the porousness of such periodic markers and the literary forms they appear to denote.

This one-day symposium will open up fresh conversations about Mew’s writing and her position within the literary cultures and networks of the late nineteenth and early twentieth centuries. Initially associated with the spirit of the ‘yellow nineties’ and the figure of the New Woman, Mew found new readers during the First World War, and her output provides a fascinating counterpoint to traditional understandings of periodization and genre, signalling important continuities between the fin de siècle and the age of modernism. As an author who defied easy categorisation in both her life and her writing, Mew speaks to contemporary debates around gender and sexuality, while offering an intriguing case study for scholars working within the elastic parameters of the ‘long nineteenth century’ and the ‘new modernist studies’. Papers may address, but are not limited to, the following topics:

- Queerness, gender and sexuality
- Decadent Mew and the ‘Yellow Nineties’
- The pastoral and the ecological in Mew’s work
- Reading Mew and modernism
- Mew and the dramatic monologue

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- Mew and other late Victorians
 - Embodiment and the senses in Mew's work
 - Mew, travel and colonialism
 - Loss, longing, death and memorialisation in Mew's work
 - Mew's afterlives, influence and reception

Papers should be 15 minutes in length. Please send 300-word abstracts and a brief biography to charlottesmewandfriends@gmail.com.

Full CFP: <https://call-for-papers.sas.upenn.edu/cfp/2020/11/16/charlotte-mew-and-friends>

2-3 September 2021

The Neo-Victorian and the Late Victorian

Brighton, UK

Abstracts due: 27 April 2021

The last few decades have witnessed an increasing interest in revisiting, reproducing or rewriting various aspects of nineteenth-century culture, particularly that of the late Victorian period, whether in the form of neo-Victorian literature, steampunk, media archaeology, fashion, documentaries and period dramas, among others. This trend has received various different interpretations, either as part of the recycling of past periods, styles and texts characteristic of postmodernism of the 1980s, of the 'memory boom' of the 1990s and the ensuing culture of commemoration, anniversaries and memorialisation, or the most recent signs of a widespread imperial nostalgia, evident not just in various media texts, such as film or television, but also in contemporary political realities like Brexit. These are only some of the symptoms of this widespread trend and only some instances of the critical approaches that they have received, and this two-day conference seeks to explore this trend from a diverse range of disciplinary, theoretical and methodological perspectives. The specific focus of the conference is on papers that address the dialectic relationship between the two historical periods. We are particularly interested in the ways in which the late-Victorian is re-envisioned and reconceptualised within the neo-Victorian. The list below is only indicative of areas for which we welcome submission of abstracts:

- neo-Victorianism in literature, film and television
- steampunk (literature, art, fashion, subculture)

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- contemporary politics and imperial nostalgia (Empire 2.0, Global Britain, etc.)
 - media archaeology, archive studies, museums and the late Victorian ‘frenzy of the visible’
 - contemporary sexual politics and late Victorian queer cultures
 - contemporary terrorism and the 1890s
 - nostalgia and material culture: the yearning for the handmade

Please send 300-word abstracts accompanied by a 90-word bio to conference organisers Victoria Margree and Aris Mousoutzanis at neovictorian@brighton.ac.uk. Regular updates can be found at this site: <http://blogs.brighton.ac.uk/neovictorian/>.

Full CFP: <https://call-for-papers.sas.upenn.edu/cfp/2020/05/20/the-neo-victorian-and-the-late-victorian>

NOTE: Although the deadlines for abstracts for the following edited collections and special issues has 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.)

21st Century Screen Horror and the Historical Imagination
Edited Collection

What can 21st century film and television tell us about the historical imagination of horror? Within a general focus on how contemporary screen horror imagines and engages with the ‘hurts’ or ‘nightmares’ of history, intersectional areas of analysis for contributions to this anthology might include, but are not limited to:

- Horror, history, and national cinema
- Horror as popular or populist history, related to public debates in the wake of war, catastrophe, etc.

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- Horror, history, individual and collective identities: gender, ethnicity, queer identities
 - Horror as historical inquiry/narration: memory, trauma, grief, the role of the witness
 - Generic tropes of horror as modes of historical representation, inquiry, or understanding: body horror, ghosts and hauntings, uncanny objects and spaces, possession, the possessed body, abhumanity, posthumanity, monsters, monstrosity
 - Horror and the repression or obliteration of history (Boym on nostalgia and history)
 - Horror and/as historical allegory (Benjamin's concept of *Jetztzeit*)

Full CFP: <https://call-for-papers.sas.upenn.edu/cfp/2019/11/05/21st-century-screen-horror-and-the-historical-imagination>

Translation, Rewriting and Adaptation

Special Issue of *Hungarian Journal of English and American Studies*

This special collection will focus on novels adapted to film, drama productions based on films, free translations of classic drama for the Anglophone stage, continuations of novels or novels rewritten for a new kind of readership, and poetry and poetry sequences adapted for stage or performance.

