

**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.)

**Neo-Victorian Heterotopias**

**Special Issue of *Humanities***

**Guest editors: Marie-Luise Kohlke, Elizabeth Ho & Akira Suwa**

The ‘spatial turn’ in neo-Victorian studies has gained increasing recent critical traction: in postcolonial re-readings of the nineteenth century in the present, in examinations of global neo-Victoriana, and in the focus on recurrent sites of difference deployed in neo-Victorian texts, such as asylums, brothels, prisons, and libraries, to name only a few. This special issue of the open access journal *Humanities* marks a significant development in the theorisation of such spatial configurations, by specifically exploring neo-Victorian representations of heterotopias and their role in both cultural memory and the cultural imaginary of the period.

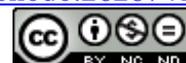
Michel Foucault’s radical re-readings of nineteenth-century history and sexuality, in particular, have greatly influenced neo-Victorian studies’ critical approach to the contemporary fascination with the literature, arts, and culture of this particular past time, which is still so much with us. In this special issue, we invite scholars to reconsider Foucault’s ambiguous, often contradictory concept of heterotopia in relation to the volatility of neo-Victorian spaces. In his seminal essay, ‘Des Espace Autres’ (1967, translated as ‘Of Other Spaces’ in 1984), Foucault defined heterotopias as actual spaces of difference or otherness within the dominant social order, as “counter sites” to imaginary utopias, in that heterotopias form part of the reality they reflect even as they contest and invert the same. These sites

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range from “crisis heterotopias” (such as boarding schools or military academies) for subjects undergoing critical periods of transition, and “heterotopias of deviation” (such as penal institutions or hospitals) designed to contain and segregate designated aberrance, to heterotopias of “illusion” and “compensation” (such as séance rooms, music halls, and ships), which respectively expose the “messy” contradictions of human life and construct ideal spaces for alternative forms of subjectivity and intersubjective engagement. Hence the utopian as well as dystopian nature of heterotopic spaces always emerges in dialectic with the varied challenges such sites pose to established laws, norms, and expectations.

Using Foucault’s principles of heterotopia as a starting point, this special issue invites papers that examine how neo-Victorian writers, filmmakers, and artists reconstruct nineteenth-century environments as particular kinds of heterotopia, the ideological aims that underlie such projects, and the strategic effects produced by heterotopic space in neo-Victorian media. Possible topics include (but are not limited to):

- heterotopia and the neo-Victorian ‘spatial turn’
- mobility, shifting heterotopias, and fluid identities/subjectivities
- heterotopian facilitations of gender and/or racial subversion
- the neo-Victorian politicisation of heterotopic space
- postcolonial heterotopias as spaces of resistance
- heterotopia and affect
- categories of neo-Victorian heterotopias and their differential uses
- complicit and/or non-oppositional heterotopic spaces
- heterotopia and neo-Victorian postmodernism
- heterotopian futurism and utopian connections
- heterotopia and neo-Victorian steampunk and/or fantasy
- nineteenth-century material culture, heritage, and heterotopia

**Proposals due: 30 June 2019.** Please send 250-300 word proposals to the Guest Editors Marie-Luise Kohlke and Elizabeth Ho and the Assistant Guest Editor Akira Suwa at [m.l.kohlke@swansea.ac.uk](mailto:m.l.kohlke@swansea.ac.uk), [lizho@hku.hk](mailto:lizho@hku.hk), and [akira.suwa@alumni.york.ac.uk](mailto:akira.suwa@alumni.york.ac.uk). Contributors will be advised of the editorial team’s decision by **15 August 2019**, with articles due by **15 February 2020**. (To take account of the UK REF, this special issue is planned for publication in early 2021.)

