

**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.)

The Female View:

***Portrayals of Marriage by Nineteenth-Century Women Novelists*
Edited Collection**

[Note: The editor has indicated interest re. neo-Victorian chapters.]

Abstracts are sought for an edited volume on the subject of *The Female View: Portrayals of Marriage by Nineteenth-Century Women Novelists*. The nineteenth century was a period of radicalism and reform and few aspects of life were more hotly contested than that of marriage. Behind closed doors, in what Wilkie Collins described as “the secret theatre of home”, women were often trapped in a privately conducted power struggle to preserve their sanity, their health, the care and welfare of their children and their own economic survival. These tensions increasingly found their way into a web of public discourse surrounding the issue of power in marriage, including the concept of *couverture*, married women’s property law, divorce law and conjugal rights. [...] Yet relatively few nineteenth-century novels deal with the portrayal of marriage as an intimate relationship between two people acted out in the privacy of the home. Romance plots abound as do sentimental representations of family life but not many writers were brave enough to defy convention by exposing the brutality and emotional or physical cruelty that formed the reality of private life for many women or to treat the subject of marriage itself as a fit subject for fiction. This collection of interdisciplinary essays will explore the fictional portrayal of marriage by women novelists between 1800 and 1900. It will investigate the way in

which these novelists engaged with and contributed to the wider debates of the period, the extent to which their novels challenged the status quo and the influence of gender upon the presentation of their fictional material. Authors might include (but are not limited to): Susan Ferrier, Maria Edgeworth, Mary Elizabeth Braddon, Rhoda Broughton, Florence Marryat, Dinah Craik, Charlotte Riddell, Sarah Orne Jewett, Margaret Oliphant and Emma Jane Worboise. Submissions on more well-known women writers of the period are also welcome, where these can be shown to address the primary theme of marriage in unconventional or unusual ways.

Abstracts due: Please submit an abstract of 300-500 words and a brief CV to lambertcs1@yahoo.co.uk by **1 January 2015**. Authors will be notified by 31 March 2015 whether or not their abstract has been accepted.

Submissions due: The deadline for the full-length article, if accepted, is **1 September 2015**. Articles should be between 4,000 and 6,000 words in length, accompanied by an abstract of around 200 words.

Contact: Preliminary inquiries are welcome: kindly address them to lambertcs1@yahoo.co.uk.

Neo-Victorian Biofiction:

Re-Imagining Nineteenth-Century Historical Subjects

Edited Collection, Neo-Victorian Series, Rodopi

Contributions are invited on the theme of *Neo-Victorian Biofiction* for a volume in Rodopi's Neo-Victorian Series to be published in 2016. This edited collection will examine the manifold narrative ethics and strategies employed by writers, dramatists, poets, filmmakers, graphic novelists and other artists to re-imagine the lives of nineteenth-century historical subjects. From celebrities, including iconic public figures and notorious criminals, to obscure individuals virtually erased from historical records, as in the case of slaves, servants, industrial and sex workers, the personal triumphs and traumas of real-life people of the period continue to exert an evident fascination for the present. Yet the 'resurrection' of historical subjects in image and text, as opposed to the creation of wholly fictional characters, carries with it particular ethical risks of appropriation for present-day agendas, symbolic victimisation, factual distortion, and even defamation. How do 'biofictioneers' negotiate and manage these risks so as to do justice and bear after-witness to the actual lives lived? In what contexts does deliberate or excessive fabulation take over, and can such texts still be

regarded as biofiction in the strictest sense? What differences in technique and approach can be discerned in recreations of historical lives from first-person vs. third-person points of views, i.e. via ‘autobiofiction’ vs. biofiction? And to what extent do artists self-consciously foreground the historiographic metafictional slippage between fact and fiction in their works? As well as proposals on the usual suspects, such as Queen Victorian and the great Victorian writers of Dickens, Wilde & Co., the editors are particularly interested in chapter proposals on biofictions of the following: artists and models; Australian Aborigines; children; doctors; female poets; indigenous actors in the ‘Indian Mutiny’ (or India’s First War of Independence); maids and menservants; mistresses and prostitutes; travelers and explorers. Possible topics may include, but need not be limited to the following:

- biofiction’s shaping role of contemporary views of ‘the Victorian’ and the long nineteenth century
- the relationship between biofiction and postmodernism
- narrative devices producing empathy and/or distancing effects
- the role of narrative point(s) of view
- the ideological (feminist, postcolonial, queer, etc.) agendas of biofiction
- the un/ethics of biofictional practice
- biofiction in the context of adaptation studies
- the gender politics of biofiction
- spectrality and/or biofictional ‘grave robbing’
- the uses of comedy in biofictional texts
- differences in biofiction across neo-Victorian genres and media
- neo-Victorian biofiction, trauma, and after-witness

Abstracts due: Please send 300-500 word proposals (for 8,000-10,000 word chapters) to the series editors, Marie-Luise Kohlke at m.l.kohlke@swansea.ac.uk and Christian Gutleben at Christian.GUTLEBEN@unice.fr, by **28 February 2015**. Please add a short biographical note in the body of your email.

Submissions due: Completed chapters will be due by **1 September 2015**.

Neo-Victorianism & Discourses of Education
2015 Special Issue of *Neo-Victorian Studies*

The nineteenth century saw the beginnings of mass education in Britain and elsewhere, while the more recent millennial turn has seen a range of reforms and ‘revolutions’ within educational systems world-wide, not least the insistent commercialisation of universities and a concomitant move to redefining educators and students as ‘service providers’ and ‘customers’ respectively. A large number of neo-Victorian novels are set in or engage with educational contexts, including universities, libraries, anatomy schools, private tutoring/governessing, ragged schools, and art colleges, mirroring the settings and concerns with *Bildung* in canonical works by Victorian writers such as Charles Dickens, Charlotte Brontë, and others. Just as significantly, however, are contemporary self-conscious engagements with inherited nineteenth-century ideas regarding the purposes and ethos of education, such as character building, civic identity formation, the connection between personal and societal development, issues of widening access, the inculcation of moral values and national ideologies, and the perception that education systems serve as ‘engines’ of the economy. Then as now, however, prevalent concerns and anxieties about the achievements and failings of education hardly constituted a monolithic uncontested discourse; rather they divided public opinion and provoked continuous political and societal debate, much as these same concerns continue to do today. This special issue will explore how neo-Victorian works contribute to this on-going debate by foregrounding the ‘origins’ of modern-day educational systems and approaches. What particular aspects of nineteenth-century education are highlighted and why? What are the main points of contention? How do today’s politicians appropriate (past) educational discourses for party-specific agendas? To what extent are nineteenth-century educational models proposed as alternatives to present-day problems in education? What nineteenth-century educational aims and ideals are depicted as still unfulfilled and unrealised? Possible topics may include, but need not be limited to the following:

