

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

(compiled by the NVS Editorial Team)

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**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.)

**Black Neo-Victoriana: Interrogating Presence, Challenging Absence  
(edited collection)**

**Neo-Victorian Series, Brill|Rodopi**

Recent developments in neo-Victorian cultural production seem to have at least partially acknowledged the steadfast urge put forth by actors, readers/viewers, and critics to include Black experiences in their storyworlds. TV formats like *Penny Dreadful* (2014-2016), *The Frankenstein Chronicles* (2015–), *Jonathan Strange & Mr Norrell* (2015–), and *Peaky Blinders* (2013–) as well as films such as *Wuthering Heights* (2011), *Belle* (2013), and *Lady Macbeth* (2017) feature Black characters as part of their screenscape. Yet even though extensive research has brought to light the manifold Black experiences in Victorian Britain, filmmaker Julian Fellowes (*Downton Abbey*) continues to justify the overwhelmingly white cast in his period productions through a whitewashed conception of historical accuracy. Thereby, as Kehinde Andrews argues, “big budget films present as the historical hallucinations to support the distorted view of reality produced by Whiteness” (2016). Similarly, literary fidelity has been upheld as yet another mechanism to exclude Black characters from neo-Victorian film. The scarcity of Black portrayals and concerns with issues of race in neo-Victorian film and TV holds true for its literary counterpart as well. This steadfast tension between inclusion and exclusion, between presence and absence, calls for an equally attentive, critical, and comprehensive interrogation.

*Neo-Victorian Studies*

**10:2 (2018)**

**pp. 223-253**



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Located at the intersections of Black Studies and Neo-Victorian Criticism, the overarching theme of this volume, *Black Neo-Victoriana*, calls for a diverse engagement with the manifold ways in which neo-Victorian texts represent Black experiences. As such, it can be framed as a meaningful component of the global trend to reimagine and rewrite Victorian experiences that have been continually marginalised in both historical and cultural discourses. We thus adopt a relatively wide interpretation of ‘neo-Victorian’ in order to account for representations that lie outside the narrow national and temporal margins that the term ‘Victorian’ may evoke. This volume speaks to the notion that neo-Victorian fictions understand the ‘Victorian’ past as a complex repository from which new narratives can arise that do not reproduce such racialised (and often gendered) biases. Neo-Victorianism can then unfold its revisionist potential of interrogating or indeed rewriting the past by giving voice to previously marginalised viewpoints. We seek contributions that carefully intersect the dynamic intricacies of Black presence and absence in neo-Victorian fictions. Thus, we welcome essays on a wide range of source texts, including literature, film and TV, digital media, and material culture. Papers may draw on but are not limited to the following aspects:

- Portrayals of Black characters and representations of Black experiences in neo-Victorian texts
- Neo-Victorian approaches to the effects and after-effects of Empire on Black lives in Britain
- Theorizing Black neo-Victoriana and (re)claiming neo-Victorianism
- Black absence/presence between the poles of period drama’s country house and neo-Victorian Gothic’s underground imaginaries
- Black agency in re-imagined Victorian Britain and the postcolonies
- Adaptation as a mode of intervention
- The relationship between othering, historical accuracy, and literary fidelity
- Intersectionalities of race, gender, and class in neo-Victorian culture
- Queering the neo-Victorian landscape through Black experiences

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- Black neo-Victorian aesthetics across genres and media, including e.g. steamfunk, videogames, material culture
  - Black involvement in crafting neo-Victorian culture: From film production to publishing

**Abstracts due: 31 July 2018.** Please address enquiries and expressions of interest to Julian Wacker ([juwacker@wwu.de](mailto:juwacker@wwu.de)), Marlena Tronicke ([marlena.tronicke@wwu.de](mailto:marlena.tronicke@wwu.de)), and Felipe Espinoza Garrido ([espinoza.garrido@wwu.de](mailto:espinoza.garrido@wwu.de)). Abstracts (of ca. 300 words) for 6000-8000 word articles, along with a short biographical note, should be sent via email to the same addresses. Successful submissions will be notified by 15 August 2018.

**Articles due: 31 March 2019.**

**Patchwork, Cut-and-Paste, Reassembly**  
**Special Issue of *Nineteenth-Century Studies***

This special issue will focus on ideas of reuse and recombination. How were bits and scraps of materials, textual and otherwise, reassembled into new forms in the nineteenth century? To what ends? Essays might consider these issues in relation to images, fabrics, texts, and more. Possible topics could include scrapbooks, patchwork, quotation, citation, illustration, and any and all forms of recombination. Approaches from all disciplines, including literature, art history, history, music, and the history of science and the social sciences, are welcome, as are submissions that cross national boundaries and/or range across the nineteenth century. One particularly exciting feature of *Nineteenth-Century Studies* is that the journal encourages authors to enhance their contributions with pertinent artwork. (Note: the guest editor will consider neo-Victorian contributions.)

**Abstracts due: 1 June 2018.** Please submit manuscripts of 8000-12,000 words, following NCS's submission guidelines to the guest editor Casie LeGette at [legette@uga.edu](mailto:legette@uga.edu). Early expressions of interest and proposals of topics are also welcome.

**Articles due: 1 September 2018.**

**Journal Website:** <http://english.selu.edu/ncs/>

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**Neo-Victorian Trajectories of Wealth: Negotiations of Class and Material Inheritance****Special Issue of *Neo-Victorian Studies***

In the guise of her narrator in *A Room of One's Own* (1928), Virginia Woolf wittily ponders the material foundations of the equality of the sexes:

My aunt, Mary Beton, I must tell you, died by a fall from her horse when she was riding out to take the air in Bombay. The news of my legacy reached me one night about the same time that the act was passed that gave votes to women. A solicitor's letter fell into the post-box and when I opened it I found that she had left me five hundred pounds a year for ever. Of the two – the vote and the money – the money, I own, seemed infinitely the more important. (Woolf 1945: 38-39)

Quite blatantly, equality boils down to money: colonial India provides the wealth required for women's liberation in Britain. This special issue will explore the trajectories of wealth in the sense of the transmission of money, property and material possessions from the Victorian Age to the present, the ensuing social stratifications, and cultural representations of inherited fortunes. In whose hands are nineteenth-century riches concentrated today and in what ways does their conveyance through time impact on current cultures, particularly in the face of what Rolf Becker and Andreas Hadjar (2013) criticise as the "death of class"? How can neo-Victorianism be understood in economic terms to incorporate a self-conscious critique of the transmission of property into its body of research? If Victoriana has its origins in collectibles, as Cora Kaplan has shown (2007), it also seems worthwhile asking who owns Victoriana today. In what ways do trajectories of wealth influence how Victorian inheritances are negotiated publically and culturally by way of exhibitions and museums, trusts and foundations, donations and bequests? Several recent critical studies (Glendenning 2013, Voigts, Schaff and Pietrzak-Franger 2014) have focused on inheritance in terms of evolutionary tropes employed to re-imagine the Long Nineteenth Century. In contrast, the more specific theme of neo-Victorian inheritance in terms of property, material objects, private collections, and handed-down social affluence and status remains underexplored. This special issue will investigate the manifold modes and modulations of the period's legacies of wealth and accompanying sociocultural and political power and influence. We invite interdisciplinary contributions from scholars in the fields of

