

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

(compiled by the NVS Editorial Team)

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.)

**Mary Shelley's *Frankenstein* at 200
Special Issue of *Science Fiction Studies* (2018)**

Science Fiction Studies is currently soliciting proposals for a July 2018 special issue celebrating the bicentennial of Mary Shelley's *Frankenstein* (1818), a work that forever changed the genre of science fiction. In *Frankenstein*, Shelley experimented not only with subject matter, new scientific inventions and their many terrifying and horrific possibilities, but also narrative and form. Her use of multiple frame narratives, nested one within another, was a notable shift from the eighteenth-century novels she grew up reading, and her merging of popular culture's fascination with science and the Gothic broadened the emerging genre of science fiction. Her refusal to provide a clear didactic lesson left readers to judge for themselves the actions of Victor Frankenstein, and the ending left the Creature's fate unclear, the possibility of its survival forever impacting future readers and writers. Adaptations and appropriations of Shelley's narrative and form have become staples of science fiction, and as such, *Frankenstein* holds a celebrated spot as a creative source that inspires subsequent science fiction. Shelley's novel did not always enjoy the critical acclaim and canonical status that it now holds. Nonetheless, *Frankenstein* continues to resonate and influence the definitions, forms, narratives, and media of contemporary science fiction and contemporary authorship. In what ways does *Frankenstein*'s influence transform how authors and readers understand the limits of science fiction?

Neo-Victorian Studies

9:2 (2017)

pp. 197-232



How do the genre-bending and metafictional components of *Frankenstein* influence definitions of science fiction? What does *Frankenstein* have to say about the current political climate and global issues such as citizenship, immigration, and war? These questions have inspired this call for papers, and the editors envision this special issue as a celebration of Mary Shelley, the legacy of *Frankenstein*, and the light it continues to cast on science fiction since its publication. Essays that explore the intersections of recent science fiction novels and critical approaches are particularly encouraged, as are essays that consider cross-media adaptations of *Frankenstein* or *Frankenstein*-inspired narratives. Other potential topics could include:

- Adaptations (art, comics, theatre, videogames, etc.)
- Aesthetics
- Animal Studies
- Culture of 1818 & 2018 (citizenship, immigration, war)
- Digital Humanities
- Digital Media
- Disability Studies
- Feminisms
- GeoHumanities
- Globalization
- Gothic
- Immigration
- Intertextuality
- Medical Humanities
- Neuroscience
- Science and Technology (AI, robotics, etc.)
- Visual Culture

Proposals due: 1 August 2017. Please send proposals (300-500 words) to Michael Griffin (michael.griffin@lmc.gatech.edu) and Nicole Lobdell (nicolelobdell@depauw.edu).

Submissions due: 1 October 2017. Completed papers should be between 6,000-8,000 words.

Full CFP: <http://www.depauw.edu/sfs/index.htm>

Neo-Victorian Series (2019/2020)

The Series Editors of Brill/Rodopi's Neo-Victorian Series (<http://www.brill.com/products/series/neo-victorian-series>) invite proposals for future edited collections in the series, to map emergent, prominent, and critically underrepresented strands of neo-Victorian literature and culture. In particular, we would welcome themed proposals on the following subjects:

- Neo-Victorian Ecologies & Environmental Ethics
- Neo-Victorian Cosmopolitanism
- Neo-Victorian Postcolonialities
- Neo-Victorian Journeys and Travels
- Neo-Victorian Geographies
- Neo-Victorian World-Building
- Neo-Victorian Animals and Human-Animal Relations
- Neo-Victorian Mad Doctors, Asylums, and Insanities
- Neo-Victorian Law, Justice, and Punishment
- Neo-Victorian Exoticism
- Neo-Victorian Steampunk
- Neo-Victorian Slavery Narratives
- Neo-Victorian Fantasy
- The Neo-Victorian Western
- The Neo-Victorian Romance
- Neo-Victorian Horror
- Neo-Victorian Survival Narratives
- Neo-Victorian Alternative Histories
- Neo-Victorian Queer Histories
- Neo-Victorian Emigration and Settler Narratives

Proposals due: 15 October 2017. Please direct expressions of interest, accompanied by an abstract of circa 500 words, brief biographical details, and a draft CFP, to the Series Editors, Marie-Luise Kohlke (m.l.kohlke@swansea.ac.uk) and Christian Gutleben (Christian.GUTLEBEN@unice.fr). In your covering email, please include an indication of artists/authors and texts to be covered, as well as details of potential contributors and any already secured contributions.

Series Website: <http://www.brill.com/products/series/neo-victorian-series>

Trans Victorians**Special Issue of *The Victorian Review***

The Victorian Review invites submissions for its special issue devoted to Trans Victorians. From the Chevalier/Chevalière D'Eon, Fanny and Stella, Dr. James Miranda Barry, and Vernon Lee, to the intersecting identities found in gender diverse side shows, including Madame Clofullia and Julia Pastrana, and the political cross-dressing of the Welsh Rebecca Riots, the Victorian era was populated by all manner of non-binary and gender expansive slippages. At the same time, Richard von Krafft-Ebing's conflation of queer sexual orientation and trans gender identity and expression became part of the scientific foundation that informed cisnormative and heteronormative standards not only in medicine and the law, but the popular imagination. This special issue seeks to explore the overt and covert constructions of resistance to the constructions of more rigid gender binaries throughout Victorian Britain and abroad. Recent critical work in Transgender/Trans Studies has begun to reconsider narratives of "transness" within structures of intersecting identities that focus on race, class, national identity, ability, colonialism and imperialism, and has begun to tease out the mis-readings and differences between sexual orientation and gender identity and gender expression. Within post-colonial contexts, trans research has also begun to interrogate the British global mis-readings of gender diversity among various groups in the colonies such as the hijras in India and tangata ira tane and takatapui (Maori) in New Zealand. How might we approach Victorian Trans Studies while recognising that the term 'trans' or 'transgender' and the meanings we now grant to them did not exist in the Victorian period? Possible topics may include (but are not limited to):

- Trans Representation in Victorian Literature (all genres) including Supportive and/or Derisive Depictions
- Gender Diversity in Colonial Contexts
- British and European Authoritative Readings of Trans
- British and European Embodiments of Trans
- Trans and Sex Crimes
- Trans and Medicine
- Trans and Law
- Trans and Religion

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- Trans Communities and Cultures
 - Cross-Dressing as Theatrical Performance
 - Cross-Dressing as Political Theatre
 - Cross-Dressing as Embracing Trans Identity
 - The Spectacle of Trans Embodiment
 - Trans Celebrity/Trans Legends

Submissions due: 15 October 2017. Essays must be between 5,000 and 8,000 words and formatted according to MLA (8th edition) guidelines. Please submit manuscripts to Ardel Haefele-Thomas (guest editor) at athomas@ccsf.edu.

Journal website: <http://victorianreview.org/>

Gender and Genre

Special Issue of *Victorian Poetry* (2019)

The critical recovery of once-neglected women poets that took place at the end of the twentieth century changed the landscape of Victorian studies. Literary-historical accounts of Victorian poetry, once dominated by men, were revised and enriched as the scope and variety of women's achievements came to light. That feminist undertaking has been further advanced by scholars who reveal fresh aspects of the poetic landscape by juxtaposing men's and women's writing. This special issue seeks to build on such cross-gender projects by calling for essays that construct dialogues between works by male and female Victorian poets who write in the same genre. How does gender shape formal and thematic approaches to specific genres – to (for instance) the lyric, the epic, the dramatic monologue, the modern ballad? By nature, this project is exploratory, experimental, and diagnostic; it requires a choice of poems that aspire to stand as representative as they open new lines of thinking about gender and genre. How exactly to bring women poets into contention has been a contested area not only logistically, given the competition for space in curricula, but also theoretically. Is it possible to map some of the territories that define the nature of (for example) female-authored lyric or epic poems, identifying those territories as exclusively feminine? Would these poems, when placed alongside lyrics or epics written by men, give rise to an entirely different understanding of the strategies and resources of such forms, thereby illuminating the vexed question of the gendered nature of writing? Conversely, are certain crucial preoccupations common to men and women,

effectively sidelining gender as a primary consideration in analyzing genre? These are questions that contributors might address, but we welcome all approaches.