- the discourse of universal access and the move to ‘mass’ higher education
- education as a means for national progress and economic development

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- Gradgrindean echoes of educational utilitarianism and measurable outcomes (performance statistics, league tables, proportional admission targets for economically disadvantaged groups, etc.)
 - representations and biofictions of educators and students past and present
 - curriculum changes and modifications, including tailoring courses to ‘consumer’ demand, the high proportion of nineteenth-century content (e.g. slavery, the British Empire, the US Civil War), links to conservative political agendas, targeted funding, and the recent valorisation of Science and Technology over the disparaged Arts and Humanities
 - higher education, universities, and the growing centrality of research and publication to institutional identities since the nineteenth century
 - *Bildung* and the *Bildungsroman* tradition (the idea of character formation, education in civic responsibilities, education as nation-building, etc.)
 - desired outcomes (the ideal of rational autonomy, personal development, societal prosperity and progress, production of a skilled workforce, national and international competitiveness, graduate attributes, etc.)
 - the emergence of disciplines at the nineteenth-century fin-de-siècle vs. more recent moves towards interdisciplinary teaching and research
 - the ethos of future pasts: nineteenth-century models, unrealised ambitions, and anticipated trajectories in education systems
 - discourses of liberal humanism and neo-liberalism, the impact on education of laissez-faire economics, and the revitalisation of (Smiles’) ‘self-help’ discourse
 - education and creativity, including Ruskinian notions of curiosity, mystery and wonder, discursive constructions of creativity, and the harnessing of creativity for capitalism
 - education, industry, and the shift to a knowledge-based society in the information age

Please address enquiries and expressions of interest to the guest editors **Frances Kelly** at f.kelly@auckland.ac.nz and **Judith Seaboyer** at

j.seaboyer@uq.edu.au. Completed articles and/or creative pieces, along with a short biographical note, will be due by **31 March 2015** and should be sent via email to the guest editors, with a copy to neovictorianstudies@swansea.ac.uk. Please consult the NVS website ('Submission Guidelines') for further guidance.

The Hardy Review

Call for poems

The Hardy Review, a twice-yearly print and on-line publication for Thomas Hardy scholars and enthusiasts, published by the *Thomas Hardy Association*, welcomes submissions of high-quality, original poems

- that may take Hardy as their subject,
- that may reference him or his work,
- that may recall something about him in their theme or technique,
- that may show his influence in subtle or direct ways, or
- that might interest an audience of Hardy readers for some other reason.

In other words, there is no need for an explicit Hardy connection, though that is welcome too. Readers of the *Review* are a smart and aesthetically sophisticated group. Surprise us! Recent issues have presented a three-to-five poem feature by a single poet, so feel free to send up to six poems.

Submissions (no deadline): postal submissions, including a brief cover letter, brief bio, and SASE should be sent to: Bill Morgan, 603 N. School Street, Normal, IL 61761, USA; electronic submissions should be sent to wwmorgan@ilstu.edu.

CFPs: Upcoming Symposia & Conferences

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

28 February 2015

Making It New: Victorian and Modernist Literature and Periodicals, 1875-1935

De Montfort University, Leicester, UK

When Thomas Hardy lamented to Virginia Woolf in 1926 that modernist authors had ‘changed everything now’ he reinforced the idea that modernism had wrought a cataclysmic division between itself and its Victorian predecessors. Woolf had specified December 1910 as the point when literature abandoned omniscience for the realism of interiority and the historical consequence has been a linear model where Victorian and modernist literatures are placed consecutively; as generally discrete entities. But Victorian literature was similarly inventive and experimental: the proto-modernism of Emily Brontë, the realism of George Eliot, the Zola-inspired Naturalists including George Moore who segued into Symbolism. Nor was Modernist literature always forward-looking: at the time G. K. Chesterton questioned the ‘originality’ of Futurism and John Middleton Murry argued that modernism was less about textual revolution and more about one’s ability ‘to train hard on a page of Ulysses every day;’ subsequently Tony Pinkney notes D. H. Lawrence’s ‘Victorian realism’ and James Eli Adams recognises a ‘host of continuities between Victorian and modernist literature’. This one-day conference aims to suture the ‘divide’ between ‘Victorian’ and ‘Modernist’ literature, to explore the ways in which they dovetailed and overlapped, shared ideals and textual practice. Papers are sought which explore novels, poetry, periodicals, little modernist magazines and other textual ephemera. Topics might include, but are not limited to:

- the reconsideration/reconfiguration of the terms ‘Victorian’ and ‘modernist’
- Victorian prose, poetry, and plays which develop and anticipate some of the key components of ‘modernist’ writing
- modernist texts that deliberately reuse and capitalise on themes and forms developed during the Victorian period
- the manifestation of Victorian sub-genres (e.g. Realism, Naturalism, the Sensation Novel) in a modernist context

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- the ways in which modernist periodicals bear the hallmarks of Victorian periodicals and Victorian periodicals anticipate modernism
 - authors whose output spans both periods e.g. Thomas Hardy, George Moore, W. B. Yeats, H. G. Wells

Abstracts due: Abstracts of 300 words should be submitted by **5 January 2015** to Deborah Mutch, dmutch@dmu.ac.uk, and Louise Kane, louise.kane@dmu.ac.uk.

Full CFP: <http://bams.ac.uk/2014/10/15/cfp-making-it-new-victorian-and-modernist-literature-and-periodicals-1875-1935/>

28 March 2015

Dressing/Undressing the Victorians: Reading Clothes in Victorian and Neo-Victorian Contexts

University of Chester, England, UK

This interdisciplinary conference seeks to explore how contemporary understandings of the Victorians are shaped by representations of clothing and costume. It will interrogate the cultural afterlives of the Victorian body, both clothed and unclothed. How does contemporary culture, whether literature, art, film, and television, employ costume to shape ideas of Victorian people? What traces of Victorian design have emerged in the clothing cultures of the twentieth and twenty-first centuries, and what meanings are generated by these? Does neo-Victorian fiction rewrite the Victorian body and its clothing in radical ways? How does costume function in theatrical contexts in presenting the Victorians on stage/screen or in performance? Do fashion historians think about Victorians differently to scholars engaging in literary analysis? What 'newly discovered' Victorians have emerged in contemporary culture, and how are they dressed?

