

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

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

CFPs: Journals, Special Issues & Collections

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

Performing the (Neo-)Victorian

Special Issue of *Neo-Victorian Studies* (2016)

This special issue will explore the ways in which modern cultures have re-worked the Victorian past through performance. As Marvin Carlson has famously suggested, theatre is a haunted practice, summoning up ghosts of past productions, styles and performances, which are often inherited from the Victorian age. Present-day live representations of the Victorians inevitably mix elements of the ‘old theatre’ – nineteenth-century auditoria, costume and spectacle – with ‘new performance’, such as projections, recorded sound, and different configurations of performance space, actor-audience relations, performance styles and scripting or devising practices. This special issue seeks to examine such haunted interactions between old and new performance both in the theatre and beyond the stage. The guest editors invite contributions from those working across a range of arts disciplines, both scholars and practitioners, who can elaborate and analyse the ways in which the Victorians have been performed in the twentieth and twenty-first centuries. While fiction and film have enjoyed scholarly attention in the field of neo-Victorian Studies drama, theatrical entertainments, music, dance, visual and audio cultures are all areas which have been relatively neglected. This special issue seeks to extend the existing neo-Victorian canon and firmly place performance as a practice heavily invested in the afterlives of Victorian culture. Topics might include but are not limited to:

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- Theorising neo-Victorian performance
 - Adapting (neo-)Victorian texts for performance
 - Understanding nostalgic performance, re-enactment, commemoration and heritage
 - Satirising the Victorians and investigating comic performances
 - Neo-Victorian theatre and drama
 - Neo-Victorian dance and music
 - Neo-Victorian audio and visual cultures
 - Performing the (neo-)Victorian in the digital world
 - Probing the inceptions of neo-Victorian drama as far back as Patrick Hamilton's *Gaslight* (1938) or Virginia Woolf's *Freshwater* (1935), or earlier
 - Translating and adapting neo-Victorian performances for new cultural settings

Submissions due: 15 July 2015. Please address enquiries and expressions of interest to the guest editors **Beth Palmer** at b.palmer@surrey.ac.uk and **Benjamin Poore** at benjamin.poore@york.ac.uk. Completed articles and/or creative pieces, along with a short biographical note, should be sent via email to both guest editors, with a copy to neovictorianstudies@swansea.ac.uk. Please consult the NVS website ('Submission Guidelines') for further guidance.

Neo-Victorian Sexploitation

Special Issue of *Neo-Victorian Studies* (2016)

Neo-Victorian works display an obsessive interest in sexualised bodies and their physical and aesthetic exploitation, whether for pleasure, profit, pornography or outright abuse. Contemporary culture still contends with many of the sexual issues that precipitated public debate, scandals or panics in the nineteenth century, ranging from homosexuality, prostitution, pornography, incest, paedophilia, reproductive rights, sex crimes, sexually transmitted diseases, and human trafficking to sexual slavery. Arguably, the return to the re-imagined nineteenth century becomes a means both of tracing these social phenomena's genealogy and of working through their repercussions in our own time. Not least, the emergence of the scientific disciplines of sexology, gynecology, and anthropology produced corresponding idioms of hysteria and instinct, purity and contamination,

forbidden desires, deviance, and taboo. These continue to inform today's socio-legal contexts, which define and regulate sexual practices and public morality. This special issue of *Neo-Victorian Studies* aims to investigate the centrality of sexploitation and the desired/desiring body in neo-Victorian discourse, both in the Arts and within wider culture, from new chastity campaigns to contemporary sex abuse scandals, from gay rights activism to steampunk fashion, from burlesque to glamorisations of sex work. It will address the crucial role of sexploited neo-Victorian bodies, their representation and reception, the (un)ethical implications of strategies such as performativity, scopophilia, voyeurism, 'sexsation' and biofictional exposé, and the queer tensions arising between marginality and norms. Possible topics may include, but need not be limited to the following:

- exhibitions of raced and sexually 'colonised' bodies
- representations of the nineteenth-century sex and pornography trades
- voyeuristic displays of non-normative sexualities
- disability and the prurient gaze
- representations of sex crimes and sexual deviance, including remediations of child sex abuse
- sex and violence in steampunk culture
- biofiction's scopophilia and celebrity exposés
- modes of resistance/resilience to sexual victimization
- the role of gender and genre (Gothic, detective fiction, sensation fiction, etc.) in depictions of sexual violence
- neo-Victorian conceptions of slavery and implicit mirrorings of current cases of human trafficking
- medical sexploitation and/or constructed relationships between social contamination and sexually transmitted diseases
- the role of past and contemporary sexual policy and politics in neo-Victorian forms and critiques of sexploitation

Submissions due: 31 July 2015. Please address enquiries and expressions of interest to the guest editors, **Maria Isabel Romero Ruiz** at mirr@uma.es and **Inmaculada Pineda Hernández** at ipineda@uma.es. Completed articles and/or creative pieces, along with a short biographical note, should be sent via email to the guest editors, with a copy to neovictorianstudies@swansea.ac.uk. Please consult the NVS website ('Submission Guidelines') for further guidance.