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literary, cultural and media studies, sociology, economics and history. Possible topics may include, but need not be limited to the following:

- cultural legacies of the Victorian class system and period discourses on class
- tropes and representations of individual, familial, ancestral, and national inheritance
- the material, economic and social trajectories of inherited wealth
- legal frameworks for the transmission of property (e.g. wills, primogeniture, bequests, charitable endowments, trusts, etc.)
- the impact of birthright and inherited wealth: definitions, forms of transmission, (re-)distribution, and (mis)appropriation
- (un)earned wealth
- competing claims to the inherited past: contested ‘ownership’ of icons, monuments, properties, artworks, celebrity memorabilia, and public spaces
- preserving legacies: museum and exhibition practices, donations/bequests, art markets, liabilities

**Abstracts due: 2 August 2018.** Please send 250-word proposals (for 8000 word articles) to the guest editor Nadine Boehm-Schnitker at [nadinescot@gmx.de](mailto:nadinescot@gmx.de) and [neovictorianstudies@swansea.ac.uk](mailto:neovictorianstudies@swansea.ac.uk), with an accompanying biographical note. (Contributors will be advised of their abstract selection by 1 October 2018.) To be considered for inclusion, proposals should specifically address the special issue themes of inherited wealth in relation to class and material legacies.

**Articles due: 1 March 2019.**

**Dickens and Wills; Engaging Dickens; Obscure or Under-read Dickens  
3 Special Issues of *Dickens Quarterly***

**Submissions due: 1 September 2018.** Please submit articles in two forms: an electronic version to [paroissien@english.umass.edu](mailto:paroissien@english.umass.edu) and a hard copy to the journal’s address: 100 Woodstock Road, Oxford, OX2 7NE England. Essays should range between 6000 and 8000 words, although shorter submissions will be considered. For further instructions, see ‘Dickens Quarterly: A Guide for Contributors’, available as a PDF file from the website of the Dickens Society [dickenssociety.org](http://dickenssociety.org).

**Journal Website:** <https://www.press.jhu.edu/journals/dickens-quarterly>

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**Neo-Victorian Negotiations of Hostility, Empathy and Hospitality**  
**Special Issue of *European Journal of English Studies***

What does it mean to be sympathetic to or antagonistic towards our nineteenth-century past? How do we negotiate the territory between self/other, host/guest, stranger/friend? This special issue explores the concepts of hostility, empathy and hospitality in neo-Victorianism.

The term ‘hospitality’ encompasses the tension between host and other since, as Emily Ridge has recently noted, hospitality “at its very etymological root, harbours an otherness [and] manifests a paradoxical character” (2016) This leads to an ambiguous understanding of the term, opening up this notion to the analysis of contemporary literary and political landscapes. There has been a recent move to address hospitality in Victorian fiction. In *Narrative Hospitality in Late Victorian Fiction: Novel Ethics* (2013), Rachel Hollander – drawing on Levinas and Derrida among others – has highlighted “an ethics of hospitality, in which respecting the limits of knowledge and welcoming the stranger define fiction’s relationship to both reader and world.” There has been no such critical intervention into the applicability or challenge to such understandings in neo-Victorianism. The aim of this special issue is therefore to examine neo-Victorian representations of ‘hospitality’ in its amplest sense, inclusive of the states of empathy (a term coined at the turn of the nineteenth century) and hostility as staging points on the spectrum of the hospitable as an ethical, political and aesthetic principle. Taking the double orientation of the neo-Victorian mode as a point of departure (cf. Heilmann and Llewellyn; Gamble; Johnston and Waters), we wish to solicit articles that argue that readings of neo-Victorian host-guest exchanges relate to contemporary anxieties about the glocal and the global, about individual and collective identities, and about affect in host-guest interactions.

We welcome essays dealing with literal and metaphorical readings of hospitality, hostility and empathy in neo-Victorian studies. These essays should address not only the home and the relation between domestic and public spheres but also the receptiveness of contemporary fiction and culture to the Victorian past. We are interested in essays that mobilise the ambiguous nature of hospitality, as well as (troubled) host-guest relations, in neo-Victorianism.

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Relevant topics in this context might include (but are not limited to):

- hospitality as explicated by Emmanuel Levinas and Jacques Derrida, and concepts such as conditional hospitality and absolute hospitality
- hospitality in relation to home/homelessness and domesticity
- hospitality as a relationship between host and guest
- hospitality to the (Victorian) past
- hospitality vs. hostility and/or empathy e.g. Victorian/non-Victorian; European/non-European

**Abstracts due: 31 October 2018.** Detailed proposals (up to 1000 words) for full essays (of 7500 words), as well as all inquiries regarding this issue, should be sent to both editors: Rosario Arias ([rarias@uma.es](mailto:rarias@uma.es)) and Mark Llewellyn ([llewellynm4@cardiff.ac.uk](mailto:llewellynm4@cardiff.ac.uk)).

**Articles due: Spring 2019.**

**Full CFP:** <http://explore.tandfonline.com/cfp/ah/neje-si-trans-1q2018>

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**CFPs: Upcoming Symposia & Conferences**

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

**27 October 2018**

**“Hideous Progeny”: The Gothic in the Nineteenth Century**

**The Loyola University, Chicago, Illinois, USA**

In this truly Gothic year, the Loyola University Chicago Victorian Society celebrates both the bicentennial of Mary Shelley’s *Frankenstein* (1818) and the birth of Emily Brontë, author of *Wuthering Heights* (1847), two famous Gothic novels which sparked questions regarding the potential of human connections across social classes, time, and death itself. Subsequent authors of Gothic fiction similarly employed this genre to interrogate the breakdown of patriarchal family structures, systems of power and reproduction, sexual, religious, and socio-political taboos and norms, reinterpret previous literatures, and reject contemporary notions of the limits of reality, scientific possibility, and human progress. Given the 19th-century recognition of the Gothic as an unstable, versatile space that can function as a surprising and

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subversive mechanism for social critique, the Loyola University Chicago Victorian Society asks what are the possibilities, values, narrative strategies, ideas, versions, mutations, and adaptations of the nineteenth century Gothic? Over the course of the nineteenth century, what endured, progressed, and morphed in this genre, and why?