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**Queering Neo-Victorianism Beyond Sarah Waters****Special Issue of *Neo-Victorian Studies*****Guest editors: Caroline Koegler & Marlena Tronicke**

Since the lesbian publishing sensation of the first of Sarah Waters's trio of neo-Victorian novels, *Tipping the Velvet* (1998), nineteenth-century queerness has become an increasingly prominent trope across neo-Victorian media and criticism. On the one hand, neo-Victorian queerness functions as a means of recovering marginalised viewpoints and obscured histories, predominantly, though not exclusively, from the LGBTQI+ community. On the other hand, it serves as a strategic tool to negotiate both alliances and tensions between lesbianism and feminism, queer studies and gender theory, or gender-specific and queer-generic positionalities. This special issue will chart the current directions of queer neo-Victorianism, from its queer roots to its utopian potentials, exploring how notions of queerness as 'against the norm' continue to inform and transform neo-Victorian creative practice in a paradoxically more liberal but also more reactionary postmodern world. We invite critical essays and creative pieces that address the following questions: In what ways do queer readings of neo-Victoriana help us uncover which 'outdated' nineteenth-century norms and ideologies persist in present-day societies? How might such norms be constructively rethought through queer theory and neo-Victorian texts, in order to achieve more viable and inclusive subject positions? To what extent might we situate neo-Victorianism as an inherently queer project invested in redefining gendered and other forms of subjectivity or identity formation? In addition to welcoming contributions on more recent novels, films, etc. that are either explicitly or implicitly queer-themed, we are also interested in critically neglected neo-Victorian queer texts, such as Chris Hunt's *Street Lavender* (1994), Isabel Miller's *Patience and Sarah* (2005), or Jessica White's *A Curious Intimacy* (2008), among others. Possible topics include (but are not limited to):

- neo-Victorian cultural production and/as queer historiography
- figurations of queered embodiment and 'Other' bodies
- neo-Victorian queer politics and activism
- intersectional neo-Victorian queerings of race, gender, able-bodiedness, age, and class
- queer presences/absences in mainstream neo-Victorian productions and adaptations

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- queer oversights in the neo-Victorian ‘canon’
  - dialogues and dissonances between neo-Victorianism and queer studies
  - commodifications of queer neo-Victoriana
  - figurations of neo-Victorian queerness in visual media and art

Please send 250-300 word proposals to the Guest Editors, Caroline Koegler at [caroline.koegler@uni-muenster.de](mailto:caroline.koegler@uni-muenster.de) and Marlina Tronicke at [marlena.tronicke@uni-muenster.de](mailto:marlena.tronicke@uni-muenster.de), copying in [neovictorianstudies@swansea.ac.uk](mailto:neovictorianstudies@swansea.ac.uk), by **1 August 2019**. Contributors will be advised of the editors’ decision by **1 October 2019**, with articles due by **1 March 2020**.

### **Victorian Interfaces**

**Special issue of the *Australasian Journal of Victorian Studies***

**Guest editors: Mandy Treagus and Madeleine Seys**

We welcome articles from the broad field of Victorian Studies (including but not confined to) single and multi-disciplinary fields such as art and design history, cultural studies, history, literary studies, fashion, the law, performance studies and the history of science. We encourage contributors to interpret the theme of Victorian Interfaces broadly. The following might provide some starting points:

- the neo-Victorian in all its manifestations
- literary circulation: publishing, libraries, serialisation
- the imperial project: colonial administration, race, strategies of domination and resistance
- networks and hierarchies: clubs and societies; business, religious and government systems
- popular culture: theatre, popular press, music hall, sport
- visual cultures: galleries, exhibitions, display, circulation
- materialities: new technologies, methods, substances
- genres: literary and cultural
- identities: classes, professions, sexualities, ethnicities
- spaces and places: metropolises, countryside, oceans, rivers
- museums and archives: models of display, collection and memorialisation
- taxonomies and classifications: nature, geology, medicine, peoples

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- transport: shipping, railways, horses, walking
  - resistance: political, national, Indigenous

**Submissions due: 10 December 2018.** Contributions of 5000-7000 words, marked Victorian Interfaces, referenced using MLA 7, should be submitted via the Australasian *Journal of Victorian Studies* website for publication in mid-2019: <https://openjournals.library.sydney.edu.au/index.php/AJVS>. All enquiries to be addressed to Mandy Treagus ([mandy.treagus@adelaide.edu.au](mailto:mandy.treagus@adelaide.edu.au)) and Madeleine Seys ([madeleine.seys@adelaide.edu.au](mailto:madeleine.seys@adelaide.edu.au)).