Neo-Victorianism & Discourses of Education**Special Issue of *Neo-Victorian Studies*** – extended deadline

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

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

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

Submissions due: 15 October 2015 (extended deadline). Please address enquiries and expressions of interest to the guest editors **Frances Kelly** at f.kelly@auckland.ac.nz and **Judith Seaboyer** at j.seaboyer@uq.edu.au.

Completed articles and/or creative pieces, along with a short biographical note, should be sent via email to the guest editors, with a copy to neovictorianstudies@swansea.ac.uk. Please consult the NVS website ('Submission Guidelines') for further guidance.

Stevenson and Polynesian Culture
Special Issue of *LOXIAS* 48

Robert Louis Stevenson spent the last six and a half years of his life in the Pacific (1888-1894). He was a keen participant observer of the islands – from his first Pacific landfall in the Marquesas to his last residency in Samoa, where he lies buried. Against the prevailing fatal impact argument of the time, he encouraged and celebrated the resilience of Polynesian culture. Such works as *In the South Seas*, *South Sea Tales*, *A Footnote to History*, the *Times* articles, his Pacific legends, fables and poems, testify to Stevenson's commitment to Pacific culture. In their turn, Pacific writers have written or commented upon Scottish Stevenson's place in their own culture. For this *Loxias* issue on 'Stevenson and Polynesian Culture', all unpublished essays on Stevenson in the following areas are welcome: Pacific travel literature, Pacific fiction, comparative literature, colonial/post-colonial literature, Pacific anthropology/proto-ethnography, Pacific history, visual arts, cross-cultural exchanges, languages, etc.

Abstracts due: 30 June 2015. Please submit abstracts (of no longer than half a page) and a short CV electronically to both Odile.GANNIER@unice.fr and sylvie.ortega@upf.pf, with the authors' complete contact information (name, university affiliation, address and email).

Submissions due: 30 October 2015. The accepted languages are English and French, but on final publication abstracts will be required in both languages. Authors of selected articles will have to follow the author guidelines on <http://revel.unice.fr/loxias/index.html?id=2155>.

Holmes Onscreen (Tentative Title)

Special Issue of the *Journal of Popular Film and Television*

Heralded by *The Telegraph* as a 'global phenomenon', BBC's *Sherlock* is now one of the most commercially and critically successful television series of all time. The global recognition of *Sherlock*, combined with the recent discovery of Arthur Berthelet's 1916 silent film *Sherlock Holmes* starring

William Gillette in his only screen appearance as the famous sleuth, makes it especially timely for film scholars, students, and audiences to reassess the cultural legacy of Holmes onscreen. Forthcoming work by Hills (2016) and Poore (2016) argue strongly for Holmes as a continuing source of scholarly interest, spurring us to look at Holmes' filmic lives.

This special issue of the *Journal of Popular Film and Television* will bring together original scholarship on Holmes adaptations. This collection will draw upon, and build on, recent work on Holmes' reception by Porter (2012), Vanacker and Wynne (2012), and Stein and Busse (2012), and on Holmes' early readers and viewers by Clarke (2014) and Werner (2014) by historicizing and by exploring manifestations of Holmes in films and on television. *Holmes Onscreen* (tentative title) will analyse the reasons behind Holmes' continuing fascination for viewers and examine their treatments of a wide range of social issues including race, gender, terrorism, and international relations. This special issue will expand upon the conversations that began in *New Directions in Sherlock*, a one-day symposium organised by Tom Ue and held at University College London. We encourage new historical, theoretical, analytical, and critical perspectives on Holmesian adaptations, both the canonical and the neglected, with a view of furthering scholarship both about the character and about his persistence in filmic imagination. Topics might include but are not limited to:

- Holmes and women
- Holmes and men
- Holmes and the world
- Holmes and the form of detective writing
- Holmes and fear
- Holmes and doubt
- *Sherlock* and Holmes
- Holmes in black and white
- Holmes and comedy
- Holmes and the neo-Victorians
- William Gillette and Holmes
- Holmes and Raffles
- Holmes in theatre and film

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- Holmes and the family film
 - Holmes' reception

Submissions due: 15 July 2015. Please direct your queries and your 200-word working abstract, along with a one-paragraph biography, to **Tom Ue** at ue_tom@hotmail.com (feedback will be returned by 20 July). Completed papers of no more than 25 double-spaced and MLA-styled pages are due **15 November**, whence they will be sent out for peer review. Please note that papers that involve only literature/film and/or literature/television comparisons will not be considered.