We invite paper proposals addressing Gothic questionings of texts, bodies, and the supernatural. Possible CFP categories include but are not limited to the following:

- textual studies and digital humanities
- narrative theory
- adaptations
- history of science
- queer theory
- women and gender studies
- art and architecture
- post-colonial studies
- the gothic and the neo-gothic
- mutations, perversions, and disability studies

**Abstracts due: 15 June 2018.** Submit abstracts (no longer than 300 words) to [lucvictoriansociety@gmail.com](mailto:lucvictoriansociety@gmail.com).

**Full CFP:** <http://lucvictoriansociety.wixsite.com/lucvs/single-post/2018/03/24/CFP-Hideous-Progeny-The-Gothic-in-the-Nineteenth-Century>

**31 October – 1 November 2018**

**Frankenstein Unbound**

**Arts University Bournemouth, England, UK**

In 2018, Arts University Bournemouth and St. Peter's Church, in association with Bournemouth University, celebrate the bicentenary of the publication of Mary Shelley's most famous work *Frankenstein, or the Modern Prometheus* (1818) as part of the Shelley Frankenstein Festival. The academic conference, located at this unique venue, will offer new and re-situated perspectives on Mary Shelley and her writings, her family and circle, and her most famous work. We are pleased to acknowledge colleagues at Bournemouth University for their organisational support. Possible topics of special interest to neo-Victorianists include the following:



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- Mary Shelley beyond *Frankenstein*
  - The Shelley family: history and legacy
  - Monstrous Romantics
  - *Frankenstein* and the sea
  - Adaptations and afterlives
  - *Frankenstein* and medical humanities
  - Interpretations of *Frankenstein* in the creative industries (Film, Art, Theatre, Dance, Writing etc.)
  - Mary Shelley and Gothic legacies
  - The Gothic imagination

**Abstracts due: 18 June 2018.** Please submit an abstract (300 words) and short biography (100 words) to frankensteinunboundconference@gmail.com

**Full CFP:** <https://frankensteinunbound.wordpress.com/>

**22-25 November 2018**

**The Bildungsroman: Form and Transformations**

**The Novel Network, University of Sydney**

This conference will explore the past and present condition of the Bildungsroman, with its myriad transformations and diversifications not only in the novel proper but also in memoir, film and long-form television. It will bring together exciting work in disciplines often separated by periodising and disciplinary paradigms and gather experts in prose fiction, film and television from the eighteenth to the twenty-first centuries and from a range of language areas to concentrate on this key narrative form. The novel of the emotional and social development or formation of a young person as they learn to make their way in an often hostile world, the Bildungsroman was a key form taken by the European novel from the early 19th century. How has it made its way across transhistorical formations and transgeneric remediations? We invite proposals for individual papers, panels, roundtables and single text discussion sessions, on the following or other related topics:

- theory and the Bildungsroman
- the Bildungsroman, the Künstlerroman, the Erziehungsroman: overlaps and distinctions
- the contemporary Bildungsroman
- the female Bildungsroman

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- the queer Bildungsroman
  - gender in the Bildungsroman
  - psychology and the Bildungsroman
  - narrative theory and the Bildungsroman
  - the postcolonial Bildungsroman
  - the Bildungsroman and television
  - the Bildungsroman and the city
  - transnationalism and the Bildungsroman
  - memoir and the Bildungsroman

**Abstracts due: 15 June 2018.** Abstracts (200 words) should be emailed to [vanessa.smith@sydney.edu.au](mailto:vanessa.smith@sydney.edu.au).

**Full CFP:** <https://cuspp.net/2018/04/17/cfp-the-bildungsroman-form-and-transformations/>

### **22-23 February 2019**

#### **The 2019 Historical Fictions Research Conference**

**Manchester Central Library, Manchester, England, UK**

This year, in honour of the 100th anniversary of the “Peterloo Massacre” we welcome in particular papers on the loose topic “Radical Fictions”. The Historical Fictions Research Network aims to create a place for the discussion of all aspects of the construction of the historical narrative. The focus of the conference is the way we construct history, the narratives and fictions people assemble and how. Recent keynotes have explored the experiences of excavations at Treblinka; the use of DNA to reconstruct historical narratives; explorations of memorial practices at battle fields; cookery as a means to explore the past; new insights resulting from a computer based re-construction of the battle of Trafalgar; and a discussion of new approaches at the Petrie Museum. We welcome both academic and practitioner presentations. We welcome people working on prose, drama, visual art, reception studies, musicology, museum displays, film, tv, gaming, wargaming, graphic novels, transformative works and any other areas engaged in the construction of narratives of the past.

**Abstracts due: 1 July 2018.** Send abstract (250 words) to [historicalfictionsresearch@gmail.com](mailto:historicalfictionsresearch@gmail.com).

**Full CFP:** <https://historicalfictionsresearch.org/conference-2019/>

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**15-17 May 2019**

**(Neo-)Victorian ‘Orientations’ in the Twenty-First Century**

**University of Málaga, Spain**

Under the auspices of the Research Project “Orientation: Towards a Dynamic Understanding of Contemporary Fiction and Culture (1990s-2000s)” (ref. FFI2017-86417-P), funded by the Spanish Ministry of Economy, Industry and Competitiveness, this conference addresses past, present and future orientations of (neo-)Victorian literature and culture.

Ann Heilmann and Mark Llewellyn’s acclaimed *The Victorians in the Twenty-First Century, 1999-2009* (2010) offered insight into how neo-Victorianism had evolved as a historical sub-genre in the first decade. Now, nearly two decades into the twenty-first century, neo-Victorianism has consolidated into a literary genre and cultural phenomenon that continues to gain both in popularity and critical appraisal, and current trends in neo-Victorianism continue expanding and diversifying. Thus, we perceive that we have reached a point of reflection and, therefore, we wish to explore new paths and intersections of (neo-)Victorianism.

This conference examines (neo-)Victorian diversifications into the twenty-first century exploring the notion of ‘orientation’, a dialogical concept itself because it indicates one’s position *in relation* to something or someone. We aim to conceptualise the current interest in dynamic processes, notions of becoming, fluidity and multilayering in the neo-Victorian mode through the lens of ‘orientation’. We would like to develop this idea in close relationship to the dynamic interplay between the past and the present, the Victorians and us. This way, this notion bears similarities to the “polytemporality” of the trace in that it underlines the “*dynamic interplay and interrelations between past, present, and future as modes of temporal orientation*” (Victoria Browne, 2014). In addition, Sarah Ahmed’s concept of ‘orientation’, inspired by Maurice Merleau-Ponty’s philosophy, has explored the spatial quality of the term in relation to queer phenomenology and embodied situatedness. Therefore, we wish to examine ‘orientation’ as place, habitation and space in different senses in that it directs itself towards the space in between bodies and objects, but also in the sense of the individual’s orientation towards the Other. Ultimately, we would like to address the concept ‘orientation’ from these interrelated perspectives (1) ‘orientation’ as an apt critical tool to analyse time, as the *passage* of the ‘trace’, polytemporal and dynamic, and (2) ‘orientation’ as a