Full CFP: <https://call-for-papers.sas.upenn.edu/cfp/2019/11/04/translation-rewriting-and-adaptation>

Vampires: Consuming Monsters and Monstrous Consumption

Special Issue of *Revenant: Critical and Creative Studies of the Supernatural*

This special issue of *Revenant* celebrates our continued fascination with the blood-sucking Nosferatu, exploring the idea of the vampire as a monster defined by theories of consumption, from bodily appetites and ravenous hunger to dissident desires and cannibalism. Looking at the Victorian period and beyond, it will also focus on the vampire in modern adaptations or rereadings of vampire narratives. Possible topics include:

- Vampires and food
- Vampire diets (vegetarian or carnivore)
- Bodies of sexual desire in vampire fiction

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- Gendered appetites in vampire fiction
 - Appetite and the vampire child
 - Deviant desires and the vampire body
 - Consumptive bodies and vampirism
 - Vampiric appetites in transnational and postcolonial vampires
 - Consuming vampires in popular literature
 - Neo-Victorian vampires

Full CFP: <https://call-for-papers.sas.upenn.edu/cfp/2019/09/16/%E2%80%9Cvampires-consuming-monsters-and-monstrous-consumption%E2%80%9D>

Ecologies of the Atlantic Archipelago
Special Issue of *Nineteenth-Century Contexts*

Full CFP: <https://bavs.ac.uk/news/call-for-contributors-nineteenth-century-contexts-special-issue-on-ecologies-of-the-atlantic-archipelago/>

Victorian and Edwardian Mysteries

Special Issue of *Victorians Institute Journal*

Full CFP: <https://bavs.ac.uk/uncategorized/cfp-victorian-and-edwardian-mysteries-special-issue-victorians-institute-journal/>

Anne Brontë

Special Issue of *Victorians Journal*

Full CFP: <https://bavs.ac.uk/news/cfa-anne-bronte-special-2020-issue-of-victorians-journal/>

In Extremis: The Limits of Life, Death and Consciousness in the Long Nineteenth Century

Edited Collection

The collection will explore the ways in which the fundamental understanding of embodied human life and consciousness was challenged by developments in science and medicine in the eighteenth and nineteenth centuries. Spurred on by public experiments and mass casualties resulting from war, famine, disease, poverty and oppression, natural philosophers, poets and novelists, spiritualists and enthusiasts interrogated the limits of death and life. Social and intellectual cross-currents between imaginative and scientific discourses produced a flourishing culture of enquiry in which

old certainties and taboos no longer defined the parameters of human existence. However, the body, rather than being tamed and comprehended by advancements in science, seemed more alien than human, a thing apart from consciousness yet intimately tied to mental processes. This interdisciplinary collection will examine the ways in which eighteenth- and nineteenth-century intellectual life reimagined the boundaries of sex, disease and deformity.

Full CFP: <https://call-for-papers.sas.upenn.edu/cfp/2020/01/31/in-extremis-an-interdisciplinary-edited-collection-in-the-medical-humanities>

**Gothic Dreams/Gothic Nightmares
Edited Collection for Anthem Press**

Since the advent of Horace Walpole's *The Castle of Otranto* (1764), numerous Gothic works have been inspired – and thematically marked – by dreams and nightmares. This goes some way towards explaining why many Gothic narratives are oneiric in nature, symbolically-invested, conspiracy-suffused dreamscapes/nightmare-scapes that seem to exist at the penumbral crossroads of consciousness and unconsciousness and centre on an often paranoid, haunted subject. In the watershed movement broadly referred to as the Enlightenment, dreams and nightmares became, for the first time in centuries, an object of general interest, medical and philosophical interrogation, and debate. The surging sales of books on dreams, visions, presentiments, and sleepwalking in the mid- to late-eighteenth century attest to the compelling nature and significance of “irrational” phenomena in the Age of Reason. As critics like Margaret Ann Doody have argued, dreams and nightmares and the examination of the unconscious were also crucial to the development of literary character in the 18th-century novel (Gothic and otherwise), its expression and exploration. As works from Mary Shelley's *Frankenstein* and Matthew Lewis's *The Monk*, to Stevenson's *Jekyll and Hyde*, Bram Stoker's *Dracula*, and beyond, evidence, dreams and nightmares were crucial narrative devices in the Gothic. This collection will consider the subject of the Gothic unconscious – its dreams and nightmares – the Gothic across media, cultures, and national Gothics.

Full CFP: <https://call-for-papers.sas.upenn.edu/cfp/2020/02/09/gothic-dreamsgothic-nightmares>

Journal of Dracula Studies**General Issue**

This issue will consider Bram Stoker, the novel *Dracula*, the historical Dracula, the vampire in folklore, fiction, film, popular culture, and related topics.

Full CFP: <https://call-for-papers.sas.upenn.edu/cfp/2020/01/27/update-journal-of-dracula-studies>

Photography, Cinema, and the Ghostly**Special Issue of the *Journal of Communication and Languages***

Throughout the nineteenth century, the camera was believed to be a diabolical machine that could steal human souls. In one of the most notorious texts included in *When I Was a Photographer* (1899), Félix Nadar famously described how Honoré de Balzac thought that “each body in nature is composed of a series of specters”, and that each “Daguerreian operation” would retain one of these spectral layers until the human body of the photographed person amounted to nothing. If on the one hand there was this general idea that photography was a “killing instrument”, on the other hand it was clear from the beginning that photographs also granted new lives to human beings, animals, objects, etc. Being the “perfect” double of what was once seen in the visible world, the photograph becomes the space where that which is no longer alive can continue to exist. The correlation between photography and death is particularly striking in the last decades of the nineteenth century with the emergence of spirit photography. Through the extensive use of double exposures, William Mumler, William Hope, and others, demonstrated that photography not only dealt with physical reality, but could also place itself within the realms of imagination, magic and illusion.

Like photography, cinema has since its beginnings been associated with spectrality. As early as 1896, Georges Méliès was already directing films such as *Le manoir du diable*, where editing tricks were used in order to create a supernatural world inhabited by fantastic creatures. At the same time, the supposedly realistic films of brothers Lumière were also being perceived by some spectators as much more than direct and lifelike representations of the world. In the following decades, film critics, film theorists and philosophers as different as Ricciotto Canudo, Jean Epstein,

Gilles Deleuze or Jean-Louis Leutrat explored ghostly metaphors in their inquiries on the nature of film.

