

**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.)

Neo-Victorian Madness (edited collection)

Neo-Victorian Series, Brill|Rodopi

Contributions are invited for an edited collection in the Neo-Victorian Series (Brill | Rodopi) on the theme of *Neo-Victorian Madness*. Sensational narratives of disturbed minds constitute a recurrent and prominent focus of neo-Victorian criticism, hearkening back to Jean Rhys's 1966 publication of *Wide Sargasso Sea* and even earlier texts such as Marghanita Laski's *The Victorian Chaise-Longue* (1953). Kate Mitchell has even referred to neo-Victorianism's "compulsive reworking of nineteenth-century madness", especially in relation to "criminality and deviance" (2015). Certainly, case studies, mad murderers, lunatic doctors, social dis/ease, asylums, and mentally disturbed individuals proliferate in neo-Victorian literature, drama and film. This volume will highlight the self-conscious re-visions, adaptations, and legacies of nineteenth-century discourses of madness and the latter's continuing relevance to present-day concerns and socio-cultural debates about escalating mental health issues. Potential neo-Victorian novels for discussion may include *Alias Grace* (1996) by Margaret Atwood, *A Great and Terrible Beauty* (2003) by Libba Bray, *The Alienist* (1994) by Caleb Carr, *The Meaning of Night* (2006) by Michael Cox, *The Crimson Petal and the White* (2002) by Michael Faber, *The Asylum* (2013) by John Harwood, *Mary Reilly* (1990) by Valerie Martin, *Fingersmith* (2002) by Sarah Waters, and *The Professor and the Madman* (1998) by Sion Winchester, among others. This collection also welcomes contributions on

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11:1 (2018)

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transmedia and multi-media adaptations, including on graphic novels, such as *From Hell* (1999) by Alan Moore and Eddie Campbell, and on films and TV series, such as *Stonehearst Asylum* (2014), *Penny Dreadful* (2014-16), *Alias Grace* (2017) and *The Alienist* (2018). Topics of interest might include, but are not limited to the following:

- Mental Illness or Health
- Postpartum Depression
- Hysteria and Body Dysmorphia
- Lunacy and/or Lunacy Acts
- Incarceration of the Mentally Ill, Asylums and Mad Doctors
- Moral Insanity and/or Morality and the Insane
- Criminal Insanity, Diminished Responsibility, and the M’Naghten Rule
- Madness and Fantasy
- Doubling, Psychoses, Obsessions and Delusions
- Disturbed Children and Their Treatment
- Spectral and/or Liminal Madness
- Medicine and Monstrosity
- Gender Conventions and Madness
- Culture, Community and the Crazy
- The Materiality of Madness

Abstracts due: 10 January 2019. Please send 500 words abstracts, and brief biographical details, to the editors, Sarah E. Maier at smaier@unb.ca and Brenda Ayres at ayres@liberty.edu. Successful contributors will be notified by 31 January 2019.

Chapters due: 15 July 2019.

Full CFP: <https://call-for-papers.sas.upenn.edu/cfp/2018/10/31/cfp-neo-victorian-madness>

CFPs: Upcoming Symposia & Conferences

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

22 March 2019

Neo-Victorianism and the Senses: Sensing the Past

University of Surrey (UK)

Since the publication of William A. Cohen's seminal text *Embodied: Victorian Literature and the Senses* (2009), the senses in Victorian literature and culture have come to signify an area of burgeoning interest. In turn, a focus on sensory modalities has proven particularly fruitful for framing contemporary perceptions of the past in neo-Victorian fiction during the last few years (e.g. Silvana Colella; Rosario Arias; Patricia Pulham). In light of this increased scholarly attention, this one-day symposium seeks to highlight the critical role the senses play in shaping literary, filmic, and theatrical revisions of the long nineteenth century and in bridging the gap between past and present. Following the recent 'material turn' and employing critical approaches such as phenomenology and sensory studies, this symposium interrogates the role of the senses in the construction and negotiation of the past in neo-Victorian literature, film, television, theatre, art, and fashion. Possible topics may include, but are by no means limited to:

- The five senses in/and neo-Victorianism: touch, taste (literal and aesthetic), sound, smell, and sight (re/vision).
- The 'sixth sense': extrasensory perception; intuition; sensing the supernatural; haunting and spectrality; the trace.
- Intersensoriality and synaesthesia.
- Sensuality; sensuousness; indulging in/ inhabiting the past.
- Sensations: the neo-sensation novel; pain and/or pleasure.
- Critical approaches to neo-Victorianism: phenomenology, sensory studies, affect, and materiality.