Submissions due: 15 October 2017. Essays should be 20-25 pages in length and should follow the Chicago Manual of Style, 15th edition. Early expressions of interest and proposals of topics are welcome. Please send all submissions and enquiries to the guest editors: Veronica Alfano (veronica.alfano@gmail.com) and Lee O'Brien (lee.obrien@mq.edu.au).

In Frankenstein's Wake

Special Issue of *The International Review of Science Fiction* (2018)

To mark the 200th anniversary, in 2018, of Mary Shelley's novel, we invite articles for a special issue, examining the impact of Shelley's creation on the development of sf. Following Brian Aldiss' critical intervention in *Billion Year Spree* (1973), this is a relationship that has often been explored, so we would like to encourage contributions that investigate the afterlives of Shelley's novel within the sf genre in new and innovative ways. Topics may include (but are not confined to) the following areas

- Critical and historiographical reassessments of the relationship between *Frankenstein* and sf
- Re-workings/rewritings of the Frankenstein myth within contemporary sf
- Performing *Frankenstein* on screen, stage and in music
- The Frankenstein legend and contemporary portrayals of scientists
- The Frankenstein myth and the popular communication of science
- Adapting the Frankenstein story to new media – graphic novels, videogames, etc.
- New and contemporary theoretical approaches to the Frankenstein myth
- Mary Shelley and her creation in contemporary women's sf

Submissions due: 29 January 2018. Articles should be approximately 6,000 words long and written in accordance with the style sheet available at the SF Foundation website and submitted to journaleditor@sf-foundation.org.

Journal website: <https://www.sf-foundation.org/publications/foundation/index.html>

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

The editors of *Dickens Quarterly*, in consultation with members of the Editorial Board, are pleased to issue a call for contributions to a series of special issues of the journal. Three topics have been designated, each with a particular focus broad enough to offer opportunities for engagement from a variety of literary and non-literary perspectives.

- **Dickens and Wills**

Wills in the novels, literally and metaphorically: their role as a narrative device, their importance and symbolic function; Dickens's personal and professional exposure to and knowledge of wills as a formal declaration of an intention to dispose of property; his arrangements for the distribution of his estate; the sociological and cultural implications of will-making during the nineteenth century and the treatment of the subject in his journalism.

- **Engaging Dickens**

New ways to engage Dickens by making use of technological innovation: the digitalization of texts, digital humanities and Dickens; reviews of the best online websites; new opportunities presented by Dickens Journals Online and the consequences of this valuable facility; engaging with Dickens in different pedagogical contexts – in the classroom, in public spaces such as exhibitions, museums and festivals.

- **Obscure or Under-read Dickens**

Neglected novels and other works, including Dickens's short fiction and miscellaneous pieces, under-scrutinized areas of his journalism, his non-fictional historical, theatrical and poetical writing.

Submissions due: 1 September 2018. Please submit articles in two forms: an electronic version to paroissien@english.umass.edu and a hard copy to the journal's address: 100 Woodstock Road, Oxford, OX2 7NE England. Essays should range between 6,000 and 8,000 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.

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

Perspectives on the Non-Human in Literature and Culture (Routledge)

The Editor of Routledge's book series, *Perspectives on the Non-Human in Literature and Culture*, invites anyone working on a relevant topic to consider submitting to it, especially in relation to the nineteenth century. Monographs or essay collections on any type of non-human entity – from animals to machines to weather to soil to plants – all are welcome. The series website offers a summary of the series rationale, outlining its commitment to theoretically-informed work and scholarly analyses of the way the category of 'the human' is constituted through its engagement with aspects of its environment. Interdisciplinary approaches are encouraged, although submissions should foreground literature as an important part of their arguments.

Submissions due: no deadline. Please address any questions about this series or the submission process to Karen Raber at kraber@olemiss.edu.

Series website: <https://www.routledge.com/Perspectives-on-the-Non-Human-in-Literature-and-Culture/book-series/PNHLC>,

Journal of Historical Fictions

The new open-access *Journal of Historical Fictions*, which recently published its inaugural issue, invites submissions for future issues. Narrative constructions of the past constitute a powerful discursive system for the production of cognitive and ideological representations of identity, agency, and social function, and for the negotiation of conceptual relationships between societies in different times and lived experience. The licences of fiction, especially in mass culture, define a space in which the pursuit of narrative and meaning is permitted to slip the chains of sanctioned historical truths to explore the deep desires and dreams that lie beneath all constructions of the past. Historical fictions measure the gap between the pasts we are permitted to know and those we wish to know, interacting between the meaning-making narrative and the narrative-resistant nature of the past. The *Journal of Historical Fictions* welcomes proposals from diverse disciplines, using new methodologies to support research into larger trends and across historical periods, cultures, media and languages.

Submissions due: no deadline. Please send enquiries and submissions to the Editor, Kate Macdonald at mail@historicalfictionsjournal.org.

Journal Website: <http://historicalfictionsjournal.org/>

The Hardy Review

Published by the Thomas Hardy Association, *The Hardy Review* welcomes submissions of high-quality, original poems that may take Hardy as their subject, that may reference him or his work, that may recall something about him in their theme or technique, that may show his influence in subtle or direct ways, or that might interest an audience of Hardy readers for some other reason we haven't yet imagined. In other words, there is no need for an explicit Hardy connection, though that is welcome too.

Submissions due: no deadline. Please email submissions, including a brief cover letter and brief bio, to Bill Morgan at wwmorgan@ilstu.edu.

Journal Website: <http://www.ingentaconnect.com/content/ttha/thr>

CFPs: Upcoming Symposia & Conferences

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

8 September 2017

War of the Worlds:

Transnational Fears of Invasion and Conflict 1870-1933

Lancaster University, England, UK

Hosted by the Department of History, Lancaster University and supported by the Irish Research Council, this is the second international workshop of the Invasion Network, a group of social and cultural historians, literary scholars, and a range of other specialists and independent researchers working under the broad theme of invasion, with a particular focus on British invasion fears in the late-nineteenth and early-twentieth centuries. 'War of the Worlds: Transnational Fears of Invasion and Conflict 1870-1933' seeks to expand this focus geographically to consider the fear of invasion as a global phenomenon and temporally to take in the period between the Franco-Prussian War (1870-1) and the rise of the German Third Reich. We invite papers that consider invasion fears in any region in which the fear became a notable social phenomenon and/or analysing how fears of invasion and future conflict expressed in different nations and regions informed each other. Papers may consider any form of representation –

fictional, journalistic, visual, etc. Possible areas of interest include, but are not limited to:

- European fears of invasion and future conflict
- U.S. fears of invasion and future conflict
- Fears of invasion in the colonial and quasi-colonial territories of the British empire (including the fears of the colonised and the colonisers)
- Global concerns about mass migration
- International espionage, secret societies, terrorism and anarchism
- Sinophobia and Russophobia
- Invasion fears in war time (such as Zeppelin scares) and in the interwar period
- The global circulation and reception of invasion texts
- Female authors and readers, and gendered aspects of international invasion fears

Abstracts due: 31 July 2017 (extended deadline). Please send abstracts of 300 words and a short biographical note (150 words) to Dr Harry Wood (harry.1.wood@kcl.ac.uk) and Dr Ailise Bulfin (bulfinam@tcd.ie).

