

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

(compiled by *Marie-Luise Kohlke* and *Sneha Kar Chaudhuri*)

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

**Spectacles and Things:**

**Visual and Material Culture and/in Neo-Victorianism**

**(2011 special issue of *Neo-Victorian Studies*)**

This special issue aims to investigate a hitherto under-explored aspect of neo-Victorianism: visual and material culture and the complex relationship between the twentieth/twenty-first and nineteenth centuries in neo-Victorian products and productions. The re-entry of the nineteenth century into twentieth- and twenty-first-century culture tends to be both highly visual and material, making its appearance, as it does, on a contemporary capitalist market and packaged to appeal to a wide consumer base. Neo-Victorian visuality and materiality take centre stage on numerous levels, ranging from memory as haunting, ghostly appearances and intertextualities, and biofiction of iconic figures from the period, through prevalent tropes of photography, microscopes, dioramas, exhibition and museum spaces, to the construction of scopic and panoptic regimes, as well as complex narratological perspectives. Literary descriptions of the nineteenth century, as well as cultural *presentifications* (Gumbrecht) of all things Victorian, try to make the past as tangible as possible – via depictions or reproductions of Victorian interiors and fashions, steampunk culture, or re-enactments of one-time living conditions – presenting the nineteenth century in commodity form. Possible topics include (but are not limited to):

- materialism, commodity culture, and consumerism
- the world of the senses
- neo-Victorian representations of painting and other visual arts
- fetishised objects: collections and exhibitions
- fashion
- scientific vision and the physical world
- photography and image culture
- other ways of seeing: spiritualism and spectrality

*Neo-Victorian Studies*  
**3:1 (2010)**  
**pp. 252-270**

- comics and graphic novels
- film and TV series

**Full CFP:** [www.neovictorianstudies.com](http://www.neovictorianstudies.com)

**Articles due:** 30 December 2010 (by e-mail Word Document attachment to the guest editors Nadine Boehm ([nadine.boehm@angl.phil.uni-erlangen.de](mailto:nadine.boehm@angl.phil.uni-erlangen.de)) and Susanne Gruss ([susanne.gruss@angl.phil.uni-erlangen.de](mailto:susanne.gruss@angl.phil.uni-erlangen.de)), with a further copy to [neovictorianstudies@swansea.ac.uk](mailto:neovictorianstudies@swansea.ac.uk)).

### *Female Aestheticism*

**(Special October 2011 issue of the French journal of British Victorian studies *Cahiers Victoriens et Edouardiens*)**

This special issue seeks articles on the marginal Victorian female aesthetes like Ouida, Una Ashworth Taylor, Elizabeth von Arnim, Marie Corelli, Vernon Lee, Victoria Cross, Alice Meynell, Ella Hepworth Dixon, and Mona Caird, Elizabeth Pennell, Michael Field, Mary Evelyn Pickering De Morgan, among others. Neo-Victorian critics might offer articles on the contemporary re-writing of these and other female aesthetes' lives in the form of (feminist) biofictions. Possible foci include how these female figures reacted to and shared concerns with their male counterparts, the rise of periodicals and art institutions, the interlinking of gender and genre, the rise of the New Woman and female Modernists, and how these trends are currently being re-imagined in neo-Victorian literature and/or film.

**Full CFP:** <http://thehoarding.wordpress.com/2010/06/28/cfp-female-aestheticism-123110-special-issue-of-cve/>

**Articles due:** 31 December 2010

### **CFPs: Upcoming Symposia & Conferences**

**26 March 2011**

***Neo-Victorian Art and Aestheticism***

**University of Hull, England, UK**

Preceded by Hull's Annual Victorian Lecture on 25th March, this symposium will explore questions of identity, modernity, nostalgia, and the present period's sense of belatedness in neo-Victorian literature, visual arts, film, drama, radio and television adaptation, and fashion and consumer culture. In all of these areas, the Victorians have dominated the prevalent

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understanding of ‘the past’ as something which can be re-created, the lost but simultaneously haunting and spectral presence which underlines our sense of the now. The organisers invite papers/panels/workshops that investigate the aesthetic parameters of contemporary neo-Victorianism in its multivalent forms. Potential topics might include: the Pre-Raphaelites revisited; neo-Victorian poetry and/or music; the aesthetics of adaptation; fin-de-siècle decadence re-imagined; the aesthetics of re-evoked male and female writers and artists; and neo-Victorian artifacts, interiors, and architectures