This thematic issue departs from and contribute to an ongoing debate which shows that many areas of spectrality in art are yet to explore. Papers may address the following topics:

- The nineteenth century, the emergence of new media, and the ghostly imagination
- Photography, memory, and death
- The ghostly in modern and contemporary photography
- Key issues related to the ontology of the photographic image: (un)reality, (im)materiality, (in)visibiltiy and the (un)seen
- Ghostly metaphors in film writing (criticism, theory, philosophy)
- The representation of dreams and hallucinations
- Special effects aiming to enhance the spectral dimension of photography and/or film
- Ghostly or haunted media in fiction film
- Ghosts across different genres
- Critical and contemporary approaches to the concept of spectrality

Full CFP: <https://call-for-papers.sas.upenn.edu/cfp/2020/01/08/photography-cinema-and-the-ghostly>

Re-Examining Arthur Conan Doyle

Edited Collection

The focus of the collection will be on re-examining all aspects of Arthur Conan Doyle's life and writings and offering fresh ways of interpreting or evaluating Conan Doyle's oeuvre. Possible topics might include:

- Conan Doyle and popular fiction/culture (e.g., the genre-literary fiction debate)
- Adaptations of Conan Doyle's works (stage, film, TV)
- Conan Doyle and science fiction/fantasy
- The aesthetics and form of Conan Doyle's fiction
- Reconsiderations of his poetry, drama and non-fiction
- Conan Doyle and the Boer War or the Great War (or both)
- Revisionist interpretations of Conan Doyle and imperialism
- Conan Doyle and the tradition of the historical novel
- Conan Doyle and journalism (e.g., his investigations of injustice)

- His forays into politics, specifically his two runs for Parliament
- Rationalism and empiricism vs. spiritualism and the supernatural

Full CFP: <https://victorianist.wordpress.com/2020/03/26/call-for-submissions-proposals-re-examining-arthur-conan-doyle/>

The Brontës: Sickness, Contagion, Isolation

Special Issue of *Brontë Studies*

“The interactions that make us sick also constitute us as a community. Disease emergence dramatizes the dilemma that inspires the most basic human narratives: the necessity and danger of human contact” (Priscilla Ward, *Contagious: Cultures, Carriers, and the Outbreak Narrative*, 2008). All over the globe, people are now directly experiencing the dilemma Ward describes, as we re-evaluate those necessities and dangers, as well as our desires for, and instincts toward, human contact. These “basic human narratives” were also familiar to the Brontës, and informed much of their writing. This special issue will reflect on the many ways sickness, contagion, and isolation appear in the lives, works, and critical and popular discussions of the Brontës. Contributions may take inspiration from potential connections with our own contemporary moment, and focus on the following themes:

- Contagion anxieties in the Brontës’ lives and works
- Protecting and sustaining body and self
- Sickness and community
- Sickness and stigma
- Cure, management, diagnosis
- Sickness, identity, individual
- Isolation and the Brontës

Full CFP: <https://call-for-papers.sas.upenn.edu/cfp/2020/06/05/special-issue-the-bront%C3%ABs-sickness-contagion-isolation>

Women Writers and Social/Political Activism

Special Issue of *Women: A Cultural Review*

The early twentieth century abounded with movements that reshaped women’s lives – including those for women’s suffrage, peace, birth control, and better working conditions, among others. Women writers addressed these issues not only in socially and politically engaged journalism, but also

in feminist manifestoes, poetry, fiction, and drama. This special issue explores the relationship between women's writing and social and political activism, from the 1890s to the 1940s. The collection will be comprised of a series of case studies, with a focus on non-canonical and ephemeral archival materials. In framing this focus, we are particularly interested in genres and forms of writing that are on the periphery of, if not totally excluded from, the purview of literary studies. Responding to recent calls for more scholarship on women writers in the period, this collection seeks to recover the place of social and political activism in shaping women writers' relationships to modernity. With close attention to genre and literary form, our collection foregrounds neglected archival material by activist women, thus enriching our understanding of women's contributions to early twentieth-century literary and cultural history.

Full CFP: <https://call-for-papers.sas.upenn.edu/cfp/2020/01/21/call-for-abstracts-women-writers-and-socialpolitical-activism%E2%80%9D>

Love Among the Poets: The Victorian Poetics of Intimacy
Edited Collection

"Victorian poetry," as Isobel Armstrong observes, "is unparalleled in its preoccupation with...what it is to love." This collection will explore the connection between poetry – especially lyric poetry – and the experience of love or intimacy. Some questions that contributors might address include the following: How is intimacy represented, or created, by the forms, rhythms, and genres of Victorian poetry? What resources does poetry offer for expressing forms of love that fall outside the traditional marriage plot of the Victorian novel? How did love poetry circulate in the Victorian era? How does it relate to other forms of Victorian art and culture? [The collection may be of interest to neo-Victorianists considering the aesthetic legacies of the period's poetry and poetic representations of intimate relationships in neo-Victorian media.]

