

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

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

CFPs: Journals, Special Issues & Collections

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

Neo-Victorian Villains

(Edited Collection, Rodopi)

The Victorian villain of melodramatic stereotype cuts an instantly recognisable figure: cue the top hat and opera cape, the whiskers and moustache, the tremolo fiddle. Yet the narrowing down and simplifying of the Victorian villain is to a large extent a post-Victorian convention, strongly tied to the twentieth century's cultural assumptions of the Victorians as history's 'bad guys' (as Matthew Sweet, Christine L. Krueger and Rohan McWilliam and Kelly Boyd, among others, have noted). This collection will provide a rigorous and wide-ranging exploration of the afterlives of the Victorian villain, in fiction, and stage and screen performance. It will seek answers to the question of why we so consistently need to invoke the Victorians when we speak of the villain, and in particular the 'bad' villain, the cardboard villain, the ham. What, put another way, is at stake in this complex dance of invocation and disassociation? Subjects for chapters are likely to include:

- Considerations of individual villains from Victorian fiction and drama (e.g., *Dorian Gray*; *Svengali*; *Jekyll/Hyde*; *Hawley Griffin*; *Dracula*; *Moriarty*) and how they have been adapted and appropriated by modern writers, actors and directors;
- Analyses of how particular media forms – from tabloid journalism to reality television and soap opera – thrive on the conflicts,

characterisations and address to the audience that drove specific Victorian melodramatic sub-genres;

- Tropes of villainy in neo-Victorian fiction (such as, for instance, the urge to correct and ‘trump’ – to borrow Kamilla Elliott’s term – the moral assumptions of canonical Victorian texts by reversing perspective, and hence the hero and villain roles).
- The afterlives of the Victorian femme fatale, the villainess and the adventuress

Essays taking other, more unusual and/or interdisciplinary approaches are also welcome, such as:

- The neo-Victorian aspects of long-running superhero comic book heroes and villains;
- The use of melodramatic performance and narrative in professional wrestling;
- The shades of immorality and evil presented in videogames set in the Victorian past;
- The significance of contemporary children’s fiction in transmitting ideas about the Victorians as villains;
- The impact of heritage culture, and/or the teaching of history in schools and colleges, on perceptions of the ‘Villainous Victorians’ (as the Terry Deary ‘Horrible Histories’ book title has it).

Abstracts due: 15 September 2013 (extended deadline; 250-word abstract plus 50-100 word bio. note) to Benjamin Poore at benjamin.poore@york.ac.uk.

Twenty-first Century Genre

Themes Issue of *C21 Literature* (2014)

Genre has become an increasingly significant part of academic and popular criticism since the year 2000. From Steampunk to Crunch Lit, Young Adult to Nordic Noir, new genres have arisen to sustain fiction and popular culture markets in the new millennium. Issue three of *C21 Literature* asks if the politics of genre can offer insights into developments across the first thirteen years of the twenty-first century. If genre development is a process of evolution then how and where do these genres originate – and what are the intertextual and historical frames in which they operate? The journal calls for articles examining developments in genre across the twenty-first century. Topics may include:

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- the history of literary genre
 - multi-platformed genre developments
 - new genres and authors
 - cultural studies and genre
 - politics and genre
 - humour and genre
 - academia and genre
 - technology and genre
 - popular culture and parody
 - alternative histories
 - old genres, new millennium

Submissions due: 1 October 2012 (completed articles of 6000-7000 words) to the journal editor Katy Shaw at K.Shaw@brighton.ac.uk.

Neo-Victorianism and Globalisation:

Transnational Dissemination of Nineteenth-Century Cultural Texts

2014 Special Issue of *Neo-Victorian Studies*

This special issue seeks to explore the rise and the scope of the globalisation of neo-Victorianism, charting the patterns and politics of neo-Victorianism's transnational production and dissemination.

Submissions due: 15 October 2013 (completed articles and/or creative pieces, along with a short bio. note) to the guest editors, Antonija Primorac at primorac@ffst.hr and Monika Pietrzak-Franger at pietrzak@anglistik.uni-siegen.de, with a copy to neovictorianstudies@swansea.ac.uk. Please consult the NVS website (Submission Guidelines) for further guidance.

Full CFP: see NVS website and/or NVS issue 5:2.

Supernatural in the Nineteenth Century

2014 Special Issue of *The Journal of Supernatural Studies*

The *Supernatural Studies Journal* is now accepting proposals for a themed issue on the supernatural in the nineteenth century (due Winter 2014). Articles may examine any aspect of the representation of the supernatural within the context of worldwide literature, arts and material culture in the nineteenth century. We welcome any approach, but request that authors minimize jargon associated with any single-discipline studies. Suggested topics include, but are not limited to: folklore & mythology, monstrosity,

hybridity, vampires, shapeshifters, goblins, fairies and fairy tales, ghosts and hauntings, demons and angels, possession and/or mind control, death and dying, burial rites, occult, mysticism, spiritualism and séances, spirit photography, religion, superstition, voodoo, culture, philosophy, desire, politics, gender, race, sexuality and class.

Abstracts due: 31 November 2013 (300-500 words for 3000-6000 word articles plus C.V).

Submissions due: 31 March 2014 to the guest editors, Janine Hatter at j.hatter@hull.ac.uk and Sara Williams at s.williams2@hull.ac.uk, or supernaturalstudies@gmail.com quoting 'nineteenth century' in the subject box. (See Submission Guidelines at <http://supernaturalstudies.org/>.)

Neo-Victorian Experiments

2014 Special Issue of *Victoriographies*

If the nineteenth century has been characterised by the important scientific discoveries made at the time, it is hardly surprising that these innovations shaped the imagination of writers and artists of the period. What is perhaps less easy to understand is the persisting fascination that these nineteenth-century scientific developments hold for the present. Why do the scientific figures, facts and phenomena which came to prominence in the Victorian age continue to inspire authors in the twenty-first century? This special issue of *Victoriographies* focuses on contemporary representations of nineteenth-century scientific discourses and ideas through the lens of neo-Victorian appropriation, and seeks to shed light on the forms these returns to the past take, and the functions they serve. To what extent can we read the ideological concerns of the present in those fictional re-imaginings of Victorian science? More generally, in what ways does this scientific past enable a critical reflection on contemporary culture's broader relationship to its Victorian heritage?

Possible topics may include, but are not limited to:

- Test and contest: nineteenth-century science in neo-Victorian culture
- Darwinian adaptation and neo-Victorian evolution
- Science and empire in the neo-Victorian text
- The figure of the nineteenth-century explorer, naturalist, cartographer, surgeon and anthropologist in neo-Victorian fiction
- Neo-Victorian spectacle: re-imagining the nineteenth-century museum and scientific exhibition

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- Misguided theories and controversial experiments: class, gender and race in the neo-Victorian novel
 - Neo-Victorian returns to the age of ‘progress’
 - Strange science: experimenting with the scientific ‘bizarre’ in the neo-Victorian text
 - On science’s boundaries: the freak show and the fair in the neo-Victorian novel

Submissions due: 6 January 2014 (5000-7000 word articles, inclusive of endnotes, plus abstract and bio. note) to the guest editor, **Elodie Rousselot** at Elodie.Rousselot@port.ac.uk. Further guidance on the journal style is available at: <http://www.eupublishing.com/page/vic/submissions>.