Papers of 20-minutes length are invited which address these and related questions. The topics the conference hopes to cover include (but are not limited to) the following:

- Costume in screen adaptations of nineteenth-century texts
- Representations of clothing in neo-Victorian fiction
- The Victorian body
- Global Victorians/ ethnic dress
- Victorian uniforms
- Analyses of the 'costume drama' as a genre

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- Visual representations of the Victorians
 - Steampunk culture and costume
 - Dress in Victorian literature
 - Costume collections and the heritage industries
 - Victorians online
 - Retro designs
 - Theatre costume
 - Nostalgia clothing/ fancy dress
 - Bodice-rippers
 - Clothing life cycles and second-hand cultures

Abstracts due: Please send 250-word abstracts to dressingvictorians@gmail.com by **19 December 2014**. Conference organisers: Deborah Wynne, Louisa Yates and Sarah Heaton.

Full CFP: <http://www.chester.ac.uk/node/25693>

9-10 April 2015

Illusions in Contemporary Women's Writing: Secrets, Lies and Deceptions

5th Biennial Postgraduate Contemporary Women's Writing Network Conference

DeMontfort University, Leicester, England, UK

In the wake of recent critical movements, studies of literature have become increasingly engaged in addressing what a text might hide or reveal, and the role of reader and writer in these acts of disguise and discovery. Such concerns are especially prominent in the work of contemporary women writers, from the skilful performances of gender and sexual identity in the novels of Sarah Waters and Angela Carter to the blending of autobiography and fiction in the work of Muriel Spark, to feminist (re)visions of fantasy and science fiction. This conference seeks to examine the prominent place that secrets, lies and illusions occupy in contemporary women's writing, and the uncomfortable truths that 'deceptive' writing might reveal. Papers are welcome from diverse disciplines, including literature, linguistics, film studies, cultural studies, women's studies, history, music, media and communications. Topics may include (but are by no means limited to):

- Correspondences between reality, (auto)biography and the fictional
- Contemporary realisms (including magical realism)

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- ‘Deceptive’ narratives (metalepsis and metafiction)
 - Fantasy and the fantastic (science fiction, fantasy and erotica)
 - Disguised, deviant or performing bodies
 - Literary frauds and narrative hoaxes
 - Revisions of history, myths, folklore and fairytales
 - ‘Deceptive’ fiction (including detective and mystery fiction)
 - Feminisms, Post-feminism and ‘equality illusions’

Abstracts due: Please submit a 250 word abstract for 20 minute papers along with a brief biographical note to illusions@pgcwwn.org by **15 December 2014**. If you have any questions please do not hesitate to contact us via this email address or through Twitter and Facebook.

Full CFP: <http://pgcwwn.org/events/>

18 April 2015

Sensational Men: Victorian Masculinity in Sensation Fiction, Theatre and the Arts

Falmouth University, Cornwall, UK

(co-hosted by Falmouth University & the Victorian Popular Fiction Association)

Villainous, feminised, weak and wanting; men in the sensation genre are often seen as lacking. Critical readings of the genre, moreover, have tended to focus on its constructions of femininity, largely neglecting representations of men and masculinity. Examining the under-explored subject of Victorian men, masculinity and sensation, “Sensational Men: Victorian Masculinity in Sensation Fiction, Theatre and the Arts” represents a timely and important intervention in the field.

This one day symposium at Falmouth University will provide a point of focus and intellectual exchange for scholars working in many different fields such as: popular fiction studies, theatre studies, Gothic studies, art history, early photography and film, theories of gender, sexuality and nation in nineteenth century studies.

Proposals for panels and papers may include, but should not be limited to:

- Empire and masculinity
- Female masculinity
- Gentlemanliness and masquerade
- Masculinity and the nervous body

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- Monstrous masculinity
 - Queer masculinities
 - Manliness and sensation
 - Race and masculinity
 - Sexualised men
 - Neo-Victorian Sensation fictions

Abstracts due: 150-200 word abstracts to be sent by the extended deadline of **15 December 2014** to Ruth Heholt (ruth.heholt@falmouth.ac.uk) and Meredith Miller (meredith.miller@falmouth.ac.uk).

Full CFP: <http://call-for-papers.sas.upenn.edu/node/57351>

01-03 May 2015

Ghosts – A Conference on the (Nearly) Invisible

Leipzig University and Inklings Society, Germany

We are surrounded by ghosts, and may become them as well. This presence of the invisible has been a persistent theme with humanity and it resurfaces in ghost stories all over the world. Co-hosted with the German Inklings Society, this conference will explore the history of the ghost story in Britain, Germany and other cultures, covering individual writers ranging from LeFanu to M.R. James, and the theories trying to explain literary or even real ghosts. Ghostliness is also a feature of language and memory, of virtual reality and the digital world. Thus the organisers also invite contributions on recent ghostly phenomena in culture and encourage contributors to leave Europe and to think (for example) about Chinese or African ghost narratives and theories.

Organisers: Maria Fleischhack, Elmar Schenkel

Abstracts due: Please send title and abstract until **30 November 2014** to: schenkel@uni-leipzig.de (Editor may be prepared to consider late proposals.)

Full CFP: <http://anglistik.philol.uni-leipzig.de/files/anglistik/media/downloads/Temporaeres/ghosts%20call.pdf>

25-27 June 2015

Victorian Modernities

University of Kent, Canterbury, England, UK

Co-sponsored by the Centre for Victorian Literature and Culture (University of Kent) and the Dickens Project (University of California, Santa Cruz) at the University of Kent

On 9 June 1865 at 3.30pm, Charles Dickens came close to losing his life when the South Eastern train in which he was travelling from Folkestone to London derailed while crossing a viaduct near Staplehurst in Kent. The accident affected him greatly, and he continued to suffer ‘sudden rushes of terror, even when riding in a hansom cab’, as he confessed a year after the event. While Dickens’s early responsiveness to the symbolism of the railway and embrace of the connections enabled by new technological and industrial processes may have made him a ‘leader of the steam-whistle party *par excellence*’ as Ruskin claimed, his writing also resonates with many of the anxieties and instabilities we associate with modernity. The 150th anniversary of the Staplehurst railway accident in June 2015 provides us with an occasion to reflect upon the ambivalence that distinguished the Victorians’ multifaceted engagement with the complex concept we now refer to as modernity. The organisers welcome proposals that address any aspect of Victorian modernities and especially encourage interdisciplinary approaches. Topics may include but are not limited to:

- Modern mobilities: transport, travel and tourism
- Victorian New Media: print, audio and visual technologies
- Cosmopolitanism and the Victorian global imagination
- Industrial fatigue, shock and trauma
- Victorian advances in science and medicine
- Neo-Victorianism
- Commodity culture and consumerism
- Modern spaces and temporalities, including the city
- Victorian avant-garde movements and/or new genres
- New Victorian social types: new women, decadents, dandies etc
- Narratives of belatedness, decay, apocalypse or nostalgia: challenges or resistances to modernity in the Victorian period

Abstracts due: 31 January 2015. Please submit 300 word abstracts for 20 minute papers to: victorianmodernities2015@gmail.com. Enquiries can be

sent to Cathy Waters (c.waters@kent.ac.uk) or Wendy Parkins (w.j.parkins@kent.ac.uk).