**Abstracts due:** 21 December (300-500 words) to the organisers, Ann Heilmann ([a.heilmann@hull.ac.uk](mailto:a.heilmann@hull.ac.uk)) and Mark Llewellyn ([mark.llewellyn@strath.ac.uk](mailto:mark.llewellyn@strath.ac.uk))

**31 March-3 April 2011**

*Speaking Nature*

**Pitzer College, Claremont, California, USA**

This conference will consider the ways in which the nineteenth-century conceived and constructed human nature and its relation with Mother Nature. An interdisciplinary approach will enable scholars to explore the interpenetration of nature and science, technology, culture, art and medicine. Papers are also invited on animal nature; plant nature; the relations between gender, empire and nature; natural catastrophes and calamities; natural discoveries; nature in the urban and rural contexts; the conquest of nature; wilderness; cities and ruins; oceans, deserts and other landscapes. Neo-Victorianists might offer presentations on neo-Victorian re-imaginings on these themes, as well as the legacies of nineteenth-century scientific and environmental thought in present-day literary and cultural discourses.

**Full CFP:** [http://www.nd.edu/~incshp/INCS2011\\_FINALcfp.htm](http://www.nd.edu/~incshp/INCS2011_FINALcfp.htm);

(special thread: <http://call-for-papers.sas.upenn.edu/node/38821>)

**Abstracts due:** 250 words by 15 November for special thread on ‘Nineteenth-Century Science’ (may accept late abstracts)

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**15-17 April 2011*****Victorian Environment: Spaces, Places, Traces*****35th Annual Conference, Midwest Victorian Studies Association****Washburn University, Topeka, Kansas, USA**

This seminar will focus on the conceptualisation of space in Victorian urban culture, the consolidation of electoral and political spaces, built environments, theatrical and performance spaces, metropolitan and colonial spaces, work space, exhibition spaces, ruins and defaced landscapes, and the gendering of space. Neo-Victorian scholars might offer papers on the re-invention of Victorian spaces in contemporary literary and media representations of the nineteenth century.

**Full CFP:** <http://www.midwestvictorian.org/>

**Abstracts due:** 15 November 2010 (may accept late abstracts)

**9-12 June 2011*****Hardy at Yale II conference*****Yale University, New Haven, Connecticut, USA**

This conference by the Thomas Hardy Association and the Yale Center for British Art invites papers on any aspect of the poetry, fiction, drama, or prose writings of Thomas Hardy. Possible topics include Hardy and gender; ecocriticism; trauma; Hardy and the *Fin de Siècle*; the writer and psychology. Neo-Victorianists might contribute proposals on contemporary re-imaginings of Hardian tropes and themes.

**Full CFP:** <http://arts.st-andrews.ac.uk/ttha/>

**Proposals and Papers due:** 15 December 2010 (proposals of 300-500 words; papers of 10 double-spaced pages to be sent to Richard Nemesvari – [rnemesva@stfx.ca](mailto:rnemesva@stfx.ca) and Angeliqe Richardson [A.Richardson@exeter.ac.uk](mailto:A.Richardson@exeter.ac.uk))

**14 June 2011*****Neo-Historical Exoticism and Contemporary Fiction*****University of Portsmouth, England, UK**

This inter-disciplinary symposium seeks to bring fresh perspectives to current debates on the cultural and theoretical underpinnings of the 'neo-historical novel', with particular focus on 'exoticising' strategies to represent one culture for consumption by another. The symposium will explore the implications of seeking elsewhere – and in other times – for modes of expression in and of the present, and will investigate whether the

past has become the latest refuge of (post)modernity. Scholars might offer neo-Victorian perspectives on topics including exotic nostalgia, consumerism, the margins of Empire, and tropes of travel and exploration.

**Full CFP:** <http://www.port.ac.uk/research/csl/literatureevents/symposium/>

**Abstracts due:** 14 January 2011 (300 words max.) to Elodie Rousset at [Elodie.Rousset@port.ac.uk](mailto:Elodie.Rousset@port.ac.uk).

### **1-2 July 2011**

#### ***Decadent Poetics***

#### **University of Exeter, Exeter, UK**

This conference deals with the contentious rise of Victorian Decadence, affecting British and French cultures at the fin-de-siècle. Topics with potential neo-Victorian scope include Decadent prosody, language and the relations between visual culture and Decadence, (neo-)Victorian and Modernist poetics. Neo-Victorian scholars might consider how postmodern texts have re-visited this period of nineteenth-century history, society, culture and how decadent aesthetics have influenced neo-Victorian practice.