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spatial notion, which serves to address questions of mobility, movement, and the in-between space that exists between bodies and objects, in phenomenological terms, as well as the I-you relationship that emerges in the encounter with the ‘other’. We welcome proposals for 20-minute papers in the following topics (but not limited to) on (neo-)Victorian ‘Orientations’:

- Theoretical approaches and conceptualisations of “orientation”
- Passages, processes and the dynamic continuums between the Victorian past and the contemporary period.
- (Neo-)Victorianism oriented towards the past, the present and the future
- Time and temporality in neo-Victorian fiction; (multiple) temporality; Polytemporality
- Future incursions into the nineteenth century
- Situatedness, embodiment and the senses
- The Victorians Unbound
- Spatial orientations: spatial conceptions, dynamic spaces, geographical orientations
- Neo-Victorianism and the ethical encounter with the ‘other’; Orientations towards Otherness and the Other
- Neo-Victorianism and queer orientations
- Neo-Victorian orientations and orientalism; cultural cross points
- Multicultural, cross-cultural and global neo-Victorianism
- Neo-Victorian literature oriented towards Children and Young Adults
- New orientations towards the Victorians: digital humanities and (neo-)Victorianism

**Abstracts due: 15 October 2018.** Please send a 250-word abstract to [orientationliterature@gmail.com](mailto:orientationliterature@gmail.com). Abstracts should include a short biographical note. (All abstracts will be peer-reviewed.)

**Full CFP:** [https://aedean.org/?page\\_id=351](https://aedean.org/?page_id=351)

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**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.)

**14-17 June 2018**

**“*Northanger Abbey* and *Frankenstein*: 200 Years of Horror”!**

**University of North Carolina, North Carolina, USA**

The Jane Austen Summer Program is delighted to announce its sixth annual symposium. Participants will have the opportunity to hear expert speakers and participate in discussion groups on the gothic-inspired novels. They also will partake in an English tea, dance at a Regency-style masquerade ball, attend Austen-inspired theatricals, and visit special exhibits tailored to the conference. The discussions will consider *Northanger Abbey* and *Frankenstein* in their historical contexts as well as their afterlives in fiction and film. The Jane Austen Summer Program is designed to appeal to established scholars, K-12 teachers, graduate students, undergraduate students, and Austen fans – anyone with a passion for all things Austen is welcome and encouraged to attend!

**Full CFP:** <http://chapelboro.com/calendars/northanger-abbey-frankenstein-200-years-horror>

**22 June 2018**

**Crime and the City: One-day Symposium**

**University of London, England, UK**

The city is one of the most characteristic settings of crime fiction, from nineteenth-century Newgate Novels to late-Victorian detective stories, from twentieth-century noir and hard-boiled fiction to recent police procedurals. The urban setting helps to create an atmosphere of mystery and menace but also facilitates certain kinds of criminal activity. This one-day symposium brings together crime fiction critics and writers to examine the relationship between crime writing and the city. We invite proposals for 20-minute papers or for conference panels on any aspect of urban crime writing from

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any period. We welcome proposals from postgraduate students and creative practitioners. Possible topics include but are not limited to:

- the city as a setting in crime fiction
- urban crimes, criminalities and criminal communities
- cartographies of urban crime
- crime and urban decay or regeneration
- the city as a carceral space
- financial crime in the city/ City
- crime and the consumer society
- urban crime as a form of resistance

**Full CFP:** <https://www.city.ac.uk/events/2018/june/crime-and-the-city-one-day-symposium>

**28-30 June 2018**

**Captivating Criminality 5 “Crime Fiction: Insiders and Outsiders”  
Corsham Court, Bath Spa University, England, UK**

Building upon and developing ideas and themes from the previous four successful conferences, Crime Fiction: Insiders and Outsiders, will examine the ways in which Crime Fiction as a genre is able to incorporate both traditional ideas and themes, as well as those from outside mainstream and/or dominant ways of thinking. Crime fiction narratives continue to gain in both popularity and critical appreciation. This conference will consider the ways in which writers who work within generic cultural and critical boundaries and those who challenge those seeming restrictions, through both form and content, have influenced each other. Crime fiction, in its widest sense, has benefited from challenges from diverse ‘outsiders’ who in turn shift and develop the genre. This was as true in the early days of the genre as it is today and, as such, we welcome submissions from the early modern to the present day.

A key question that this conference will address is the enduring appeal of crime fiction and its ability to incorporate other disciplines such as History, Criminology, Film, TV, Media, and Psychology. From the ‘sensational’ novelists of the 1860s to today’s ‘Domestic Noir’ narratives, crime fiction has proved itself to be open to challenges and development from historical and cultural movements such as, feminism,

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gender studies, queer politics, post modernism, metafiction, war, and shifting concepts of criminality. In addition, crime fiction is able to respond to and incorporate changes in political and historic world events. With this in mind, we are interested in submissions that approach crime narratives from the earliest days of crime writing until the present day.

**Full CFP:** <https://www.captivatingcriminalitynetwork.net/cfp-2018.html>

**3-7 July 2018**

**War and Peace**

**Institute of English Studies, Senate House, London, England, UK**

The Victorian Popular Fiction Association is dedicated to fostering interest in understudied popular writers, literary genres and other cultural forms, and to facilitating the production of publishable research and academic collaborations amongst scholars of the popular. Our annual conference is now in its tenth year and aims to celebrate with a five day extravaganza! Alongside the usual keynotes, special panels, reading group and exhibition, there will be trips out to different events around London. The organisers invite a broad, imaginative and interdisciplinary interpretation on the topic of 'War and Peace' and its relation to any aspect of Victorian popular literature and culture which might address literal or metaphorical representations of the theme.