Abstracts due: 16 December 2018. Please send 250-word abstracts to b.palmer@surrey.ac.uk, d.dove@surrey.ac.uk, m.l.rushefsky@surrey.ac.uk.

Full CFP: <https://call-for-papers.sas.upenn.edu/cfp/2018/09/07/cfp-neo-victorianism-and-the-senses-sensing-the-past>

16 - 17 December 2019

Herstory Re-Imagined:

Women's Lives in Biographical Fiction and Film

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

How do the lives of historical women become the raw material of novelists and filmmakers? This conference addresses the current boom in biographical novels and biopics about women's lives, encompassing a broad conception of 'woman' that includes queer and trans life narratives. Figures as diverse as Queen Eleanor of Aquitaine, poet Sylvia Plath, surgeon James Miranda Barry, painter Artemisia Gentileschi, and actress Jiang Qing are the subjects of fictions in various formats and degrees of literary ambition, while pilot Amelia Earhart, stateswoman Margaret Thatcher, blues singer Bessie Smith, and first lady Jackie Kennedy – to name just a very few – have been prominently re-imagined on the silver screen. This conference aims to bring studies of biofiction and biopics into close dialogue with gender-sensitive approaches to biography, so as to shed light on the interactions between life writing, fiction, and dynamics of gender. Possible topics:

- Notably women in cultural memory
- Genre and gender
- Postcolonial theory and intersectional approaches
- Female biopics/biofiction in the marketplace

Abstracts due: 21 June 2019. Send 250-word abstract and 80-word bio-note to Julia.Novak@univie.ac.at.

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

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.)

15 February 2019

**C21 Global Victorians: When East Meets West
University of Warwick, Warwick, England, UK**

The images of the Other usually stage the national consciousness of the native/Self. Each society imagines the other based on its own social, political, religious and ethical tradition, spiritual paradigms, and perspectives on humanity and the world. The description of foreigners touches on the things that are most intrinsic and most fundamental to any society or culture. “A society’s view of foreigners may at times be one of disinterest, or curiosity, or rapturous approval, or unjust condescension or hatred. But the reasons for this infatuation or repulsion are in themselves always enlightening.” The problematic term “Oriental” abounds fascinating arguments, and have already developed into an established school in post-colonial studies since the publication of Edward Said’s *Orientalism* (1978). It seems that the Western images in Eastern context, however, comparatively received less scholarly attention. Therefore, while exploring the Asian images in the long 19th century art and literature, this conference also wishes to address a reversed gaze at the “exotic” Occidental Other to present that such intercultural exchanges between the two are in fact mutual. The Victorian style is also a major commercial inspiration in the creative industry in the 21st century. The increasingly popular Neo-Victorian trend in films and fashion arena is encouraging an examination of such “exotic” images in modern interpretation. Possible themes, approaches and topics might include:

- Otherness and diaspora
- Orientalism in Aestheticism
- Neo-Victorian Aestheticism in Asia
- Victorian Material Cultures
- Chinoserie

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- Japonism
 - Sexuality and gender
 - Consuming the Victorians
 - Dandyism and Fashion
 - Neo-Victorian in manga/anime

Full CFP: <https://www.navsa.org/2018/10/03/cfp-c21-global-victorians-when-east-meets-west-11-10-2018-02-15-2019/>

22 - 23 February 2019

The 2019 Historical Fictions Research Conference

Manchester Central Library, Manchester, England, UK

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

12 - 14 April 2019

Latitudes

Northeast Victorian Studies Association (NVSA) conference 2019

University of Massachusetts, Amherst, Massachusetts, USA

This year's conference on "Latitudes" will be held at the University of Massachusetts, Amherst and promises to extend and add to conversations that many of us will be having next week on "Looking Outward" at NAVSA in St. Petersburg. Our exciting plenary panel will feature Sukanya Banerjee (U Wisconsin-Milwaukee), Ankhi Mukherjee (Wadham College, Oxford U), and Tim Watson (U Miami).