Full CFP:

<http://www.kent.ac.uk/english/research/conferences/victorianmodernismposter.pdf>

10-11 July 2015

Life and Death in the 19th-Century Press

RSVP annual conference, Ghent University, Belgium

Life and death dominate any culture, but especially Victorian culture. Not only was there an increase in population, Victorians also lived longer due to advancements in medicine, science and public health. This longer life went hand in hand with a fascination with death. Queen Victoria herself was obsessed with rituals of mourning, as were many other contemporaries who tried to grasp the afterlife via scientific, religious and/or spiritual modes of thinking. The press responded to this attraction with life and death: it published birth and death notices, advertised for funerals, mourning clothes and invigorating medicines and featured stories of murder, birth and eternal life. This conference welcomes proposals for papers that address any aspect of nineteenth-century British magazines or newspapers. However, it will particularly encourage proposals on 'Life and Death' in the nineteenth-century press. Possible topics might include but are not limited to:

- The lifecycle of periodicals, texts and authors: emergence, development, death, and afterlife of magazines and newspapers, as well as of specific texts and/or authors.
- Genres dealing with life and death: biographies, obituaries, wills, necrologies, death notices, birth announcements, funeral advertisements.
- Birth and death of methodologies in periodical studies
- 19th-century views on life and death: spiritualism (e.g. séances, mediums, ghosts), rituals of mourning, religion, science or pseudo-science (e.g. Darwinism or phrenology, mesmerism), animal life and zoology
- 19th-century demographics: conditions determining life and death (public health, poverty, war), census research.
- Life and death in poetry and prose: Elegies, obituary poems, in memoriams, ghost stories, stories of murder and death.

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- Life and death in visual culture: Victorian spirit photography, post-mortem photography, depictions of life and death in drawings and paintings.
 - Life and death in advertising: advertisements for food products, medicines, mourning clothes.
 - Spectacular births and deaths: royal births, multiple births, gruesome deaths, murder

Abstracts due: Please send a 300-word abstract and a short CV (1 page max) to RSVP2015ugent@gmail.com by **1 February 2015**.

Full CFP: http://www.rsvp2015.ugent.be/?page_id=100

16-18 July 2015

The Arts and Feeling in Nineteenth-Century Literature and Culture

Birkbeck College, University of London, England, UK

This conference will explore the ways in which nineteenth-century authors, artists, sculptors, musicians and composers imagined and represented emotion and how writers and critics conceptualised the emotional aspects of aesthetic response. How did Victorian artists represent feeling and how were these feelings aestheticised? What rhetorical strategies did Victorian writers use to figure aesthetic response? What expressive codes and conventions were familiar to the Victorians? Which nineteenth-century scientific developments affected artistic production and what impact did these have on affective reactions? The conference will consider the historically specific ways in which feeling is discussed in aesthetic discourse. It will also, however, encourage reflection about the limits of an historicist approach for understanding the emotions at play in nineteenth-century aesthetic response and the possibility of alternative methodologies for understanding the relation between feeling and the arts. The organisers have indicated that they would be prepared to consider neo-Victorian proposals on the legacies and after-lives of Victorian structures of feeling in the contemporary arts. Possible topics might include:

- Languages of emotion (affect; feeling; sympathy; empathy; sentimentality)
- Theories of feeling (psychologists; art critics; philosophers; authors)
- The arousal of specific emotions (pain; joy; anger; grief; tenderness; anxiety; disgust) and the aestheticisation of the emotions

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- The physiology and psychology of aesthetic perception (Physiological aesthetics; empathy; the nervous system; head v. heart)
 - The arts and religious feeling (biblical painting; sacred music)
 - Artists, museum visitors and concert-goers in fiction
 - The gendering of aesthetic response
 - The codification of artistic expression
 - Museum Feelings (boredom; fatigue; the museum as a site of affect; the regulation of feeling)
 - Curating feeling
 - The 'art of feeling' (how to feel the right thing in response to music, art, sculpture)
 - Feeling and touch
 - The role of emotion in ekphrasis; translating feeling

Abstracts due: Proposals of up to 400 words should be sent to Vicky Mills at artsandfeeling@gmail.com by **9 January 2015**. Please also attach a brief biographical note. Proposals for panels of three papers are also welcome, and should be accompanied by a brief (one-page) panel justification.

Full CFP: <http://www.bbk.ac.uk/english/news/cfp-the-arts-and-feeling-in-nineteenth-century-literature-and-culture>

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.)

3-5 February 2015***The Victorians and Memory*****Australasian Victorian Studies Association Annual Conference,
University of Auckland, Auckland, New Zealand**

From Tennyson's 'In Memoriam A.H.H.' to Freud's theory of repressed memory, the discourse of memory abounds in the literature and culture of the Victorian period. Meanwhile the cultural legacy of the era has been remembered in very different ways. In 1918 Ezra Pound claimed that "the odour of Victoriana is so unpleasant ... that we are content to leave the past where we find it" - but in the contemporary world, the memory of the period has been re-energised and continues to capture our imagination.

Topics covered include, but are not restricted to:

- Post-Victorian memories of the Victorians – in literature, art, architecture, history, and on screen
- Victorians' memories of earlier periods – in their literature, art, architecture, history
- Memory in biography and autobiography
- Memory and forgetting
- The political deployment of memory
- The poetry of memory and memorialisation
- Memory and colonialism / post-colonialism
- The anxiety of influence

Full CFP: <http://call-for-papers.sas.upenn.edu/node/57858>

10-11 April 2015***Victorian Bodies*****VSAWC Conference****Manteo Lakeside Resort, Kelowna, British Columbia, Canada**

The conference will explore Victorian concepts, representations, and experiences of the body. The organisers invite papers that examine Victorian studies' enduring interest in the body and embodiment, and look forward to exploring ways in which Victorians engaged with aesthetic, scientific, economic, and moral distinctions among bodies. Possible topics for discussion include body modification and adornment; bodily classification; illness, injury and invalidism; health regimes; histories of gender and sexuality; legal approaches to the body; animal bodies; death

and funereal practices; sport and athleticism; sensory experience; labour and leisure; food culture; technological and mediated experiences of the body.