**Full CFP:** <http://victorianpopularfiction.org/vpfa-annual-conference/>

**6 July 2018**

**British Women and Parody**

**University of Picardy (CORPUS), Amiens, France**

This one-day conference will investigate the relationships between women and parody in the British Isles. Parody, a simultaneous act of revival and revision, is double-coded. Imitating the original work implies familiarity with the original work and includes reactivation and renewal. The parodic ethos is partly "respectful or deferential" (Linda Hutcheon) and imitation has a large part to play in literary apprenticeship, yet repetition with an element of transformation can also have comical, satirical and distancing effects. The historical distance between the parodist and the imitated text takes on a reflexive and critical form when the work is revisited with a view to question or comment. In "claiming and appropriating" other texts (Julia

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Kristeva), the parodist situates himself or herself in relation to the original author. The purpose of this conference is to investigate the part played by gender in this positioning. We will consider papers on parodies that are both literary and visual: fiction, poetry, drama, graphic novels as well as other media and the history of publishing. Possible topics include but are not limited to:

- women parodying men / women
- female literary models and their imitators
- gendered revisions of canonical texts
- women during the Victorian “golden age of parody”
- the politics of parodic humour
- uncertain authorship and literary hoaxes

**Full CFP:** <https://www.navsa.org/2017/09/17/cfp-british-women-and-parody-12172017-762018/>

**9-11 July 2018**

**Romantic E-Scapes: Popular Romance in the Digital Age  
University of the Balearic Islands, Spain**

Moving on from these contested acts of escapism, and expanding on Appadurai’s well-known formulation of “scapes” as the multiple “dimensions of global cultural flow” (1996: 33), conference participants are also encouraged to explore the multivalent meanings of these “Romancescapes”, that is “the multiple worlds which are constituted by the historically situated imaginations of persons and groups spread around the globe” (1996: 33) articulated in ever increasing complex and diverse literary formulations of the romantic experience. What are the effects of the global flows of symbolic and cultural capital on the genre? To what extent are romantic narratives determined by specific local conditions and “situated knowledges” (Haraway 1988)? We invite scholarly submissions that address these and other related topics in relation to any of the multiple sub-genres of popular romance as well as the multifarious “romancescapes” in other popular narrative media. Contributors may address these topics from different critical perspectives and disciplines: cultural studies, gender studies, postcolonial studies, neo-Victorian studies, comparative literature, and digital humanities, among others.

**Full CFP:** <http://her.uib.es/romantic-e-scapes>



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**26-28 July 2018****The Body and the Page in Victorian Culture****Victorian Studies Association of Western Canada (VSAWC) and the  
Research Society for Victorian Periodicals (RSVP)****University of Victoria, British Columbia, Canada**

This interdisciplinary and international conference will focus on the relationship between bodies and texts in Victorian culture. We invite proposals for individual papers or themed panels that examine this relationship under the following main themes:

- the bodies constructed by the page: topics include racialized, gendered, and/or classed bodies; animal bodies; children's bodies; religious bodies; queer bodies; modern bodies; hybrid bodies; medicalized bodies; non-normative bodies; dying bodies; grotesque bodies; national bodies; industrialized bodies; automatic bodies; unconscious bodies.
- the bodies that made the page: topics include the labour of illustrators, authors, composers, binders, engravers, editors, booksellers, and newspaper salespeople, sandwich-board people.
- the body of the page: typeface, illustration, dimensions, paper, ink, and other material aspects of print.
- the digital scholars who remediate the pages of Victorian texts today: topics include specific online Victorian projects or remediated Victorian texts; methodological challenges; collaborative and pedagogical opportunities; digital Victorian texts in the classroom.

**Full CFP:** <http://web.uvic.ca/vsawc/vsawc-conferences/2018-joint-rsvpvsawc-conference/>

**29-31 August 2018****Victorian Patterns****The British Association for Victorian Studies 2018 Annual Conference****University of Exeter, Streatham Campus, England, UK**

Pattern in the nineteenth century was a much-debated topic. The execution of repetitive forms of design became both industrialized and institutionalized thanks to new techniques of mechanized production. Everywhere the surfaces of material culture were alive with a profusion of ornamental patterns. An insatiable appetite for pattern affected the

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appearance of public spaces, domestic interiors, clothing and the objects of everyday life. At the same time, revolutions in science and technologies, in the global circulation of people, commodities and ideas, and in the conception and creation of new forms explored and exploited the ways in which patterns, both cultural and natural, shape and organize experience and subjectivity. Pattern was (and is) often seen as repetitive, constraining, unimaginative, and dead, but patterns also live, energizing, structuring, and acting both within and beyond the reach of human intentionality and subjectivity. This conference will explore the life of pattern in the nineteenth century and the way in which in its contradictions, its reproducibility and its close connections with materiality and the everyday, pattern can be seen as a representative natural, aesthetic, cultural and techno-scientific mode. We invite proposals for individual papers of 15 minutes or 3-paper panel sessions, and we would particularly welcome alternative session formats designed to foster discussion or pose research problems for discussions on, but not limited to, the following topics:

- patterns in nature: temporal (geologic, seasonal), energy, physics, evolution
- scientific and technological patterns: mathematics, markets, engineering, textiles, city-planning
- patterns of imagery: language, style, and genre
- design and decorative patterns: arts, crafts, ornament, textiles, *The House Beautiful*, book design
- music and metrical patterns, poetics, performance
- global patterns: travel and circulation; settlement and empire; inheritance

**Full CFP:** <https://bavs.ac.uk/bavs/bavs-annual-conference-2018-victorian-patterns-university-of-exeter-29-31-august-2018/>

**11-14 October 2018**

**Looking Outward**

**NAVSA Annual Conference**

**College of Liberal Arts and Sciences, Florida, USA**

The Conference Committee invites proposals for papers, panels, and special sessions on the theme of “Looking Outward.” Proposals are especially invited on Victorians and the Caribbean or Latin America, or considering

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those regions in the British Victorian context, but we welcome a broad range of interpretations of the theme. Topics may include:

- imperialisms: formal and informal, external and internal, diplomacy, war
- new frontiers of vision: touch, taste, sound, scent, clairvoyance
- feeling outward: affect and expansion, sensation, sentiment
- looking at others, at home and abroad: race, ethnicity, class
- the foreign and the exotic: fashion, foodways, art, literary form
- outside the individual: from psychology to sociology, anthropology, culture
- land and sea: island, peninsula, sea, the maritime, vital materialism
- looking back: history, geology, deep time, the anthropocene, neo-Victorianism
- looking outward from other locations: the view of Britain from other locales
- looking beyond the human: animals, automata, posthumanism, the supernatural
- suspicion and oversight: spying and intrigue, surveillance, discipline, policing local, regional, national borders
- optical technologies and visual aids, visual projection, blindness, barriers, and impairments
- ethical vision: seeing the self in relation to others, social justice, charity, philanthropy, religion and spirituality
- looking outside the field: problematizing or redefining 'Victorian Studies', new techniques of reading, Victorian Studies from other disciplinary vantage-points

**Full CFP:** <https://sites.clas.ufl.edu/english-navsa2018/files/NAVSA-2018-Web-11092017.pdf>

**12-13 October 2018**

**ISSM 2018 Boundary Crossings**

**Brock University, St. Catharines, Ontario, Canada**

The conference includes plenary sessions on the similarities and differences between Medievalism and Neo-Victorian uses of the past, as well as the Victorian idealisation of the Medieval period. The conference is designed to

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start a conversation between scholars of Medievalism, Victorian studies and Neo-Victorian studies about the intersections between their respective fields of inquiry. Papers might address the ways in which medievalism crosses the boundaries of, or is used to interrogate the boundaries of:

- genres/subgenres
- national designations
- temporal periods
- academic disciplines
- the academic and the popular
- gender, sexuality, class and/or race
- human/non-human

**Full CFP:** <http://medievalism.net/conference/callforpapers>

**26 October 2018**

**CFP: Gothic Pasts, Gothic Futures: A Symposium**

**University of Stirling, Scotland, UK**

Gothic Studies at the University of Stirling is celebrating its 30<sup>th</sup> anniversary. To mark the occasion, we will hold a symposium that explores the Gothic, the past and the future, as part of a programme of Gothic events in 2018-19. We live in Gothic times. The past, critics worry, is lost and the future is failing, but the Gothic, at least (and perhaps even reassuringly) keeps on happening. There is a long tradition of treating the past within Gothic criticism, but new accounts of the genre's history keep emerging; its audience and its critics keep developing. How does the Gothic – and the study of the Gothic – relate to the passage of time, the stuff of history and our sense of the future? Topics could include (but certainly are not limited to):

- Gothic Legacies, Gothic Futurism
- Gothic Presences and Gothic Presents
- Gothic Time: History, Ruins and Decay
- Gothic Critical and Theoretical Trajectories
- Gothic Genealogies: New Views of Gothic Pasts
- Gothic Temporalities, Gothic Imminence
- Transnational, Translations and Trans-temporal Gothic

**Full CFP:** <http://www.internationalgothic.group.shef.ac.uk/?p=445>

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**8-10 November 2018**

**Victorian Futures**

**The Victorian Interdisciplinary Studies Association of the Western United States (VISA WUS)**

**Palm Springs, California, USA**

This conference explores the diverse ways that the Victorians represented and grappled with the future, Victorian understandings of the future as a personal and universal concept, and the continuities of the Victorian period into the twentieth and twenty-first centuries and beyond. The organizers encourage papers across all disciplines, including (but not restricted to) art history, literature, gender, history of science, history, material culture, political science, performance, life writing, journalism, photography, popular culture, and economics. Panel or paper topics might include:

- the future of Victorian studies
- Victorian utopias/dystopias
- imperial expansion/imperial decline
- nineteenth-century scientific romance/speculative fiction
- later imaginings of the nineteenth century (neo-Victorian media and writing, parody, steampunk, time travel)
- nineteenth-century influences in early science fiction
- modernity and modernism
- depictions of the future and the concept of futurity
- Victorian ecologies and the ecological future
- queer temporalities in the nineteenth century
- ghosts and the afterlife
- fin de siècle/ fin du globe
- feminist futures (the suffrage campaign, marriage reform, divorce law)
- evolution / degeneration
- Victorian science and invention
- prophecy, prediction, and anticipation
- time and form in Victorian art, writing, and media

**Full CFP:** <https://www.navsa.org/2018/02/05/reminder-cfp-victorian-futures-3152018-118-102018/>

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

**10 February – 13 May 2018**

**The Neo-Victorians: Contemporary Artists Revive Gilded-Age  
Glamour**

**Hudson River Museum, Yonkers, New York, USA**

The exhibition, curated by Bartholomew F. Bland, highlighted the diversity of contemporary artists' engagements with nineteenth-century aesthetics, with the artworks' focus on lush beauty, exuberant design, and sensual indulgence often hiding a subversive sting of sociocultural critique. Exploring three strands of the artist as naturalist, as purveyor of the fantastical, and as explorer of domesticity, the show featured work by a wide range of artists including Ebony Bolt, Laurent Chehere, Dan Hillier, and Donna Sharrett among many others.

**Exhibition Website:** <https://www.hrm.org/exhibits/Neo-Victorians/neo-victorians.html>

**23 February – 26 May 2018**

***Turn of the Screw*, adapted by Tim Luscombe**

**Dermot McLaughlin Productions with Mercury Theatre Colchester and  
Wolverhampton Grand Theatre**

**National tour, UK**

In this new adaptation of Henry James's iconic tale, a grown-up Flora confronts the unnamed governess three decades after the terrifying and tragic happenings at Bly. Insistent on learning the 'true' circumstances leading up to the death of her brother Miles, Flora coerces the governess into reliving the traumatic events. This striking and uncanny adaptation pits rational and supernatural explanations against one another, as does James's tale. (Also see Kohlke's review essay in this NVS issue.)

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

**Sawyer Fritz, Sonya and Sara K. Day (eds.), *The Victorian Era in Twenty-First Century Children's and Adolescent Literature and Culture*** (Routledge, 2018): This collection presents twelve essays on contemporary children's and young adult fiction's fascination with the Victorian era. The contributors to this volume explore topics ranging from identity, gender, and class to steampunk, adaptation, and intertextuality.

**Wendy Moore, *The Mesmerist*** (Weidenfeld and Nicolson, 2017): This social history of mesmerism retraces the rise and fall of Dr. John Elliotson, who unscrupulously used showmanship to promote his practice, turning his patients into stage performers. Moore's study may be of interest to scholars working on tropes of mesmerism common in neo-Victorian fiction and film.

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

**Victoria Alexander, *The Lady Travelers Guide to Scoundrels and Other Gentlemen*** (Thorndike, 2017): this detective mystery cum romance, set in nineteenth-century Paris, involves a missing relative, a Lady Travellers Association member suspected of swindling senior women, and a charming gentleman of disreputable reputation, who accompanies the bluestocking India Pendergast on her quest to find her elder cousin.

**Jennifer Ashley, *Death Below Stairs*** (Berkley, 2018): The young Kat Holloway takes up a position as cook for an eccentric aristocratic family at Mayfair mansion. When an Irish kitchen maid is murdered in the household, Kat turns detective, assisted by the delivery man and Lord Rankin's talented but unconventional sister-in-law. Kat soon discovers that the murder is just a small part of a treacherous plot leading to treason against Queen Victoria.

**John Banville, *Mrs. Osmond*** (Penguin, 2017): Inspired by Henry James's *The Portrait of a Lady* (1881), this novel focuses on how Isobel Osmond confronts her abusive and manipulative husband by first travelling to London to visit her dying cousin without his permission, and then by staying in England after the funeral to gain some independence.

**Gary Blackwood, *Bucket's List*** (Severn, 2018): A dead prostitute is found in Hyde Park, but Detective Inspector Charley Field, who knew her personally, refuses to believe in her suicide and opens an investigation. The character is based on the British police officer and private detective Charles Frederick Field (1805-1874) who was Dickens's major inspiration to Inspector Bucket in *The Bleak House* (1853).

**Peter Broadbent *Felix Wild*** (Chaplin Books 2017): The street boy Felix Wild is taken in by the wealthy William Kettle, who saves him from gaol and employs him to make drawings of his vessel HMS Warrior. Later, Felix joins his benefactor on his overseas travels, making drawings of life aboard, and learns about the hardships of life at sea.