Full CFP: [NVSA 2019 CFP](#)

26 - 28 April 2019

Victorian Power

Midwest Victorian Studies Association

Texas Christian University, Fort Worth, Texas, USA

British world power peaked in the Victorian era, when industrial might, rule of the waves, and cultural "soft power" paved the way for Britain's "imperial century" or, as its most recent chronicler has called it, Britain's "victorious century." Soldiers, traders, missionaries, and others added more red to the imperial map at the same time as a range of new institutions, such as the Metropolitan Police, prison system, museums, and primary education promised greater discipline and an enlightened citizenry at home. And yet nowhere was dominion complete or unchallenged, from frontiers of colonial

conflict to internal contestations over religious, political, and civil rights, as well as access to arts, education, and culture. MVSA's 2019 conference invites papers on the subject of Victorian Power. Submissions are welcome from scholars working in art history, musicology, history, science, philosophy, theater, literature, and other fields of scholarly endeavor. Topics might include:

- The aesthetic power of art, literature, and music, as well as the control that such institutions as the Royal Academy or the press wielded over these fields
- The role of arts and culture in relation to “soft power”
- Intersections of gender, race, and class in representing or theorizing a variety of forms of power
- Circulation of power across spaces, whether transatlantic, imperial, or urban vs. rural
- Science and technology of power
- Economic power of producers and consumers including in the literary and artistic marketplaces where cultural products circulated
- Religion and spiritual power
- Political parties and pressure or interest groups, such as abolition, temperance, constitutional reform
- Coercive power of the state and its institutions regarding (among other things) crime, public order, censorship, conquest, as well as resistance

Full CFP: www.midwestvictorian.org

15 - 17 May 2019

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

University of Málaga, Spain

Full CFP: https://aedean.org/?page_id=351

1 - 4 June 2019

**North American Victorian Studies Association (NAVSA)
University of British Columbia, Vancouver, Canada**

NVSA 1: Victorian Impacts

In a social media context, impact can be a measure of success. In an environmental setting, impact is often measured by adverse effects of human development. Impact can be violent, as in a sharp blow or collision between things, or it can be positive, as in a lasting influence. How might we define the concept of impact in a Victorian context? What impacts did Victorians have on their world? What things and events made an impact on them? What are the effects of such impacts, and which Victorian impacts are still with us today? What are the literary forms of impact? Possible topics include:

- Impact Zones
- Sudden impacts, collisions, catastrophes
- Planetary, anthropogenic, and other environmental impacts
- Influence and aftermath
- Impact as effect, as in first impressions and lasting impressions
- Impact and affect – euphoria, rapture, transport
- Impact as a mark, material trace, or footprint
- Impacts of material print culture, including impressions, engravings, stamps, typeface, embossing, print runs
- Impact's others: boredom, loss, failure, avoidance, delay, stillness
- Post-impact: consequences, ends, remains, results

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

NAVSA 2: Victorian Wild Things

Wildness, weirdness, strange people, places, things, and events have always captured the imagination and shaped the way we interact with and produce our world. This panel invites papers that explore the significance of “wild things” in Victorian literature. How did Victorians use literature to express, confront, and even tame

strangeness? How do wild things generate, infiltrate, or determine literary forms?

Topics may include but are not limited to:

- Madness, intensity, unconventionality, opposition
- Animals
- Wild spaces, including wilderness, its objects and inhabitants
- Representations of indigeneity, nativeness, and nativity
- Outcasts, misfits, and criminals
- Riots, uprisings, and spontaneous social happenings
- Exotica
- Erotica
- Wild acts, gestures, (mis)behaviours
- Wild thoughts, ideas, feelings, and affects
- Empire and wild things
- At home with wild things
- Massive natural phenomena, including wild weather and natural disasters

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

1 - 4 June 2019

**New Monstrosities: New Approaches to 19th-Century Monsters
Association of Canadian College and University Teachers of English
(ACCUTE)**

University of British Columbia, Vancouver, Canada

From Mary Shelley's *Frankenstein* to Bram Stoker's *Dracula*, the nineteenth century is bursting with visions of the monstrous. Monsters lurked in hidden spaces of cities, in art and illustration, and in the pages of fiction and journalism. The nineteenth century conceived of monstrosity in bodily form, but also interpreted various practices as monstrous in and of themselves, such as perceived moral degeneracy or non-normative sexualities. This panel seeks papers that offer fresh critical perspectives on monstrosities in various forms throughout the nineteenth century. Possible paper topics might include:

- Queer, feminist, anti-colonialist perspectives on fear and/or monsters
- Domestic/anti-domestic monsters; places of haunting/terror
- Neo-Romantic, Neo-Gothic or Neo-Victorian monsters and fear