The Hardy Review

Call for poems

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

Revenant: Critical and Creative Studies of the Super-Natural

www.revenantjournal.com

Call for submissions

Revenant is a peer reviewed e-journal dedicated to the study of the supernatural, the uncanny and the weird in any form and in any period. Committed to the scholarly, academic and creative exploration of the supernatural in its multiple, variable and fantastic forms, this interdisciplinary journal encourages discussion about the supernatural or the weird in literature, history, folklore, philosophy, science, religion, sociology and all aspects of popular culture. All areas of discussion are welcome and we invite, for example, articles on classic Victorian ghost stories, Shakespeare's ghosts, standing stones, architecture, film, television, games or new media. *Revenant* promotes new writing on the supernatural, the uncanny and the weird and we are looking to publish ghost stories, tales of the extraordinary, poems and nature writing. We also welcome proposal for guest-edited special issues on any subject related to the supernatural.

Submissions: (no deadline) Please send articles and creative writing pieces via our [Submissions Page](#) and direct proposals for special issues or any comments or queries to the editor Ruth Heholt at revenant@falmouth.ac.uk.

CFPs: Upcoming Symposia & Conferences

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

9 May 2015

Alice and Fashion

V&A Museum of Childhood

9.30-17.45 (with reception to 19.30)

Linked to *The Alice Look* display (<http://www.vam.ac.uk/moc/exhibitions-and-displays/the-alice-look/>), this one-day conference explores Lewis Carroll's Alice as both follower of fashion and trend-setter, with papers spanning the century and half since the publication of *Alice in Wonderland*. It looks closely at what Alice wears and what this can tell us about her, and at some of the diverse practices of dressing as Alice in different parts of the world. We will also explore the extent of and reasons for the profound influence of the Alice books on the world of fashion. In addition to the papers and discussion, there will also be opportunities to inspect and handle a range of texts, fabrics and other items from the holdings of the Museum of Childhood and from collections of Lewis Carroll Society members. After the conference, an evening reception will take place alongside the display.

Enquiries: mail@aliceandfashion.com

Registration: <http://aliceandfashion.com/register/index.html>.

4-5 September 2015

Sensational Influences: Mary Elizabeth Braddon's Literary Legacy

Institute of English Studies, Senate House, Malet St., London

This conference commemorates the centenary of the death of Mary Elizabeth Braddon, widely acknowledged as the queen of the circulating libraries in the mid-Victorian period. She enjoyed a phenomenal popular and commercial success and became a by-word throughout the second half of the nineteenth century for the professional woman writer. This event seeks to assess the significance of Braddon's long and prolific career, stretching from 1860 to 1915, and also her influence on both her contemporaries and on subsequent writers. In what ways did Braddon's success inspire, stimulate, enrage, or encourage other female writers and

how was Braddon's particular brand of sensationalism emulated or adapted by later authors? Selected papers will appear in a centenary edition of essays on Braddon (ed. by Anne-Marie Beller), and a Special Issue of *Women's Writing* (co-ed. by Anne-Marie Beller and Kate Mattacks). Possible topics of special interest to neo-Victorianists include the following:

- Braddon's critical reception, then, since, and now
- The legacy of sensation fiction
- Neo-Sensationalism
- Neo-Victorian fiction
- Sensation's influence on modern genres
- Film / Radio / Dramatic adaptations

Abstracts due: 1 May 2015. Please send abstracts of 350 words and a short (150 words) bio. to Anne-Marie Beller (a.m.beller@lboro.ac.uk).

Full CFP: <https://victorianist.wordpress.com/2015/03/27/sensational-influences-mary-elizabeth-braddons-literary-legacy/>.

19-21 November 2015

The Popular and the Past

Friedrich-Alexander-University Erlangen-Nürnberg, Germany

Cultural studies is no longer exclusively contemporary. It also encompasses the 'historical' and increasingly provides diachronic accounts of culture. This conference will explore the historicity of one of cultural studies' core concerns, popular culture. In the early nineteenth century, a quasi-mythical (rural) 'folk culture' had just been invented; by the end of the century, a new (urban) mass culture, bound up in questions of technological, industrial, and social change, had become the main focus of attention. Not only did the very meaning of 'culture' change in the nineteenth century – the term began to be theorised, set up as a critical concept, and it became the object of controversial debates. Something very similar happened to the term 'popular'. 'The popular' is still under de/construction today (S. Hall), and it is adapted, appropriated and negotiated in the fields of Neo-Romanticism, Neo-Regency and Neo-Victorianism.

Abstracts due: 30 May 2015. Please send proposals for 20-minute papers in English should not exceed 300 words and should be accompanied by a short biographic blurb. Please send your abstracts to cult-popularpast@fau.de.