Neo-Victorian Humour:

The Rhetorics and Politics of Comedy, Irony and Parody
(Edited Collection, Rodopi)

We invite contributions on the theme of **Neo-Victorian Humour** for the fifth volume in Rodopi’s Neo-Victorian Series, to be published in 2015. This edited collection will examine the manifold modes, functions, and implications of humour across neo-Victorian media, such as literature, film, anime, graphic novels, videogames, visual art, performance and lifestyle (e.g. steampunk). The volume will explore neo-Victorianism in the light of contemporary aesthetics as the art of indirect speech, what Umberto Eco famously described as “accept[ing] the challenge of the past, of the already said” to “consciously and with pleasure play the game of irony” (*Reflections on The Name of the Rose*, 1994) – but also to engage in more aggressive games of parody, aesthetic travesty, confrontation and denunciation. The omnipresence of a humorous awareness tends to insist on a crucial difference and distance between neo-Victorianism and its nineteenth-century referent, thus seemingly arguing against a nostalgic stance. Yet humorous devices can also be employed to recycle invidious ideologies (e.g. racism, imperialism, classism, sexism) under the politically correct guise of comical debunking or subversion, even to the point of carrying forward a pro-nostalgic agenda. From a technical point of view, humour also implies the establishment of a complicity with the audience, involving readers/viewers in complex games that may finally have less bearing on the diegetic world than on the textual, intertextual and metatextual nineteenth-century worlds being re-imagined. We encourage chapters to investigate the

inherent contradictions of neo-Victorian humour's aims and effects, both as a means of self-consciously creative experimentation and adaptation of historical events, figures, and artefacts and as a self-defeating nihilistic or *anti*-historical project. Possible topics may include, but need not be limited to the following:

- humour's shaping of contemporary views of 'the Victorian' and the long nineteenth century
- the postmodern features and implications of neo-Victorian humour
- the technical distancing devices of neo-Victorian humour: anachronism, parody, comedy, irony, structural counterpoint, double or multiple narratives, *mise en abyme*, and all forms of metatextuality
- comic modes, audience complicity, and resistance
- neo-Victorian humour and the Gothic
- the politicisation of neo-Victorian humour
- neo-Victorian humour, empathy, and its limits
- comic innovation and the principle of ironic reprise
- the role of playfulness and narrative games
- ethical and non-ethical humour in neo-Victorianism
- humour's functions within and across neo-Victorian genres and media
- neo-Victorian humour and trauma
- the principle of humour in adaptations and adaptive practice
- neo-Victorianism, symbolic justice, and having the last laugh

Abstracts due: 28 February 2014 (300-500 word proposals for 8,000-10,000 word chapters, plus short bio. note) to the series editors, Marie-Luise Kohlke at m.l.kohlke@swansea.ac.uk and Christian Gutleben at Christian.GUTLEBEN@unice.fr.

Submissions due: 1 September 2014.

Inaugural Issue of *Revenant*:

Critical and Creative Studies of the Supernatural

For its inaugural issue *Revenant* (<http://www.revenantjournal.com/>) is calling for academic articles and new creative writing on the subject of the supernatural. This inter-disciplinary journal includes and welcomes discussion on the Supernatural, the Uncanny and the Weird from all disciplines. The journal is seeking to publish a mixture of academic articles covering any aspect of the super-natural from any period and new creative

writing, encouraging a cross-theoretical approach. Creative writing can take the form of new ghost stories, tales of the fantastic, poems or nature writing. Possible topics for articles might include:

- discussions of classic Victorian ghost stories
- articles about Shakespeare's ghosts
- science fiction
- standing stones
- science and the supernatural
- architecture
- film, television, games or new media
- gender and sexuality
- spirituality
- post-colonialism
- Marxism
- eco-criticism

Submissions: no date specified (4000-7000 words for articles; 5000 words for stories) to <http://www.revenantjournal.com/make-a-submission/>.

CFPs: Upcoming Symposia & Conferences

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

9 November 2013

Adaptation and the Novel

Keele University, England, UK

Are novels tainted or legitimated in the process of adaptation? What aesthetic challenges and opportunities does the transition of a story from one genre to another present? And in what cultural, commercial, and artistic contexts have processes of adaptation and appropriation taken place? This one-day conference invites proposals for 20-minute papers addressing any aspect of adaptation and the novel, from the origins of the genre to the present day. Papers may choose to address one of the following topics:

- Adaptations of prose fiction to the screen (big and small)

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- The novel's presence on the stage – in drama, dance, musicals, and opera
 - Textual histories and amendments (abridgement, continuation, translation, rewritings)
 - Novels' visual afterlives, from high art to cartoons, graphic novels, and video games
 - The appropriations of novels in fictional reworkings (from *The Swiss Family Robinson* to *Pride and Prejudice and Zombies*)
 - The production and reception of adaptations
 - The relationship of 'literary' forms to 'popular' cultural ones
 - Adaptations for different age groups
 - Appropriations across national and cultural boundaries
 - Adaptations of other genres into prose fiction
 - Theories of adaptation, as these relate to the novel
 - The creative practice of adapting to or from the novel

Abstracts due: 13 September 2013 (300-500 words) to Jo Taylor at j.e.taylor@keele.ac.uk and Nick Seager at n.p.seager@keele.ac.uk.
Conference Website: <http://adaptationskeele.wordpress.com/>

15 November 2013

Recalling the Past: A Trip Down Memory Lane

Languages Graduate Student Association (LANGSA)

University of Connecticut, Storrs, Connecticut, USA

This year's LANGSA conference aims to investigate practices of interpreting, reconciling and representing the past in a variety of fields and genres. Memory studies has grown over the past decade as scholars reach toward an understanding of the way memory, recollection, and verbal and written testimony affect both individual and collective histories. In doing so, memory also affects the construction of language, communities, societies and cultures. This conference allows junior scholars the opportunity to enter into the discourse on current and traditional perspectives on memory that enrich our fields of research and foster cooperation among disciplines. In this way, we might attempt to understand where we come from and invite the past into conversation with our present and our future. Relevant themes and topics may include but are not limited to:

- Violence and memory

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- Ideologies, politics and memory
 - Testimony and human rights
 - Iconography, aesthetics and artistic expression of memory and ideas
 - Regional studies – migration, culture, space and memory
 - Trauma and memory
 - Philosophical theories of memory
 - Identity studies and/or identity politics
 - Gender studies and collective/individual histories
 - Sociolinguistic approaches of memory
 - History, historiography, autobiography and biography
 - Individual and collective identity throughout past, present and future
 - Teaching the past
 - Consciousness and psychology
 - Neurological understandings of memory
 - The Holocaust and memory
 - Spaces as artifacts of memory: museums, archives, ruins
 - Performance and representation of memory and/or the past

Abstracts due: 16 September 2013 (for 20-min. papers, plus short bio) to langsa.uconn@gmail.com.