Full CFP: <https://call-for-papers.sas.upenn.edu/cfp/2019/12/10/love-among-the-poets-the-victorian-poetics-of-intimacy>

**Poetry and the Victorian Visual Imagination: New Conversations 2022
Special Issue of *Victorian Poetry***

Since the 1990s, the field of Victorian studies has emphasized the impact of visual culture upon historical and literary contexts. From Jonathan Crary's *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century* (1990) to Nancy Armstrong's *Fiction in the Age of Photography* (1999) to Kate Flint's *The Victorians and the Visual Imagination* (2000), to Jonathan Potter's *Discourses of Vision in Nineteenth-Century Britain* (2018) conversations surrounding the modernization of vision and the intersections between the visual and the verbal are ongoing. However, these conversations have often focused largely on genres other than poetry. How might looking at the intersections of the Victorian visual imagination and the field of nineteenth century poetry provide new insights into continued conversations surrounding both poetics and visual culture? Moreover, how might exploring a range of media expand our conception of the Victorian period as an era of technological advancement and multimodality? The special issue aims to explore the following:

- How recent approaches to Victorian poetry (global Victorians, green approaches, affect studies, queer studies, crip studies, digital humanities, etc.) bring new perspectives to thinking about the visual
- How poetry enables a nuanced appreciation for visual culture that interrelates sensory modes (words, ideas, tastes, sounds, sights, spectacles), media, and embodied experience
- Victorian privileging of aesthetic judgments and the creation (or dismantling) of binaries and competing epistemologies

Full CFP: <https://www.navsa.org/2020/02/17/cfp-poetry-and-the-victorian-visual-imagination-new-conversations-8-31-2020/>

**Crime Writing: Historical, Sociological and Cultural Contexts/
Intersections/Perspectives
Edited Collection**

This volume seeks to explore the implications of crime writing in its narrative forms through essays that situate orientations fictional and non-fictional, past and present in relation to public perspectives. Just as real crime has served as inspiration for fictional accounts, Kieran Dolin reminds us in *Fiction and the Law* that crime literature has long influenced popular understanding of social institutions as well. And so, we are not only

interested in offering a comprehensive overview of crime writing in its diverse forms, but in examining how writing about crime simultaneously reflects temporal biases and influences popular conceptions of politics, the law, psychology, the self, and more. Contributors are encouraged to dissect the historical, cultural, and/ or sociological significance of crime fiction, as well as examine how such works influence true crime writing or vice versa. Possible essay topics include:

- The History/Genesis of Mystery/Crime Writing and/or its Structure or Tenets
- Intersections between the Real and Fictional in Historical Crime Novels
- The Police Procedural and Popular Culture
- Historical Mystery as a Means of Contextualizing the Current
- Crime Writing and Gender Roles
- Racial Consciousness and Detection
- Cross-Dressing and/or Queering in Mysteries
- LGBTQ+ Portrayals in Mysteries
- Exploring Law through Literature/Legal Thrillers
- The Serial Killer and Contemporary Culture
- Holmesian Influence/Pervasiveness in Western Culture
- Crime Fiction's Influence on Journalistic Reporting/True Crime
- (Neo)Gothic or (Neo)Victorian Sensation Novels

Full CFP: <https://call-for-papers.sas.upenn.edu/cfp/2020/08/11/cfp-for-essays-for-edited-collection-crossroads-of-crime-writing-historical>

NOTE: The symposia and/or conferences/conference sessions below are due to take place in 2021. Although the deadlines for abstracts have already passed, they may be of interest to scholars working on the neo-Victorian in relation to the specified topics.

7-10 January 2021

Questioning the Canon: Rethinking the Golden Age of Children's Literature (Guaranteed Session)

MLA 2021

Toronto, Canada

The “Golden Age” of children’s literature, which features British and American texts produced during the mid-19th century into the early 20th century, introduced readers to enduring characters and situations that are firmly established in our cultural imagination. The phrase “the Golden Age of children’s literature” brings to mind such canonical texts as *Alice in Wonderland*, *Peter Pan*, and *The Jungle Book*, and the prevailing rhetoric has long been that these texts are beloved and classic. However, Golden Age children’s books reveal a context that was rife with conflict and exclusion, and critics rightly question the validity of teaching such texts today. Indeed, these texts feel increasingly out of place in contemporary conversations – they often exalt a white, middle-to-upper class hegemonic perspective and perpetuate racist and sexist caricatures.

This panel invites submissions that interrogate and seek alternatives to canonical Golden Age children’s literature. What lies beyond the canonical? Whose voices are missing from texts like *Alice*, *The Wind in the Willows*, or *What Katy Did*, and where can we find these voices? How can we reconsider the canon of the Golden Age and broaden the selection of texts that immediately come to mind? Possible topics include but are not limited to:

- The circulation of texts by Indigenous people and people of color during the Golden Age time period
- 19th-century texts that resist the valorization of the Romantic child
- Less well-known but still canonical work
- Literature for children written outside the United States, Canada, Great Britain, or Ireland and its challenge to hegemonic perceptions of the Golden Age canon
- Teaching what is missing from canonical texts
- Contemporary revisions of canonical texts & problems with source material
- The role of digital spaces and fan engagement in revising Golden Age texts

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- The meanings of the term “canon” for contemporary and future children’s literature scholarship

Full CFP: <https://call-for-papers.sas.upenn.edu/cfp/2020/01/08/mla-2021-questioning-the-canon-rethinking-the-golden-age-of-children%E2%80%99s-literature>

11-14 March 2021

What Goes Up Must Come Down: High and Low Theories of the Victorian Novel

NeMLA 2021

Philadelphia, Pennsylvania, USA

This panel examines high and low theories of the Victorian novel. Caroline Levine reminds us that, though “extremely popular,” the 19th-century novel was largely thought of as “frivolous” if not outright “dangerous.” Concerns that the low, commercial form of the novel might morally corrupt its reader and divert their attention from more serious art forms were of genuine moral concern. And yet, the Victorian novel now enjoys its own undeniable place in the pantheon of literary history as a legitimate and serious form. This in itself, however, is only a recent development, as Elaine Freedgood’s 2019 *Worlds Enough* argues, documenting the rise of British realism in the 1970s. Literary critics established the novel as we know it, obfuscating a literary history which had previously deemed it bad art.