**Full CFP:** [decadent-poetics@exeter.ac.uk](mailto:decadent-poetics@exeter.ac.uk)

**Abstracts due:** 10 November 2010 (may accept late abstracts)

### **20-22 October 2011**

#### ***New Critical Perspectives on the 'Trace'***

#### **University of Málaga, Spain**

This Conference aims to explore the critical notion of the 'trace' and its applicability to contemporary literature written in English. While the turn to ethics and trauma studies in contemporary criticism has attracted much critical interest, little attention has been paid to the concept of the 'trace' and its complex engagements with questions of ethics, memory studies, and cultural commemorations of suffering. Neo-Victorianists may wish to investigate 'the trace' in relation to the re-mediation of the nineteenth century, its 'absent presence' and varied functions within present-day cultural memory and neo-Victorian media. (This Conference is part of a larger research project on the trace, funded by the *Ministerio de Ciencia e Innovación*).

**CFP and conference website:**

<http://www.thetraceinliterature.com/presentation.php>

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**Abstracts due:** 300 word proposals by 1 March 2011 (sent via electronic form available at <http://www.thetraceinliterature.com/index.php>)

**30 July-1 August 2012**

***Disability and the Victorians: Confronting Legacies***

**Leeds Centre for Victorian Studies, England, UK**

This seminar invites papers on the efflorescence of the various medical, scientific, cultural and administrative discourses on disability during the Victorian period. Possible topics for discussion include the discursive formation of disability in scientific and cultural texts; gender and invalidism; public displays and freak shows; the growth of asylums; Victorian social and legal policies on the handicapped; eugenics and Empire; fears of regression; and ideas of transgression/resistance concerning disabled people. Neo-Victorianists might explore fictional re-imaginings of nineteenth-century disability and their continuing influence in contemporary literature and wider culture. Papers that adopt a comparative frame, shifting across the normal boundaries of history, literary studies, the history of medicine, the history and philosophy of science, art history, etc. are especially sought, but studies with a narrower focus seeking to challenge Victorian legacies in this field are also welcome.

**Full CFP:** <http://www.sshm.org/content/cfp-disability-victorians-confronting-legacies>

**Abstracts due:** tba in final CFP, to be issued June 2011 (enquiries to Karen Sayer at [k.sayer@leedstrinity.ac.uk](mailto:k.sayer@leedstrinity.ac.uk))

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**NOTE:** The deadlines for abstracts for the following conferences/conference sessions have passed but they may be of interest to scholars working on the neo-Victorian in relation to the specified topics.

**7-10 April 2011**

**42nd Annual Convention, Northeast Modern Language Association (NeMLA)**

**Rutgers University, New Brunswick, New Jersey, USA**

Sessions of possible interest include:

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\* *Literary Darwinism and Social Justice*

The focus of this seminar is on the various fictional appropriations of the scientific discourses of Darwinism. Possible topics for discussion include essentialism and culture, misappropriations of Darwinism, the adaptive value of co-operation and empathy, the centrality of competition to survival, tensions between the universal and the cultural, and self-awareness. These may be of interest to neo-Victorian scholars working on biofictions and other literary reclamations of Darwin's life and work.

\* *"Quit the road to ill-being": Nineteenth-Century Ecocriticism*

This seminar concentrates on Victorian responses to the issues of environmentalism, ecological consciousness, conceptualisations of the non-human, the rise of urban spaces, and the country/city and nature/culture divides. Neo-Victorianists interested in deciphering the links between nineteenth-century attitudes to ecology and conditions of the environment and their cultural legacies, as reflected in neo-Victorian media, may find the session useful.

\* *Victorian Bodies and Machines*

This seminar will be of special interests to neo-Victorian scholars working on steampunk and/or the body. The session will explore the relation between nineteenth-century bodies and machines, including the labourer's body as machine or appendage of the machine; accidents and developmental deformities; automatons/robots; and technological innovations.

\* *"I am born": The Characters of Charles Dickens"*

This session will be of interest to neo-Victorianists working on adaptations of Dickens' works, biofiction, or 'Dickensian' neo-Victorian literature more generally. The focus will be on the allegorical representation of Charles Dickens's characters, as well as cinematic and other media adaptations of his life and characters.