Full CFP: <https://invasionnetwork.wordpress.com/2017/02/13/cfp-war-of-the-worlds-transnational-fears-of-invasion-and-conflict-1870-1933/>

1-5 November 2017

Representing ‘Home’: The Real and Imagined Spaces of Belonging

The 2017 *Film & History* Conference

The Hilton, Milwaukee, Wisconsin, USA

The 2017 *Film & History* Conference will explore all aspects of film – from production and distribution to exhibition and reception – that concern the representation of ‘home’. Perhaps the most familiar image on screen, ‘home’ is a reflection of cultural ideals and a refraction of complex ideologies. It can be the easy site of privacy and belonging or the difficult site of pain and longing. What stories – of nations and ethnicities, of genders and classes, of technologies and economies – do films present in their depictions of ‘home’? Is it a historical and ideological anchor, an aesthetic weapon, a psychological escape? When is the representation of ‘home’ a critical doorway into a film, a genre, an artist, or a culture? Papers are currently being sought for various areas as listed at

http://www.filmandhistory.org/conference/2017/2017_Areas.php.

Additional possible topics include:

- Far from Home: Migrants, Refugees, and Expatriates
- The Real and Imagined Homes of Animals
- You Can Never Go Home Again: Screening Nostalgia
- The Crazy House: Testing the Edges of Rationality
- The House of Cards: Machiavelli, Illusions, Politics
- The Poor House: Screening Affluence and Poverty
- Home is Where the Heart Is: Love and Romance
- At Home on the Road: Travel and Mobility on Screen
- At Home on Stage or Screen: Plays, Novels, and Adaptation
- Fallen Houses: Sex and the Internet

Abstracts due: 1 August 2017 (extended deadline). Please email 200-word proposals to the relevant area chair coordinator. For panel proposals, please include an abstract and contact information for each presenter.

Full CFP & Conference website:

<http://www.filmandhistory.org/conference/index.php>

14-18 March 2018

Rethinking Film Bodies: Beyond Gender, Genre, and Excess
SCMS [Society for Cinema and Media Studies] conference
Toronto, Canada

Over a quarter of a century ago, Linda Williams' groundbreaking 'Film Bodies: Gender, Genre, and Excess' was published in *Film Quarterly*. Her seminal article not only brought together distinct areas of film studies (genre criticism, spectatorial response, taste cultures, gender and sexuality, emotion and sensation in cinema) that are still highly relevant today, but also theoretical frameworks that have traditionally been kept separate. Although grounded in a psychoanalytic model for understanding structures of desire, fantasy, and identification, Williams' essay at the same time marked a turning point towards a corpus of scholarship that is more attuned to and engaged with the embodied film-viewing experience. We propose returning to 'Film Bodies' in light of the exponentially growing scholarly thought on and through horror, pornography, and melodrama in the past twenty years, as well as a renewed interest in the problematics of materiality, perception, feeling and sensation in the wake of the affective turn. We want to explore

the ways Williams' essay still influences current theoretical debates while taking into account more recent perspectives on these – and other – body genres and advances in a number of approaches (cognitivist, phenomenological, affective, and psychoanalytic). As these schools of thought become increasingly polarised, if not antagonistic, we ask if there is a way to combine their insights into a more encompassing critical methodology to open up new avenues of inquiry for film theory. Proposal topics could include but are not limited to:

- Critical work in horror, porn, and melodrama in conversation with Williams or additional 'body' genres that she doesn't discuss
- The problem of "grossness" or sensationalism and/as excess
- In excess of what? Should we see emotion and sensation as gratuitous?
- The materiality of the bodily reactions, secretions, and fluids as a basis for genre criticism
- Affective and embodied viewing practices that highlight the role of our and the films' "bodies"
- Spectatorial identification and fantasy along/across/against (?) strictly gender lines
- Masochistic or sadistic viewing pleasures
- Moving beyond a psychoanalytic model for desire and fantasy
- Feminist film theory in the wake of Williams' insights
- Should we also rethink her models of gender difference and desire as political acts?
- Distinctions (or lack thereof) between high and low genres and their capacity for political action/criticism
- Hybrid theoretical approaches – combining genre theory, psychoanalysis, affect studies or other methodologies

Abstracts due: 10 August 2017. Please send abstract (ca. 300 words) plus bibliography (3-5 entries) and author bio (50-100 words) to Dewey Musante and Ella Tucan at dewmusante@gmail.com. Contributors of accepted abstracts will hear back by 14 August.

Full CFP: <https://call-for-papers.sas.upenn.edu/cfp/2017/06/23/rethinking-film-bodies-beyond-gender-genre-and-excess>

12-15 April 2018

Global Spaces, Local Landscapes and Imagined Worlds

49th NeMLA Annual Convention 2018

Pittsburgh, Pennsylvania, USA

Conference website: : <http://www.buffalo.edu/nemla/convention.html>

NeMLA panel: Are We Victorian?

In 1875, Anthony Trollope published *The Way We Live Now*, a novel about financial crises, political corruption, debt, and xenophobia. These topics are familiar to us as well: *The Way We Live Now* is, in many ways, still the way we live now. Much recent debate in Victorian studies has concerned ‘presentism’ – the idea that we still live with in a Victorian world. Presentism says that there is not much new about ‘neoliberalism’: as the manifesto of the V21 collective puts it, “In finance, resource mining, globalization, imperialism, liberalism, and many other vectors, we *are* Victorian, inhabiting, advancing, and resisting the world they made.” This panel will probe the uses and limits of presentism in Victorian studies. Presenters may choose to give ‘presentist’ readings of specific works, and/or to think about method more generally. In what ways are we still living with nineteenth-century concepts and theories? Can the Victorian era and its literature help us understand our contemporary situation? Does presentism illuminate the past, or does it simply project our own dilemmas back onto history? Where does presentism end and anachronism begin? Presenters should feel free to interpret the word ‘Victorian’ relatively loosely – in other words, to not restrict themselves to British writers and problems. ‘Victorian’ is as much a concept as a time period, and in this sense, Marx and Freud are as ‘Victorian’ as Dickens and Eliot.

Abstracts due: 30 September 2017. Please submit abstracts to <https://www.cfplist.com/nemla/Home/S/16654>. Contact email: ryan.napier@tufts.edu.

Full CFP: <https://www.cfplist.com/nemla/Home/S/16654>.

NeMLA panel: Creature Re-Feature: Frankenstein at 200

2018 marks the bicentennial of the publication of Mary Shelley’s *Frankenstein*. In *Frankenstein: A Cultural History* (2007), Susan

Tyler Hitchcock argues that the central myth of Mary Shelley's novel is one of "claiming long-forbidden knowledge and facing the consequences" (4). The result of Frankenstein's experiments – the creature – has become a metaphor for hubris, overreach, and scientific testing or discovery divorced from humanity; it is also an argument for ethical creation. Over the past two hundred years as science and technology have evolved, this metaphor has been applied to atomic weapons and power, cloning, genetic modification, and artificial intelligence among other pursuits. The novel has been adapted for stage, screen, graphic novels, and even video games, using new settings and often reimagining and adding characters, yet leaving others relatively untouched. This session seeks papers that explore the ways in which the iconic figures of Victor Frankenstein and his creation have been transformed in the early twenty-first century. Papers might explore recent film, television or novels including but not limited to:

- Dean Koontz's Frankenstein quadrilogy (2005-2010)
- Frankenstein (BBC, 2007)
- Peter Ackroyd's The Casebook of Victor Frankenstein (2008)
- The Frankenstein Theory (2013)
- I, Frankenstein (2014)
- Penny Dreadful (Showtime, 2014-2016)
- Victor Frankenstein (2015)
- The Frankenstein Chronicles (BBC TV, 2015)
- Second Chance (Fox, 2016)
- Doc Frankenstein (comic series, Burlyman Entertainment, 6 issues, 2004-2016)
- Frankenstein, Agent of S.H.A.D.E. (DC Comics, 17 issues, 2011-2013)

Abstracts due: 30 September 2017. Please submit abstracts to: <https://www.cfplist.com/nemla/Home/S/16974>. Contact email: rikk@cmu.edu.