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**CFPs: Upcoming Symposia & Conferences**

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

**11 October 2019**

**Writers in Neo-Victorian Fiction**

**Université de Caen, Normandie, France**

Reflecting on the art of writing neo-Victorian fiction, Patricia Duncker draws a whole list of “authors ripe for imitation, adaptation, or reinvention”, such as “Wilkie Collins, all the Brontës, the 1860s fashion for sensation fiction, Henry James and the Victorian ghostly writers, especially M.R. James, the ubiquitous Oscar Wilde, and more dangerously, Charles Dickens” (Duncker). Not only does Duncker specifically stress the art of adaptation, pastiche and/or parody that, in part, is at the bottom of the neo-Victorian project, but her enumeration also significantly alludes to the *presence* of Victorian writers within neo-Victorian fiction, as in her recent novel, *Sophie and The Sybil* (2015) that features George Eliot amongst its main characters. Considering, with Kate Mitchell that, “[n]eo-Victorian fiction prompts authors, readers and critics to confront the problem of historical recollection [...] what is involved in this re-creation of history, what it means to fashion the past for the contemplation of the present” (Mitchell), the present conference seeks to engage with the recollection and re-presentation of writers in neo-Victorian fiction. Which

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writers are remembered or not? Who is remembered and what is remembered, obliterated or mis-remembered about them? Is the focus on their activity as writers or/and on their private lives? How are these writers turned into characters? Such are some of the questions this conference will address in relation to the politics and revisionary aims of the neo-Victorian project. Possible topics may include, but need not be limited to the following:

- retrieving/staging/plotting authorial figures of the past
- literary tradition: staging the relation with the predecessor
- the representation of fictional writers
- reception/transmission/construction of the authorial figure – canonicity/oblivion
- cultural afterlife of writers
- nomenclature (biofiction/fictional biography etc.)

**Abstracts due: 30 April 2019.** Please send 250-word abstracts, with a 50-word biography to Armelle Parey ([armelle.parey@unicaen.fr](mailto:armelle.parey@unicaen.fr)) and Charlotte Wadoux ([charlottewadoux@unicaen.fr](mailto:charlottewadoux@unicaen.fr)).

**16-17 December 2019**

**Herstory Re-Imagined:**

**Women's Lives in Biographical Fiction and Film**

**Centre for Life-Writing Research, King's College London**

**Abstracts due: 21 June 2019.** Please send 250-word abstract and 80-word bionote to [Julia.Novak@univie.ac.at](mailto:Julia.Novak@univie.ac.at).

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

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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.)

**12 - 14 April 2019**

**Latitudes**

**Northeast Victorian Studies Association (NVSA) conference 2019**

**University of Massachusetts, Amherst, Massachusetts, USA**

**Full CFP:**

<https://northeastvictorianstudies.files.wordpress.com/2018/07/nvsa-cfp-2019.pdf>

**26 - 28 April 2019**

**Victorian Power**

**Midwest Victorian Studies Association**

**Texas Christian University, Fort Worth, Texas, USA**

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

**27 April 2019**

**Victorian Marketplaces: Consumers, Consumables, Circulation, and Consumption**

**(Victorian Studies Association of Ontario Annual Conference)**

**Glendon College in Toronto, Ontario**

This panel will explore diverse perspectives on Victorian circulation and consumption and the intricate histories behind seemingly quotidian habits, such as window shopping, sewing, hobbyist collecting, and baking. Papers might consider which knowledges and histories were privileged or ignored. Can the representation and circulation of such consumptive processes allow us to define new histories of procurement? How did Victorians represent imagery of consumption, circulation, and marketplaces in diverse forms: from literature to visual culture to stagecraft to advertising and cookbooks, to interior design and architecture, to costumes and fashion design? Possible themes might also include:

- fictional representations of consumption, circulation, and spaces of consumption
- decolonial, global and cultural histories of Empire, and object acquisition
- Victorian print culture, histories of shopping consumption, and merchant-capitalist histories (catalogues; journals; advice manuals)
- the consumption of Victorian literary and visual culture
- Victorian fashion histories and sartorial studies

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- filmic histories focusing on the role of circulation, consumption, and capitalist enterprises
  - literary tropes and representations as co-emergent with conspicuous consumption and curatorial practices
  - intellectual histories surrounding collection and consumption practices
  - current contemporary visual artists and writers who engage with historical questions surrounding circulation and consumption in the Victorian era