Full CFP: <http://www.britcult2015.fau.de>.

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.)

30 April – 3 May 2015
NeMLA 2015
Toronto, Ontario, Canada

NeMLA Panel: *Rethinking the Anglo-Indian Gothic*
Full CFP: <http://call-for-papers.sas.upenn.edu/node/57118>

NeMLA Panel: *Troubling Victorian Masculinities*
Full CFP: <http://call-for-papers.sas.upenn.edu/node/57544>

NeMLA Panel: *Steampunk Femininity: Recasting the Angel in the House*
Full CFP: <http://call-for-papers.sas.upenn.edu/node/57152>

01-03 May 2015
Ghosts – A Conference on the (Nearly) Invisible
Leipzig University and Inklings Society, Germany
Full CFP: <http://anglistik.philol.uni-leipzig.de/files/anglistik/media/downloads/Temporaeres/ghosts%20call.pdf>

01-03 May 2015
Victorian Sense and the Senses
University of Iowa, Iowa City, Iowa, USA
Full Conference CFP:
<https://dl.dropboxusercontent.com/u/45831323/MVSA/Calls%20for%20Papers/MVSA%202015%20-%20Sense%20and%20the%20Senses%20CFP%20%28FINAL%29.pdf>.

MVSA Seminar: *Victorian Science and Spiritualism***Full CFP:** <https://call-for-papers.sas.upenn.edu/node/58467>**MVSA Seminar: *Food, Taste, and the Body*****Full CFP:** <https://call-for-papers.sas.upenn.edu/node/58466>**MVSA Seminar: *Mind-Body Matters: Picturing the Victorian Frame of Mind*****Full CFP:** <https://call-for-papers.sas.upenn.edu/node/58465>**25-27 June 2015***Victorian Modernities*

University of Kent, Canterbury, England, UK

Full CFP:<http://www.kent.ac.uk/english/research/conferences/victorianmodernismposter.pdf>**3-4 July 2015***Transforming Cities:**Narratives of Urban Change in the 19th and 21st Centuries*

TU Braunschweig, Germany

For further details, please contact the organisers, Nora Pleßke (n.plesske@tu-bs.de), Monika Pietrzak-Franger (monika.pietrzak-franger@uni-hamburg.de), and Eckart Voigts (e.voigts@tu-braunschweig.de).

9-12 July 2015*Victorians in the World*

2015 North American Victorian Studies Association Annual Conference

Hilton Hawaiian Village, Honolulu, Hawaii, USA

Full CFP: <http://navsa.org/2014/10/15/cfp-navsa-2015-victorians-in-the-world-10114-79-1215/>**10-11 July 2015***Life and Death in the 19th-Century Press*

RSVP annual conference, Ghent University, Belgium

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

16-18 July 2015

The Arts and Feeling in Nineteenth-Century Literature and Culture

Birkbeck College, University of London, England, UK

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

31 July – 2 August 2015

The Dickens Project

The Long, Wide Nineteenth Century

UC Santa Cruz, California, USA

Full CFP:

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

27-29 August 2015

Victorian Age(s)

BAVS 2015 Annual Conference, Leeds Trinity University, UK

Full CFP: <https://victorianages.wordpress.com/call-for-papers/>

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

2 May – 1 November 2015

The Alice Look [Exhibition]

V&A Museum of Childhood, London, UK

2015 marks the 150th anniversary of the first publication of one of Britain's best-known and most-loved children's books, Lewis Carroll's *Alice's Adventures in Wonderland*. To mark the anniversary, the V&A Museum of Childhood's display *The Alice Look* will bring together garments, photographs, rare editions and illustrations to show Alice as both a follower of fashion and a trendsetter. Organised by Queen Mary University of London and supported by the Arts and Humanities Research Council, the exhibition is accompanied by an *Alice and Fashion* conference on 9 May to explore these themes further.

Full details at: <http://www.vam.ac.uk/moc/exhibitions-and-displays/the-alice-look/>.

The Postcard Project

Alongside the upcoming Placing the Author conference, to take place on 20 June 2015 at the Elizabeth Gaskell House, organisers are welcoming contributions to the Postcard Project in order to find out more about present-day literary tourism practices to sites associated with nineteenth-century writers such as Dove Cottage, Jane Austen's House, the Brontë Parsonage, 84 Plymouth Grove, 48 Doughty Street and the Keats-Shelley House in Rome. This project seeks to explore what compels these visits – is it curiosity, an interest in the individual or the period, a desire to connect with the writer or their work on a deeper level? How do we feel about these places, before, during and after our visits?