**Laura Carlin, *The Wicked Cometh*** (Hodder and Stoughton, 2017): In this queer Gothic novel, Hester White decides to leave the London East End when poor people begin mysteriously disappearing. Although her new life in the sphere of the aristocratic Brock family seems good at first, she soon realises that she has managed to escape the slums, but not its dangers.

**Elizabeth Jane Corbett, *The Tides Between*** (Odessey Books, 2017): The tale of Welsh immigrants on their sea voyage to Australia intersperses scenes of life on board with Welsh folk lore and fairy tales.

**Jocelyn Cullity, *Amah and the Silk-Winged Pigeons*** (Inanna, 2017): The author offers a postcolonial re-imagining of the Lucknow siege during the Indian Mutiny and its aftermath. Amah, a member of the Rose Platoon, a corps of female bodyguards of the Lucknow royal family, aid one of Lucknow's former queens in coordinating resistance to the British takeover.

**Ken Czech, *Beyond the River of Shame*** (All Things That Matter Press, 2017): Inspired by the explorer James Barker, who traced the source of the



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Blue Nile in late eighteenth century, this biofiction follows Barker on his journey to the heart of Africa in the mid-Victorian era. Adventure, romance and drama combine as Barker buys a slave at auction in order to save her.

**Lance Daley (dir.), *Black 47*** (2018): An Irish family father abandons his post in the British army to reunite with his family during the Great Famine. The brutalities of war have not prepared him for the horrors of hunger and destruction in his homeland and the suffering of his people and family.

**Jennifer Delamere, *The Captain's Daughter*** (Bethany House, 2017): The orphan Rosalyn Bernay finds position as a lady's maid, but a series of unfortunate events leads her into prostitution, until she eventually manages to escape the brothel by going on stage.

**Brian Doyle, *The Adventures of John Carson in Several Quarters of the World*** (Picador, 2017): This dual biofiction of the young Robert Louis Stevenson and his San Francisco landlady's husband John Carter, actualises the story Stevenson planned to write about Carter's seafaring adventures (but left unwritten).

**Petra Durst-Benning (trans. Edwin Miles), *The Seed Woman*** (Ullstein Buchverlage and AmazonCrossing, 2017): The first part in the Seed Traders' Saga, which uses the German nineteenth-century seed industry as its framework, centres on a love triangle involving the unmarried pregnant Hannah, her lover and travelling seed seller Helmut Kerner, and his fiancée.

**Petra Durst-Benning (trans. Edwin Miles), *The Flower Shop*** (Ullstein Buchverlage and AmazonCrossing, 2018): The second part of the Seed Trader's Saga, focuses on Hannah's daughter Flora, as she moves to the German spa-town of Baden-Baden to take up an apprenticeship as a florist.

**Anna Elliott and Charles Veley, *Remember, Remember*** (Wilton Press, 2017): In this instalment of the Sherlock Holmes and Lucy James Mystery series, a young woman is found with amnesia on the stairs of the British Museum with only a vague memory of Sherlock Holmes and doubt as to whether she is a murderess or is being pursued by a murderer.

**Claire Evans, *The Fourteenth Letter*** (Sphere, 2017): In this detective story set in 1881 London, a naked stranger enters an engagement party covered in mud and cuts the throat of a woman in front of her fiancé, precipitating a labyrinthine search for the murderer.

**Mick Finlay, *Arrowood*** (Arrow, 2017): Arden inherits the family estate Arrowood on the banks of Mississippi, but as she returns to the deep South where her twin sister disappeared ten years earlier, she must contend with family secrets and crimes from the past.

**Elizabeth Gill, *Snow Angels*** (Quercus, 2017): Sequel to *The Guardian Angel*, this dramatic love story evolves within the shipbuilding industry of Tyneside, depicting the flamboyant life of the talented, but equally disastrous, ship designer Gillian Collingwood. When he becomes a social outcast, he turns to his friend Abby Reed in London.

**Daisy Goodwin and Sara Sheridan, *Victoria and Albert: A Royal Love Affair*** (Harper Collins, 2017): The official companion book to the ITV television drama covers the courtship and marriage of Queen Victoria and Albert.

**Michael Gracey (dir.) *The Greatest Showman*** (2017): This musical about the origins of modern show business presents one of the most notorious freak-show managers in history in a rather positive light, starring Hugh Jackman in the leading role as P. T. Barnum and following both his success and failure as a husband, business manager, and friend.

**Catherine Hewitt, *Renoir's Dancer: The Secret Life of Suzanne Valadon*** (Icon, 2018): This biofiction centres on Suzanne Valadon, who modelled for many painters, including Renoir and Toulouse-Lautrec, in late nineteenth-century Paris, but herself proved a talented painter, though with no formal training, eventually becoming the first woman to be admitted to the *Société Nationale des Beaux-Arts*.

**Elise Hooper, *The Other Alcott*** (William Morrow, 2017): This 'true-story' novel focused on May Alcott, sister to the author of *Little Women* (1869) and the inspiration for the character Amy March.

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**Gary Inbinder, *The Man Upon the Stair*** (Pegasus, 2018): In the third instalment in the series, the detective Achille Lefebvre solves another crime in fin-de-siècle Paris, this time involving a disappeared millionaire.

**Lene Kaaberbøl (trans. Elisabeth Dyssegaard), *A Lady in Shadows*** (Atria, 2017): The second novel about Madeleine Karno, who examines crime scenes and performs autopsies earning the name of ‘Mademoiselle Death’, centres on a Ripperesque whodunit set in late nineteenth-century Varbourg, France.

**M.R.C. Kasasian, *Dark Dawn Over Steep House*** (Head of Zeus, 2017): The London detective Sidney Grice struggles to find an unknown man guilty of violently assaulting and killing women in Limehouse.

**Hannah Kent, *The Good People*** (Picador, 2017): In this clash between religious faith and folklore in nineteenth-century Ireland, Nóra takes care of her four-year-old grandson who has suddenly and inexplicably changed from a happy child to a numb and silent boy. Is he a changeling or are there hidden motifs behind his loss of voice?

**Carole Lawrence, *Edinburg Twilight*** (Thomas & Mercer, 2017): In the criminal underworld of Victorian Edinburgh, Inspector Ian Hamilton collaborates with a photographer and a librarian to find the ‘Holyrood Strangler’.

**Lawrence H. Levy, *Last Stop in Brooklyn*** (Broadway Books, 2018): In this third instalment of the Mary Handley crime series, a series of gruesome murders, committed on Brooklyn’s Coney Island, imitate the style of the Ripper’s gruesome serial murders in order to frame an Algerian immigrant, the historical Ameer Ben Ali, for the murder of another biofictional character, the prostitute Carrie Brown.