This panel aims to revisit the 19th-century novel and the continued debate over its value by way of the interpretation of high and low forms. We might consider how Frye’s concepts of the high and low mimetic modes in his *Anatomy of Criticism* formed new standards for rethinking the shared qualities of texts across genres. Halberstam’s low theory in *The Queer Art of Failure*, on the other hand, re-circumscribes the limits of high and low culture and its value. As a form which both goes slumming and depicts high society, how do we understand the novel as extending the limits of both high and low aesthetic forms? How might these theories prove to be crucial interventions into ongoing revisions of how we view the 19th-century novel and what it does?

Full CFP: <https://call-for-papers.sas.upenn.edu/cfp/2020/07/27/nemla-2021-cfp-what-goes-up-must-come-down-high-and-low-theories-of-the-victorian>

8-11 April 2021

Violent Affects: Imperialist/Racist Texts and Decolonial Praxis

~ Online Seminar ~

Taking Chinua Achebe's critique (1977) of Joseph Conrad's novel *Heart of Darkness* (1902) as a starting-point, this seminar seeks to interrogate imperialist and racist texts, which are routinely taught as part of the literary canon and potentially inflict epistemic and affective violence on communities of color. We draw upon Achebe's urgent call for "the work of redressing" this violence to examine the affects and politics of decolonial praxis for educators and students that are beneficiaries as well as victims of imperialism and white supremacy. Seminar papers may address the following questions:

- What are the pedagogies, affects, and politics of engaging with imperialist/racist texts and their inherent "discursive colonialism" (Mohanty 1984) in our classrooms during the current times?
- How can literature – specifically "English" – departments and educators reimagine their curricula and pedagogies in ways that are attentive to the visceral affects (Khanna 2020) of imperialist/racist texts for readers from historically oppressed communities?
- What kinds of trauma-informed practices, which go beyond just "trigger warnings" in the syllabus, and ethics of care need to be centered and cultivated toward decolonizing Eurocentric literature curricula, pedagogies, and classrooms?
- Are the practices, affects, and politics of decolonizing Eurocentric literature curricula and pedagogies different in the global North versus the global South?

Full CFP: <https://call-for-papers.sas.upenn.edu/cfp/2020/09/30/violent-affects-imperialist-racist-texts-and-decolonial-praxis>

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

Opens on 27 March 2021

Alice: Curiouser and Curiouser

Victoria & Albert Museum, London

This immersive and theatrical exhibition on Lewis Carroll's popular and beloved children's novel *Alice's Adventures in Wonderland*, will explore the story's origins, its numerous adaptations and its ongoing popularity in the twenty-first century.

Website: <https://www.vam.ac.uk/exhibitions/alice-curiouser-and-curiouser>

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

Jessica Cox, *Neo-Victorianism and Sensation Fiction* (Palgrave Macmillan, 2019): Monograph on the afterlife of Victorian sensation fiction, including chapters on topics such as neo-sensation detective fiction, YA fiction, representations of trauma, the trope of inheritance as well as sensation fiction's continuities and legacies. Novels analysed in this monograph include Joanne Harris' *Sleep, Pale Sister*, Philip Pullman's *The Ruby in the Smoke* and Elizabeth Peters' *Crocodile on the Sandbank*, amongst others. (Reviewed in this special issue.)

Sarah E. Maier und Brenda Ayres (eds.) *Neo-Victorian Madness: Rediagnosing Nineteenth-Century Mental Illness in Literature and Other Media* (Palgrave Macmillan, 2020): A collection of twelve essays exploring neo-Victorian representations of mental illness(es). It includes chapters on Michel Faber's *The Crimson Petal and the White*, Margaret Atwood's *Alias Grace*, BBC's *Sherlock* and various other neo-Victorian novelistic and audio-visual texts.

Kathleen Renk, *Women Writing the Neo-Victorian Novel: Erotic "Victorians"* (Palgrave Macmillan, 2020): A monograph that analyses the erotic scenarios of various neo-Victorian novels, including but not limited to

Gail Jones' *Sixty Lights*, Sarah Waters' *Affinity* and Melissa Pritchard's *Selene of the Spirits*. The study includes chapter on 'The Female Artist's Erotic Gaze', 'Eros and the Woman Writer', and 'Postcolonial Desires and the Female Victorian Traveler/Adventurer'.

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

Rose Alexander, *Along the Endless River* (Canelo Saga, 2021): A story of love, betrayal and secrets set against the backdrop of 1890s Brazil and the fin-de-siècle rubber boom. Katharine has to decide whether to commit to her husband's dream of a voyage up the Amazon.

Diana Biller, *The Widow of Rose House* (St Martin's Griffin, 2019): In 1875, Alva Webster has endured three years of naming and shaming by the press for running away from her abusive husband. After her husband is found dead, Alva decides to return to New York, where she buys a derelict mansion in Hyde Park. Planning to refurbish the house, she soon finds out that it is said to be haunted.

Heather Cooper, *Stealing Roses* (Allison & Busby, 2019): Eveline Stanhope lives on the Isle of Wight in 1862, when the new railway line from Cowes to Newport is to be opened. Even though her mother would rather have her marry and have children of her own, Eveline wants to be a photographer and soon becomes involved in the railway project.