Individuals who have visited a site connected with a nineteenth-century writer are invited to share photos of themselves taken on the spot and to reflect (in max. 150 words) upon why they went and what they got out of the experience. These sites might include birthplaces, residences, gravesites, monuments, museums, and blue plaques anywhere in the world. Please email photos and responses to placingtheauthor@gmail.com or tweet the organisers, Claire Wood, Amber Pouliot, and Jo Taylor @placingauthor. After moderation, responses will be posted on the *Placing the Author* website and form part of a roundtable discussion at the conference.

Full details at: <https://placingtheauthor.wordpress.com/category/postcard-gallery/> (including some of the 'postcards' already shared).

Rona Munro's *Scuttlers*

Manchester Royal Exchange, England, UK

(10 Feb. – 7 March 2015)

Rona Munro's play about Victorian teenage mill workers and rival street gangs recreates the hopeless poverty, disaffection and violence of nineteenth-century city life in Manchester. A minimalist stage set (by Fly Davis) combined dark haunting spaces with gritty 'smog' lighting (by Natasha Chivers), contributing to a powerful performance by the 10-strong cast, supported by community actors, directed by Wils Wilson and Eddie Kay as movement director. Although the play's title refers to the city's original gangs and is based in part on actual reports of court proceedings, Munro's play about Victorian male (and female) hooligans was also inspired by the 2011 Manchester riots, producing disturbing resonances between past and present.

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

Caterina Maria Grasl, *Oedipal Murders and Nostalgic Resurrections: The Victorians in Historical Middle Brow Fiction, 1914-1959* (Universitätsverlag Winter, 2014): this book explores the ways in which readers' attitudes towards the Victorian were shaped in middle-brow literature published in the first half of the twentieth century and contributes to the debate on the limits of the neo-Victorian.

Iris Kleinecke-Bates, *Victorians on Screen: The Nineteenth-Century on British Television, 1994-2005* (Palgrave Macmillan 2014): focussing on British television, Kleinecke-Bates analyses neo-Victorian re-imaginings of the nineteenth century on the small screen. The readings range from classical adaptations, for example of Wilkie Collins's *The Woman in White*, to formats such as *The 1900 House*.

Sarah E. Maier (ed.), *The Oscholars special issue on Arthur Canon Doyle* (2015), <http://oscholars-oscholars.com/special-issues/doyle/>: this special issue on the creator of Sherlock Holmes and his works includes several contributions on adaptations and re-imaginings of his detective and supernatural fiction.

Rebecca Mead, *The Road to Middlemarch* (Crown/Granta, 2014): blending personal memoir and reader response to George Eliot's *Middlemarch* (1830-32) with biography and literary criticism, the author explores parallels between her own and Eliot's and her characters' self-fashionings and negotiations of domestic commitments in twenty-first-century Brooklyn and Victorian England.

Aris Mousoutzanis, *Fin-de-Siècle Fictions 1890s/1990s: Apocalypse, Technoscience, Empire* (Palgrave Macmillan 2014): mainly concentrating on apocalyptic and dystopian fiction, the author explores the ways in which the imagination of the future as well as the theoretical concepts to deal with

futurity in the nineteenth and the twentieth centuries appear to be intertwined.

Marc Napolitano, *Oliver!: A Dickensian Musical* (Oxford University Press, 2014): this study traces both the literary evolution as well as the practices of reception of a musical which decisively influenced the reading practices making up ‘*Oliver Twist*’.

Lin Elinor Petterson, *Gender Performance and Spatial Negotiation in the Neo-Victorian Novel* (Servicio de Publicaciones y Divulgación Científica de la Universidad de Málaga, 2014): relying on Judith Butler’s concept of (gender) performance, this monograph analyses three classics of the neo-Victorian canon, Angela Carter’s *Nights at the Circus* (1984), Peter Ackroyd’s *Dan Leno and the Limehouse Golem* (1994) and Sarah Waters’s *Tipping the Velvet* (1998), all of which combine an interest in gender identity with the identity of (stage) performers.

Paul Roland, *Steampunk: Back to the Future with the New Victorians* (Oldcastle Books, 2014): author and musician Roland analyses steampunk as a pervasive element of contemporary popular culture and scrutinises the radical potential of the movement.

Elodie Rousselot (ed.), *Exoticising the Past in Contemporary Neo-Historical Fiction* (Palgrave Macmillan 2014): this collection of essays focuses on the ways in which neo-Victorian (and other historical) fiction engages with the present day by often depicting earlier periods as exoticised commodities fit for consumption and, conversely, resisting and countering such strategies of exoticisation and othering.

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

Kate Alcott, *The Daring Ladies of Lowell* (Doubleday, 2014): Alice Barrow, one of the Lowell Mill girls, becomes an advocate of factory worker’s rights in 1830s Massachusetts, contesting dangerous working

conditions, but attracted to the mill owner's son, Samuel Fiske, she finds her class loyalties increasingly divided, especially when her best friend is murdered.