19-22 February 2014

Neo-Victorianism and Steampunk

Popular and American Cultural Studies: Yesterday, Today, and Tomorrow

35th Annual Conference of the Southwest Popular/American Culture Association (SWPACA)

Hyatt Regency, Albuquerque, New Mexico, USA

The conference's aim is to press against the boundaries of the accepted discourse on Neo-Victorianism and Steampunk in the hopes of finding new texts, images, sub-cultures, etc. that can expand or further define this new and exciting genre and culture. Possible topics include but are not limited to:

- Neo-Victorian/Steampunk literature
- Neo-Victorian/Steampunk film and television series
- The importance of the web to Neo-Victorianism/Steampunk
- Periodising Steampunk
- Steampunk as part of the Neo-Victorian cultural discourse

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- The outsider/amateur and the cultural production of Steampunk
 - Maker culture in Steampunk
 - Steampunk community formation
 - The politics of Neo-Victorianism/Steampunk
 - Consumption and consumerism
 - Gender and sexuality
 - Race and postcoloniality in Neo-Victorianism/Steampunk

Abstracts due: 1 Nov. 2014 to <http://conference2014.southwestpca.org/>

Full CFP: <http://call-for-papers.sas.upenn.edu/node/52465>

March 2014

Embodied Affect in Cinema and Media

Society for Cinema and Media Studies Annual Conference

UCLA School of Theater Film and Television, California, USA

This panel seeks a diverse range of papers that address the significance of affect and embodied sensation in both representation and “reception” of film and media. Many scholars have contended that we engage film with our entire body and with all our sensory faculties (i.e. Vivian Sobchack, Anne Rutherford, Laura Marks). Various theoretical approaches, including affect theory, phenomenology, feminist theory, critical race theory and embodiment studies, have demonstrated the ways in which affect is mobilized to both mark and resolve differences. As such, we seek papers that consider how embodied affect mediates the social and cultural meanings situated at the cinematic intersections of embodied difference. Possible themes and topics may include, but are not limited to:

- affective spectatorship of cinema and media representation
- affective economies of performance and other affective economies in cinema and media
- people and figures who mediate affect and affective labour in cinema and media
- papers that address the intersections of gender, race, class, sexuality, ethnicity, age, (dis)ability and/or nationality through embodied affect are especially encouraged.

Abstracts due: not specified (250-300 words, plus brief bio.) to Heather Collette-VanDeraa at collette17@ucla.edu and Mila Zuo at mzuo@ucla.edu.

27-28 March 2014

Beyond the Victorian and Modernist Divide

Rouen University, France

Ezra Pound's injunction to "make it new!" or Virginia Woolf's "on or about 1910" statement have long been used in order to support a version of modernism as a strictly aesthetic revolution – or crisis – implying an essential break with Victorian art, culture and ideology. In the last decade, however, the crucial transition between the nineteenth and twentieth centuries has been variously reassessed. In the wake of the new modernist studies and of the recent revaluations of the Victorian period, a growing body of scholarship now challenges traditional periodisation by examining the existence of overlaps and unexplored continuities between the Victorians, the post-Victorians and the modernists. Once separated by a critical and cultural break, Victorian and modernist scholars have become preoccupied with a similar search for cultural and aesthetic complexities that make it possible to move beyond doxic discourses and fixed dichotomies: the past and the present, outer life and inner life, materiality and spirituality, tradition and innovation, ideology and aesthetics.

The emergence or re-emergence of ideas such as the "modern", the "new" or "change" at the turn of the century is an indisputable fact that we want to acknowledge and re-contextualize by examining the different meanings and practices they encompass. From there, we wish to explore the birth and perpetration of two critical meta-narratives and their interdependence: the myth of "high modernism" and the myth of "Victorianism". If there is no clear repudiation of history and heritage on the modernists' part, if "rupture" was a useful fiction, if the challenge to traditional aesthetics and ideology was already a Victorian preoccupation, then we definitely need to remap modernism and Victorianism simultaneously. The papers that we call for are meant to contribute to a trans-disciplinary publication whose synopsis could be the following, although it is far from being fixed:

- Periods, words, labels: historicizing and contextualizing the idea of the "break"
- Victorian, Edwardian and modernist literature: unexplored lines of filiation
- Art history, aesthetic philosophy and the visual arts across the Victorian/Modernist divide

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- Science, philosophy, ideology: landmarks for a new history of ideas
 - New approaches to identity, gender and the self: from mid-Victorians to modernist ideologies and practices.

Abstracts due: 15 September 2013 (300 to 500 words, plus short bio.) to Anne Besnault-Levita at annelev@club-internet.fr and Anne-Florence Gillard-Estrada at af.gillardestrada@orange.fr.

27-30 March 2014

Interdisciplinary Nineteenth-Century Studies Association (INCS) Annual Conference

Houston, Texas, USA

We invite wide responses to the conference theme, ‘Nineteenth-Century Energies’. “We do not exactly know what energy is, but we recognize it,” wrote engineer William Carpenter in 1883. We solicit proposals that recognise nineteenth-century energies in all their multiple, mutable forms. What made the nineteenth century move, tick, and turn? How were its energies instigated, exchanged, conceived, and converted? Who was most animated, and who sought lethargy? What shapes – literal, figurative, material, textual, painted, embodied – did its energies assume? And how were nineteenth-century energies contained? Proposals might focus on the following topics, but are not limited to these:

- Currency and currents
- Hurricanes, storms, and weather
- Evolution and devolution
- Eruptions, real and imagined
- Environmental effects and anthropocenic ages
- Geography and geology
- Conservation
- Prosodic energies
- Cartography and mapping
- Circulation: of people, of molecules, of money
- Diasporas
- Technologies of vision
- Political energies
- Steam(punk) and industry
- Libido

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- Telekinesis, spiritualism, mental telepathySleep

Abstracts due: 15 November 2013 (500 words for individual papers, plus CV; 500 words per paper plus 150 words panel description for panels) to <http://incs2014.org/>.

Full CFP: <http://incs2014.org/cfp/>.

3-6 April 2014

*45th Annual Convention, Northeast Modern Language Association
(NeMLA)*

**Hosted by Susquehanna University
Harrisburg, Pennsylvania, USA**

*Apparitions and Illusions: The Spectral in the Victorian Cultural
Imagination*

(NeMLA session)

This panel invites submissions that explore Victorian fascination with the supernatural and the spirit world. Suggested topics include, but are not limited to, the following: mesmerism, the occult, and the popular press; the black art of spirit photography; clairvoyant authority; gender and psychic intuition; authenticating the invisible; misgivings about faith and science; the creepily inexplicable in a good ghost tale.

Abstracts due: 30 September 2013 (300 words) to Joellen Masters at joellenm@bu.edu (with 'Victorian Supernatural' in the subject line).

Child Abuse and the Supernatural

(NeMLA session)

This panel seeks to examine the way child abuse figures in narratives of the last century that use a supernatural frame and/or supernatural elements. A broad range of texts may be explored, from Henry James's *The Turn of the Screw* to Gore Verbinski's *The Ring*. What aspect of abusive environments does the supernatural represent? What might it obscure? Is the supernatural utilized by the child victim as a means by which to regain agency? Or does it result in further objectification? This panel seeks papers that will consider how the abused child functions within a supernatural frame, bearing

in mind questions of space, autonomy, and boundaries in regards to both child subject and supernatural element/environment. Topics explored may include (but are not limited to): the supernatural and gender/sexuality; ghosts and haunting; psychic children/child mediums; Gothic children; violence and trauma; doppelgangers/alter-egos; alien encounters/abductions; supernatural siblings/twins; fairytale revisions and abuse narratives; child abandonment; the supernatural and children's literature; adopted children; possession/exorcism; children and occult families; imaginary friends; telekinesis/ESP; loss/mourning and the supernatural; and the vengeful child.

Abstracts due: 30 September 2013 (300 words and a brief bio.) to Melissa Bobe at apis.melissa@gmail.com.

