

# Bibliography

- Abraham, N. and Torok, M. (1986). *The Wolf Man's Magic Word: A Cryptonymy*. Trans. N. T. Rand. Minneapolis: University of Minnesota Press. (Original work published 1976)
- Abraham, N. and Torok, M. (1994). *The Shell and the Kernel: Renewals of Psychoanalysis*. (Vol. 1). Ed. and trans. N. T. Rand. Chicago and London: University of Chicago Press.
- Ackerman, D. (2000). *A Natural History of the Senses*. London: Phoenix. (Original work published 1987)
- Ackroyd, P. (1985). *Hawksmoor*. London: Hamish Hamilton.
- Ackroyd, P. (1994). *The House of Doctor Dee*. London: Penguin. (Original work published 1993)
- Ackroyd, P. (1995). *Dan Leno and the Limehouse Golem*. London: Vintage. (Original work published 1994)
- Ackroyd, P. (2001). *London: The Biography*. London: Vintage. (Original work published 2000)
- Ackroyd, P. (2007). *Thames: Sacred River*. London: Chatto and Windus.
- Allen, M. (2008). *Cleansing the City: Sanitary Geographies in Victorian London*. Athens: Ohio University Press.
- Amenábar, A. (Director and Writer) (2001). *The Others* [Motion Picture]. United States: Dimension.
- Arias Doblaz, R. (2005). Talking with the Dead: Revisiting the Victorian Past and the Occult in Margaret Atwood's *Alias Grace* and Sarah Waters' *Affinity*. *Estudios Ingleses de la Universidad Complutense*, 13, 85–105.
- Armitt, L. and Gamble, S. (2006). The Haunted Geometries of Sarah Waters's *Affinity*. *Textual Practice*, 20 (1), 142–9.
- Armstrong, I. (2008). *Victorian Glassworlds*. Oxford: Oxford University Press.
- Arnim, E. von (1986). *Enchanted April*. London: Virago. (Original work published 1922)
- Arnold, M. (1873). *Literature and Dogma*. London: Nelson.
- Atwood, M. (1996). *Alias Grace*. London: Virago Press.
- Bailin, M. (2002). The New Victorians. In C. Krueger (Ed.), *Functions of Victorian Culture at the Present Moment* (pp. 37–46). Athens: Ohio University Press.
- Banhart, R. (Ed.). (2006). *Chambers Dictionary of Etymology*. NY: Chambers.
- Barfield, S. (2007). Postface: Reflections on the Literary Thames: River, City and Chronotope. *Literary London: Interdisciplinary Studies in the Representation of London*, 5 (1). Retrieved 24 January 2008, from <http://www.literarylondon.org/london-journal/march2007/barfield.html>.
- Barnes, J. (2005). *Arthur and George*. London: Jonathan Cape.
- Barrett Browning, E. (1993). *Aurora Leigh*. Ed. C. Kaplan. London: Women's Press. (Original work published 1856)