Full CFP: <https://www.cfplist.com/nemla/Home/S/16974>

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.)

27-29 July 2017

Borders and Border Crossings

Research Society for Victorian Periodicals conference

Freiburg University, Germany

Victorians reached out not only to rule the world but even more so to explore it in travel, scientific endeavour or in search of new experiences. Victorian periodicals reported on these experiences, and gave advice or warnings. As the 2017 conference is taking place in the border country of Germany, Switzerland and France, its special interest will be on borders and border crossings. Though geographically part of Europe, Britain has always seen the continent very much as ‘beyond’ its borders and travels to the continent, as much as travel around the globe, as a form of ‘border crossing’. Papers might explore engagements with the continent as explorations of a culturally superior or fascinating as well as repelling or perhaps threatening foreign ‘other’ and in connection with national self-perceptions as much as attempts to understand other cultures. Of particular interest for this conference are: explorations of the European continent in travel reports, historical accounts, discussion of political systems, report on revolutions (e.g. in France, Germany, Italy), war correspondence, descriptions of national character, the continent as location in fiction, engagement with continental literature, fine arts and music, experiences of continentals in Britain, fashion reviews, visual depictions of the continent, reports on royal houses, comparisons between Britain, Europe and other continents, American/European relations, and American views of Europe in periodicals. Papers might also address: gender boundaries and their transgression, genre borders and border crossings (within periodicals as well as between periodicals and other media) or contacts and exchanges between British and foreign periodicals.

Conference website: www.rsvp2017.de

29 July – 2 August 2017

Possible & Impossible Children:

Intersections of Children’s Literature & Childhood Studies

York University, Toronto, Ontario, Canada

Conference Website: <https://accute.ca/2017/04/11/conference-possible-impossible-children-intersections-of-childrens-literature-and-childhood-studies-july-29-aug-2-2017-york-university/>

Twitter: [@irscl17](https://twitter.com/irscl17)

7 September 2017

Picturing the Reader

Liverpool Hope University, England, UK

The long nineteenth century saw a prolific increase in the number of books being produced and read, and consequently in the number of visual and textual discourses about reading. This conference will examine a range of visual and textual iconographies of readers produced during this period and map the ways in which visual and textual representations of readers were linked and mutually influential. Whilst nineteenth-century Britain is a key focus, the event extends to include the British empire in order to explore how representations and understandings of reading differed geographically and were inflected by specific locales. Scholars are invited from the fields of literary studies, art history, social history, cultural studies, readership studies, library history, book history, history of education and history of leisure and recreation in order to foster interdisciplinary dialogues on the subject of nineteenth-century representations of readers.

Conference Website:

<https://sites.google.com/view/picturingthereader2017/home>

8-9 September 2017

Neo-Victorian Decadences

St John’s College, Durham University, England, UK

When Dorian in Will Self’s novel *Dorian: An Imitation* (2002) suggests that Henry Wotton is “*too* decadent”, in the latter’s rejoinder “to be contemporary is to be absolutely so.” Decadence as a sensibility became self-conscious and acquired a definite character in the Victorian Fin de siècle. Due to its inherent contemporaneity and chameleonic modernity, it particularly lends itself to Neo-Victorian re-imaginings. Decadent narratives

often obsess with phantasmagorias of history, yet they transcend the historical moment. Neo-Victorianism, then, emerges as much a reincarnation or aftereffect of Decadence, as *Fin-de-siècle* Decadence is revisited, reconfigured, recast and sampled in Neo-Victorian culture and scholarship. From Susan Sontag's 'camp' to the notorious *Decadent Handbook for the Modern Libertine* (2006), from manga renderings of *fin-de-siècle* themes to Gyles Brandreth's Oscar Wilde's murder mysteries, this interdisciplinary conference aims at investigating Neo-Victorian manifestations of Decadence. By looking at fiction, poetry, film, and other media from the Interwar period to the present day, this event hopes not only to expand our understanding of Decadence but interrogate and offer fresh insights into the nature of Neo-Victorianism itself. Topics to be explored might include:

- Neo-Victorian Aestheticism
- Global Neo-Decadences
- Decay and degeneration
- Parody and pastiche
- Decadent steampunk
- Wildeana
- Beardsleyana
- Huysmanian legacies
- Sexuality and gender
- Decadent London
- Consuming the Decadents
- Afterlives of the flaneur
- Neo-Decadent fantasies

Conference Website: <https://neovictoriandecadences.wordpress.com/>

18-19 September 2017

'Returns'

The Association of Adaptation Studies 12th Annual Conference

De Montfort University, Leicester, England, UK

Conference website: <http://www.adaptation.uk.com/aas2017/>

27-29 September 2017

From Queen Anne to Queen Victoria:

Readings in 18th - and 19th -Century British Literature and Culture

University of Warsaw, Poland

Conference website: <http://qaqv.ia.uw.edu.pl/>

13-14 October 2017

Last Pages, Last Shots

ERIBIA

Université de Caen Normandie, France

Conference website: <http://www.unicaen.fr/recherche/mrsh/eribia/4294>

13-14 October 2017

Victorian Recovery

Victorians Institute Conference

Furman University, Greenville, South Carolina, USA

Recovery is a central desire of Victorian culture and literature. The ailing seek their former vigour: from Dickensian convalescents to the hopeful purchasers of patent concoctions. The grieving aspire toward their former faith: as with the Tennyson of *In Memoriam*, and the countless wearers of mourning jewellery. From popular ballad to fine art painting, ‘fallen’ women vainly attempt to recover honour and social inclusion. Antiquarians and archaeologists strive after the glories of lost civilizations, and grown men grasp at the evanescent innocence of childhood. Sometimes novels figure the restoration of lost property as necessary to individual or community harmony, as when Daniel Deronda claims his grandfather’s chest and connects with his heritage; but some eagerly sought family treasures are better left missing, like the Verinders’ ill-gotten diamond. As a scholarly field, Victorian studies itself has been shaped by an impulse toward recovery: from historicist and archival work, to restoring the discourse of marginalized peoples or forgotten writers, or reclaiming and reimagining critical methods of prior generations. We invite papers that thematise any aspect of recovery, either within the Victorian era, or within interdisciplinary Victorian studies and related university pedagogy.