Science and the Occult in the Long Nineteenth Century
(NeMLA session)

The goal of this panel is to explore the intersections between two current themes in British literary studies: the influence of science on the literature and culture of the long nineteenth century and the period's simultaneous fascination with and investigation of the occult. While science and the occult are often assumed to occupy different discourses culturally and, particularly in terms of genre, narratively, such a separation is artificial. This panel seeks papers which explore the intersections between science and the occult as seen in British writing and literature from the long nineteenth century. Ideally papers will address what these discourses tell us about their cultural moment and the development of scientific epistemes. Papers ranging in topic from Romanticism to fin de siècle, from science writing to penny dreadfuls, from magic to physics are welcome.

Abstracts due: 30 September 2013 (250-500 words and a brief bio.) to Leigha McReynolds at lhm@gwmail.gwu.edu.

The Gothic Body: The Physical Depiction of the Female Gothic
(NeMLA session)

Since Ellen Moers' original designation of the Female Gothic, the term continues to evolve: The amalgamation of femininity's

depiction in literature and Gothic studies does not conclude with *Literary Women* (1976). In considering the Gothic Body as a starting point for discussion of the Female Gothic, this panel invites papers to consider the female appearance in Gothic literature, especially its physical presence, and whether this being is avoided, eliminated, or even tortured. Ellen Moers set the pace for discussion of the Female Gothic, and the parameters she set will be considered in the genre's continuation. Yet this panel aims to further understand the Female Gothic through readers of the twenty-first century.

Abstracts due: 30 September 2013 (300-500 words) to Neena Cinquino at ncinquino@gmail.com.

The Wilde Celebration: A Retrospective Commemorating the 160th Anniversary of Oscar Wilde's Birth
(NeMLA session)

The focus of this panel is to seek in-depth analysis of Wilde's literary longevity. Because there is a wide diversity of literary achievements related to Oscar Wilde, it is fitting as a commemoration of the 160th anniversary of his birth, to celebrate his skills as an essayist, dramatist, story teller, editor, orator, and novelist. Some questions to consider are: What facets of his life and/or works elicit his impressive durability? Who amongst his contemporaries parallels his permanence? How did Wilde's genius as well as his diverse foci on aesthetics, women writers and culture affect his longevity? What influence did his travels to the United States have on the continuing interest in Wilde's work? What pedagogical techniques have been used to elicit interest and clarity for students?

Abstracts due: 20 September 2013 (200-250 words) to Annette Magid at a_magid@yahoo.com (with subject line: Wilde Panel).

11-13 April 2014

Victorian Senses

Northeast Victorian Studies Association conference

Stony Brook University, New York, USA

We invite papers from all disciplines on topics ranging from the representation of individual sense experience to the scientific,

psychological, and philosophical study of the senses; from the sensory impact of mechanization, industry, and the urban city to the extrasensory world of the Victorian séance and spirit rapping. How were the senses categorised and conceptualised in the period? How did Victorian writers and artists understand and represent the sensations of living in their world? What role did capitalism or politics play in the transformation of the Victorian world of the senses – the rise of consumer culture or the publication of Chadwick’s 1842 *Report on the Sanitary Condition of the Labouring Population*, for instance, or Victorian censorship? How did the ascendancy of empiricism shape the ways in which Victorian scientists and writers experienced and described the world? In what ways were the senses regarded as unreliable or inadequate for a full understanding of reality? In what ways were sensory interactions with the world enhanced, complicated, or compromised by new communication and sensory technologies? Topics to be considered can include, but are not limited to, the following:

- Senses and the Body (e.g. blindness, deafness, dreaming, mesmerism and hypnotism, synaesthesia, extrasensory perception, insanity and nervous disease)
- Studying the Senses (e.g. psychology of sense perception, sexual science, sensory deprivation, animal senses)
- Communication, Optical and Acoustic Technologies (e.g. photography and its predecessors, the phonograph, the microscope, the telescope, extending the senses through technology)
- Sense and the Victorian World (e.g. factories and industrialisation, the sensory overload of the metropolis, consumerism and the senses)
- History, Method and Philosophy (e.g. empiricism or sense experience as the origin of knowledge, rationalism, the unreliability or inadequacy of the senses, sense experience and consciousness, social and cultural history of the senses)
- Culture and the Arts (e.g. sensation fiction, the representation of sense experience in fiction, poetry, and art, literary realism and empiricism, spectacle, the “fleshly school” of poetry, magic, Decadence and Aestheticism, sentimentality)

Abstracts due: 15 October 2013 (500 words max.) to Erika Behrish Elce at Erika.Behrish.Elce@rmc.ca.

Full CFP: <http://navsa.blogspot.co.uk/2013/08/cfp-nvsa-2014-victorian-senses-10152013.html>

14-18 April 2014

Uncommon Wealths: Riches and Realities

**The European Association for Commonwealth Literature and
Language Studies (EACLALS), 15th Triennial Conference**

Innsbruck, Austria

Abstracts due: 31 August 2013 (250 words for papers; 450 words for panels) to <http://uncommonwealthseaclals2014.wordpress.com/call-for-papers/>.

10-12 July 2014

New Horizons; Reassessing Women's Travel Writing 1660-1900

Chawton House Library, Hampshire, UK

Since the 1990s, researchers across a range of disciplines have amply demonstrated the inaccuracy of this complaint in *Punch*. We now know that 'travellers in skirts' were in plentiful supply in both the eighteenth and nineteenth centuries, with an ever increasing number of these women venturing into print and thereby becoming 'travel writers in skirts'. The recent feminist recovery of women's travel and travel writing has thus categorically refuted *Punch*'s suggestion that the woman traveller and travel writer was a rarity before 1900. Yet at the same time, this recovery has often unwittingly maintained some of *Punch*'s gendered assumptions. In particular, scholars have frequently followed the magazine's lead in assuming that women travellers in this period 'mustn't, can't and shan't be *geographic*'. Women's travel writing, the received wisdom runs, was usually just a literary exercise, typically undertaken under the rubric of the 'sentimental' or the 'picturesque'. Only male travellers, it is assumed, were licensed to take the role of 'explorer', and to position themselves as travellers whose activities and writings made substantive contributions to knowledge and to contemporary intellectual and cultural debate. As Megan Norcia has recently written, 'women simply have not been written into the history of geographic travel, and when they do appear, it is as genteel travellers rather than geographers'; and the same tendency can be observed in many other disciplines and discourses, including anthropology, sociology, political economy and natural history.

This three-day conference at Chawton House Library, organised in conjunction with Nottingham Trent University's Centre for Travel Writing Studies, invites proposals for papers on all aspects of women's travel

writing before 1900. However, it is especially concerned to interrogate the assumed exclusion of women travel writers from contemporary networks of knowledge production and intellectual authority. To this end, we especially welcome papers that explore:

- the extent to which female-authored travelogues were intended and received as contributions to knowledge;
- the forms of knowledge and cultural commentary articulated in women's travel writing;
- the genre's role in the intellectual development of both women writers and women readers (in relation, for example, to language acquisition and other appropriately 'feminine' attributes);
- the participation of women travellers in wider intellectual communities and networks;
- the part played by women travellers and travel writers in the emergence of disciplines like geography, sociology and botany.

Abstracts due: 1 March 2014 to Carl Thompson at carl.thompson@ntu.ac.uk. (For any other queries, or to register for the event, please contact either Carl or Gillian Dow, Director of Research at Chawton House Library, at g.dow@soton.ac.uk.)

NOTE: Although the deadlines for abstracts for the following edited collections, special issues, symposia and/or conferences/conference sessions have already passed, they may be of interest to scholars working on the neo-Victorian in relation to the specified topics. (Entries that are only listed, without explanatory notes, were highlighted in a previous issue of NVS.)