**Full CFPs:** see [www.nemla.org](http://www.nemla.org)

**28-29 April 2011**

*Spaces of Alterity: Conceptualising Counter-Hegemonic Sites, Practices and Narratives*

**University of Nottingham, England, UK**

This conference's focus on the various ways in which the concept of space has been counter-hegemonically defined in contemporary culture may interest scholars working on re-configuration of nineteenth-century spaces

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in neo-Victorian media and contexts, and their relationship to notions of the avant-garde and postmodern experimentation. Possible topics include utopian/dystopian formations; the growth of the urban environment; and minority communities' occupation of radically subverted spaces.

**Full CFP:**

<http://www.nottingham.ac.uk/cultural-studies/research/conferences.aspx>

### Conference Reports

*Fashioning the Neo-Victorian: Iterations of the Nineteenth Century in Contemporary Literature and Culture (8-10 April 2010)*

**Friedrich-Alexander-University Erlangen-Nuremberg, Germany**

**By the conference organisers, Nadine Boehm and Susanne Gruss:**

The international *Fashioning the Neo-Victorian* conference brought together scholars from Austria, Germany, the UK, and the United States to discuss emerging trends, central topics and theories in neo-Victorianism, as well as the question of how academic fashions are constructed. The following aspects reflect the findings of the conference and emergent critical directions in neo-Victorian research and theory:

- **Reflection of terminology:**

In the context of the construction of academic fashions, there was a general agreement that the term 'neo-Victorianism' has to be re-evaluated. From an international perspective, focusing on Queen Victoria's realm seems reductionist and narrows down the academic scope of enquiry from an epistemological point of view. 'Neo-Victorianism', especially when discussed against the historical background of the British Empire, is a transnational phenomenon that is enmeshed in questions of imperialisms past and present. This is why 'Neo-Nineteenth-Century' was discussed as a possible, if stylistically less pronounced, term to reflect the global impact of nineteenth-century Britain.

- **Broadening the scope – theories, concepts, texts:**

The international set-up of the conference allowed for the productive convergence of different theoretical discourses. A specifically German contribution to widely discussed concepts such as spectrality, haunting,



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and the trace, is Hartmut Boehme's notion of 'cultural fetishism', which appears helpful in theorising neo-Victorianism's characteristic oscillation between immersion (in a by-gone time, in texts, etc.) and the reflection of and on this immersive process. Within the emerging canon of neo-Victorian literature, there are still many texts which have not yet received the academic attention they deserve, whereas others (such as Sarah Waters' trilogy) have already been established as paradigmatic. A consideration of the construction of academic fashions and of current canon formations, as well as academic practices such as the evaluative stratification of the body of texts under scrutiny, should therefore become a vital aspect of this field of inquiry. The term 'middle-brow', for instance, has become fashionable again for many neo-Victorian products, and proves a helpful term to investigate the 'pleasure of the text'; however, it should solely be used as a descriptive category, so as to prevent it from becoming the paradigmatic term for neo-Victorian literature, as this would narrow down the body of texts to be explored.

Furthermore, the determinant discourses traversing the field require further investigation. During the conference, there was a strong focus on scientific discourses such as evolutionary theory or psychology, as well as a focus on the 'holy discursive trinity' of race, class, and gender, but a plethora of other discourses seem well worth analysing, including economic and political discourses, questions of religious difference or age, or the production and marketing of neo-Victorian texts and products.

**Conference Programme:**

<http://neovictorian-conference.susannegruss.de/pdf-neovic/Programme-NeoVic-final.pdf>

**Abstracts:**

<http://neovictorian-conference.susannegruss.de/pdf-neovic/Abstracts-NeoVic.pdf>

***Re-imagining the Victorians: 1901-2010 (18 Sept. 2010)***

**University of Leeds, England, UK**

**By the symposium organisers, *Amber Pouliot* and *Bethany Layne*:**

At this symposium, more than fifty postgraduates, early career researchers, and scholars from the UK, mainland Europe, and further afield gathered to interrogate and re-conceptualise the neo-Victorian. The diversity of our

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enduring fascination with the nineteenth century was reflected in the range of panels, which addressed transatlantic influence, feminine transgression and subversion, gender performance and queer identity, negotiations of authorial influence, and the evolution of biographical fiction, in addition to keynote speeches by Ann Heilmann on Orientalism and Transculturalism, Simon Grimble on writers and changing audiences, and Cora Kaplan on neo-Victorian celebrity. Delegates also benefited from training sessions on interviewing arts practitioners, led by Ben Poore, and on the processes of publication, led by Heilmann.