Full CFP: <http://web.uvic.ca/vsawc/vsawc-conferences/2015-conference/>

**VSAWC Panel: “*Modified in the guts of the living*”:
*Victorian Texts in Contemporary Fandoms***

In a practice Henry Jenkins famously refers to as “textual poaching”, fans appropriate characters and narratives from canonical texts in order to adapt and rewrite them in novel ways, and for a variety of reasons: artistic, political, communal, financial, emotional, sexual, and other. Contemporary fandoms are vast in scope, multi-platformed, multimedia subcultures which operate via an economy of participation that has typically held itself apart from academic study, while simultaneously being scorned as an ‘illegitimate’ subject of study by the academy. Recently, though, scholars from anthropologists to sociologists and literary theorists have begun to turn their attention to fandom and fanfiction as rich sites of cultural meaning. This attention is often a source of discomfort to the fans themselves, even as a new hybrid, “acafan” attempts to bridge the divide.

Hybridity is the essence of these transformative works. Lev Grossman states, “Fanfiction has become wildly more biodiverse than the canonical works that it springs from. [...] It breaks down walls between genders and genres and races and canons and bodies and species and past and future and conscious and unconscious and fiction and reality” (Forward, *Fic*). This diversity includes Victorian texts; in multiple fandoms, fanfiction authors have used Victorian source material as a starting point for writing about characters from literature, television, film and celebrity culture, creating what are called, in fan parlance, “crossovers”. These crossovers address lacunae in both canons, overwriting a broader variety of experience onto each source text. This panel seeks to explore that variety: the biodiversity of Victorian texts within contemporary fandoms. How are the body of the text and the bodies in the texts altered by fan authors? What does this reveal about the canonical texts, the bodies that inhabit them, the bodies that wrote them, and the bodies that

produce and consume them now? How, as W.H. Auden might have put it, are Victorian texts “modified in the guts of the living”?

Full CFP: <http://fanstudies.wordpress.com/2014/09/13/cfp-proposed-panel-on-victorian-texts-in-contemporary-fandoms-vsawc-2015-victorian-bodies/>

30 April – 3 May 2015

NeMLA 2015

Toronto, Ontario, Canada

NeMLA Panel: *Rethinking the Anglo-Indian Gothic*

This panel invites submissions that examine and reevaluate the supernatural literature that arose out of the British Raj. Exploring this area allows us to ask larger questions, such as: What is the place of Anglo-Indian Gothic within the broader genre of Imperial Gothic? Can postcolonial theory be used to interpret the colonial Indian Gothic? How is ghostly activity a form of native rebellion that reflects very real fears behind these fictional tales? How were writers influenced by the work of Kipling and why has his work dominated the genre for so long? What literary influence have Anglo-Indian women had on this genre? In particular, this panel aims to explore how the Anglo-Indian Gothic was an important cultural statement on the anxieties that existed between the British colonizers and their native Indian subjects. The genre thus provides an alternative way of looking at the negative effects of imperialism and provides a place for subversive social commentaries disguised within an entertaining Gothic tale. Suggested topics for this panel include: ghosts, second sight, madness, disease, violence/crime, dead/undead bodies, cultural anxiety, revenge, colonial children, the occult, reincarnation, curses, haunted dwellings, Gothic representations of the Indian Uprising, the Gothic landscape, Indian writers, reappraisals of Kipling, Anglo-Indian women writers, gender issues, and publication histories of Anglo-Indian Gothic works.

Full CFP: <http://call-for-papers.sas.upenn.edu/node/57118>

NEMLA Panel: *Troubling Victorian Masculinities*

Recent scholarship has acknowledged a spectrum of masculine ideals in the Victorian era. As heteronormativity, chivalry, and moral heroism were being troubled in fascinating ways, a range of ‘alternate masculinities’ began to emerge across this period. How were these multi-form constructions of gender expressed or challenged? What were their social, historical, and political underpinnings and repercussions? The organisers invite papers exploring how traditional and unconventional Victorian masculinities respond to and impact their social moments.

Full CFP: <http://call-for-papers.sas.upenn.edu/node/57544>

NEMLA Panel: *Steampunk Femininity: Recasting the Angel in the House*

The organisers seek proposals for an approved panel for the 2015 NEMLA conference in Toronto. Through consistent creation of powerful female heroines the likes of which were never seen in Victorian literature, Steampunk has emerged as a strong feminist voice that addresses contemporary and current discourses on femininity simultaneously and rethinks our ideas of Victorian gender roles. This panel seeks to examine how Steampunk Young Adult and graphic novels subvert Victorian patriarchy and Empire by creating an alternate past that reimagines them both.

Full CFP: <http://call-for-papers.sas.upenn.edu/node/57152>

01-03 May 2015

Victorian Sense and the Senses

University of Iowa, Iowa City, Iowa, USA

Full Conference CFP:

<https://dl.dropboxusercontent.com/u/45831323/MVSA/Calls%20for%20Papers/MVSA%202015%20-%20Sense%20and%20the%20Senses%20CFP%20%28FINAL%29.pdf>.

MVSA Seminar: *Victorian Science and Spiritualism*

Spiritualized alterations of consciousness, or “dreamy mental states,” as the neurologist John Hughlings Jackson described them, are richly represented in Victorian imaginative texts. Even as these altered

states point toward the supernatural, they also draw on contemporary knowledge of the physical world (from psychology, evolutionary theory, or medical science) that is fundamentally respectful of scientific reasoning. Rather than exposing spiritual experience as nothing more than reflex nervous activity, however, the strange phenomena produced by dreamy minds might be said to constitute a spiritual dimension to realist depictions of Victorian social life.

This seminar welcomes papers on any topic that brings together Victorian science and spiritual experience. Examples are: the investigation of “rappings” and other spiritual phenomena; science and religion; visionary realism; psychology and spiritual experience; madness and genius; the science of mesmerism; prophecy and prediction; consciousness, the unconscious, the non-conscious; human brains and transhuman signals; trauma and transcendence.