**Full CFP:** <https://www.navsa.org/2018/12/11/cfp-victorian-marketplaces-consumers-consumables-circulation-and-consumption-02-05-2019-04-27-2019/>

**15 - 17 May 2019**

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

**University of Málaga, Spain**

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

**1-4 June 2019**

**New Monstrosities: New Approaches to 19th-Century Monsters**

**(Association of Canadian College and University Teachers of English)**

**University of British Columbia, Vancouver, Canada**

**Full CFP:** <https://call-for-papers.sas.upenn.edu/cfp/2018/09/21/new-monstrosities-new-approaches-to-19th-century-monsters>

**1-4 June 2019**

**North American Victorian Studies Association (NAVSA)**

**University of British Columbia, Vancouver, Canada**

**NAVSA 1: Victorian Impacts**

**Full CFP:** <https://www.navsa.org/2018/09/29/cfp-navsa-accute-2019-11-15-2018-06-1-4-2019/>

**NAVSA 2: Victorian Wild Things**

**Full CFP:** <https://www.navsa.org/2018/09/29/cfp-navsa-accute-2019-11-15-2018-06-1-4-2019/>

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**8-10 July 2019**

**Mind, Matter(s), Spirit: Forms of Knowledge in Victorian Popular Fiction and Culture**

**(11th Annual Victorian Popular Fiction Association Conference)**

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

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. The organisers invite a broad, imaginative and interdisciplinary interpretation on the conference topic and its relation to any aspect of Victorian popular literature and culture which might address literal or metaphorical representations of the theme. We welcome proposals for 20 minute papers, panels of three papers affiliated with an organisation or a group of scholars and non-traditional papers/panels, on topics which can include, but are not limited to:

- altered states of mind, drugs, séances etc.
- truth, secrets and lies; different perspectives (sex, gender, race/ethnicity, class, profession)
- physical matter: material culture, objects and things, thing theory
- geography matters: transport, place and space, organisations, institutions and buildings
- exploration, mapping, urban and imperial knowledge
- illness of the mind and body, including disability studies
- household matters: economics and budgets, food, family life, scandals
- business matters: global economy, trade, partners, shipping, deals
- spiritual matters: different religions and practices
- educational matters: school system, education, teachers/teaching, education Acts
- archival matters: collections, museums, personal papers
- genre matters: transforming genres, writing practices, co-authorship, publishing practices, syndication, neo-Victorianism
- historical matters: reforms, parliamentary Acts, debates, events
- interdisciplinary approaches to Victorian popular fiction and culture
- teaching Victorian popular fiction and culture

**Full CFP:** <https://www.navsa.org/2018/12/06/cfp-victorian-popular-fiction-associations-11th-annual-conference-03-01-19-07-08-10-19/>

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**26-28 July 2019**  
**24<sup>th</sup> Annual Dickens Symposium**  
**Utah Valley University**  
**Full CFP:** <http://dickenssociety.org/>

**28-30 August 2019**  
**Victorian Renewals**  
**University of Dundee**

Dundee and Angus are delighted to be hosting the British Association for Victorian Studies (BAVS2019): ‘Victorian Renewals’. The conference is a collaboration between the University of Dundee and the Scottish Centre for Victorian and Neo-Victorian Studies. We are happy to welcome delegates to Dundee and invite them to explore its Victorian heritage and experience the city and its surroundings. Dundee’s Victorian heritage and influence is visible throughout the city, but our theme also celebrates the ongoing renewals and renovations of this heritage, most notably embodied in the £1bn renewal of the waterfront and its flagship building, the V&A Museum of Design, opened in September 2018. We are happy to invite paper, panel, workshop, or roundtable proposals for BAVS 2019. We welcome proposals that speak to any interpretation of the conference theme. Themes linked to ‘renewals’ might include:

- Victorian reworkings of or revivals from earlier periods, across fields and disciplines
- neo-Victorian reworkings of Victorian culture, history and literature
- renewed engagement with particular topics, themes, genres or forms within the Victorian period
- renewed interests in particular topics, themes, genres or forms in scholarship on this period

**Full CFP:** <https://scvs.ac.uk/index.php/bavs-2019/>

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

**13 November 2018-17 March 2019**

**Christina Rossetti: Vision & Verse**

**Watts Gallery, Surrey (UK)**

In an exploration of the celebrated Victorian poet's significant connection with visual art, *Christina Rossetti: Vision & Verse* brought together paintings, illustrations, works on paper and photography. Presenting portraits of the poet and highlights of the many visual images inspired by her words – alongside Rossetti's own intriguing and virtually unknown drawings – this exhibition considered Christina Rossetti's complex attitude to visual art, recognising the enduring appeal of Rossetti's verse to visual artists from the 1850s through to the present day.