8 November 2013

The Weird: Fugitive Fictions/Hybrid Genre

Senate House, London, UK

This one day research conference in association with the Centre for Contemporary Literature, Birkbeck, will explore the weird literary tradition

and the many facets of weird writing. Until recently weird fiction, if acknowledged at all, was usually considered to be a marginal mode in the already lowly Gothic tradition – less a genre than a particular affect. In the last ten years, however, it has come to be regarded as a separate and distinct form with an increasingly important role to play in the theory of popular genre. The debate has broadened its scope to perceive and explore connections with discourses, literary traditions and cultures not previously associated with the Weird.

Full CFP: <http://www.ies.sas.ac.uk/events/ies-conferences/TheWeird>

Follow ‘The Weird’ on Twitter: @WeirdConference.

10-12 July 2014

Victorian Transport

Australasian Victorian Studies Association Annual Conference

Hong Kong

The Victorian Age is one of mobility and of transportation: goods, people and money were transported within Great Britain, across Europe, and to the far reaches of Empire. Ideas – whether economic, political, educational, religious or philosophical – were imported and exported. And far from being unemotional, the Victorians were also regularly ‘transported’ by emotions which doctors, scientists and psychologists tried to theorise.

This conference seeks to redefine the parameters of transport through interdisciplinary approaches to material, metaphorical and metaphysical journeys during the Victorian era. Papers on global crossings are particularly welcome.

Topics might include but are not limited to:

- Transporting people, transporting goods
- Modes of Transportation
- Intellectual transport
- Trade and trafficking
- Penal colonies
- Theorising 'transport'
- Theories of the emotions
- Women and transport
- Transport, its politics and policies
- Transatlantic and Transpacific transportation

- Transference and the subconscious
- Dreams and Telepathy
- Transporting and translating literature abroad
- Transport hubs/ urban development
- Speed
- Transportive music
- Landscape and environment
- Immobility
- Time Travel
- Neo-Victorian Transport

Conference website: <http://www.english.hku.hk/events/victoriantransport/>

29-31 August 2013

Nineteenth Century Numbers

British Association for Victorian Studies Annual Conference 2013

Royal Holloway, University of London, England, UK

The BAVS conference 2013 will be held at Royal Holloway, University of London which was founded by the Victorian entrepreneur and philanthropist Thomas Holloway at Egham, Surrey in 1886. The College and the nearby former Holloway Sanatorium are products of surplus wealth accumulated in the course of Holloway's activities as financier, in the large-scale manufacture of patent medicines, and in mass marketing – including advertising to Britain's overseas colonies. While its theme reflects these institutional origins, the Conference aims to explore the relevance of numbers to nineteenth-century studies in a wide variety of ways. We welcome proposals for papers and panels which speak to the interdisciplinary conference theme broadly and innovatively. Likely topics will include:

- mass culture, mass politics and reform
- crowds, population, over population
- Malthus and Darwin; proliferation and extinction
- collecting and cataloguing
- periodicals and serials
- architecture and proportion
- time and technology; timetables and navigation
- mass mobility;

-
- computation;
 - money; finance and economics
 - the one and the many; duration; the infinite; age and aging
 - research methodologies in the digital era; quantitative and qualitative; corpus linguistics; periodization; information overload

Conference Website: <http://bavs2013.wordpress.com/>

13-14 September 2013

Pre-Raphaelitism: Past, Present and Future

Oxford Brookes University, Oxford, England, UK

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

9-11 October 2013

Transactions and Connections: Memories of the Past

Facultad de Filosofía y Letras, University of Málaga, Spain

This seminar will discuss the transactions and the connections between past and contemporary literature written in English and in the European context. The seminar aims to present ideas on the significance of the interplay of past and present from a dual perspective. Therefore, contributions will address the ambivalent tension between past and present, and will consider the ongoing state of negotiation between past concerns and current issues in contemporary culture.

Conference website:

<http://litcae.org/reescritura/transactions-and-connections/>

2 November 2013

Representations of Modernity 1850-1960 (Postgraduate Conference)

Plymouth University, England, UK

This interdisciplinary conference will consider Modernity as a broad set of historical conditions, obtaining differently in various times and places. Intended for Postgraduate taught and research students from the disciplines of Literature, History, Art History, Architecture and Cultural Studies the conference aims to present ideas on and discuss the significance and impact of the complex nature of Modernity; to consider its multiple facets, and how it is represented through various artistic and cultural mediums. Likely topics will include:

- New City/New Tourism

- The Self
- Industry and Industrialization
- Warfare
- Urbanization and Suburbanization
- Trauma and Narration
- Technology
- The Body and Machine
- Material and Visual Cultures
- Revivalism
- Gender and Sexuality
- Rising Mobility and Communication
- Empire

Conference website:

<http://www1.plymouth.ac.uk/research/humpa/news/Events/Pages/Representations-of-Modernity-1850-%E2%80%93-1960.aspx>

14-16 November 2013

Victorian Modernities

Victorian Interdisciplinary Studies Association of the Western United States (VISAWUS)

Courtyard by Marriott, Portland City Center, Portland, Oregon, USA

VISAWUS 2013 explores the Victorians' enthusiasm and apprehension regarding modern progress and innovation. We encourage papers across all disciplines, including (but not restricted to) art history, literature, gender, history of science, history, material culture, political science, performance, life writings, journalism, photography, popular culture, and economics.

Full CFP: <http://call-for-papers.sas.upenn.edu/node/48719>

Conference Reports***Neo-Victorian Villainy:******Adaptation and Reinvention on Page, Stage and Screen*****(25th May 2013)****University of York, UK****By the symposium organiser, Benjamin Poore:**

The Neo-Victorian Villainy Symposium, a one-day event held in the University of York's recently-opened Theatre, Film and Television Department building, aimed to facilitate cross-disciplinary discussion on the many ways in which modern and popular culture representations of the villain draw on the narratives and characters of the Victorian period. The original Call for Papers mentioned Count Dracula, Svengali, Edward Hyde, Moriarty, Dorian Gray and Ayesha as potential figures for investigation, but the papers presented at the symposium addressed a broader range of themes and histories than anticipated, from Vanessa Gerhard's comparative study of changing representations of the vampire and the ghost, to Will Nelson's consideration of the traces of the *Grand Guignol* in modern horror films and Toby Manning's examination of the villains of John Le Carré's Cold War espionage novels (which, he argued, were indicative of a conservative and nostalgic worldview not dissimilar to Ian Fleming's).

The papers given on the day also demonstrated the range of texts becoming amenable to neo-Victorian critique, including Chloe Buckley's positioning of Chris Priestley's 2011 young adult novel, *Mister Creecher*, as a re-imagining of the Dickensian *Bildungsroman*, and Charlotte K. Bartle's discussion of Amalie Skram's 1895 novels *Professor Hieronimus* and *Paa St.Jørgen* through the lens of *Fingersmith* (2002) and *The Crimson Petal and the White* (2002). Marty Zeller-Jacques' paper on Scott Snyder's work on Batman series such as *The Gates of Gotham* and *Court of Owls*, meanwhile, introduced the symposium to the idea of a steampunk Gotham, and highlighted the processes of cross-fertilisation between films and comic-book series. Nevertheless, the symposium also showcased highly pertinent material on histories of neo-Victorian performance stretching back to the early twentieth century. Guy Barefoot's keynote presentation, 'Hollywood's image of melodramatic villainy (just) after the Victorians', presented extensive evidence of the afterlife of the Victorian villain, in his trademark cape, top hat and moustache, in movies, vaudeville and the

comics, and of the way that a key phrase evoking melodramatic Victorian villainy – “and still the villain pursued her” – recirculated and resonated across the popular media. Marion Gibson identified the Victorian spirit medium, Nelly Lumsden, in the 1959 film of *The Thirty-Nine Steps*, as an exemplar of the emergence in mid-twentieth century British film of an oppositional counterculture, while Jim Davis urged neo-Victorianists to arm themselves with a reappraisal of the original Victorian melodrama villain, in all his performative complexity and variety, which ought to allow for more nuanced considerations of his neo-Victorian offspring.