In her opening address, Heilmann located the emergence of the neo-Victorian firmly in the 1960s with the publication of Jean Rhys's *Wide Sargasso Sea* (1966) and John Fowles's *The French Lieutenant's Woman* (1969). This was a marked contrast to the organisers' theorisation of the movement's beginnings, which they placed far earlier in the century. Commencing the panel on biographical novels, Amber Pouliot discussed the interwar vogue for fictional biography of the Brontës and traced neo-Victorian literature back to Lytton Strachey's *Eminent Victorians* (1918). Bethany Layne argued that Henry James's re-imagining of the Romantics was born of an impetus similar to that of neo-Victorian literature, and that the Preface to *The Aspern Papers* (1888) provided a model for recent fictional biographies of James. This resulted in a debate about what is encompassed by the term 'neo-Victorian', and whether works which predate the seminal texts from the 1960s constitute neo-Victorian literature or mere general historical fiction.

During the round table discussion, Kaplan and Heilmann diverged on the interpretation of the neo-Victorian. Kaplan argued for an inclusive definition which encompassed any text or object that re-interprets the Victorians, while Heilmann made the case for a more crystallised interpretation of the genre, of which the main condition was that it must self-consciously and playfully re-examine the conventions of the Victorian. The discussion was enthusiastically taken up by members of the audience, many of whom were keen to incorporate steampunk texts and objects into the definition. Our inability to resolve the problem of steampunk's classification, or, indeed, the definition of neo-Victorianism, indicates the scope for further needed research in this field. In particular, the definition of neo-Victorianism must continue to evolve to embrace objects of material

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culture in addition to literary texts, and to consider the genre's most recent manifestations, while also continuing to question the moment of its creation.

**Symposium Programme:**

<http://www.leeds.ac.uk/english/activities/conferences/ViictorianConfSchedule.pdf>

**Neo-Victorian Related Projects**

**Steampunk Fortnight on Tor.com**

**20 October – 3 November 3, 2010**

This recent on-line celebration of all things steampunk, following on from last year's 'Steampunk Month', features blog "musings" from a wide range of practitioners and writers, original steampunk fiction, world-wide coverage of steampunk events and conventions, products and giveaways.

**Website:** <http://www.tor.com/blogs/2010/10/steampunk-fortnight-on-torcom>

**The 'Trace': Definition, Conceptualisation and the Applicability of the Trace in Contemporary Literature Written in English**

**(nationwide research project, funded by the Spanish *Ministerio de Ciencia e Innovación*)**

A research team composed of five researchers from the University of Malaga, the University of Jaen, and from the Open University, UNED-Madrid, Spain, are currently investigating the concept of the 'trace' and its efficacy as a major theoretical framework for the analysis of contemporary literature written in English. Besides examining the theoretical underpinnings of the concept, the project will focus on contemporary engagements with the past, with a particular emphasis on neo-Victorianism, as well as the recent upsurge of interest in the spectral quality of history/memory. The project will further explore the ways in which the notion of the trace serves the purposes of disciplinary boundary crossing, as seen in the relationships between literature and other arts, especially photography and painting, and other fields, such as science and medicine. Finally, the project aims to analyse the trace's reflection of a critical turn to ethics and trauma studies in contemporary criticism and the challenges this poses to postmodernism.

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### Recent and Forthcoming Critical Publications

#### On Steampunk

**Art Donovan**, *The Art of Steampunk: Extraordinary Devices and Contraptions from the Leading Artists of Today's Steampunk Movement* (Fox Chapel Publishing, forthcoming 2011) – an overview of artwork in the genre by the curator of the recent Steampunk exhibition at the Oxford Museum of the History of Science.

**Dr. Gyrrm (aka Joey Marsocci)**, *1,000 Steampunk Creations: Neo-Victorian Fashion, Gear, and Art* (Quarry Books, forthcoming 2011) – an homage in pictures to steampunk craftsmanship recapturing a bygone era's spirit of invention and wonder.

*Steampunk: Victorian Futurism, Bizarre Engineering and Gaslight Horrors* (Korrero Books, forthcoming 2011) – top steampunk artists present weird and wonderful visions and contraptions synthesising Victorian elegance and modern scientific technologies.