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- Titillation and terror in pulp genres, including science fiction, fantasy, crime fiction and/or penny dreadfuls
 - Representations of classic monsters such as vampires, werewolves, or ghosts, versus more pervasive social ‘monsters,’ such as rakes, degenerates, libertines, etc.
 - Modes of the supernatural, magic, and ‘unnatural’ power
 - Representations of monsters in art, advertisements, photography, or other visual mediums
 - Representations of technology, industry, or innovation as consciously/unconsciously monstrous

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

26 – 28 July 2019

24th Annual Dickens Symposium

Utah Valley University

The 24th Annual Dickens Society Symposium will be held in Salt Lake City, Utah, co-sponsored by the Dickens Society and Utah Valley University. Proposals from scholars, independent researchers, and graduate students on any topic related to Dickens’s life or work are welcome.

Full CFP: <http://dickenssociety.org/>

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

15 June – 31 August 2018

All the Year Round: Exploring the Nineteenth-Century Periodical

Central Library, University of Otago, Dunedin, New Zealand

This exhibition charted the rise and rapid expansion of the nineteenth-century British periodical, considering it analogous to the ‘television’ of its day, offering its audiences riveting serials, lifestyle recommendations, literary reviews, vivid illustrations, ‘decadent’ scandals, and advertising.

Exhibition Website:

<https://www.otago.ac.nz/library/exhibitions/alltheyearround/>

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

Ela İpek Gündüz, *Neo-Victorian Contexts in Contemporary British Fiction* (LAP LAMBERT, 2017): This book examines the historiographical dimensions of neo-Victorianism, analysed through contemporary fictionalisations of the nineteenth century that self-consciously recycle historical events and personages.

Ann Heilmann, *Neo-/Victorian Biographilia and James Miranda Barry: A Study in Transgender and Transgenre* (Palgrave Macmillan, 2018): This comprehensive volume delves into the literary and cultural afterlives of James Miranda Barry, the eminent doctor who passed her entire adult life as a man. The book explores multiple transgressions of boundaries between biography/biofiction and genre/gender and analyses the performativity of neo-Victorian life-writing.

Tammy Lai-Ming Ho, *Neo-Victorian Cannibalism: A Theory of Contemporary Adaptations* (Palgrave Macmillan, 2018): Lai-Ming Ho's study explores contemporary incursions into and re-visions of the Victorian era through the lenses of aggressive consumption, cannibalism, and the grotesque.

Laura Helen Marks, *Alice in Pornoland: Hardcore Encounters with the Victorian Gothic* (University of Illinois Press, 2018): This volume is part of the Feminist Media Studies series and explores the prevalence of 'Victorianness' in adult erotic film, focusing on the interplay between Victorian literature and contemporary pornographic cinema, particularly via Gothic tropes of monstrosity, deviance, appetite and lust.

Mike Perschon, *Steampunk FAQ: All That's Left to Know About the World of Goggles, Airships, and Time Travel* (Backbeat Books, 2018): This study delves into Steampunk as an aesthetic movement, which has been strongly influenced by cinema as well as by literature (particularly by

Jules Verne and H. G. Wells). Perschon – aka ‘The Steampunk Scholar’ – explores Steampunk as both alternative history and a global cultural movement, which has spread to fashion, music, gaming and comics, among other media.

Saverio Tomaiuolo, *Deviance in Neo-Victorian Culture: Canon, Transgression, Innovation* (Palgrave Macmillan, 2018): A collection of five essays exploring the trope of deviance in neo-Victorian literature, exhibition culture, TV series, visual arts and graphic novels.

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

Elisaveta Abrahall (dir.), *Wuthering Heights* (2018): This cinematic adaptation of Emily Brontë’s beloved novel (1847) focuses on the intense romance between Catherine Earnshaw and Heathcliff.

Haifaa Al-Mansour (dir.), *Mary Shelley* (2017): Starring Ellen Fanning in the role of Mary Shelley, the film depicts the events leading to the composition of *Frankenstein*.

Marty Ambrose, *Claire’s Last Secret* (Severn House, 2018): Set in 1873, this biofictional story is told from the perspective of Claire Clairmont, who recollects the time she spent with Percy Bysshe Shelley and Lord Byron in Switzerland.

Andrei Baltakmens, *A Hangman for Ghosts* (Top Five, 2018): Gabriel Carver, the convict hangman of Sydney Prison, is the protagonist of this novel about an innocent woman falsely accused of murder and facing the gallows unless Gabriel can find the real killer.