**Exhibition Website:**

<https://www.wattsgallery.org.uk/whats-on/christina-rossetti/>

**Exhibition Catalogue:** Susan Owens and Nicholas Tromans (eds.), *Christina Rossetti: Poetry in Art* (Yale University Press, 2018).

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

**Claire Nally, *Steampunk: Gender, Subculture and the Neo-Victorian*** (I. B. Tauris, 2019): This volume explores the gender politics of steampunk fashion, music, literature and visual culture through the lens of queer theory, feminist and postcolonial studies.

**Ann K. McClellan, *Sherlock's World: Fan Fiction and the Reimagining of BBC's Sherlock*** (University of Iowa Press, 2018): Interdisciplinary study in the development of Sherlock Holmes into the twenty-first century. The author delves into the impact of BBC's television series *Sherlock* on contemporary fan fiction, focusing on canon, genre and character.

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

**V. S. Alexander, *The Irishman's Daughter*** (Large Print, 2019): This novel is set in rural Ireland and tells the story of Briana Walsh and how she witnesses people's struggle to survive the Great Famine.

**Jacques Audiard (dir.), *The Sisters Brothers*** (Why Not, Annapurna Pictures, and Page 114 Productions, 2018): Based on Patrick de Witt's neo-Victorian novel of the same name, this darkly comic Western focuses on two hitmen, Eli and Charlie Sisters, and their exploits.

**Dale Bailey, *In the Nightwood*** (John Joseph Adams/Houghton Mifflin Harcourt, 2019): Charles Hayden's fascination with a Victorian fairy tale seems to materialise as the family inherits an ancestral house in the English countryside, harbouring dark secrets. As inexplicable things occur, the protagonist starts suspecting that there is more than fantasy and fiction to the Victorian children's story.

**Rebecca Burns, *Beyond the Bay*** (Odyssey, 2018): Isobel and her husband leave England for a new life in New Zealand, followed ten years later by Isobel's sister Esther, who seeks to escape the patriarchal restrictions of the mother country. This novel portrays the lives of two sisters entrapped in their female roles and their different ways coping during the advent of women's suffrage.

**Bridget Collins, *The Binding*** (Borough Press, 2019): This novel about a book-binder apprentice in rural England combines the trade with mystery, forbidden love, class difference, and memory.

**Sara Collins, *The Confessions of Frannie Langton*** (Viking, 2019): In early nineteenth-century London, the freed slave, Frannie, brought from Jamaica to London and serving in the Benham household, finds herself facing a murder trial at the Old Bailey for supposedly slaying her employers.

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**Lance Daly (dir.), *Black '47*** (Element Pictures, 2018): An Irishman who fought for the British Empire in Afghanistan takes bloody revenge on the British for letting his family (and country) starve during the Great Famine.

**Robert Delamere (dir.) and Jess Jackson (writer), 'Bleak House Guest', episode of *Urban Myths, Series 3*** (Sky Arts and NOW TV, 2019): In this comic skewed re-telling of Hans Christian Anderson's 1857 visit to Charles and Catherine Dickens's home, starring Stephen Mangan, Ian Hart and Monica Dolan, the Danish visitor soon renders himself an unwanted houseguest.

**Gwaai Edenshaw & Helen Haig-Brown (dir.), *SGaawaay K'uuna – Edge of the Knife*** (Nijjang Xyaalas, 2018): Set in nineteenth-century Haida Gwaii (an archipelago off the northern Pacific coast of Canada), the film revolves around the indigenous occupants and is the first to be filmed in Haida dialects.