R.S. Belcher, *The Shotgun Arcana* (Titan Books, 2014): second fantasy instalment in the Six Gun Tarot series; a band of monstrous outlaws converges on the 1870s frontier town of Golgotha, Nevada, in search of an ancient relic, requiring the towns' medley defenders of mad scientist, pirate queen, fallen angel and half-human deputy to work together once more to counter the threat.

Jana Bommersbach, *Cattle Kate* (Posoned Pen, 2014): biofiction of the unconventional Ella Watson, lynched in 1889 for rustling cattle, following a dispute with rich and powerful cattle ranchers whose lands bordered her Kansas homestead.

Tim Bradley, *Arnie Jenks and the House of Strangers* (Matador, 2014, Children's/Young Adult fiction): during a snowbound stopover at Shabbington Hall on a school trip, twelve-year-old Arnie Jenks time-slips first into the Victorian age and then into various other periods trying to uncover a century old secret.

Carol K. Carr, *India Black and the Gentleman Thief* (Berkley, 2014): fourth instalment in the Madam of Espionage Mysteries series, in which India uncovers an international conspiracy involving a stolen shipping bill, a Colonel's murder, and her former lover, a gentleman thief.

Jennifer Chiaverini, *Mrs. Lincoln's Rival* (Dutton 2014): biofiction of Kate Chase Sprague, daughter to Lincoln's secretary of the treasury, Salmon P. Chase, and later wife to Rhode Island governor William Sprague, chronicling Kate's rivalry with Mrs. Lincoln to be antebellum society's premier hostess and advance her father's and husband's political positions even at the cost of the president's influence.

Martha Conway, *Thieving Forest* (Noontime, 2014): a novel of sisterhood, settlement and survival on the early nineteenth-century Ohio frontier; only seventeen, the orphaned Susanna Quiner determines to pursue the Native

Americans who kidnap her four older sisters, with the story of her quest interspersed with the sisters' narratives of their new and different lives.

Melodie A. Cuate, *Journey to Galveston* (Texas Tech University, 2014, Children's/Young Adult fiction): when their sibling Jackie is snatched by a time-travelling slave catcher, Nick and Hannah follow them back to 1860s Texas to effect a rescue, having to face the brutalities of slavery as the Civil War draws to a close.

Emma Donoghue, *Frog Music* (Picador, 2014): part biofiction; in 1870s San Francisco, following the fatal shooting of her cross-dressing friend and frog catcher Jenny Bonnet, the burlesque dancer and occasional prostitute Blanche Beunon seeks to bring Jenny's murderer to justice while piecing together her friend's secret chequered life.

Tim Doutreval, *Heirs of Glory: Les Chroniques de Maître d'armes Etienne Lefèvre* (Winged Tiger Media, 2014): drawn into the political intrigue surrounding the fencing master Etienne Lefevre and a world of secret societies and murder in 1880s London, Paris, and Egypt, Calvin Sheridan even begins to suspect his own fiancée.

Kimberly Elkins, *What Is Visible* (Twelve, 2014): first-person biofiction of Laura Bridgman, turned deaf-blind aged two from scarlet fever, who was educated at the Perkins Institute in Boston under Samuel Gridley Howe; the narrator chronicles her rise to national and international fame fifty years before Helen Keller, including her encounters with prominent individuals, such as Charles Dickens and the abolitionist and suffragist Julia Ward Howe.

Barbara Ewing, *The Petticoat Man* (Head of Zeus, 2014): when her cross-dressing titular lodgers, Freddie and Ernest, are arrested, their Victorian landlady and seamstress, the widow Mattie Stacey becomes embroiled in the scandal of the century and sets out to expose society's and the authorities' moral hypocrisy.

Mary Fancher, *The Love Letter of John Henry Holliday* (BookBaby/Kindle 2014): biofiction of the titular gunslinger 'Doc'

Holliday, taking the form of a long epistolary remembrance of his life, written by the dying Halliday to his cousin Mattie, a nun with the Sisters of Mercy, detailing the famous and infamous people he encountered and culminating with the shootout at the OK Corral.

Daisy Goodwin, *The Fortune Hunter* (St Martin's Press, 2014): biofiction of 'Sisi', Elisabeth, Empress of Austria and Queen of Hungary who, bored with the conservatism of the Hapsburg Court, travels to England to hunt and recklessly falls for the dashing, but much younger Captain Bay Middleton,

Sharon Gosling, *The Ruby Airship* (Curious Fox, 2014, Young Adult fiction): sequel to *The Diamond Thief* (2013); Remy, former teenage trapeze artist and jewel thief, is persuaded by a fellow performer to travel to France to rejoin the circus; suspecting Yannick of bad intentions, her one-time partner, Thaddeus, a young Scotland Yard detective, embarks on a dangerous dirigible journey to find and rescue Remy.