Tea Cooper, *The Girl in the Painting* (HQ Fiction, 2020): Elizabeth Quinn and her brother, Michael, have taken in the mathematically gifted Jane Piper, left on the local orphanage's doorsteps while still a baby. During an exhibition in 1913, Elizabeth suddenly has a hysterical fit. Jane is determined to probe the cause and in the process unravels Elizabeth's past.

Diney Costeloe, *Children of the Siege* (Head of Zeus, 2019): As is their custom, the affluent St. Clair family spends the summer in the countryside. However, they find themselves unable to return to Paris in September due to

the outbreak of the Franco-Prussian war and the 1870 siege of the capital. When they return the following year, they become victims of the violence of the Commune.

Judith Cutler, *The Wages of Sin: A Matthew Rowsley Victorian Mystery* (Severn House Publishers, 2020): Matthew Rowsley is the newly appointed estate agent of young Lord Croft. When the housemaid, Maggie, goes missing, he teams up with the housekeeper, Mrs Faulkner, to uncover a number of dark secrets at the Thorncroft estate.

Joanna Davidson Politano, *Finding Lady Enderly* (Revell, 2019): In 1871, Raina Bretton, a rag woman in London's East End, seizes her chance when she is offered a position as mistress of Rothburne Abbey, where she is to impersonate the Countess Enderly. Raina, however, soon finds that Victor Prendergast, the old mansion, and the secrets found there threaten to disclose her true identity.

Oscar de Muriel, *The Darker Arts* (Orion, 2019): Fifth novel in the Frey & McGray series, in which detective inspectors Frey and McGray investigate the sudden deaths of three families in Edinburgh in 1889. Their main suspect is the clairvoyant Madame Katerina, who was hosting a séance on the previous evening and claims that a revengeful spirit has murdered the victims.

Jim Eldridge, *Murder at the Ashmolean* (Allison and Busby, 2019): The third novel in the Museum Mysteries series, in which Daniel Wilson and his partner Abigail Fenton are called in to investigate the alleged suicide of a senior official at the Ashmolean Museum in Oxford in 1895.

Bella Ellis, *The Vanished Bride: The Brontë Mysteries* (Hodder & Stoughton, 2020): Yorkshire 1845, Chester Grange goes missing near Haworth. The Brontë sisters only live a few miles across the moor and are captivated by the mysterious disappearance. Charlotte, Emily, Anne and Branwell set out to solve the mystery.

Bella Ellis, *The Diabolical Bones: The Brontë Mysteries* (Hodder & Stoughton, 2021): The Brontë sisters are at the centre of another snowy,

Yorkshire whodunit set in 1845. A child's bones found behind a fireplace are suspected of being linked to a shadowy character rumoured to have sold his soul to the Devil. The Brontë sisters encounter supernatural occurrences, windy moors and a classic Victorian mystery all set in a foreboding family house.

Michelle Griep, *The Thief of Blackfriars Lane* (Barbour, 2021): London Constable Jackson Forge is running the risk of being fired if he doesn't find the murderer of a city cab-driver. In this pursuit he forms a working relationship with Kit, threatening her with arrest for her involvement with a group of swindlers and con artists; thus commences an unlikely detecting partnership.

Barbara Hambly, *House of the Patriarch* (Severn House Publishing, 2020): In the most recent instalment of the Benjamin January series, the protagonist's search for a missing teenage girl, disappeared on way to New York, brings him into contact with a strange, spiritual world. Encountering a hotbed of new religions and beliefs, of human circuses and freak shows, January attempts to retain his status as a free man of colour.

Bradley Harper, *Queen's Gambit* (Seventh Street Books, 2019): The second novel in the Margaret Harkness series. As Queen Victoria's Diamond Jubilee approaches, Harkness becomes involved in a mission for the German Government and soon finds that not only her own life but that of Queen Victoria is at stake.

Cora Harrison, *Winter of Despair* (Severn House Publishers, 2019): The second novel in the Gaslight series, set in 1853. Charles Dickens and Wilkie Collins have been called in to examine the body of an artist found with his throat cut. Upon closer inspection, Collins is able to identify the man as Edwin Milton-Hayes, one of his brother's artist friends. Are the paintings related to Edwin's death, and is Collins' brother involved in the murder of his friend?

Charlie N. Holmberg, *Spellmaker* (47North, 2020): Elsie Camden is an orphan gifted with powers some magic-users can only purchase. Victorian England is the setting for this imaginative novel, which pits

Elsie and an underground group called the Cows, working to aid the common man, against aristocratic oppression.

Sadeqa Johnson, *Yellow Wife* (37 Ink, 2021): A plantation novel in the tradition of *12 Years a Slave*, set in 1850s Virginia. Pheby Brown, anticipating promised freedom from slavery on her 18th birthday, finds herself instead submerged deeper into the mechanisms of slavery, when thrust into a notorious Richmond jail for the enslaved.

Jess Kidd, *Things in Jars* (Canongate Books, 2019): Bridie Devine is a female detective in London in 1863. When six-year-old Christabel Berwick is kidnapped from the Berwicks' estate, she is asked to search for the missing girl, only to find out that Christabel is not an ordinary little girl.

Christina Baker Kline, *The Exiles* (Allison and Busby, 2020): Set in 1840s Australia, *Exiles* follows the story of a young Aboriginal girl, Mathinna, taken in by the Governor's wife. Whilst she contends with the loss of her family, two Londoners, Hazel and Evangeline, have been excommunicated and are headed to Australia. The story is about the emotional survival of three women grappling with concepts of grief and displacement.