**Ann VanderMeer and Jeff VanderMeer (eds.)**, *Steampunk II: Steampunk Reloaded*, (Tachyon Publications, 2010) – sequel to the VanderMeers' pioneering *Steampunk* (2008), this anthology offers further insights into steampunk art and culture via original artwork and illustrations, fiction and non-fiction.

**Jeff VanderMeer and S.J. Chambers**, *The Steampunk Bible: An Illustrated Guide to the World of Imaginary Airships, Corsets and Goggles, Mad Scientists, and Strange Literature* (Abrams Image, forthcoming 2011) – a “coffee-table guide to the genre” (VanderMeer), providing a comprehensive overview of the varied steampunk media, its makers and practitioners.

#### On Neo-Victorianism and/or Adaptation

**Ann Heilmann and Mark Llewellyn**, *Neo-Victorianism: The Victorians in the Twenty-First Century, 1999-2009* (Palgrave Macmillan 2010)

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**Kate Mitchell**, *History and Cultural Memory in Neo-Victorian Fiction: Victorian Afterimages* (Palgrave Macmillan, 2010, reviewed in this issue by Marie-Luise Kohlke)

**Dianne F. Sadoff**, *Victorian Vogue: British Novels on Screen* (University Press of Minnesota, 2010, reviewed in this issue by Thomas Witholt)

### Recent and Forthcoming Neo-Victorian Fiction

#### Steampunk Fiction

**Mike Ashley (ed.)**, *Steampunk Prime: A Vintage Steampunk Reader*; foreword by **Paul di Filippo** (NonStop Press 2010) – a collection of ‘vintage’ steampunk tales of triumph and disaster from Victorian and Edwardian visionaries, anticipating later scientific advances and technological fantasies.

**Gail Carriger**, *Blameless* (Orbit 2010) – vol. 3 in the Parasol Protectorate series, which sees Lady Maccon dismissed from Queen Victoria’s Shadow Council and assailed by ladybug drone-assassins, forcing her to flee to Italy in search of the Templars’ counsel.

**Jonathan Green**, *Pax Britannia: Dark Side* (Abaddon, 2010) – Magna Britannia’s capital, Londinium Maximum is terrorised by a clinical serial killer, whose name has been haunting Whitechapel for over a century.

**Mark Hodder**, *Burton and Swinburne in the Strange Affair of Spring-Heeled Jack* (Snowbooks, 2010) – Sir Richard Burton enlists the help of the alcoholic titular poet to disentangle strange goings on in Victorian society, pitting him against urban legends, werewolves, and eugenicists in an alternative history caper.

**Steven Hunt**, *Secrets of the Fire Sea* (Harper Voyager, 2010) – a further instalment in Hunt’s Victorian-style fantasy world series; pursued by her archbishop guardian’s murderers, who believe her to be privy to a deadly secret, Hannah Conquest must solve a series of ancient riddles to try and save her island home.

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**George Mann, *The Immortality Engine*** (Snowbooks, forthcoming 2011) – third volume in the Newbury and Hobbes series, where the investigators encounter new dangers in a Victorian London poised on the brink of revolution.

**Cherie Priest, *Dreadnought*** (Tor/Seven Seas, 2010) – Mary Leach, serving as a nurse during the Civil War, sets out for the west coast to visit her estranged injured father, travelling by dirigible and railway, but boarding the terrific Union steam train *Dreadnought* propels her on a nightmare journey of intrigue and attacks by bushwhackers and rebel soldiers.

**Jean Rabe and Martin H. Greenberg (eds.), *Steampunk'd*** (DAW, 2010) – a collection of stories showcasing the range of steampunk writing talent.

**Robert Rankin, *The Japanese Devil Fish Girl and Other Unnatural Attractions*** (Gollancz, 2010, reviewed in this issue by Marie-Luise Kohlke) – a Victorian space-age romp, pitting the ingénue George Fox and his fiery sidekick Ada Lovelace against Martians, other aliens, and the sinister Professor Coffin, as the latter attempts to secure the iconic Japanese Devil Fish Girl for his freak show by fair means or foul.

**Scott Westerfield, *Behemoth*** (Simon & Schuster Children's Books, 2010) – teen fiction, sequel to *The Leviathan*, set in a society juxtaposing the mechanistic Clanker and geneticist Dawinist ideologies; a peace-keeping mission to Constantinople goes horribly wrong, endangering the airship made of living animals.