**Jordi Llobregat (trans. Thomas Bunstead), *The Secret of Vesalius*** (Riverrun, 2017): This gothic novel, lauded as a new *Frankenstein* (1818), connects Victorian Oxford with nineteenth-century Spain. Set around the 1888 World Fair in Barcelona, it slowly unravels the protagonist’s own dark

secrets together with the mysteries behind murders that bear the medical signature of Vesalius.

**Paul Lynch, *Grace*** (Little Brown & Co., 2017): In this poetic coming-of-age story, the fourteen year old Grace, cast out by her mother in the face of the looming Great Famine in Ireland, is forced to cross-dress to ensure her own survival and that of her younger brother who follows her.

**Craig William Mcneill (dir.) *Lizzie*** (2018): The psychological thriller recounts the sensational Borden murders that occurred in Massachusetts in 1892, with Lizzie Borden first accused of murdering her father and stepmother with an axe, but later acquitted.

**H. P. Maskew, *On the House*** (Unbound Digital, 2017): With overtones of Mayhewian journalism, the first of the planned ‘Hudson and Lawes’ trilogy, set after the 1838 Poor Law, tells the story of a Suffolk workhouse and the inmates’ sufferings, suicide and murder.

**Chris Nickson, *On Copper Street*** (Severn House Publishers, 2017): In the fifth instalment of Nickson’s Tom Harper series, set in fin-de-siècle Leeds, Henry White, a petty robber, is murdered soon after his release from prison, and DI Harper confronts a wall of silence in his investigations, while also having to dealing with an acid attack.

**Caro Peacock, *Fool’s Gold*** (Severn House Publishers, 2017): In this eighth instalment of Peacock’s Liberty Lane series, the private investigator, now called Mrs Carmichael, is on her honeymoon on the island of Cephalonia. Set in 1841, the story follows a boy who may or may not be Lord Byron’s illegitimate son, as the newly wed has to solve numerous mysteries to arrive at a shocking conclusion.

**Shane Peacock, *Monster: The Dark Mission of Edgar Brim*** (Tundra, 2018): In the second instalment of the YA Gothic trilogy, the protagonist confronts some of his worst fears concerning the possibility of monsters springing from the pages of literature into the real world. Following his mentor’s brutal killing, Edgar and his group of monster-vanquishing friends

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go into hiding as they pursue their investigations into the murderer's provenance.

**John Leonard Peilmeier, *Hook's Tale*** (Simon & Schuster, 2017): This novel foregrounds Captain Hook and narrates his backstory as James Cook by way of a 'newly' discovered memoir, supplementing the neo-Victorian focus on Peter Pan and throwing into relief what was confined to silence in the original children's novel.

**Laura Purcell, *The Silent Companions*** (Raven Books, 2018): This ghost story and thriller centres on the widow Elsie Bainbridge, who confronts the eponymous spectral companions in the 'unhomely' old-fashioned country estate, to which she is forced to flee from her London home following her husband's death.

**Deanna Raybourn, *A Treacherous Curse*** (Berkley, 2018): The third instalment in Raybourn's Veronica Speedwell Mystery Series, focuses on an unconventional Victorian adventuress, the titular eccentric butterfly collector. The protagonist has to solve what appears to be the curse of an ancient mummy, when members of an expedition to Egypt go missing and she has to defend her partner Stoker's reputation.

**David Rocklin, *The Night Language*** (Rare Bird, 2017): Combining a post-colonial and queer re-writing, Rocklin's tale centres on the young Abyssinian prince, Alamayou, abducted to England, where Queen Victoria herself takes an interest in his fate. The young man confides in the queen, revealing his homosexuality and endangering his life through his illicit love story.

**Laura Joh Rowland, *A Mortal Likeness*** (Crooked Lane Books, 2018): Having covertly solved the Jack the Ripper case. The photographer and private detective Sarah Bain and her associate take on a new case involving the dubious kidnapping of the child of a wealthy banker, which forces Sarah to confront the disappearance of her own father more than twenty years ago.

**Liz Shakespeare, *The Postman Poet*** (Letterbox Books, 2017): Based on the life of the pastoral poet Edward Capern, this biofiction employs the

protagonist's working-class background in Devon to shed light on Victorian education and social reform as well as questions of regionalism.

**Rosemary Simpson, *Lies that Comfort and Betray* (Kensington, 2018):** In another Jack the Ripper rip-off, set in 1888 New York, the private detective Prudence MacKenzie and her male associate set out to capture a Ripper-copycat murdering poor women.

**Michael Spierig and Peter Spierig (dirs.), *Winchester* (2018):** In this biofiction cum ghost story, the eccentric Sarah Winchester (Helen Mirren), widow and heiress of the gun manufacturer William Wirt Winchester, builds an enormous labyrinthine mansion in San Jose, California to seek and contain the spectres of those who died from Winchester firearms. Eventually she confronts the risk of her own imprisonment, as she faces vengeful ghosts in want of her soul and men and mad doctors after her fortune.

**Linda Stratmann, *A True and Faithful Brother* (The History Press, 2017):** In the seventh instalment in the Frances Doughty Mysteries, the titular lady detective has to solve a locked-room mystery centred on the disappearance of a wealthy philanthropist, which also forces her to face her own past.

**Marcel Theroux, *The Secret Books* (Faber & Faber, 2017):** The Jewish protagonist Nicolas runs away from his family home in Crimea, travels to Europe and the East as a Russian spy, and uncovers a 'real' gospel revealing the events of Jesus' lost years. Employing multiple narrators as well as settings (nineteenth-century Paris, the Russian Empire, and British India), the tale focuses on anti-Semitism as well Victorian revolutionary thought and anarchism.

**Will Thomas, *Old Scores* (Minotaur, 2017):** In the ninth instalment in Thomas' Barker & Llewelyn series, the Japanese ambassador is murdered and Barker himself becomes a suspect, as he tries to discover the real murderer.

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**Carl Tibbetts (dir.), *The Woman in White* (BBC One, 2018):** BBC's new miniseries adaptation of Wilkie Collins's classic stars Jessie Buckley and Ben Hardy in the leading roles of Marian Halcombe and Walter Hartright.

**M.J. Trow, *The Island (Severn House, 2017)*:** In the fourth case for the American Matthew Grand and the Englishman James Batchelor, the investigative duo sets off to New England for the shotgun wedding of Grand's sister. When the wedding is imperilled by the murder of a maid, Grand and Batchelor investigate and uncover the wedding guests' various scandalous pasts in the process.

**Jacqueline Wilson, *Hetty Feather's Christmas (Doubleday, 2017)*:** In this illustrated Christmas 'special' of Wilson's bestselling children's series, the titular protagonist escapes the Foundling Hospital when treated to a last-minute Christmas outing to the house of a Bohemian artist and his family.