Conference Website: <https://vi2017.wordpress.com/>

14 October 2017

Dickens and Fantasy

Dickens Day 2017

Senate House, London, UK

Fantasy pervades Dickens's writing, from the goblins who stole a sexton in his first novel, *Pickwick Papers*, to the use of fairy tales in *Edwin Drood*, his last. His deeply held commitment to 'fancy', a word from the same root as 'fantasy', and the influence of the *One Thousand and One Nights* on his work is well known. Dickens also loved theatrical fantasies, such as pantomime with its 'gaslight fairies' as he called them in *Household Words*. Dickens often linked scientific and technological developments to fancy and fantasy and delighted in juxtaposing the fantastic and the mundane. Dickens peopled his work with fantasists of all sorts, from Mr Dick, Josiah Bounderby and Harold Skimpole to Pleasant Riderhood's fantasies of sailors and breadfruit and Louisa Gradgrind's visions in the fire. Oliver Twist's hallucinatory dream, Fagin in the condemned cell and Dickens's well-known influence on Sigmund Freud confirm the fertility of Dickens's work for conceptions of the unconscious and associated mental states. G. H. Lewes claimed that Dickens hallucinated his characters and Robert Buss's painting Dickens' Dream implies he dreamt them. How does Dickens's creative process relate to fantasy in both the imaginative and psychological sense? In what way do Dickens's 'Christmas' books fit within the fantasy tradition and what is their relationship to his other works? What was Dickens's influence on contemporary and subsequent fantasy authors? How does Dickens use fantasy motifs? How does fantasy use Dickensian motifs? These are just some of the questions we hope to consider on the day. We invite proposals for 20-minute papers on any aspect of the theme and warmly encourage Dickensians and scholars of all backgrounds and career stages to apply. Topics to be explored might include:

- Fantasy, fancy and the imagination
- Dickens's 'Christmas' books
- Dickens and neo-Victorian fantasy, steampunk and gaslight romances
- Dickens, fantasy and science-fiction
- Dickens, pantomime and theatrical fantasy
- 'Frauds on the Fairies': Dickens and fairy tales

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- ‘Swart giants, Slaves of the lamp of knowledge’: technology, science and fantasy
 - Fantasy versus utility
 - Dickens characters in other fantasy works (e.g. Jasper Fforde’s Thursday Next novels)
 - Dickens and Television fantasies (e.g. *Doctor Who* and Tony Jordan’s *Dickensian*)
 - Dickens and Freud
 - Dickens’s creative process: acting, making faces in the mirror, hearing voices?
 - ‘Good Mrs Brown’: Dickens, fantasy and pornography

Full CFP: <https://www.ies.sas.ac.uk/events/conferences/dickens-day-2017>

10-12 November 2017

Victorian Empire and Oceania

PAMLA Conference 2017

Chaminade University of Honolulu, Hawaii, USA

Many analyses of Victorian empire focus on India and Africa, yet the British empire also expanded to many parts of Oceania, both directly and indirectly. The papers in this session will examine cultural texts that explore relationships between Victorian empire and Oceania. This session especially welcomes essays that make connections between Victorian empire and Hawai’i.

Session Details:

<https://pamla.org/2017/sessions/victorian-empire-and-oceania>

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

VINS: (Neo-)Victorian Network in Spain

The newly launched network, funded by the Spanish MINECO (Ministerio de Economía y Competitividad) and based in Málaga, is formed by researchers from various parts of the country, who participate in interdisciplinary research projects and/or research groups, all of which share an

interest in the Victorian past and its repercussions on the present. The current projects include:

- New critical parameters surrounding the concept of the trace and its application to recent literature in English
- Ideological development and transformation of literary discourse in Neo-Victorian narrative
- Eco-Fictions: Emerging discourses on women and nature in Galicia and Ireland
- Ex-sistere: The movement of women in contemporary Galician and Irish literature
- Liminality spaces: New theatricalities and changes in transcultural paradigms between Spain and the United Kingdom (XIX-XX)

Centre website: <https://vins-network.org/>

The Scottish Centre for Victorian and Neo-Victorian Studies

Founded in 2017 and funded by the University of Strathclyde, the centre aims to promote the study of Victorian culture and history in Scotland, bringing together individuals from Scottish universities, libraries and archives with an interest in the Victorian period. If you are based in Scotland and working in the field of Victorian Studies, or you are an international researcher working on Victorian Scotland, you are welcome to become an associate of the centre. If you would like to be listed on the website as an associate, please contact Michael Shaw (Michael.Shaw@glasgow.ac.uk).

Centre website: <http://scvs.ac.uk/>

Twitter: [@VictorianScot](https://twitter.com/VictorianScot)

Facebook: <https://www.facebook.com/Scottish-Centre-for-Victorian-and-Neo-Victorian-Studies-SCVS>

25-29 July 2017

Marie Lloyd and the Music Hall Murder

National Justice Museum, Nottingham, UK

Event link: <https://www.nottinghamplayhouse.co.uk/whats-on/drama/marie-lloyd-and-the-music-hall/>

until 19 August 2017**Wonderland UK Tour**

Frank Wildhorn's modern musical adaption of Lewis Carroll's *Alice's Adventures in Wonderland* (1865) and *Through the Looking Glass* (1871) continues to tour Scotland, England and Wales.

Event link:

<http://britishtheatre.com/wonderland-uk-tour/>

October 2017-April 2018**Classic Spring's Oscar Wilde season**

Dominic Dromgoole's new theatre company presents a year-long celebration of Oscar Wilde's work, commencing with a "heavily Victorian" revival of *A Woman of No Importance* at the Vaudeville Theatre, London, (6 October-30 December), followed by revivals of further plays. It will also feature a family musical by Tall Stories based on Wilde's fairy tales (15-31 December 2017), an adaptation of *De Profundis* (2-6 January 2018), and a 'folk-opera' based on *The Selfish Giant* (April 2018).

Event link:

http://www.classicspring.co.uk/?gclid=EA1aIQobChMIneLVj5WB1QIVCRQbCh0V1QAmEAAYASAAEgLqPvD_BwE

Picturing the News: the Art of Victorian Graphic Journalism

On-line Exhibition, hosted by the University of Kent, England, UK

Curated by Ruth Brimacombe and Catherine Waters

This on-line exhibition celebrates the mid-nineteenth-century rise of the new journalistic phenomenon of so-called 'Special Correspondents' and 'Special Artists'.

Exhibition link: <https://research.kent.ac.uk/victorianspecials/>

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

Susan C. Brantly, *The Historical Novel, Transnationalism, and the Postmodern Era: Presenting the Past*. Routledge Studies in Comparative Literature (Routledge 2017): covering historical fictions from Britain,

America, Germany, and France, this study explores how nationality and gender inflect authors' different approaches to representing the past, impact on their works' transnational appeal, and interrogate notions of nation and nationalism.

Marie-Luise Kohlke and Christian Gutleben (eds.), *Neo-Victorian Humour: Comic Subversions and Unlaughter in Contemporary Historical Re-Visions*, Neo-Victorian Series, vol. 5 (Brill/Rodopi, 2017): highlighting humour's crucial role in shaping the cultural memory of the nineteenth century, this edited collection traces the politicised comic vein in neo-Victorian media from fiction, drama, film, and fashion to web comics.

Benjamin Poore (ed.), *Neo-Victorian Villains: Adaptations and Transformations in Popular Culture*, Neo-Victorian Series, vol. 7 (Brill/Rodopi, 2017): this volume traces the cultural after-lives of real and fictional Victorian villains (from Dracula to Svengali and the Ripper) and villainous 'types' (from femme fatales to fraudulent spiritualist mediums), in contemporary fiction, drama, and television.

Roger Whitsun, *Steampunk and Nineteenth-Century Digital Humanities: Literary Retrofuturisms, Media, Archaeologies, Alternate Histories* (Routledge, 2017): this study analyses steampunk as a methodology and public form of digital humanities, aimed at turning history inside out to discover potential alternative histories (and futures) to the present-day technological and information age.

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

Dorothy Alexander, *The Mauricewood Devils* (Freight/Trafalgar Square, 2016): the story of how Martha, a miner's daughter, and her step-mother Jess, deal with the aftermath of the devastating 1889 pit fire at Mauricewood Colliery in Scotland, told through an experimental combination of dreams, waking fantasies and interpolated primary documents and other historical sources.

Alison Anderson, *The Summer Guest* (Harper, 2016): set in late 1880s Ukraine and the contemporary period, this dual-time narrative is based on a female diarist's account of her family's stay on their country estate as she recovers from illness. Featuring a young Chekhov in the nineteenth century element of the novel, the book also seeks to resolve present-day emotional trauma of the modern editors/translators.