Sarah Bird, *Daughter of a Daughter of a Queen* (Macmillan, 2018): This biofiction centres on Cathy Williams, the grandchild of an African queen, who was the sole woman to serve with the Buffalo Soldiers after the

American Civil War. Passing as a man, the former slave sets out to challenge the limitations imposed on her due to her race and gender.

William Boyd, *Love is Blind* (Viking, 2018): This novel about artistic endeavour, forbidden love and revenge is set at the turn of the nineteenth century. The plot moves between Edinburgh, Paris and St Petersburg and portrays the love affair between the son of a clergyman and a Russian soprano.

Barbara Taylor Bradford, *Master of His Fate (Falconer)* (St Martin's Press, 2018): The novel follows two characters belonging to the two nations of Victorian England – James Falconer (working-class man and social climber) and Alexis Malvern (daughter of one of the wealthiest men in London) – with the former struggling for success, while the latter wishes for freedom and independence.

Paula Brackston, *The Little Shop of Found Things* (St. Martin's Press, 2018): This is the first instalment of an historical fantasy series centring on antiques dealer Xanthe Westlake, who opens up mysteries of the past through her psychic ability to 'read' objects.

Ken Czech, *Last Dance in Kabul* (Fireship, 2018): In this love story set in the middle of the 1840s Anglo-Afghan War, Captain Reeve saves the civilian Sarah from an ambush, but as the British army captain is helping her home, they are caught up in the tribal revolt and forced to face the hardships of surviving in the Afghan mountains.

Samantha De Silva, *Mr Dickens and His Carol* (Allison & Busby, 2017): In this fictionalisation of the circumstances that led to the composition of *A Christmas Carol*, Charles Dickens confronts financial debts, publisher's demands and authorial crisis when *Martin Chuzzlewit* does not meet the audience's expectations.

Esi Edugyan, *Washington Black* (Knopf, 2018): This Booker Prize-shortlisted neo-slavery narrative focuses on the adventures of the 11-year-old slave Washington 'Wash' Black, who escapes a Barbados sugar

plantation in a hot air balloon and then travels from Virginia to the Arctic to London and further afield.

Tony Foot, *A Fortune to India* (Chaplin Books, 2018): A man returning from the Crimean War decides to join the British army in India and skilfully infiltrates the Indian side in an attempt to stifle the Sepoy Mutiny.

Jeffrey Ford, *Ahab's Return: or, The Last Voyage* (William Morrow, 2018): *Moby Dick*-sequel that forces Ahab (who has miraculously survived the final voyage of the Pequod) to prove the untruthfulness of Ishmael's written account when he finds that everyone believes him dead. Ahab's quest for his former shipmate sets off a number of further adventures in mid-nineteenth-century Manhattan.

Therese Fowler, *A Well-Behaved Woman: A Novel of the Vanderbilts* (St Martin's, 2018): Set in the American gilded age society, this biofiction is based on the life of Alva Smith (1853-1933), wife of William K. Vanderbilt, chronicling her struggle to become accepted by New York high society and her involvement in the suffragist movement.

Dianne Freeman, *A Lady's Guide to Etiquette and Murder* (Kensington, 2018): When Frances Wynn, the widowed American Countess of Harleigh, leaves for Europe together with her daughter, she soon faces trouble with the police as an anonymous tip accuses her of responsibility for her husband's death.

Hazel Gaynor, *The Lighthouse Keeper's Daughter* (William Morrow, 2018): This cross-Atlantic novel straddles the nineteenth and the twentieth centuries as the stories of two women interweave through their connection to lighthouse culture. The narrative shifts between the coast of Northumberland (England) and Rhode Island (America), portraying the inner conflicts of two women set apart in place and time.

C. M. Gleason, *Murder in the Oval Library* (Dafina, 2018): President Lincoln's life is in jeopardy when a murder takes place in the White House library. A trio of unlikely detectives – Adam Speed Quinn (Lincoln's aide), Sophie Gates (a would-be-journalist) and George Hilton (an African-

American physician) – set out to find the murderer and ensure the President’s safety.

Wayne Grady, *Up from Freedom* (Random House Canada, 2018): Based on the author’s own mixed-race family history, the novel explores antebellum America and the traumatic repercussions of slavery and racism, following the life of farmer Virgil Moody, the impoverished son of a Georgia plantation owner, who settles in New Orleans (and later in Texas) with the slave Annie.