As neo-Victorianism continues to expand the geographical range of its material for analysis globally, Rob Dean’s paper provided a further perspective, analysing nineteenth-century imperial melodramas alongside films such as *Black Hawk Down* (2001) and *The Hurt Locker* (2008), and connecting on several levels with Richard Hand’s keynote presentation on Joseph Conrad as adaptor of his own works, in later life, across a range of media. Hand also explored how the Conradian phrases ‘heart of darkness’ and ‘the horror, the horror’ have detached from their source and taken on a transmedia life of their own, to be deployed to imply unfathomable evil. Jonathan Buckmaster’s paper was a timely evaluation of the representations of Dickensian villainy during the author’s bicentennial year, 2012, while for Sarah Artt, BBC One’s *Ripper Street* (2012-13) offered contradictory but ultimately conservative images of the neo-Victorian prostitute. Sarah Artt’s paper was part of a panel titled ‘Neo-Victorian Women Going Rogue’, which connected particularly well with Eckart Voigts’ keynote on Nell Leyshon and her first-person tale of murder *The Colour of Milk* (2012), which has been widely compared with Thomas Hardy’s *Tess of the D’Urbervilles* (1891). Via a live Skype link with the author in the department’s cinema, Voigts was able to interview Leyshon, while the Neo-Victorian Women panel discussion further developed the issue of whether neo-Victorian women are ever straightforwardly villainous, or whether this quality is normatively attributed only to men in neo-Victorian fiction and adaptations.

The symposium also included extracts from Michael Punter’s most recent play about spiritualism in the 1870s, *Summerland* (written 2012, unpubl.), performed by students from the department and directed by alumna Naomi Lawrence. This was followed by a discussion with Michael Punter and playwright Laura Turner on approaches to staging and adapting

the Victorians. Although significant work has already been done in tracing the afterlives of the Victorian villain in the new media of the twentieth century, by the likes of Guy Barefoot and Ben Singer, this symposium demonstrated that there are still many aspects of villainy and the neo-Victorian worthy of further investigation, whether they be drawing attention to overlooked twentieth-century responses, or mapping the rapidly-expanding terrain of fandom and media convergence for characters originating in the Victorian era. With a recent issue of *Modern Drama* (Winter 2012) devoted to melodrama in its nineteenth-century and contemporary forms, there is certainly potential for further studies of melodramatic evil which carve out a distinctive niche for the neo-Victorian villain and villainess.

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

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

26 June – 29 September 2013

Impressionism, Fashion, and Modernity

Regenstein Hall, Chicago, Illinois, USA

Organized by the Art Institute of Chicago, The Metropolitan Museum of Art, New York, and Musée d'Orsay, Paris, this exhibition the first to uncover the fascinating relationship between art and fashion from the mid-1860s through the mid-1880s as Paris became the style capital of the world. Featuring 75 major figure paintings by Caillebotte, Degas, Manet, Monet, Renoir, and Seurat, including many never before seen in North America, this stylish show presents a new perspective on the Impressionists – revealing how these early avant-garde artists embraced fashion trends as they sought to capture modern life on canvas. In the second half of the 19th century, the modern fashion industry was born: designers like Charles Frederick Worth were transforming how clothing was made and marketed, department stores were on the rise, and fashion magazines were beginning

to proliferate. Visual artists and writers alike were intrigued by this new industry; its dynamic, ephemeral, and constantly innovative qualities embodied the very essence of modernity that they sought to express in their work and offered a means of discovering new visual and verbal expressions.

This groundbreaking exhibition explores the vital relationship between fashion and art during these pivotal years not only through the masterworks by Impressionists but also with paintings by fashion portraitists Jean Béraud, Carolus-Duran, Alfred Stevens, and James Tissot. Period costumes such as men's suits, *robes de promenade*, day dresses, and ball gowns, along with fashion plates, photographs, and popular prints offer a firsthand look at the apparel these artists used to convey their modernity as well as that of their subjects. Further enriching the display are fabrics and accessories – lace, silks, velvets, and satins found in hats, parasols, gloves, and shoes – recreating the sensory experience that made fashion an industry favourite and a serious subject among painters, writers, poets, and the popular press.

Website: <http://www.artic.edu/exhibitions/impressionism-fashion-and-modernity>

7 September – 8 December 2013

Victoriana: The Art Of Revival

Guildhall Art Gallery, London, UK

Principal Curator: Sonia Solicari at sonia.solicari@cityoflondon.gov.uk.

(See article by Solicari on curating the exhibition in this issue's Notes section.)

18 July to 30 October 2013

Touching the Book:

Embossed Literature for Blind People in the Nineteenth Century

Peltz Gallery, Birkbeck, University of London, London, England, UK

This free exhibition, curated by Heather Tilley, a British Academy Postdoctoral Fellow in Birkbeck's Department of English and Humanities, and supported by the Heritage Lottery Fund (HLF) through their Sharing Heritage programme, explores the history of embossed reading and writing practices for blind and partially-sighted people prior to the adoption of braille in nineteenth-century Britain and Europe. It contains important examples of nineteenth-century embossed books, writing devices, journals,

pamphlets and portraits from the Royal National Institute of Blind People (RNIB), the Wellcome Library, and private collections. This was a period in which a number of raised alphabets were invented and taught in blind schools and teaching societies throughout Europe, characterized either by their resemblance to the Roman alphabet and legible to the eye or their use of an arbitrary, symbolic code, such as braille. The exhibition traces debates between those alphabets that were best-suited to the eye versus those best-suited to the finger and explores how nineteenth-century blind and partially sighted people, including Thomas Rhodes Armitage (a founding member of RNIB) and communities campaigned to have ownership of embossed writing systems. Visitors will also be able to access further information and share responses to the exhibition on the exhibition's website: <http://blogs.bbk.ac.uk/touchingthebook/>.

(NVS issue 5:2, a special issue on *The Other Dickens: Neo-Victorian Appropriation and Adaptation*, included Lillian Nayder's creative piece 'Tangible Typography', which imaginatively explores this same subject.)

Celebrating Charles Dickens

Online version of the Special Collections exhibition *Celebrating Charles Dickens*:

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

Audio Version of *No Wealth But Life: Why John Ruskin Matters Today*:

<https://sites.google.com/a/hillsideclub.org/hillsideclub/the-simple-home>

An audio version of the recent Ruskin symposium, *No Wealth But Life: Why John Ruskin Matters Today*, held in Berkeley, California, 13 July 2013, is now available online (follow link and scroll down to the end of the page where the mp3 files are listed). The event took a fresh look at Ruskin's ideas and considered the ways in which his deep concern for true civilisation, the well-being of the earth and humanity, and a life restored to its basis in real wealth, offers us both profound insight and hope for a more wholesome and happy future. The audio version includes contributions by Berkeley author Gray Brechin and Ruskin scholars James L. Spates and Sara Atwood.