Full CFP: <https://call-for-papers.sas.upenn.edu/node/58467>

MVSA Seminar: *Food, Taste, and the Body*

During the nineteenth century, the British diet underwent significant transformation. These transformations involved recalibrations of taste, as food became sweeter, more processed and richer in animal protein. They also catalyzed a series of dietary woes, including dyspepsia, stomach ulcers, constipation and weight gain, while anorexia nervosa emerged in its modern form during the period. This seminar invites scholars interested in any aspect of the history of food, taste, and the body in Victorian Britain. Possible topics include, but are not limited to: Victorian dietary trends, crazes and fads (e.g. vegetarianism or carbophobic diets); the relationship between empire and diet; Victorian food aversions; the history of the British “sweet tooth”; the deepening nineteenth-century aversion to brown bread; class, diet and taste; gender and food habits; regional diets (their persistence or obliteration); the presentation of food; food and disgust; the Victorian stomach and bowels; the potential blindness of the Victorians to the global nature of the food they consumed; and food in Victorian fiction, poetry, and visual art.

Full CFP: <https://call-for-papers.sas.upenn.edu/node/58466>

MVSA Seminar: *Mind-Body Matters: Picturing the Victorian Frame of Mind*

As physiology and psychology – or body and personality/spirit – became more closely interlinked in the Victorian period, an increasing acknowledgement that the “mind” was dependent on the “brain” highlighted the study of physical responses and sensations. This seminar invites essays analyzing the changing definitions and understanding of the senses in Victorian Britain in light of new scientific investigations and theories, with an emphasis on – although not necessarily limited to – visual culture.

Potential areas of inquiry include: art criticism as a way of managing or defining limits of vision; color and color theory; art’s relationship to the senses; the representation of memory; visual culture connected to Charles Darwin’s ideas of sexual selection and evolution; animal study; imaging the emergent fields of physiology neuroscience and psychology; classed, gendered or racialized sensory studies; sensation and spectacle; or mesmerism, spiritualism and the supernatural.

Full CFP: <https://call-for-papers.sas.upenn.edu/node/58465>

9-12 July 2015

Victorians in the World

**2015 North American Victorian Studies Association Annual Conference
Hilton Hawaiian Village, Honolulu, Hawaii, USA**

The organizing committee for the 2015 NAVSA Annual Conference invites proposals for papers, panels, and special sessions on the subject of Victorians in the World. Conference threads might include (but are certainly not limited to):

- Victorian Travel Writing
- Britain and America: the Special Relationship
- South Asians in England
- The Grotesque: Exquisite Bodies on Display
- “Going Native”: Victorians in the Caribbean
- Emigration
- Victorian Worldviews
- The Scottish Diaspora

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- Absent-Minded Imperialists
 - The foreign correspondents
 - The Victorians and the World's Fairs
 - Architectural Imperialism
 - French maids and English nannies
 - Ibsen and the London theatre
 - The world in the Victorian school
 - Oceania in the Victorian Imagination
 - Marketing Scotland to the World
 - Dickens around the world

Full CFP: <http://navsa.org/2014/10/15/cfp-navsa-2015-victorians-in-the-world-10114-79-1215/>

31 July – 2 August 2015

The Dickens Project

The Long, Wide Nineteenth Century

UC Santa Cruz, California, USA

Recent critiques of the idea of the “Victorian” have included attention to both space and time, challenging both the temporal imperatives that follow, perhaps fetishistically, the contours of Victoria’s reign, and the geographical isolation of a culture (or set of cultures) in which people went to war or opted for diplomacy; traded (or refused to trade) objects and ideas; translated and plagiarized the works of other cultures; embarked on journeys to discover rivers, love, self, or God; produced and abandoned formal and informal empires. Eschewing (at least in its title) the baggage of terms such as “global”, “transnational”, and “cosmopolitan”, “The Long, Wide Nineteenth Century” will address some of the temporal and spatial complexities of the period that is typically bounded by the French Revolution and the First World War. Taking England as its point of departure or, perhaps even, its point of eventual arrival, this conference will look how that country’s relation with other cultures helped shape and change its identity. Papers on any scale are welcome, from those that focus on a single moment across cultures to those that take up the long *durée* of the period in question. The conference organisers are also interested in how shifting from long to wide views of the nineteenth century may make visible other smaller models of periodization, such as decades or even years that are

often subsumed under the temporality or ideological sweep of the terms “Victorian”, “Romantic” or “fin-de-siècle”. Further topics of interest include how time and space interact, and how particular places “abroad” assume urgency at particular moments in British history. Equally welcome are papers on terminology itself, and those which think critically through the language that has so far shaped our efforts to transport the Victorian to other times and places.

Full CFP:

<http://dickens.ucsc.edu/universe/pdfs/LW%2019th%20Century%20CFP.pdf>

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

23-27 September 2014

Third World Bunfight / Brett Bailey

Exhibit B

The Barbican, The Vaults, Leake St., London, England, UK

Conceived and directed by the South Africa artist Brett Bailey, this self-conscious re-conceptualisation of nineteenth- and twentieth-century ethnographic spectacles of exoticism or ‘human zoos’ features twelve tableaux with human performers, intended to replicate, interrogate and reverse the power of the colonial gaze and the imperialist project of classification. The controversial installation sparked outrage by anti-racist campaigners, including an on-line petition that effected the show’s cancellation.

Full details at: <http://www.barbican.org.uk/theatre/event-detail.asp?ID=16226> and <http://www.the-vaults.org/#!/third-world-bunfight--brett-bailey/c27f>.

16 October 2014 – 11 January 2015

Anarchy & Beauty: William Morris and His Legacy, 1860-1960

National Portrait Gallery, London, England, UK

Anarchy & Beauty explores the life and ideas of the great Victorian artist, writer and visionary thinker William Morris. Through portraits, personal

items and fascinating objects, many of which will be on public display for the first time, this major exhibition illustrates Morris's concept of 'art for the people' and highlights the achievements of those that he inspired. Curated by acclaimed author and biographer Fiona MacCarthy, the display features original furniture and textiles designed and owned by Morris as well as the work of his contemporaries including Dante Gabriel Rossetti and Edward Burne-Jones. These will be innovatively showcased alongside remarkable books, jewellery, ceramics and clothing by craftspeople such as Eric Gill, Bernard Leach and Terence Conran, demonstrating how Morris's legacy continued into the twentieth century, influencing radical politics, the Garden City movement and the Festival of Britain in 1951

Full details at: <http://www.npg.org.uk/whatson/anarchy-beauty-william-morris-and-his-legacy-1860-1960/home.php>

9 Dec. 2014 – 3 Jan. 2015

Miss Havisham's Expectations / Sikes & Nancy

Trafalgar Studios 2, 14 Whitehall, London, England, UK

This double bill features two productions centred on Dickens' iconic characters. The Australian actress Linda Marlowe stars as Havisham in Di Sherlock's play, recounting episodes from *Great Expectations* from her own perspective, while the playwright James Swanton re-enacts Dickens' favourite grisly murder and the readings he gave thereof, also reprising other *Oliver Twist* stalwarts, such as Fagin and Brownlow.