Barbara Hambly, *Cold Bayou* (Severn House, 2018): In 1830s New Orleans, the investigator Benjamin January (a freed black man) has to solve his sixteenth case when a wedding on the plantation Cold Bayou is under threat.

Bradley Harper, *A Knife in the Fog* (Seventh Street, 2018): In this crime mystery, Arthur Conan Doyle – who has turned amateur sleuth himself – is joined by radical journalist Margaret Harkness in an attempt to solve the Jack the Ripper murders.

James Heneage, *A World on Fire* (Quercus, 2018): This gory novel about the Greek revolution in 1894 centres on the fated relationship between Hara and Tzanis and sheds light on the European scope of neo-Victorianism.

Juliet Heslewood, *Mr Nicholls: A Brontë Story* (Scratching Shed, 2017): This *Bildungsroman* portrays the life of John, a one-time student of the Brontë sisters, who witnesses real events from the life of Charlotte Brontë and Mr Nicholls’s unanswered love for her, offering an alternative perspective of the renowned writer sisters.

Diana Holguín-Balogh, *Rosary Without Beads* (Five Star, 2018): This re-writing of the infamous Billy the Kid presents him from the perspective of the (fictional) Mexican teenager Ambrosia Salazar, who becomes infatuated with the gunman and tries to protect him from the law.

Lydia Kang, *The Impossible Girl* (Lake Union, 2018): Cross-dressing resurrectionist Cora is in hiding from the New York medical community,

which pursues her for an anatomical anomaly (Cora has two hearts), when she has to face a killer on the lookout for human specimens.

Neal Katz, *Scandalous: The Victoria Woodhull Saga, Volume Two: Fame, Infamy, and Paradise Lost* (Top Reads, 2018): Set in nineteenth-century New York, this biofiction focuses on Victoria Woodhull and her involvement in first-wave feminism.

Kim Kelly, *Lady Bird and the Fox* (Jazz Monkey, 2018): In this adventurous love story, the orphan and social outcast Annie meets the rogue Jeremy Fox during the Australian gold rush in New South Wales, while she searches for her biological family.

Jane Kirkpatrick, *Everything She Didn't Say* (Revell, 2018): This biofiction, based on the memoir *Fifteen Thousand Miles by Stage* (1911), follows Carrie Adell Strahorn as she travels the American West with her husband, a promoter and developer for the train industry.

John Larison, *Whiskey When We're Dry* (Viking, 2018): This literary Western, set in the American West in the 1880s, focuses on the adventures of the orphan Jessilyn, who cross-dresses in order to find her outlawed brother Noah and becomes a sharpshooter in the process.

Sarah Lark, *Beneath the Kauri Tree* (AmazonCrossing, 2018): The second instalment of the Sea of Freedom trilogy set in nineteenth-century New Zealand, portrays the fates of two young women of different backgrounds – one from a Welsh mining family, the other of royal Maori descent – with a shared passion for social change and women's suffrage.

Alison Littlewood, *The Crow Garden* (Jo Fletcher, 2018): A doctor who takes up a position in an asylum is immersed in a world of hysteria, séances, phrenology and mesmerism, as he struggles to find out whether the patient Victoria Adelina is a genuine case of mental illness or merely hiding her husband's dark secret.

Jane Marlow, *How Did I Get Here?* (River Grove Books, 2018): In the second book in the Petrovo series, a poor medical student is recruited by

Tsar Nicholas and witnesses the horrors and inhumanity of the Crimean War.

Judy McCrosky, *Miss Bingley Requests* (Accent Press Crooked Lane, 2018): Caroline Bingley gets centre-stage in this re-writing of Jane Austen's *Pride and Prejudice* (1813) in order to challenge the romantic matches Janeites are familiar with.

Steven Neil, *The Merest Loss* (Matador, 2017): This biofiction, set between 1836 and 1873, recounts the life of Harriet Howard, the mistress of Louis Napoleon III.

Daniel Jose Older, *Dactyl Hill Squad* (Arthur A. Levine, 2018 / Scholastic, 2019): YA novel that reimagines mid-nineteenth-century New York with dinosaurs, as a group of children from the Colored Orphan Asylum have to navigate the dangers of the city in a quest for their own origins.