Recent and Forthcoming Critical Publications on Neo-Victorianism

Kirchknopf, Andrea. *Rewriting the Victorians: Modes of Literary Engagement with the 19th Century* (McFarland & Company, 2013):

Recent and Forthcoming Neo-Victorian Fiction

Baker, Lori, *The Glass Ocean* (Penguin Press/Virago, 2013): set in 1841; seeking to understand how and why she had been abandoned, young Carlotta Dell'oro retells the story of her parents – Leo, an artist, and Clotilde – who meet aboard the *Narcissus*.

Benmore, James, *Dodger* (Heron, 2013): post-*Oliver Twist* narrative told from the perspective of the Artful Dodger, who returns to London after six years in an Australian penal colony.

Bodden, Marlen, *The Wedding Gift* (Century, 2013): in the antebellum South, plantation owner Cornelius Allen presents his soon-to-be wed daughter, Clarissa, with a gift: Sarah, a slave and her half-sister; both women must weigh the options of freedom and escape.

Boyne, John, *This House is Haunted* (Transworld, 2013): homage to Dickens and Henry James by the author of *The Boy in the Striped Pyjamas*, opening with the heroine and her father attending a reading by Charles Dickens; after her father's death, Eliza Caine becomes a governess to two children at Gaudlin Hall, where she soon realises that a malign force 'protects' the children.

Brandreth, Gyles, *Oscar Wilde and the Murders at Reading Gaol* (Touchstone, 2013): latest installment of the Oscar Wilde Murder Mysteries series featuring Wilde and Arthur Conan Doyle; when a warden and a prison chaplain are murdered, Wilde must return to Reading Gaol to solve the case.

Bretherick, Diana, *City of Devils* (Orion, 2013): the Scottish doctor James Murray arrives in Turin in 1887 to study under Cesare Lombroso, the famous criminologist; hours after they meet, a series of brutal murders

occurs in the city and Murray sets to work to clear his mentor's name using Lombroso's theories.

Brown, Eli, *Cinnamon and Gunpowder* (FSG, 2013): unusual story set on the high seas in 1819; Chef Owen Wedgewood has been kidnapped by the pirate captain 'Mad Hannah Mabbot' and prolongs his life on a weekly basis by cooking captain and crew an elaborate meal, while becoming increasingly fascinated by his captors.

Choo, Yangsze, *The Ghost Bride* (Morrow, 2013): in colonial Malaya, Li Lan, an impoverished young woman, agrees to become a 'ghost bride' to a wealthy family's dead son so as to placate the spirits via a 'ghost marriage' and ensure herself a permanent home, only to be increasingly drawn into superstition and the supernatural.

Clark, Janice, *The Rathbones* (Doubleday, 2013): when a violent stranger turns up at her home, fifteen-year-old Mercy Rathbone, the last of her New England whaling clan, is forced to flee and take to the sea with her uncle, bringing the pair in contact with the remnants of her family's seafaring history.

Collard, Paul Fraser, *The Scarlet Thief* (Headline, 2013): hoping for a life beyond the East End of London, Jack Lark takes the opportunity to join the army to fight in the Crimean War, rising quickly through the ranks to lead his unit in the frontlines against the Russians.

Davies, Stevie, *Awakening* (Parthian Books, 2013): in a world shaken by the publication of Darwin's *The Origin of Species*, the sisters Anna and Beatrice Pentecost must negotiate new ideas and desires and the challenges of feminist rebellion, religious fervour, political radicalism and spiritualism.

Griffin, Kate, *Kitty Peck and the Music Hall Murders* (Faber, 2013): seventeen-year-old seamstress, Kitty Peck, becomes embroiled in the disappearance of dancing girls from a music hall run by the ruthless Lady Ginger.

Harwood, John, *The Asylum* (HMH US, Jonathan Cape UK, 2013): Gothic mystery; a young woman wakes in a strange room to find herself an asylum inmate at Tregannon House, admitted under a name other than her own, and searches her scant belongings and memories for clues to her own identity and incarceration.

Kalfus, Ken, *Equilateral* (Bloomsbury USA, 2013): in turn-of-the-century restive Egypt, a British astronomer, Thayer, decides to construct a massive triangle in the desert in the hopes of signaling to the Martians, while apparently unable to communicate with the two women in his life, his secretary and his housemaid.

Klaber, William, *The Rebellion of Miss Lucy Ann Lobdell* (Green Leaf Book Group Press, 2013): biofiction of New York dance school manager Lucy Lobdell, notorious for her cross-dressing life and marriage to a woman, Marie Perry, and Lobdell's defiance of nineteenth-century society's gender expectations.

Kent, Hannah, *Burial Rites* (Picador, 2013): set in 1829 Iceland, based on a true story; as Agnes Magnúsdóttir awaits execution for the murder of two men, living on the farm of the district officer with his family, she begins to make her confessions.

Kirkpatrick, Jane, *One Glorious Ambition* (WaterBrook, 2013): biofiction of American reformer, Dorothea Dix, covering Dix's childhood and her campaign to institute care reform for the mentally ill.

Lynch, Paul, *Red Sky in Morning* (Quercus, 2013): in 1830s Ireland, Coll Coyle and his family face unfair eviction, leading Coll to murder his landlord in despair, a crime for which he is pursued to the United States by the foreman, John Faller.

Manning, Kate, *The Notorious Life of Madame X* (Bloomsbury, 2013): inspired by a real midwife in nineteenth-century New York; controversial and successful, Axie Muldoon must protect her practice and her family from Anthony Comstock, the founder of the Society for the Suppression of Vice.

Marston, Edward, *Peril on the Royal Train* (Allison & Busby, 2013): Inspector Colbeck and Sergeant Leeming investigate the sabotage of a train run by the Caledonian Railway Company, uncovering a much larger conspiracy, which seems to involve Queen Victoria and the Prince Consort and their route to Balmoral.

McBride, James, *The Good Lord Bird* (Riverhead, 2013): the young slave Henry Shackleford is so feminine in appearance that he has earned the nickname 'Little Onion'; saved by the abolitionist John Brown, the Onion must conceal his gender to survive.

McVeigh, Jennifer, *The Fever Tree* (Putnam, 2013): impoverished after her father's death, Frances Irvine accepts a marriage proposal and the opportunity to immigrate to South Africa, which provides the nineteenth-century political backdrop for her romance with two very different men.

Meyer, Philipp, *The Son* (Ecco, 2013): multiple time-frames; epic Western and family saga of the McCulloughs, an ambitious Texan dynasty, spanning the period from 1880s to the state's twentieth-century oil boom, exploring the price of power.

Morrell, David, *Murder as a Fine Art* (Little Brown & Mulholland, 2013): forty-three years after the Ratcliffe Highway murders, gruesome copycat killings, apparently drawing on Thomas de Quincey's essay 'On Murder Considered as One of the Fine Arts' for inspiration, implicate the writer, forcing him to hunt for the true killer, assisted by his daughter Emily and detectives from Scotland Yard.

Neil Orr, Elaine, *A Different Sun: A Novel of Africa* (Berkley, 2013): in mid-nineteenth-century Georgia, a young woman from a slave-owning family marries a travelling missionary and accompanies her new husband to West Africa to assist him in his work in Yoruba communities struggling with the legacies of the slave trade.

O'Connell, John, *Baskerville: The Mysterious Tale of Sherlock's Return* (Atria, 2013): mystery surrounding Sir Arthur Conan Doyle's collaboration with his editor, the 'true' authorship of *The Hound of the Baskervilles*, and

the two men's sojourn on the moors which provided the background for the novel.