Emily Arsenault, *The Evening Spider* (William Morrow, 2016): dual-time ghost story drawing on 19th century true-crime narratives, this novel uses the domestic space to explore murder, mystery, and forensics alongside motherhood, local history and spectrality.

Barbara Barnett, *The Apothecary's Curse* (Pyr, 2016); dual time-frame fantasy, following the efforts of the immortal apothecary, Gaelan Erceldoune and his friend Dr Simon Bell (also inadvertently immortalised through one of Gaelan's elixirs gone wrong), as they seek to recover a lost manuscript to keep its secrets beyond the reach of unscrupulous modern-day geneticists and pharmaceutical companies while hoping to regain their mortality.

Sebastian Barry, *Days without End* (Faber and Faber, 2016): a neo-Victorian Western featuring a cross-dressing teenage Irish Famine survivor, Tom, and an American boy, John, who meet in a mining town saloon and go on to adventures in the US army during the California gold-rush. Forming an alternative family with a Sioux child, John and Tom's narratives presents a counter-narrative to notions of masculinity, fatherhood and the family.

Annis Bell; Edwin Miles (trans.), *The Black Orchid: A Lady Jane Mystery* (AmazonCrossing, 2016): second in the Lady Jane Mysteries series, featuring a wife-and-husband team set out to solve two brutal connected murders in Northumberland and London, centred on the underworld of orchid hunting and botanical theft.

Janet Benton, *Lilli de Jong* (Doubleday, 2017): Lilli de Jong is a Quaker daughter in Philadelphia in the late 19th century. Lilli falls pregnant, as a result of a seduction in the family home, and is subsequently cast-out by her

wicked stepmother. Her narrative is recorded in a set of notebooks as she moves from one traumatic experience to the next with her baby daughter.

Carol Birch, *Orphans of the Carnival* (Canongate/Doubleday, 2016): biofiction of Julia Pestrana, the Mexican ‘Bearded Lady’ who rose to fame, first in New Orleans and thereafter in New York and Europe, under the questionable management of her eventual husband Theodore Lent.

Michelle Birkby, *The Women of Baker Street: A Mrs Hudson and Mary Watson Investigation* (PanMacmillan, 2017): second instalment in the series, which sees the titular female detectives investigating separate cases – of unusually high mortalities in a hospital ward and the disappearance of young boys from varied backgrounds – which begin to converge disconcertingly.

Dwayne Brenna, *New Albion* (Coteau, 2016): novel in diary-form, wherein the middle-class Emlyn Swithen Phillips, turned would-be creative entrepreneur and stage manager, chronicles the colourful life and times of a theatre in a seedy London neighbourhood in 1850, preparing for a Christmas pantomime.

J. C. Briggs, *Murder by Ghostlight* (Trafalgar Square, 2016): part of the *Charles Dickens & Superintendent Jones Investigate* series; in another crime mystery in Dickensian pastiche, Dickens is suspected of a murder in a theatre and must prove his innocence.

Bill Brooks, *Tom Dooley: An American Tragedy* (Five Star, 2016): Following the end of the American Civil War, the title character returns to find his childhood love has married another man. Beginning an affair with his lost love, Ann, Tom Dooley moves on to a series of sexual experiences with her female cousins. When one of these other women is murdered, Tom and Ann come under suspicion.

Taylor Brown, *Fallen Land* (St Martin’s 2016): A good-hearted Irish orphan fighting in the American Civil War accidentally comes under suspicion of murder while rescuing a young woman. With a bounty for his

capture hanging over him, a cat-and-mouse fugitive adventure follows as Callum, the young woman, Ava, and their horse Reiver seek their freedom.

Graeme Macrae Burnet, *His Bloody Project: Documents Relating to the Case of Roderick Macrae* (Contraband/Skyhorse, 2016): presented as a pseudo ‘true crime’ fiction consisting of confessions, witness statements, police notes, newspaper articles and medical opinion, the novel explores a brutal triple murder in an 1860s Scottish crofting community.

Joy Callaway, *The Fifth Avenue Artists Society* (Harper, 2016): Virginia Loftin or ‘Ginny’, as aspiring writer from an upper-class but impoverished New York family, is introduced to the titular society, which reinvigorates her life after a disastrous love affair gone wrong; the reappearance of the man who betrayed her for a more advantageous marriage and her attraction to the elusive John Hopper complicate her plans to become a published writer.

M. J. Carter, *The Devil’s Feast* (Fig Tree, Putnam, 2017): poisonings at the Reform Club in the early 1840s provide the narrative drive for this new novel in the series featuring William Avery and Jeremiah Blake. With historically researched details on the nature of food corruption, celebrity chefdom in Victorian style and a period-based political backdrop, this is a standalone tale that nevertheless builds up the relationship between Avery and Blake from the two earlier novels, *The Stanger Vince* and *The Infidel Stain*.

Philip Caveney, *The Calling* (Fledgling, 2016): inverting the return to the past nature of historical narratives, *The Calling* instead brings history to the present as a young boy with memory loss in Edinburgh is awake to see ‘the calling’, when all the statues in the Scottish capital come to life for one day. Including cameos from Walter Scott, Sherlock Holmes and Queen Victoria, this adventure provides an introduction to Scottish history and the role of the Victorian in the present for the teenage readership.

David Chadwick, *Liberty Bazaar* (Aurora Metro, 2016): bringing the American Civil War to Britain, this Liverpool-set novel explores both sides of the US conflict via the narrative voices of a slave girl and a confederate

officer caught up in a tale of espionage and political and social division on both sides of the Atlantic.

Megan Chance, *A Drop of Ink* (Lake Union, 2017): The mid-1870s and the villa in Geneva where Mary Shelley was inspired to write *Frankenstein* over 50 years before, provide the setting for this story of two American sisters escaping scandal. Channelling the same literary competitiveness that prompted the Shelley ghost-story writing challenge, co-authorship, love affairs, and alternating narrative viewpoints are the core of what follows.

Harriet Scott Chessman, *The Lost Sketchbook of Edgar Degas* (Outpost 19, 2017): biofiction re-imagining the painter's sojourn in New Orleans during the winter of 1872-73, told by his blind cousin and sister-in-law Estelle or 'Tell', who listens to her sisters', children's' and servants' descriptions of Degas' sketches.

Jennifer Chiaverini, *Fates and Traitors: A Novel of John Wilkes Booth* (Dutton, 2016): taking the infamous assassin of Abraham Lincoln as the focus of her novel, Chiaverini explores the relatively little-known life of John Wilkes Booth. Using four different "witnesses" as guides, the book engages with Booth's illegitimate childhood among parental and sibling Shakespearean tragedians, his love affair with a senator's daughter and his relationship with Mary Surratt, subsequently executed as a co-conspirator in Booth's crime.

Robert Coover, *Huck Out West* (W. W. Norton, 2016): presented as a sequel to Mark Twain's *Huckleberry Finn*, Coover's novel brings together Finn with Tom Sawyer as they pursue adventures as Pony Express riders. Mimicking the vernacular of Twain's original, *Huck Out West* returns to aspects of the original novel, including the selling of Jim the slave, and Finn's remorse leads him to seek an opportunity to right that earlier wrong.

Peter Ho Davies, *The Fortunes* (Sceptre, 2016): beginning in 1860s California with the illegitimate child of an American and a Chinese prostitute, Ah Ling, this novel takes on the rise of Chinese-Americans, including 1910s and 1920s Hollywood, Detroit in the mid-20th century and contemporary Americans travelling to China to adopt a baby.

Jessica Estevao, *Whispers Beyond the Veil* (Berkley, 2016): having escaped her former life as con-artist, hawkster and tarot card reader, the clairaudient Ruby Proulx takes up residence with her aunt Honoria at the Hotel Belden, a psychic retreat at a Maine seaside resort; when a booked spiritualist medium fails to arrive, Ruby reluctantly stands in to save her aunt's business, but the arrival of a fraud investigator and a guest's murder further complicate her new life.