John Harvey, *The Subject of a Portrait* (Polar, 2014): biofiction of the failing marriage of John Ruskin and Euphemia (Effie) Grey and the latter's growing attachment to John Everett Millais.

Anna Lee Huber, *A Grave Matter* (Berkley, 2014): latest installment in the Lady Kiera Darby mystery series, wherein the heroine employs her anatomical skills to investigate a murder and the disturbance of a grave, once more working alongside the inquiry agent Sebastian Gage.

Gary Inbinder, *The Devil in Montmartre: A Mystery in Fin de Siècle Paris* (Pegasus, 2014): in the midst of the Paris 1889 Universal Exposition, the brutal killing of a Moulin Rouge dancer causes panic that the Ripper may have moved to France; employing cutting-edge forensic techniques, Inspector Achille Lefebvre sets out to find the killer before he strikes again.

M.R.C. Kasasian, *The Curse of the House of Foskett* (Head of Zeus/Pegasus Crime, 2014): follow-up to *The Mangle Street Murders* (2013); the 'personal detective' Sidney Grice and his unconventional sleuthing ward, March Middleton, become embroiled in a case involving

mysterious deaths among members of the Final Death Society in Victorian London.

Sue Monk Kidd, *The Invention of Wings* (Tinder Press, 2014): biofiction of Sarah Grimke, a Charleston slaveholders' daughter, who on her eleventh birthday is gifted Hetty 'Handful' Grimke as her personal property; over the next thirty-five years, first as girls and then as women, Sarah and Hetty help shape each other's destinies in a complex relationship developing against the background of Abolition and the women's rights movement.

Michael Kurland, *Who Thinks Evil: A Professor Moriarty Novel* (Minotaur Books, 2014): fifth instalment in the Professor Moriarty series; in 1892 London, the Queen's eldest grandson goes missing under an assumed name while visiting a brothel where a prostitute is found murdered, and with Sherlock Holmes out of the country, the royal family turns in desperation to Dr. James Moriarty, himself awaiting retrial for murder, to solve the case in exchange for his freedom.

Julia Lee, *The Dangerous Discoveries of Gully Potchard* (Oxford, 2014, Children's fiction): in a Dickensian Southampton, the teenage Gully Potchard, living with his theatrical cousin Impey and his family, is reluctantly drawn into a criminal gang, as his own and his cousin's lives become unexpectedly intertwined with that the young part-invalid Agnes, whose missing cat Gully tries to find via his psychic talents.

Daniel Levine, *Hyde* (Houghton Mifflin Harcourt, 2014): Gothic retelling of Stevenson's classic from the villain's perspective, as he awaits his discovery and capture in Dr Jekyll's closet, reliving his coming into being and voicing his suspicions of being framed for crimes he may not have committed.

Michelle Lovric, *The True and Splendid History of The Harristown Sisters* (Bloomsbury, 2014): seven poor fatherless sisters with flowing Pre-Raphaelite locks become a singing and dancing sensation in nineteenth-century Ireland, making their way from jigs in Irish church halls through Dublin's salons to Venice's palaces, but fame and fortune exact their price.

Cari Lynn, *Madam: A Novel of New Orleans* (Plume, 2014): biofiction of Mary Deubler and her rise and reinvention in turn-of-the-century New Orleans from backstreet prostitute to the high-class ‘Madame Josie Arlington’ in the city’s newly created red-light district of ‘Storyville’.

Erin Lindsay McCabe, *I Shall Be Near to You* (Crown, 2014): only recently married, Rosetta Wakefield cross-dresses to fight alongside her husband Jeremiah on the side of the Union; inspired by documentary accounts of female Civil War soldiers.

Phillip Margulies, *Belle Cora* (Doubleday, 2014): biofictional memoir of one of nineteenth-century San Francisco’s richest madams, chronicling the titular heroine’s rise to affluence and power from her initial fall in New York to the Californian goldfields.

Rebecca Mascull, *The Visitors* (Hodder & Stoughton, 2014): Adeliza Golding, a deaf-blind girl on a Victorian hop farm, communicates with ghosts which may only exist inside her head, until a newfound friend Lottie and the latter’s brother Caleb find ways of helping her communicate with the larger world and set her on a journey that eventually leads her to the South African veldt and the Boer War.

Valerie Mendes, *Larkswood* (Orion, 2014): sweeping saga of three generations of the Hamilton family, broken apart by dark secrets centred on the 1896 summer at Larkswood House, gradually uncovered when, on the eve of World War II, Louisa Hamilton, recuperating from glandular fever at the family home, first meets her tormented grandfather newly returned from India.

Simon Nicholson, *Young Houdini: The Magician’s Fire* (Oxford, 2014, Children’s/Young Adult fiction): in 1886 New York, the young Harry Houdini and his friends investigate a magician’s kidnap and disappearance, relying on Harry’s uncommon skills in escapology.