David Peace, *Patient X: The Case-Book of Ryunosuke Akutagawa* (Faber & Faber, 2018): This biofiction of the life and work of the Japanese writer Ryūnosuke Akutagawa (1892-1927) explores mental illness, war, and the onset of Westernisation in Japan via a chronological series of anecdotes and vignettes.

Anne Perry, *Dark Tide Rising* (Ballantine, 2018): In the twenty-fourth instalment of the William Monk series, Commander Monk investigates a kidnapping that leads him to the infamous London slum of Jacob's Island.

Agneta Pleijel, *Sister and Brother* (Gallaudet, 2018): This fictionalisation of the lives of the author's own ancestors in nineteenth-century Stockholm tells the story of the foundation of the Stockholm Deaf Association, portraying two siblings who attempt to find a voice through sign language, music, and art.

Laura Purcell, *The Corset* (Raven Books, 2018): Dorothea Truelove is a wealthy young lady who ends up in prison because of her involvement in charity work. There she befriends the young seamstress Ruth, a self-

confessed murderess who reveals her dark secret, leading Dorothea to realise that their stories uncannily intertwine.

Deanna Rayborn, *A Treacherous Curse* (Berkley, 2018): In the third novel in the Veronica Speedwell Mystery series, a man has disappeared mysteriously from an Egyptian excavation site with valuable findings. Now a curse seems to have fallen over London as the shadowy figure of Anubis haunts the streets and pursues the expedition members.

Heather Redmond, *A Tale of Two Murders* (Kensington, 2017): In this whodunit, the young journalist Charles Dickens and Kate Hogarth are drawn into a mysterious death, which will lead them to investigate rich and powerful members of London society.

Alex Reeve, *The House on Half Moon Street* (Raven, 2018): In this Victorian murder mystery, set in the criminal underworld of London, the strange circumstances surrounding the killing of the prostitute Maria make her friend Leo determined to find the murderer, although he runs the risk of revealing his transgender identity in the process.

Kyung-Sook Shin, *The Court Dancer* (Pegasus, 2018): In late nineteenth-century Korea, a French diplomat falls in love with Yi Jin, an attendant of the Korean queen, who eventually accompanies him back to Paris. Through the depiction of Yi Jin's life, the novel explores the Korean Joseon dynasty as well as cultural contact (and conflict).

Ann Shortell, *Celtic Knot: A Clara Swift Tale* (Friesen, 2018): Based on the murder of Canadian politician Thomas D'Arcy McGee in the early days of the Canadian Confederation, this mystery retells the events from the point of view of the teenage maid Clara Swift, who witnesses the murder of her employer and turns into an amateur sleuth.

Jane Steen, *Lady Helena Investigates* (Aspidistra Pres, 2018): In Book One of the Scott-De Quincy mysteries, complying with the duties of a lady does not suffice for Lady Helena Withcombe, who finds country life at the family estate far too dull and turns female detective, becoming involved in a case that implicates her own family.

Dacre Stoker & J. D. Barker, *Dracul* (G. P. Putnam's Sons, 2018): This literary spinoff and biofiction claims to disclose the true story behind Stoker's horror novel, playing on Stoker's initial intention of claiming that *Dracula* was based on true events and his own experiences in Transylvania.

Janet B. Taylor, *Sparks of Light* (HMH, 2018): This Young Adult sequel to *Into the Dim* (2016) follows Hope Viator on her time travels between contemporary Scotland and nineteenth-century New York, using Nikola Tesla's inventions.

Boston Teran, *A Child Went Forth* (High Top, 2018): In this YA fiction, Charlie Griffin travels from New York to Missouri while journeying from boyhood to manhood. On the road, he learns about the savage side of mankind and discovers the cruelty of slavery.

Sherry Thomas, *The Hollow of Fear* (Berkley Books, 2018): In the third instalment of Thomas's Lady Sherlock series, the female detective Charlotte Holmes cross-dresses to solve the mysterious murder of the wife of a friend and protect her loved ones.

Cecilia Velastegui, *Lucía Zárate* (Libros Publishing LLC, 2017): Delving into the vogue for neo-Victorian 'freakery', the novel tells the story of young Lucía Zárate, the smallest woman in the world, whose performances in the UK and the USA allow only for limited agency in a context of the exploitation of otherness for spectacle and profit.

Jaqueline Wilson, *Rose Rivers* (Doubleday, 2018): This YA coming-of-age novel about a teenage girl in Victorian London addresses themes of gender difference and class inequality and depicts the social consequences involved in the protagonist's change from childhood to womanhood.