Full details at: <http://www.officiallondontheatre.co.uk/london-shows/show/item245393/miss-havishams-expectations/> and <http://www.officiallondontheatre.co.uk/london-shows/show/item252138/sikes-nancy/>

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

Catherine Marshall and Stéphane Guy (eds.), *The Victorian Legacy in Political Thought* (Peter Lang, 2014): This volume explores the way nineteenth-century discourses and ideologies continue to influence present-

day political thought and policy, from the legacies of thinkers such as Bentham, Carlyle and Mills, through the appropriation (and abuse) of ‘Victorian values’ like idealism and self-help, to continuities in approaches to poverty, prison reform, and anti-social behaviour.

Eckart Voigts-Virchow, Barbara Schaff and Monika Pietrzak-Franger (eds.), *Reflecting on Darwin* (Ashgate, 2014): This edited collection brings together international scholars in the fields of Victorian and neo-Victorian studies in order to explore not only Darwin’s impact on Victorian culture but also on twenty-first-century appropriations of evolutionary theories.

Clare Wright, *The Forgotten Rebels of Eureka* (Text publishing, 2014): The winner of the 2014 Stella Prize for Australian women’s writing chronicles women’s disregarded personal histories and their crucial part in the Australian gold rush and the Eureka rebellion, which won universal Australian suffrage for white males in 1857.

Lubomir Yotov, *The Uses of the Late Victorian and Neo-Victorian Gothic: An Analysis of the Applications of Gothic in Selected Works* (AV Akademikerverlag, 2014): This book explores canonical Victorian Gothic texts by Robert Louis Stevenson, Oscar Wilde, and Henry James as well as considering the functionalisation of Gothic style in Sarah Waters’s *Affinity* (1999).

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

Jeffery Renard Allen, *Song of the Shank* (Graywolf Press, 2014): lyrical biofiction of the blind slave Tom Wiggins, whose exceptional gift for music was exploited by his various owners through US and European concert tours, even taking him to the White House while still a boy.

Jo Baker, *Longbourn* (Knopf, 2013): loose re-telling of *Pride and Prejudice* from the below stairs perspective of the Bennets’ household servants, as the maid Sarah finds it difficult to choose between her own

suitors, an enigmatic footman bearing secrets, and Bingley's exotic manservant, a former slave.

Johnny D. Boggs, *The Killing Trail: A Killstraight Story* (Cengage Gale, 2014): further instalment in the Western series featuring the Comanche tribal policeman, Killstraight, who investigates the case of an Apache accused of killing a white girl.

John Boyne, *This House is Haunted* (Doubleday, 2014): Gothic tale set in 1867 Norfolk; when Eliza Caine travels to take up the post of governess to two abandoned children at Gaudlin Hall, she nearly falls in front of a train, apparently pushed by unseen forces, and as she settles into her new home, further sinister happenings begin to suggest a malign presence occupies the house.

Cathy Marie Buchanan, *The Painted Girls* (Riverhead Books, 2013): to avoid penury and imminent eviction following their father's death in 1878 Paris, Marie van Goethem enters the ballet of the Paris Opéra and is soon modelling for Edgar Degas, while her sister Antoinette goes on stage, her first role being that of an extra in an adaptation of Émile Zola's *L'Assommoir*, only to find herself tempted by the life of the demimonde.

Philip Caveney, *Seventeen Coffins* (Fledgling Press, 2014): second in a Children's time-slip series; Tom Affleck's new adventure takes him back to 1828 Edinburgh, where he is targeted by Burke and Hare, while the evil doctor William McSweeny (from his earlier time-travels) has travelled forward in time to stalk him also.

David Ebsworth, *The Kraals of Ulundi* (Silverwood Books 2014): in 1879 Zulu land, the British seek revenge against their crushing defeat at the hands of King Cetshwayo and his people, with the conflict and its repercussions chronicled from both indigenous and British perspectives.

Steven Galloway, *The Confabulist* (Atlantic Books, 2014): literary biofiction thriller in which Harry Houdini works with the U.S. Secret service, spying on European governments and encountering Sir Arthur Conan Doyle and other historical characters; only part neo-Victorian, as

mostly set in the 1920s, and told in part by Houdini's self-confessed 'killer', Martin Strauss, whose memories are unreliable due to a brain disorder.

Rosie Garland, *The Palace of Curiosities* (The Borough Press, 2013): magic realist fantasy of two Victorian outcasts and freak show performers – Eve, The Lion-Faced Girl, and Abel, The Flayed Man – and their burgeoning romance in the midst of brutality in Professor Josiah Arroner's Palace of Curiosities.

Eliza Granville, *Gretel and the Dark* (Hamish Hamilton, 2014): dual timeframe adaptation of the well-known Grimm fairytale, 'Hänsel and Gretel'; in 1899 Vienna, the neurophysiologist Joseph Breuer's young gardener Benjamin discovers an injured naked young woman, who believes herself to be an automaton, and takes her to his employer for treatment; in twentieth-century Germany, the young Krysta finds herself virtually abandoned following her mother's suicide and her father being forced to take up work in an asylum for 'animal people', causing her to escape into the imaginary worlds of fairytales.

Susan Grossey, *Fatal Forgery* (CreateSpace Independent Publishing Platform): Constable Samuel Plank becomes suspicious when an 1824 banking scandal proves a seemingly open-and-shut case, with the purported villain, the banker Henry Fauntleroy, too conveniently admitting his guilt.

Harlan Hague, *The People* (Cengage Gale, 2014): alternative history novel, in which Native Americans of the Western Plains, supplied with advanced weapons by mysterious Asian allies, form a confederation to resist the appropriation of their lands by white settlers supported by the US army; mediated through the romance between an Indian girl and an Army lieutenant.

John Harding, *The Girl Who Couldn't Read* (Blue Door, 2014): Gothic tale from the author of *Florence and Giles* (2011); taking up work at an isolated women's asylum in 1890s New England, Doctor John Shepherd finds himself confronted with an inhuman medical regime and becomes intrigued by a young amnesiac patient, Jane Dove, while struggling with dark secrets from his past.

