

## Preface

As many of our readers will know, the university sector in the UK is under enormous strain currently and many institutions are being forced to make stringent financial cuts, which invariably mean redundancies and the closure of Humanities programmes and projects. Goldsmiths University is no exception, and 2024 has truly been an *annus horribilis* for its academics and a time of deep anxiety for the *Volupté* editorial team. The appearance of this issue, therefore, while late, represents an enormous sigh of relief, because the journal's V-team has survived the second institutional restructure in three years to continue its work alongside the Decadence Research Centre and the British Association of Decadence Studies, all of which were created almost a decade ago in the extraordinary crucible that is research at Goldsmiths.

It is with great tardy pleasure therefore to write this preface for an issue that is all about Neo-Victorian Decadence, that far from straightforward category of scholarly endeavour that brings decadence into contact with Victorianism and modern manifestations of Victorianism. It publishes a selection of papers presented at the Neo-Victorian Decadence conference, co-organized by the Centro Universitario di Studi Vittoriani e Edoardiani (CUSVE) and the Decadence Research Centre at Goldsmiths, at the 'G. d'Annunzio' University of Chieti-Pescara in October 2022, which aimed to highlight the multicultural and multilingual aspects of decadence in its Neo-Victorian afterlives. Our guest editors, Marco Canani and Anna Enrichetta Soccio present us with a wonderfully broad and diverse line-up of articles on a range of writers, movements, and genres, including Gabriele D'Annunzio, John Henry Newman to James Stephens, and Vernon Lee (Orestano, Caraceni, Blackburn-Daniels), graphic novels, manga, and comics (Sullivan, Yoshioka, Creasy), theatre and film (Martino, Meyer), and three fascinating critical studies of the work of Jeremy Reed, Derek Mahon, and Julian Barnes (Boyiopoulos, Reggiani, Callus). The creative piece is a short story by Helena Esser titled 'Bergamot and Cedar'.

On the theme of Neo-Victorian Decadence, on 28 February 2025 the DRC's Global Decadence Lab will be hosting an online Global Neo-Decadence roundtable featuring Justin Isis and a number of his contemporaries from *Neo-Decadence: 12 Manifestos* (2021) and *Neo-Decadence Evangelion* (2022). Please email Cherrie Kwok (mk7kf@virginia.edu) if you would like to be added to the GDL mailing list for updates about the event and other upcoming roundtables and workshops.

Our next volume (on *Yellow Book* women) marks the final contribution of our Reviews Editor, Robbie Pruett-Vergara, who steps down after seven glorious years. He has been quite literally a rock star on the editorial team, and we thank him and wish him all the best for the future. Which means we are now inviting applications for a new Reviews Editor who will solicit and edit reviews of publications, exhibitions, film and theatre performances related to decadence studies for two journal issues per year (summer and winter). This role involves:

- keeping up-to-date with forthcoming publications;
- maintaining an active relationship with large and small specialist publishers and their marketing divisions;
- requesting free review copies of books from publishers and distributing them to reviewers as appropriate;
- soliciting suitable reviewers willing to write reviews of about 2000 words;
- making sure reviews are submitted in good time to be edited and formatted before publication of the journal;
- and submitting final versions of the reviews to the Deputy Editors for uploading to the website.

Applicants should submit a statement of interest with the subject line 'Application for Reviews Editor' to the *Volupté* inbox (volupté@gold.ac.uk) by 31 January 2025. We look forward to hearing from anyone interested in joining the *Volupté* editorial team, and wish you all a warm winter.

Jane Desmarais  
Editor-in-Chief  
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