Kate Parker, *The Counterfeit Lady: A Victorian Bookshop Mystery* (Berkley, 2014): latest in the romantic mystery series featuring bookseller Kate Parker who poses as the Duke of Blackford’s paramour to help him

investigate a murder involving the theft of valuable blueprints for a prototype battleship.

Anne Perry, *Blood on the Water* (Ballantine/Headline, 2014): latest installment in the William Monk detective series, in which the investigator, with the help of his wife and adopted son, uncovers political intrigue behind the bombing of a pleasure boat.

Christina E. Pilz, *Fagin's Boy* (Blue Rain Press, 2014): when five years after Fagin's hanging, the seventeen-year-old Oliver Twist loses his guardian, he finds employment in a haberdasher's shop in Soho where he reencounters his past upon the return to London of the deported Artful Dodger.

Brandy Purdy, *The Ripper's Wife* (Kensington, 2014): an 1880 shipboard romance between Florence Chandler, a Southern belle not quite the heiress she appears to be, and James Maybrick, an English cotton broker, leads to a marriage haunted by dark secrets, brought to light when her drug-addicted dying husband gives her his diary to read.

Anne Rouen, *Master of Illusion Book Two* (StoneHut Publishing, 2014): in 1892 Paris, the tormented titular impresario Angel (who models himself on the Phantom of the Opera) and his friend and protector Elisa Dupont, directrice of the Opéra Magique, struggle to keep Angel's identity as the Master of Illusion a secret, as they contend with jealous patrons and the oppressive police.

Jacopo Della Quercia, *The Great Abraham Lincoln Pocketwatch Conspiracy* (St. Martin's Griffin, 2014): comic steampunk alternate history, in which President William Howard Taft and Robert Todd Lincoln seek to unravel an elaborate conspiracy stretching back to Abraham Lincoln's assassination and spanning various continents.

Octavia Randolph, *Light, Descending* (Exemplar Editions, 2014): biofiction of John Ruskin evoking the aesthetic and intellectual world of the Victorians through his public persona and his tormented private life, including his foundering friendship with the Pre-Raphaelite painters, his

marriage to Effie Gray, and his later relationship with the teenage Rose LaTouche.

William Ritter, *Jackaby* (Algonquin Young Readers, 2014, Children/Young Adult fiction): in 1892 New England, answering an advertisement for employment with the detective R.F. Jackaby, who possesses the ability to see supernatural creatures, Mistress Abigail Rook soon becomes 'Watson' to his 'Holmes'.

Timothy Schaffert, *The Swan Gondola* (OneWorld Publications, 2014): romantic fable of the con-man ventriloquist Ferret Skerritt and the enigmatic Cecily employed in the Midway's Chamber of Horrors to impersonate the guillotined Marie Antoinette, played out against the colourful backdrop of burlesque, flimflam and spiritualism at the 1898 Omaha World's Fair.

Joanna Scott, *De Potter's Grand Tour* (Farrar Straus & Giroux, 2014): biofiction of the Belgian immigrant Armand de Potter, entrepreneur of the early travel industry and antiquities collector in nineteenth-century New York and later Cannes, who mysteriously disappears in 1905, leaving his wife Amy, re-named Aimée, to try and disentangle the mystery of her husband's life and possible death through her diary writings.

Ekaterina Sedia (ed.), *The Mammoth Book of Gaslit Romance* (Robinson/Running Press, 2014): a collection of time-travel, Gothic fantasy, steampunk and science fiction stories and a novella, on themes as varied as unnatural female passions, dirigible travel in the service of Empire, accelerated sex changes, and an encounter between Merlin and Queen Victoria.

Megan Shepherd, *Her Dark Curiosity* (Balzer & Bray, 2014): second instalment in The Madman's Daughter series; having escaped her father's island back to London, Juliet Moreau is drawn into a series of macabre murders of people close to her that seem linked to her father's creations, even as she seeks for a cure for her own condition.

Jeffrey Stayton, *This Side of the River* (Nautilus, 2014): multi-perspectival tale of an army of Confederate widows marching towards Ohio to destroy

General Sherman's home, under the leadership of the traumatised and violent teenage Captain Cat Harvey.

Christine Trent, *Stolen Remains* (Kensington, 2014): second in the Violet Harper mystery series, featuring a female undertaker, this time charged by Queen Victoria with investigating the murder of a peer while arranging his funeral.

Carl Waters, *Burning Uncle Tom's Cabin* (Bright Sons Media, 2014): part of a series re-imagining Beecher Stowe's classic using some of her characters; when his wife, owned by another slave owners, flees towards Canada with their son, the slave and self-taught inventor George Harris makes a desperate effort to find them before the slave catchers do.