Tonya Cherie Hegamin, *Willow* (Candlewick Press, 2014): Young Adult coming-of-age fiction, set in 1848 on the Mason-Dixon line, where the titular slave girl, owned by a kindly master who allows her various freedoms, becomes intrigued by the rebellious Cato, who helps other slaves escape to freedom.

Jema Hewitt, *Steampunk Tea Party: Cakes & Toffees to Jams & Teas: 30 Neo-Victorian Steampunk Recipes from Far-Flung Galaxies, Underwater Worlds & Airborne Excursions* (David&Charles, 2013): a selection of Victoriana steampunk recipes, illustrated with scrumptious food, fashion, and lifestyle photographs.

Dianna Hofmeyer; illus. Jane Ray, *Zeraffa Giraffa* (Frances Lincoln Children's Books, 2014): the tale of a baby giraffe, gifted to King Charles X of France by the Pasha of Egypt in 1824, and her 550 miles journey to Paris, on which she is accompanied by her faithful keeper, Atir.

J. Sydney Jones, *A Matter of Breeding* (Severn House, 2014): 5th in the Viennese Mystery series featuring Karl Werthen and Dr. Hans Gross (with cameo appearances of historical characters including Bram Stoker), this time investigating a 1901 series of ritualistic murders in Graz, while Berthe Werthen becomes embroiled in another mystery centred on the Lipizzaner Spanish Riding School.

Stephen Lloyd Jones, *The String Diaries* (Headline, 2014): debut Gothic horror, covering various time-frames, about the *hosszú életék* Jakab, a supernatural shape-shifting creature born in nineteenth-century Hungary, which haunts the women of the protagonist Hannah Wilde's family through the generations.

Gwen Kirkwood, *Beyond Reason* (Ribert Hale Ltd, 2014): in Lowland Scotland, a 17-year-old orphan girl is saved from the threat of sexual exploitation by marrying an elderly philanthropist; freed from a loveless marriage by her husband's untimely death, she finds true love and sets up a free school with her second husband.

Norman Lock, *The Boy in His Winter: An American Novel* (Bellevue Literary Press, 2014): time-slip fable wherein Huckleberry Finn and Jim float downriver into the twentieth century, initially without aging; narrated from Huckleberry's old age in 2077, as he muses on freedom, Twain's questionable portrayal of the friends, and Jim's horrific fate of being lynched during the 1960s Civil Rights struggle.

John MacKenna, *Clare* (New Island Books, 2014): republication of the 1994 lyrical biofiction, chronicling the tragic life of the rural poet John Clare and his descent into madness, narrated mainly from a variety of female perspectives including those of his sister, wife, a patron and her daughter.

Susan K. Marlow, *River of Peril* (Kregel Publications, 2014): 4th volume in a Children's series, which finds 12-year-old Jem and his sister Elie caught up in the California gold rush encountering the dangers of bandits and kidnapers after a gold shipment destined for Union coffers goes missing.

Edward Marston, *A Ticket to Oblivion* (Allison & Busby, 2014): further instalment in the Railway Detective series; in 1858 Inspector Colbeck investigates the mysterious disappearance of the Imogen Burnhope, daughter of a Cabinet Minister, and her lady's maid from a non-stop train to Oxford; when ransom letters begin to arrive, Marston find himself pitted against a first class villain and obstructed by Imogen's family's interference and obfuscations.

Candida Martelli, *The Violet Strange Mysteries: Complete Nine-Novel Series* (Kindle Edition, 2014): Young Adult fiction series, featuring a New York debutante detective during the Gilded Age, whose cases comingle with romance and humour, their plots loosely based on A. K. Green's early twentieth-century short stories.

Robert Lee Murphy, *Eagle Talons* (Five Star, 2014): Book One of The Iron Horse Chronicles: a teenage apprentice blacksmith, Will Braddock, runs away and joins the Union Pacific railroad, on which his uncle works; here he encounters an array of sympathetic and antagonistic characters, including an English speaking Cheyenne, a hostile Irishman pursuing a

vendetta against Will's uncle, and a young settler girl kidnapped by Indians, whom Will sets out to rescue.

Amita Murray, *The Pre-Raphaelite Seamstress* (CreateSpace Independent Publishing Platform, 2014): in 1860s London, seamstress and textile designer Rachel Faraday becomes involved in mounting a campaign to prove the innocence of Harry Twyfold, the brother of one of her clients who is accused for murder, with her investigations bringing her into contact with Rossetti and his circle.

Lauren Owen, *The Quick* (Random House, 2014): debut Gothic novel, in which orphaned Yorkshire siblings James and Charlotte are separated when James moves to London to pursue a writing career and ends up becoming involved with a vampires gentlemen's club, as Charlotte discovers when she arrives in the metropolis to search for her missing brother.

Marschel Paul, *The Spirit Room* (Wasteland Press, 2013): In 1850s upstate New York, following their mother's apparent suicide, seventeen-year-old Isabelle 'Izzie' Benton and her thirteen-year-old sister Clara are forced by their mercenary father to pose as mediums, causing Izzie to discover her psychic talent; when Izzie escapes her father's control through marriage, Clara is left to deal with his increasingly sinister machinations on her own.

Eleanor Sullivan, *Graven Images* (Yesteryear Press, 2013): second in the Singular Village Mystery series; in a Society of Separatists village in 1830s Ohio, the midwife Adelaide investigates the mysterious death of a wandering artist, who creates what the Society deems 'false' images and forbidden portraits.

Rosie Thomas, *The Illusionists* (HarperCollins, 2014): In Victorian London, the illusionist Hector Crumhall aka Devil Wix joins forces with the dwarf performer Carlo Boldini to become the star act at the run-down Palmyra Theatre, which attracts a cast of bizarre characters. When his friend Jasper Button introduces Wix to the artist model Eliza whom Jasper intends to wed, she becomes enamoured with the idea of working at the theatre also and becomes embroiled in Wix's professional schemes and rivalries.

Wendy Wallace, *The Sacred River* (Simon & Schuster Ltd, 2014): second in the loose trilogy begun with *The Painted Bridge*; the invalid Harriet journeys to Egypt with her mother and her aunt, for the health benefits of the warmer climate; once there, political turmoil and a haunting secret from her mother's past confronts the women with unexpected dangers.

Lauren Willig, *That Summer* (St Martin's Press, 2014): dual time-frame romance, involving the American Julia Conley's unexpected inheritance of an English mansion, where she discovers a Pre-Raphaelite painting featuring one of her ancestors, whose loveless marriage to a wealthy art collector provides the parallel Victorian narrative.