**Rupert Everett (dir.), *The Happy Prince*** (Maze Pictures, Entre chiens et loups, and Palomar, 2018): Oscar Wilde biopic starring Rupert Everett (who also starred in Wilde adaptations *An Ideal Husband*, 1999, and *The Importance of Being Earnest*, 2002) and Colin Firth, which depicts the writer's tragic last years in Paris after his release from prison.

**Gwyneth Hughes (writer and creator), *Vanity Fairy*** (ITV and Amazon Studios TV, 2018): adaptation of Thackeray's 1848 novel, which traces the life of social climber Becky Sharpe, featuring Olivia Cooke in the lead role.

**Kerri Maniscalco, *Escaping from Houdini*** (Jimmie Patterson, 2018): In the third instalment of the YA series, the detective Audrey Rose is caught up in a carnivalesque murder mystery on a cross-Atlantic voyage, with circus performers, fortune tellers, and the great escapist artist Houdini among her fellow passengers. As corpses start to appear arranged according to tarot cards, Rose determines to expose the murderer.

**Kerri Maniscalco, *Capturing the Devil*** (Little, Brown Young Readers, 2019): In the fourth book in the YA series, Audrey Rose reaches America, only to be drawn into a new murder mystery in Chicago, hoping her

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previous experience of the criminal London underworld will help her find the urban killer.

**Elizabeth McNeal**, *The Doll Factory* (Picador, 2019): In 1850s London, Iris pursues her dream to become an artist only to end up as muse to the pre-Raphaelite painter Louis Frost, who seems to have dark plans for the young woman.

**Susie Murphy**, *A Class Apart* (CreateSpace Independent Publishing, 2018): After marrying a wealthy Englishman, Bridget Muldowney returns with her husband to Ireland to inherit the family estate. Issues of class, love and friendship intertwine, as Bridget is immersed in a triangle drama between her husband and childhood friend Cormac, complicated by the political tensions between English landlords and Irish tenants.

**Clare Niederpruem (dir.)**, *Little Women* (Main Dog and Paulist Productions, 2018): Released to coincide with the 150<sup>th</sup> anniversary of the first publication of Louisa May Alcott's classic novel, this new adaptation transposes the plot to the present day.

**Paraic O'Donnell**, *The House on Vesper Sands* (W&N, 2018): The wife of Gideon Bliss is found delirious and dying at the altar of a Soho church, while elsewhere in London a young seamstress has attached a message to her skin before committing suicide. When her employer, Lord Strythe, intentionally disappears, the columnist Octavia Hillingdon suspects he may be implicated and begins a joint investigation with Gideon, to discover the truth behind the women's deaths.

**Jean-Francois Richet (dir.)**, *The Emperor of Paris* (Mandarin Cinema, 2018): This biofictional adventure, set in nineteenth-century Paris, stars Vincent Cassel in the leading role of the criminal-turned-police informant and later detective Eugene Francois Vidocq (1775-1857).

**Laura Joh Rowland**, *A Mortal Likeness* (Crooked Lane, 2018): The female detective and former photographer Sarah Bain comes across clues that may lead her to find her missing father while pursuing the kidnapper of high-profile family in late nineteenth-century London.

**Diane Setterfield** *Once Upon a River* (Atria, 2018): When a man rescues a Victorian child floating in the Thames, the girl is brought back to life but has lost her ability to talk. A triple plotline unfolds as three different families claim their connection to the girl of unknown identity.

**Rosemary Simpson**, *Lies that Comfort and Betray* (Kensington, 2018): In late nineteenth-century New York, the heiress and lady detective Prudence McKenzie ventures into the city slums in pursuit of a murder, suspecting Jack the Ripper may have crossed the Atlantic.

**Ann Weisgarber**, *The Glovemaker* (Mantle Skyhorse, 2019): A wife waiting for her husband to return from a prolonged voyage is surprised by a polygamist on the run and offers him shelter from the cruel winter and a hiding-place from the US marshals.

**Wash Westmoreland (dir.)**, *Collette* (Bold Films, Killer Films, Number 9 Films and BFI Film Fund, 2018): This biopic is based on the life of the novelist, journalist and actress Sidonie-Gabrielle Colette (1873-1954), focusing on her years in Paris, when she starts ghost-writing the Claudine series under the name of her husband, and her subsequent defiance of heteropatriarchy.