Lindsay Faye, *The Whole Art of Detection: Lost Mysteries of Sherlock Holmes* (Mysterious Press, 2017): collection of the author's best Sherlock Holmes tales, previously published in the modern-day *The Strand*, as well as two new stories about the iconic detective and his side-kick Watson.

Samuel Ferrer, *The Last Gods of Indochine* (Signal 8, 2016): in 1921 the granddaughter of the explorer Henri Mohout, after reading his diaries, decides to retrace his journey to a ruined temple in Cambodia. Structured through the granddaughter's own diary of her dreams about Paaku, a 13th century boy-god of the Indochine.

Charles Finch, *The Inheritance* (Minotaur, 2016): tenth in the Charles Lenox series; the detective investigates the murder of the scientist Gerald Leigh, a former schoolmate from Harrow, seemingly connected to a mysterious bequest, the Royal Society, and the Farthings gang from the East End; meanwhile Lenox's associates focus on a Parliamentary break-in suspected of having links with spying activities.

Kathleen A. Flynn, *The Jane Austen Project* (Harper Perennial, 2017): published to coincide with the bicentenary of Austen's death, this sci-fi, romance, time-travel narrative literally takes us back to the Regency novelist's time as a contemporary doctor and actor attempt – with ethical dilemmas and consequences – to prevent the destruction of *The Watson's*, Austen's lost manuscript.

Karen Foxlee, *A Most Magical Girl* (Piccadilly, 2016): children's fantasy, in which a girl discovers her familial witch's powers and her destiny, with the help of a troll girl and magic cat, to save Victorian London from imminent destruction at the hands of an evil wizard

David Gaughran, *Liberty Boy* (Amazon Createspace, 2016): Ireland after the 1803 Rising provides the backdrop for this novel, which is concerned with ambitions, a desire for emigration to America and the conflict between those seeking a free Ireland and those loyal to the British state, as the central protagonists tell a history from below, involving public hangings, life on the streets and the longing for a better life.

Daisy Goodwin, *Victoria* (Headline Reviews/St Martin's, 2016): biofiction of the young Queen Victorian and the early years of her reign, including her courtship with her cousin Albert; counterpart to her script for the ITV series of the same name.

Fabien Grolleau, Jeremie Royer, *Audubon: On the Wings of the World* (Nobrow, 2017): this graphic novel tells the story of John James Audubon's well-known illustrated work *Birds of America*. Charting Audubon's illegitimacy, poverty and professional failure including bankruptcy, it is his communing with the natural world that redeems him and makes his reputation.

C. S. Harris, *Good Time Coming: A Novel of the American Civil War* (Severn House, 2016): civil-war tale; violent battles around her sleepy Louisiana hometown and an encounter with a young federal soldier, force twelve-year-old Amrie to reassess her faith in the decency of humanity, as the devastating effects of war begin to impinge on her isolated community.

Gregory Harris, *The Endicott Evil: A Colin Pendragon Mystery* (Kensington, 2017): fifth instalment of the series, appropriating motifs from Arthur Conan Doyle's *The Hound of the Baskervilles*; the unfolding the mystery focused on Adelaide Endicott's death, which is associated with apparitions of a dead child and a sinister spiritualist.

Tessa Harris, *The Sixth Victim: A Constance Piper Mystery* (Kensington, 2017): mystery novel featuring the poor flower girl Constance Piper as a clairvoyant medium, who solves crimes far beyond the atrocities of Jack the Ripper.

Sarah Henstra, *Mad Miss Mimic* (Razorbill Canada, 2017): Young Adult fiction about the stuttering heiress, Leonora Somerville, who has an uncontrollable gift for perfect mimicry; her sister's search for a husband for Leonora is further complicated by the shady dealings of their male relatives and associates, implicated in the opium trade, to which the feared Black Glove organisation has vowed to put a violent end.

Nancy Herriman, *No Pity for the Dead: A Mystery of Old San Francisco* (NAL, 2016): nineteenth century San Francisco is a character in its own right in this post-Civil War narrative of the development of a city. A nurse discovers a dead body in the basement of a real estate company and has to begrudgingly share the investigation with a local detective, who has his own hidden history from the Civil War.

Susan Higginbotham, *Hanging Mary* (Sourcebooks Landmark, 2016): Mary Surratt, accomplice to John Wilkes Booth in his assassination of Abraham Lincoln, is the boarding house owning "innocent" at the centre of this novel. Encompassing Surratt's life, faith, and trial by the military, the story attempts to rediscover the woman behind the myth of the first female executed by the US government.

Mary Hogan, *The Woman in the Photo* (William Morrow, 2016): the real-life 1889 flood of Johnstown, Pennsylvania is the subject of a contemporary woman's investigations in this dual-time narrative that intertwines a search for adoptive origins, family history and local and national tragedy caused by engineering failures and the collapse of the Johnstown dam.

M. M. Holaday, *The Open Road* (Five Star, 2017): two male friends meet a young woman in 1865 in the American West. The complicated *ménage à trois* that follows is set against the backdrop of an emerging new history for the country as the bonds of family and friendship are tested in a still conflicted nation trying to develop a future against a traumatic past.

Pamela Holmes, *The Huntingfield Paintress* (Trafalgar Square, 2016): a real-life frustrated vicar's wife in late 1840s Suffolk is determined to have a purpose beyond marital and congregational duties. Discovering her artistic talent, Mildred Holland – about whom relatively little is known - becomes

the subject of local tittle-tattle even as she begins to develop her painterly skills and talents.

Andrew Hughes, *The Coroner's Daughter* (Doubleday Ireland, Pegasus, 2017): Dublin 1816, the 'year without summer' when a fog covered much of northern Europe, is the setting for a tale of young female scientists, murder and religious fanaticism as rationalism and apocalyptic prophecies clash.

Eowyn Ivey, *To the Bright Edge of the World* (Little Brown/Tinder, 2016): dual time-frame epistolary novel: in 1885, Colonel Allen Forrester keeps a journal for his would-be photographer wife while on an expedition along the Wolverine River into Alaska's uncharted interior; in the present-day, a museum archivist corresponds with one of Forrester's descendants who sends him some of the explorer's documents.

Mark C. Jackson, *An Eye for an Eye: The Tales of Zebadiah Creed, Book One* (Five Star, 2017): it's 1830s Missouri as the title character seeks to avenge the murder of his brother, travelling down the Mississippi to St Louis and New Orleans where adventures involving bordellos, bars and mystery intertwine.

Herb Karl, *The Insurrectionist* (Academy Chicago, 2017): spiritual and religious fervour in the mind of the real-life John Brown in the battle between slavers and abolitionists between 1856-1859. Brown travels from Kansas to Canada, from New York to New England, and to his ultimately fatal raid on Harper's Ferry, his trial and execution.

M. R. C. Kasasian, *The Secrets of Gaslight Lane* (Pegasus Crims, 2017): fourth instalment in the Gower Street Detective series, involving a locked-room murder mystery, apparently linked to an earlier unsolved mass murder.

Wallace King, *Edenland* (Lake Union, 2016): an escaped slave and Irish servant girl team up in the cause of survival and love in North Carolina during the American Civil War. Following their enforced separation the narrative shifts to their divergent experiences of friendship, betrayal and the attempt to reunite.

David Lassman and Terence James, *The Circle of Sappho* (The Mystery Press, 2016): Regency-set detection as Jack Swann – who first appeared in *The Regency Detective* – continues to follow the trail in Bath in search of his father’s murderer. In respect to his benefactor and protector, Swann investigates another mystery involving a dead French teacher and her pupil at a local finishing school.