#### **General Neo-Victorian Fiction**

**John Addiego, *Tears of the Mountain*** (Unbridled Books, 2010) – chronicling the conflicts of the Western frontier, via one man's flashbacks during the 4 July 1876 Centennial Independence Day celebrations in a Californian city.

**Isabel Allende, *Island Beneath the Sea*** (Fourth Estate, 2010) – part nineteenth-century; the interlinked journeys of the mulatta Tété and the

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slaveholder Valmorain from the brutal sugar plantations of Saint-Domingue to decadent New Orleans.

**Carrie A. Bebris**, *The Intrigue at Highbury* (Tor Books, 2010) – a Mr & Mrs Darcy Mystery; Knightley and Emma, now his wife, investigate robbery in Highbury and the death by poison of Mr Edgar Churchill at Frank Churchill and Jane Fairfax’s wedding.

**Ellen Bryson**, *The Transformation of Bartholomew Fortuno* (Henry Holt & Co., 2010) – working as ‘The Living Skeleton’ in P. T. Barnum’s American Museum in New York, Fortuno becomes entangled in a web of secret machinations, when he falls for a new addition to the show.

**Paula Marantz Cohen**, *What Alice Knew: A Most Curious Tale of Henry James and Jack the Ripper* (Sourcebooks, 2010) – the invalid Alice James collates the evidence from the joint investigations into the killings by her author and psychologist brothers Henry and William James.

**Darren Craske**, *The Eleventh Plague: Book 2 of the Cornelius Quint Chronicles* (The Friday Project, 2010) – a further adventure of the Holmes-cum-Houdini-like hero, accompanied by his fortune-teller sidekick, battling the villainous Hades Consortium amidst the tombs of Egypt.

**Loren D. Estleman**, *Roy & Lillie* (Forge, 2010) – biofiction of transatlantic love, centring on the lost correspondence of the notorious US Justice of the Peace, Judge Roy Bean, and the celebrated British actress Lillie Langtry.

**Jackie French**, *The Night They Stormed Eureka* (HarperCollins, 2010) – children’s fiction, set in the Ballarat goldfields of Australia in 1854, about dreams of freedom from British colonial authority.

**Juliet Gael**, *Romancing Miss Brontë* (Ballantine, 2010) – biofiction; the 1854 arrival of Arthur Bell Nicholls, Patrick Brontë’s new curate at Haworth, brings emotional upheaval into the lives of Charlotte and her siblings.

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**Seth Grahame-Smith, *Abraham Lincoln Vampire Hunter*** (Grand Central Publishing, 2010) – Gothic alternative history, revealing vampires' roles in the Civil War and the birth of the modern US, as well as Lincoln's secret battles against the undead.

**Dana Hand, *Deep Creek*** (Houghton Mifflin Harcourt, 2010) – racial tensions surrounding the real-life 1887 massacre of 30 Chinese gold miners in Snake River Country on the Oregon-Idaho border.

**Darci Hannah, *The Exile of Sara Stevenson*** (Ballantine, 2010) – 1814, and the rebellious fictional daughter of the Scottish lighthouse builder Robert Stevenson enters an illicit union with a lower class lover, only to be exiled to Cape Wrath, where she becomes fascinated by the resident lighthouse keeper, while seeking to unravel the mystery of her first lover's disappearance.

**Mary Hooper, *Fallen Grace*** (Bloomsbury, 2010) – Gothic thriller centred on secret inherited fortunes and elaborate swindling schemes, following the fate of a poor fallen woman offered work in the funeral business.

**Ellen Horan, *31 Bond Street*** (Blue Door, 2010) – a mixture of corrupt politics, avarice and sexual intrigue, based on the real-life 1857 sensational murder of a New York doctor and the subsequent trial of the young widow Emma Cunningham.

**Carsten Jensen, *We, the Drowned*** (Harvill Secker, 2010) – the Danish daredevil Lauridis Madsen disappears on the high seas, after fighting the Germans in 1848; years later his son Albert sets off on a journey around the globe in search of his missing father.

**Laurie R. King, *The God of the Hive*** (Bantam Books, 2010) – 10th vol. in the Mary Russell series with an early twentieth-century setting; Mary Russell and her husband Sherlock Holmes struggle to reunite and save their family, having become separated on the run from a murderous cult.