Page, Jeremy, *The Collector of Lost Things* (Little Brown, 2013): Gothic nautical eco-adventure set in the 1840s; the naturalist Eliot Saxby joins an expedition to the Arctic in search of traces of the Great Auk, only to find himself drawn into increasingly complex relationships with his eccentric companions, especially the strangely familiar and alluring Clara.

Pérez-Reverte, Arturo, *The Siege* (Weidenfeld & Nicolson, 2013): in early nineteenth-century Cadiz, against the backdrop of political intrigue, espionage, and Spain's struggle for independence from France, the hunt is on for a serial killer who flays his female victims alive.

Perry, Anne, *Blind Justice* (Headline, 2013): 19th installment in the William Monk series; when the case against the popular minister Abel Taft, accused of fraud, begins to unravel, presiding Judge Rathbone makes the fateful decision to involve his friend Monk, giving him access to a piece of undisclosed crucial evidence held by the judge.

Perry, Anne, *Midnight at Marble Arch* (Ballantine, 2013): 28th installment in the Thomas Pitt series; now in charge of Special Branch, Pitt becomes involved in investigating two seemingly unrelated, young women's deaths somehow linked to the Spanish Embassy and diplomatic conspiracies.

Pinborough, Sarah, *Mayhem* (Jo Fletcher Books, 2013): against the backdrop of the Ripper killings, incorporating various real-life characters, the opium-addicted police surgeon Dr Thomas Bond becomes obsessed with the equally vicious Torso Murders and is drawn into supernatural horrors, aided in his quest by a Jewish visionary barber and a rabbi.

Rennison, Nick, *Carver's Quest* (Atlantic, 2013): in 1870, the amateur archaeologist Adam Carver and his sidekick become involved in a murderous quest for an ancient Greek manuscript and the lost treasure of Philip II of Macedonia, which takes them from London to Athens and the wilds of Greece.

Rose, M.J., *Seduction: A Novel of Suspense* (Atria, 2013): dual time-frame narrative; the search for Victor Hugo's secret notebooks of his time on Jersey, when he experimented with spiritualism, precipitates a modern-day woman traumatised by arcane visions and the troubled companion of her youth, now director of a foundation investigating reincarnation, into a supernatural mystery.

Rutherford, Edward, *Paris: The Novel* (Doubleday, 2013): multiple time-frame narrative; an epic history of the metropolis told through the interwoven stories of four socially diverse families, including the nineteenth-century fin-de-siècle.

Schanbacher, Gary, *Crossing Purgatory: A Novel* (Pegasus, 2013): lyrical saga of the American frontier; in 1858, on the eve of the Civil War, Thompson Grey, a grief-stricken farmer, sets out westward from his Indiana homestead in self-imposed exile and atonement for his perceived guilt in a family tragedy.

Schwarz, Christina, *The Edge of the Earth* (Atria, 2013): seeking to escape a conventional life in 1897 Milwaukee, Trudy marries the mercurial Oskar, who takes up employment at the lighthouse of the isolated Point Lucia community in California, precipitating further life-changing self-discoveries and transformations.

Shaara, Jeff, *A Chain of Thunder: A Novel of the Siege of Vicksburg* (Ballantine, 2013): panoramic sequel to *A Blaze of Glory*, chronicling one of the key events of the US Civil War from both Union and Confederate commanders', soldiers' and civilians' perspectives.

Shepherd, Lynn, *The Solitary House* (Delacorte, 2013): previously published as *Tom-All-Alone's*; nefarious goings-on in 1850s Victorian London, involving one-time policeman turned private investigator Charles Maddox, his 'thief-taker' uncle, and the unscrupulous lawyer Tulkinghorn, who hires Maddox to investigate a case of blackmail of wealthy clients.

Sidorova, J.M., *The Age of Ice* (Scribner, forthcoming 2013): historical fantasy with magic realism touches opening in 1740, but covering 200 years

of the unnaturally extended life-span of Prince Alexander Velitzyn, one of the twins born from the enforced marital union of a disgraced Russian nobleman and the female court jester in the ice palace especially constructed at the Empress Anna Ioannovna's command, during which he encounters various historical figures, including Mary Shelley.

Slan, Joanna Campbell, *Death of a Dowager* (Berkley Prime Crime, 2013): 2nd installment in the crime series, featuring the married Jane Eyre as a detective, the mystery this time focusing on the Ingrams as well as political intrigue surrounding King George IV.

Spalding, Linda, *The Purchase* (Pantheon, forthcoming 2013): 2012 Governor General's award winner, mostly set in the early nineteenth century; a widowed Quaker father, shunned for marrying his young servant Quakers, finds his attempts to build a new life in the Virginia wilderness tainted by his purchase of a slave boy.

Stovell, Sarah, *The Night Flower* (Tindal Street, forthcoming 2013): a thieving governess and Romany gipsy girl meet on a convict ship to Tasmania, where they are confronted with debauched administrators and idealistic reformers advocating a perverse 'morality'.

Wallace, Wendy, *The Sacred River* (Simon & Schuster, forthcoming 2013): the invalid Harriet Heron travels with her mother and aunt to nineteenth-century Egypt only to be caught up in colonial revolt and dangerous secrets linked to her mother's past.

Wascom, Kent, *The Blood of Heaven* (Grove, 2013): 1861; in the face of the Union advance, the 75-year-old Confederate Angel Woolsack makes his final testament and recalls his life, from childhood travels with his itinerant preacher farther to highway robbery, slave plantations, bordellos and revolutionary intrigue, including the 1804 failed Kemper Borthers' Rebellion against the Spanish and the Aaron Burr conspiracy.

Webb, Katherine, *The Misbegotten* (Orion, forthcoming 2013): in 1820s Bath, two women threaten to expose dark truths behind the facades of bourgeois respectability; while a governess seeking to better herself is

ensnared in a violent marriage, a foundling servant girl seeks to unravel the mystery of the disappearance of a childhood friend whom she loved as a sister.

Wecker, Helene, *The Golem and the Jinni* (Harper, 2013): supernatural fantasy exploring issues of bondage and freedom, immigration, integration and exclusion in immigrant communities, as a Jewish golem and an Arab djinni are brought together in 1899 New York,

Wilcox, John, *Fire Across The Veldt* (Allison & Busby, 2013): latest installment in the Simon Fonthill military adventure series; in 1900 South Africa, Fonthill is charged with putting an end to the Boer rebels' guerrilla warfare, while his journalist wife's reporting of the conflict places her at risk.

Young, Felicity, *Antidote to Murder* (Berkley, 2013): second installment in Doctor Dody McClelland series; in fin-de-siècle London, misogynist colleagues attempt to scupper Dody's medical career by falsely implicating her in illegal abortion, played out against the backdrop of suffragette agitation, labour conflict and escalating political hostility and espionage between Britain and Germany.

Recent and Forthcoming Neo-Victorian Poetry & Drama

Gupta, Tanika, *The Empress* (Oberon Books, 2013): recently premiered play; in Queen Victoria's Jubilee year of 1887, an Indian nanny is abandoned by her English employers upon their arrival in London, while the queen forges an intimate relationship with her new Indian servant Abdul.

Hammack, Brenda, *Humbug: A Neo-Victorian Fantasy in Verse* (Misty Publications, 2013): the adventures of the twelve-year old Victorine and her chimerical companion, told in a half-Dickensian, half-Carrollian verse hybrid spiced with steampunk.