Alison Littlewood, *The Hidden People* (Jo Fletcher, 2016): in 1860s Yorkshire, a London clerk, Albie Millards, investigates the strange death of his cousin, Elizabeth, killed by her husband on suspicion of being a fairie changeling; when Albie’s wife joins him to reside in Elizabeth’s cottage, her character starts to change in disturbing ways.

Greer MacAllister, *Girl in Disguise* (Sourcebooks Landmark, 2017): based on the real-life Kate Warne who became the Pinkerton Detective Agency’s first female staff member in the 1850s, this first-person narrative flows episodically through the story of a changing nation, including an attempted assassination of Abraham Lincoln.

Julie McElwain, *A Twist in Time* (Pegasus, 2017): time-shift narrative in which a leading agent of the FBI falls through history to London, 1815. Using modern techniques of forensic investigation, she investigates a murder in high society before her benefactor becomes another victim.

Ami McKay, *The Witches of New York* (HarperPerennial/Orion, 2016/2017): two friends open a tea shop, which dispenses spells and cures to upper-class Manhattan society; attracting a magically gifted young apprentice to assist with their business, the women are non-plussed when the girl suddenly disappears and set out to employ their powers to discover her fate.

Thom Nicholson, *Custer’s Cavalier* (Five Star, 2016): a western/Civil War novel developing from the Battle of Gettysburg and following the career of a soldier – a disgraced, exiled English peer - in General Custer’s regiment as he engages in war, love and escape in a tumultuous time for the country and his own life.

Stephen O'Connor, *Thomas Jefferson Dreams of Sally Hemings* (Viking, 2016): the two real-life figures of the title are reimagined from childhood and their intertwined lives as lovers. The narrative includes deliberately anachronistic techniques ranging from Jefferson watching a biopic of his own life to Hemings's "confession" of her privileged status and complicity in the impoverished lives of other slaves.

Stacia Pelletier, *The Half Wives* (Houghton Mifflin Harcourt, 2017): the anniversary of their dead son's birthday in 1897 throws the one-time minister Henry Plageman and his estranged wife Marilyn into turmoil, together with those of Henry's long-time mistress Lucy and illegitimate daughter Blue, precipitating a series of painful revelations.

Stef Penney, *Under a Pole Star* (Quercus, 2016): daughter of a whaling captain turned explorer, Flora Mackie leads a British expedition to Greenland in 1892, set on a fateful collision course with the ruthless Lester Armitage and the elusive geologist Jakob de Beyn, part of a rival American expedition.

Anne Perry, *Murder on the Serpentine: A Charlotte and Thomas Pitt Novel* (Ballantine/Headline, 2017): charged by Queen Victoria to investigate her confidante John Halberd's suspicious drowning, the Pitts are drawn into shady high society dealings.

Deanna Raybourn, *A Perilous Undertaking* (Berkley/Titan, 2017): the adventuress Veronica Speedwell is employed by a member of the royal family to prove the innocence of a patron of the arts condemned to hang for murder.

Penny Richards, *Though This Be Madness: Lilly Long Mysteries* (Kensington, 2017): the title character's further adventures as a Pinkerton detective in New Orleans in the 1880s as she and her resentful older male side-kick investigate the motives behind the marriage of a medical man: is it for love, money or another motive?

Laura Rowland, *The Ripper's Shadow* (Crooked Lane, 2017): melodramatic tale of a female photographer in 1888 London, who becomes

involved in the pornography trade to make ends meet but turns detective when one of her models is brutally murdered by the Ripper, teaming up with a nobleman and a street urchin to pursue her investigations.

George Saunders, *Lincoln in the Bardo* (Bloomsbury/Random House, 2017): as the inconsolable President Lincoln visit his dead son Willie's crypt, his painful private thoughts flow into the debates of the newly dead about the devastating costs of war, life's choices, failures and regrets in the Bardo, a waystation between life and death, where Willie's soul likewise lingers.

Sarah Schmidt, *See What I Have Done* (Atlantic Monthly/Hachette Australia/Tinder, 2017): biofiction of Lizzie Border, told through four narrators – Lizzie, her sister Emma, the maid Bridget, and a fictional male character – exploring the circumstances of the axe murders at Fall Rivers in 1892.

Sarah Shoemaker, *Mr. Rochester* (Grand Central, Headline Review, 2017): rewriting of Charlotte Brontë's *Jane Eyre* from Rochester's perspective, shedding light on the male hero's complex psychology and the motivations behind his partly obscure actions.

Sarah Stegall, *Outcasts: A Novel of Mary Shelley* (Wings, 2017): Mary Shelley and the birth of modern horror is the focus in the claustrophobic atmosphere at Lake Geneva in 1816 as rivalry, writing and complicated relationships among a group of artists and thinkers intensify.

Linda Stratmann, *The Royal Ghost* (The Mystery Press/Trafalgar Square, 2016): in 1871, two Brighton spinsters' claims to have encountered the Prince Regent's ghost in the Brighton Pavilion excite the town and attract the attention of a prominent spiritualist; yet the young investigator Mina Scarletti suspects more dubious goings-on.

Amanda Taylor, *Mortimer Blakely is Missing* (Northern Heritage, 2016): a legal thriller set in York in 1899 as a clergyman in drag is caught soliciting in a story ranging across political plots and homosexuality and extending geographically to London, the Isle of Wight and the Netherlands.

E. S. Thomson, *Dark Asylum: A Jem Flockhart Novel* (Constable, 2017): second in the gothic series about a young cross-dressing apothecary intent on investigating murder most horrid, this time at the asylum where she makes up prescriptions.

Sophia Tobin, *The Vanishing* (Simon & Schuster, 2017): gothic thriller and part-reworking of *Jane Eyre*; the foundling Annaleigh assumes a housekeeper position in a remote mansion in Yorkshire where she falls under the spell of her mysterious brooding employer.

A. M. Tuomala, *Drakon* (Candlemark and Gleam, 2016): fantasy of siblings called home from their studies in St Petersburg in 1881 to the family fortress on the Russian border to help battle Turkey, which threatens its enemies with dragons.

Antonin Varenne, *Retribution Road* (MacLehose, 2017): a murder victim found during the Great Stink bears all the signs of the horrific torture Sergeant Arthur Bowman endured during the Second Anglo-Burmese War in the jungle, confronting him with his traumatic past.

Steve Watkins, *Ghosts of War: Fallen in Fredericksburg* (Scholastic, 2016): a Civil War ghost appears in the basement of an antique shop in Fredericksburg, Virginia to three school children. The Battle of Fredericksburg's anniversary commemorations are imminent and there's a need to resolve the mystery the ghost has revealed. Aimed at the young adult readership.

Jacqueline Wilson, *Clover Moon* (Doubleday, 2016): children's fiction, in which the titular young heroine from London's slums, tries to escape her poverty-stricken existence and her step-mother's physical abuse.

Rohan Wilson, *To Name Those Lost* (Europa, 2017): award-winning Australian novel set in Tasmania; pursued by an Irishman out for vengeance, Thomas Tooze, former convict, killer of Aborigines, and errant husband and father, searches for his abandoned son Thomas, left to fend for himself on the streets of Launceston after his mother's sudden death.

Lucy Worsley, *My Name is Victoria* (Bloomsbury, 2017): Young Adult fiction and alternate biography of the young Queen Victoria set in the 1820s; the plot centres round the so-called ‘Kensington system’, a surveillance mechanism intended to debar the Princess from power, while it pretends to ensure her safety.

A. J. Wright, *Elementary Murder: A Lancashire Detective Mystery* (Allison & Busby, 2017): in 1894 Wigan, a recent school mistress applicant is found dead, but DS Michael Brennan suspects murder rather than suicide, his investigations becoming more urgent as a pupil disappears and members of staff are unaccountably attacked.