Pam Lecky, *No Stone Unturned* (Independently published, 2019): First volume in The Lucy Lawrence Mysteries series. London in 1886, and Lucy Lawrence, who married Charlie against her family's wishes, finds that her husband has been killed and had dealings with London's most notorious criminal. Prior to his death, he was apparently able to hide some jewels...

Edward Marston, *Fear on the Phantom Special* (Allison & Busby, 2019): Seventeenth novel in the Railway Detective series set in 1861. On Halloween, *The Phantom Special* is about to set off on a railway journey to a place where supernatural events have supposedly taken place. Suddenly, a mysterious figure appears and a young man disappears. Scotland Yard's Inspector Colbeck and Sergeant Leeming are called in to investigate the disappearance.

Bonnie MacBird, *The Devil's Due: A Sherlock Holmes Adventure* (HarperCollins 2019): Third novel in MacBird's Sherlock Holmes Adventures series. A ferocious killer has murdered several wealthy public figures in London. Suddenly, Mycroft Holmes goes missing. Will he be the next murder victim?

Patricia Marcantonio, *Felicity Carrol and the Murderous Menace: A Felicity Carrol Mystery* (Crooked Lane Books 2020): Second novel in the Felicity Carrol Mystery series. After the Jack the Ripper murders have stopped in London, they seem to continue in Placer, Montana, and Felicity is soon on her way to America.

Mimi Matthews, *A Modest Independence* (Perfectly Proper Press, 2019): Second novel in the Parish Orphans of Devon series. After receiving a 'modest independence' from Lady Helena for saving her distant cousin, Jenny Holloway longs for adventure. In the company of her solicitor, she travels to India to find the Earl of Castleton, who is believed to have been killed during the Indian Mutiny.

Paraic O'Donnell, *The House on Vesper Sands* (Tin House, 2021): Sharp, committed and wryly hilarious Inspector Cutter, joined by his assistant Gideon Bliss, is on the trail of a series of murders in London. A mystery in the mould of Conan Doyle's famous detective.

Karen Odden, *A Trace of Deceit: A Novel* (William Morrow Paperbacks 2019): Second novel in the Victorian Mystery series. Edwin, Annabel Rowe's brother, is dead and a valuable painting he had been restoring is missing from his studio. In collaboration with Inspector Matthew Hallam of Scotland Yard, art student Annabel tries to find her brother's murderer.

Natasha Pulley, *The Lost Future of Pepperharrow* (Bloomsbury 2020): Sequel to *The Watchmaker of Filigree Street* (2016). Thaniel Steepleton is asked to investigate the ghost sightings by the staff of the British Legation in Japan, when suddenly his friend Keita Mori goes missing.

Laura Purcell, *Bone China* (Raven Books, 2019): Told in two storylines some forty years apart, the novel follows Hester Why's attempt to flee her

former life by taking up a position as nurse to the elderly Louise Pinecroft at Morvoren House, in Cornwall – only to find her patient and new place of residence to be equally haunted by the past.

Virginia Rafferty, *The Road to Lattimer* (Milford House Press, 2019): A novel chronicling the lives of four couples who emigrate from Europe to America. Instead of finding better lives and escaping poverty in coal towns near Hazleton in eastern Pennsylvania, they continue to live in misery. In 1897, unrest starts among the coal workers and leads to the notorious Lattimer Massacre.

Patricia Reilly Giff, *A Slip of a Girl* (Holiday House, 2019): Written in verse and set in Ireland in the early 1890s, *A Slip of a Girl* tells the story of Anna, her younger sister, and her father who have worked the land on which they live for years. When the crop turns out poorly, they are unable to pay their rent and are threatened by eviction. After encountering the rent collector, Anna and her father are arrested, but Anna keeps fighting for her family.

Steve Robinson, *The Penmaker's Wife* (Thomas & Mercer, 2019): When Angelica Chastain flees with her son William from London to Birmingham, she hopes to find a better life for both of them. After becoming a governess in the Hampton household, she soon marries Stanley Hampton and plans to make her son heir to Stanley's pen-making business, only to find her past catching up with her.

Howard Rodman, *The Great Eastern* (Melville House, 2019): This steampunk fantasy novel brings together two well-known fictional characters from nineteenth-century literature: Captain Nemo from Jules Verne's *Twenty Thousand Leagues Under the Sea* (1870) and Captain Ahab from Herman Melville's *Moby-Dick* (1851). Captain Nemo kidnaps the British engineer Isambard Kingdom Brunel, builder of the *SS Great Eastern*, to modify his own ship and prevent the laying of the Transatlantic cable. His adversary, Captain Ahab, does his utmost to protect the project.

Laura Joh Rowland, *The Woman in the Veil: A Victorian Mystery* (Crooked Lane Books, 2020): In 1890, crime scene photographers Sarah

Bain, Lord Hugh Staunton, and Mick O'Reilly are called to a murder scene near the Thames and find that the female victim is still alive. Suffering from amnesia, the woman does not know who she is and is claimed by three different parties. When one of the claimants is murdered, the three crime scene photographers become suspects and have to solve the mystery to save their own lives.

Laura Joh Rowland, *Portrait of Peril* (Crooked Lane Books, 2021): A London-set sleuth story featuring intrepid photographer Sarah Bain, whose marriage to Detective Sergeant Barrett gets off to a grisly start with the discovery of a murdered spirit-photographer in the crypt of their wedding venue. Sarah, a sceptic, sets out to disprove supernatural explanations of the murder, only to find herself haunted by her own family past.

Kate Saunders, *Laetitia Rodd and the Case of the Wandering Scholar* (Bloomsbury, 2019): The second novel in the Laetitia Rodd Mystery series. Laetitia Rodd is a private detective in London in 1851. When Jacob Welland asks her to find his brother, who has been missing for several years and was last seen near Oxford, Mrs Rodd sets off to find the former scholar of Oxford University.