**Peg Kingman, *Original Sins: A Novel of Slavery and Freedom*** (W.W. Norton & Co., 2010) – an East Indies silk merchant, once a runaway slave,



returns to 1840s Virginia, setting in motion a series of perilous events involving old crimes and sins, investigated by her painter friend.

**Lloyd Lofthouse, *Our Hart*** (Three Clover Press, 2010) – biofiction; sequel to *My Splendid Concubine*, continuing the expatriate exploits of Sir Robert Hart as he pushes through economic reforms in nineteenth-century China.

**Luca Masali, *La Vergine delle ossa: Cesare Lombroso indaga [The Virgin of the Bones]*** (Castelvecchi, 2010) – Italy, 1890s; the anthropologist Cesare Lombroso investigates the case of the suicidal writer Emilio Salgari, incarcerated in an asylum for believing himself to have become one of his own characters from his adventures series about the pirates Sandokan and Yanez.

**Carol McCleary, *The Illusion of Murder*** (Hodder & Stoughton, 2010) – sequel to *The Alchemy of Murder*, featuring the real-life investigative reporter Nellie Bly, who becomes embroiled in a murder mystery in Egypt while on her whirlwind journey around the world in 80 days.

**Miranda Miller, *Nina in Utopia*** (Peter Owen, 2010) – traumatised by the death of her daughter, the Victorian housewife Nina unexpectedly time-travels to twenty-first-century London, reveling in the wonders of modernity and her newfound freedom, only to be committed to Bedlam upon returning to her own time.

**Bruce Murkoff, *Red Rain*** (Knopf Publishing Group, 2010) – a rich evocation of 1864 upstate New York, and the re-building of a community in the wake of the discovery and reassembly of a mastodon skeleton on a property bought by the returnee Will Harp.

**Amy Myers, *Tom Wasp and the Newgate Knocker*** (Five Star, 2010) – the second whodunit featuring the chimney sweep Tom Wasp, caught up in criminal machinations, following the theft of a pawn ticket given him by a friend on the night before her hanging and the murder of a London gang leader's housemaid daughter.

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**Diane Noble, *The Sister Wife: Brides of Gabriel, Book One*** (Avon Inspire, 2010) – exploring the tensions and conflicts of polygamous marriage in the sect of the Saints, as Mary Rose and Gabriel McKay’s newfound faith is tested by their prophet’s injunction for the husband to take another bride.

**Patricia O’Reilly, *A Type of Beauty*** (Cape Press, 2010) – biofiction of Kate Newton, who becomes Jacques Tissot’s lover, further outraging society after the scandal of her failed unconsummated marriage, pregnancy by another man, and divorce.

**B.J. Robinson, *Mina: or My Dracula*** (blog serialisation, start Oct. 2010) – a re-working of Stoker’s classic, intended as a learning project for the author’s Spring 2011 ‘Victorian Literature’ and ‘Introduction to Publishing’ courses at North Georgia College & State University, Georgia, USA; see: [www.minamydracula.blogspot.com](http://www.minamydracula.blogspot.com).

**Laura Joh Rowland, *Bedlam: The Further Secret Adventures of Charlotte Bronte*** [sic] (Overlook Press, 2010) – 1851, seeking inspiration for a new novel via a visit to Bedlam, the celebrity novelist recognises an inmate as her missing secret-agent lover and promptly becomes embroiled in a terrorist plot encompassing biological weapons, a Ripperesque killer, and the Great Exhibition.

**Eileen Clymer Schwab, *Promise Bridge*** (New American Library, 2010) – a novel of female awakening in the run-up to the Civil War, centring on an unlikely friendship between a Virginia plantation mistress and a runaway slave girl.

**Jane Smiley, *Private Life*** (Knopf Publishing Group, 2010) – part nineteenth century; a married woman’s tragic struggles against societal conventions in post-bellum Missouri, stifled by a monomaniac astronomer husband, who destroys her self-esteem.

**Anne-Marie Vukelic, *Far Above Rubies*** (Robert Hale, 2010) – biofiction portraying Catherine Dickens’ life, domestic world, and conflicted marriage via her journals.

**Carey Wallace, *The Blind Countessa's New Machine*** (Pamela Dorman Books, 2010) – set in an unspecified early nineteenth-century Italian context, the story traces the love affair between the wealthy Carolina Fantoni, as she succumbs to blindness, and Turri, her childhood friend turned eccentric inventor, who builds her a machine to reconnect her with the world.