Virginia Frances Schwartz, *Among the Fallen* (Holiday House, 2019): Orpha is an inmate of Tothill Fields prison and refuses to speak about what happened to her. One day, a letter arrives, in which she is offered a place at Urania cottage, a place founded by Charles Dickens to save fallen women. Will she open up and tell him the secrets of her past?

Alison Stuart, *The Postmistress* (HarperCollins, 2019): In 1871, Adelaide Greaves is the postmistress in Maiden's Creek, a gold-mining town in Australia, where she lives with her son. While she still has to find her place in the settlement, her past catches up with her. Caleb Hunt – a Confederate soldier, himself trying to escape his former life – might be her only hope for help.

Kevin Sullivan, *The Art of the Assassin* (Allison and Busby, 2021): In turn-of-the-century Glasgow we follow the story of Juan Camaron, a photographer and detective, who must solve the case of a stabbing. Juan's

quandary is that he is torn between finding the killer and going after his fiancée, who fled Glasgow in fear of another murder. Are these two pursuits connected? Is the truth hidden in the vast photographic legacy of his late father?

Boston Teran, *How Beautiful They Were* (High-Top Publishing, 2019): After escaping from London to New York in the 1850s, Nathaniel Luck and his friend and playwright Robert Harrison set up a theatre company and stage plays in which love, corruption, intrigue, violence, and death dominate the performances. At the same time, they are involved in the ‘Underground Railroad’, which transports escaped slaves to Canada.

Sherry Thomas, *The Art of Theft* (Berkley, 2019): Book four in The Lady Sherlock series. Disguised as “Sherlock Holmes, consulting detective”, Charlotte Holmes is asked to help retrieve secrets hidden behind a priceless painting for a friend of Mrs Watson’s. During a Yuletide ball, the painting is about to be sold and the secrets are about to be exposed.

Will Thomas, *Lethal Pursuit: A Barker & Llewelyn Novel* (Minotaur Books, 2019): The eleventh volumes in the series follows Private Enquiry Agents Cyrus Barker and Thomas Llewelyn, who find themselves hired by the Prime Minister. The task sounds simple: a satchel containing secret documents, an unnamed first century gospel, is to be delivered to its original owner, the Vatican. Yet the German government and other groups are desperately trying to get hold of the satchel and will even kill for it.

Bruce Woods, *Dragon Blood* (Penmore Press, 2019): Second novel in the Paulette Monot History series. Entrusted with a mission in China, Paulette Monot arrives during the Boxer Rebellion and is instructed to observe the ‘Red Lanterns’, which allegedly consist of beautiful virgin women, and soon finds herself in increasingly dangerous situations.

Jodie Lynn Zdrok, *Sensational* (Tor Teen 2020): In 1889, the Exposition Universelle is taking place in Paris. Nathalie Baudin becomes involved in a murder investigation when a decapitated head is found in the ‘100th-anniversary-of-the-guillotine’ exhibit.

Recent and Forthcoming Neo-Victorian Films, TV Series, Games, etc.

The Aeronauts (2019): In 1862, balloon pilot and widow Amelia Wren and scientist James Glaisher attempt to fly higher than anyone before and change assumptions about the predictability of the weather; written by Jack Thorne, directed by Tom Harper and starring Felicity Jones and Eddie Redmayne.

Ammonite (2020): A British-Australian drama film set in England in the 1800s about the fossil hunter Mary Anning and her bond with a young woman; written and directed by Francis Lee, starring Kate Winslet, Saoirse Ronan and Fiona Shaw.

Dance of Death: Du Lac & Fey (2019): 1888, Jack the Ripper walks and murders in the streets of London. As Sir Lancelot Du Lac, Morgana Le Fey or Mary Jane Kelly, players have to hunt and defeat Jack the Ripper.

Dracula (2020): A new, three-part adaptation of Bram Stoker's *Dracula*; created for the BBC by Mark Gatiss and Steven Moffat, directed by Jonny Campbell, Damon Thomas and Paul McGuigan, starring Claes Bang, Dolly Wells and John Heffernan.

Enola Holmes (2020): Based on the detective series by Nancy Springer, in which the younger sister of Sherlock Holmes investigates the disappearance of her mother; directed by Harry Bradbeer, written by Jack Thorne, starring Millie Bobby Brown, Sam Claflin, Helena Bonham Carter and Henry Cavill.

The Good Lord Bird (2020): riotous neo-slavery drama, based on James McBride's 2013 novel of the same name, following the young enslaved Henry 'Onion' Shackelford, who joins the Abolitionist John Brown's family in the fight against slavery, eventually getting caught up in the 1859 raid on Harper's Ferry, which helped precipitate the US Civil War. Created by

Ethan Hawke and Mark Richard, the show stars Hawke and Joshua Caleb Johnson.

Louis (forthcoming): A biographical film of the English Artist Louis Wain, who is particularly well known for his anthropomorphised cat drawings; written by Will Sharpe and Simon Stephensen, directed by Will Sharpe, starring Benedict Cumberbatch, Claire Foy, Andrea Riseborough and Toby Jones.

Miss Scarlet and The Duke (2020): British-Irish period detective drama, set in London. Left penniless by her father's sudden death, the intrepid Eliza Scarlet decides to continue his detective bureau, bringing her into repeated conflict with his onetime protégé Detective Inspector William Wellington. Created by Rachael New and directed by Declan O'Dwyer, the show stars Kate Phillips and Stuart Martin.