- Barsham, D. (1992). *The Trial of Woman: Feminism and the Occult Sciences in Victorian Literature and Society*. NY: New York University Press.
- Baudrillard, J. (1983). *Simulations*. In A. Easthope and K. McGowan (Eds) *A Critical and Cultural Theory Reader* (pp. 218–20). Berkshire: Open University Press.
- Bayard, L. (2005). *Mr Timothy*. London: John Murray.
- Belsey, Catherine (2004). *Culture and the Real: Theorizing Cultural Criticism*. London: Routledge.
- Bond, R. (2005). *Iain Sinclair*. Cambridge: Salt Publishing.
- Bormann, D. C. (2005). *The Articulation of Science in the Neo-Victorian Novel. A Poetics (and Two Case Studies)*. Bern: Peter Lang.
- Bown, N., Burdett, C. and Thurschwell, P. (Eds) (2004). *The Victorian Supernatural*. Cambridge: Cambridge University Press.
- Brace, M. (4 July 2004). Good Girls, Bad Girls, Sex and Power. *Independent on Sunday*. Retrieved 4 February 2009, from <http://www.independent.co.uk/arts-entertainment/books/features/valerie-martin-good-girls-bad-girls-sex-and-power-552147.html>.
- Braddon, M. E. (2007). *Lady Audley's Secret*. Ware: Wordsworth Editions. (Original work published 1862)
- Brontë, C. (1985). *Jane Eyre*. Ed. Q. D. Leavis. London: Penguin. (Original work published 1847)
- Bryk, M. (2004). The Maidservant in the Attic: Rewriting Stevenson's *Strange Case of Dr Jekyll and Mr Hyde* in Valerie Martin's *Mary Reilly*. *Women: A Cultural Review*, 15 (2), 204–16.
- Burd, V. (Ed.) (1990). *Christmas Story: John Ruskin's Venetian Letters of 1876–77*. London: Associated University Presses.
- Burkholder-Mosco, N. (2005). 'Wondrous Material to Play On': Children as Sites of Gothic Liminality in *The Turn of the Screw*, *The Innocents*, and *The Others*. *Studies in the Humanities*, 32 (2), 201–20.
- Burr, C. (2004). *The Emperor of Scent. A Fine Story of Perfume and Obsession*. NY: Random House.
- Buse, P. and Stott, A. (1999). Introduction: A Future for Haunting. In P. Buse and A. Stott (Eds), *Ghosts: Deconstruction, Psychoanalysis, History* (pp. 1–20). Basingstoke: Palgrave Macmillan.
- Byatt, A. S. (1991). *Possession*. London: Vintage. (Original work published 1990)
- Byatt, A. S. (1992). *Angels and Insects*. London: Chatto and Windus.
- Byatt, A. S. (1994). *Angels and Insects*. London: Random House. (Original work published 1992)
- Calvino, I. (2000). Il nome, il naso. In *Sotto il sole giaguaro*. Milano: Mondadori.
- Carey, P. (2004). *Jack Maggs*. London: Faber and Faber.
- Carlisle, J. (2004). *Commons Scents: Comparative Encounters in High Victorian Fiction*. Oxford: Oxford University Press.
- Carlyle, T. (1843). *Past and Present*. London: Chapman and Hall.
- Castle, T. (1993). *The Apparitional Lesbian: Female Homosexuality and Modern Culture*. NY: Columbia University Press.
- Castricano, J. (2001). *Cryptomimesis: The Gothic and Jacques Derrida's Ghost Writing*. Montreal and Kingston: McGill-Queen's University Press.

- Chapman, R. (1986). *The Sense of the Past in Victorian Literature*. London: Croom Helm.
- Chase, M. and Shaw, C. (Eds) (1989). *The Imagined Past: History and Nostalgia*. Manchester: Manchester University Press.
- Choi, T. Y. (2001). Writing the Victorian City: Discourses of Risk, Connection, and Inevitability. *Victorian Studies*, 43 (4), 561–89.
- Clark, C. (2005). *The Great Stink*. London: Viking.
- Classen, C. and Howes, D. (Eds) (1994). *Aroma: A Cultural History of Smell*. London: Routledge.
- Clausson, N. (2003). 'Culture and Corruption': Paterian Self-Development versus Gothic Degeneration in Oscar Wilde's *The Picture of Dorian Gray*. *Papers on Language and Literature*, 39 (4), 339–64.
- Clayton, J. (Director) (1961). *The Innocents*. United States: Twentieth-Century Fox.
- Cohen, W. A. (2005). Introduction: Locating Filth. In W. A. Cohen and R. Johnson (Eds), *Filth: Dirt, Disgust, and Modern Life* (pp. vii–xxxvii). Minneapolis and London: University of Minnesota Press.
- Coldplay. (2008). *Viva La Vida Or Death and All His Friends*. EMI.
- Kokal, S. (29 September 2005) Review of *The Great Stink* by Clare Clark. *International Herald Tribune*, pp. 1–2.
- Collins, W. (1982). *The Moonstone*. Ed. Anthea Trodd. Oxford: Oxford University Press. (Original work published 1868)
- Collins, W. (2007). *The Woman in White*. London: Penguin Classics. (Original work published 1859–60)
- Compton-Burnett, I. (1958). *A House and its Head*. Harmondsworth: Penguin. (Original work published 1935)
- Corbin, A. (2005). *Storia sociale degli odori*. Milano: Mondadori.
- Cox, M. (2006). *The Meaning of Night*. London: John Murray.
- Cox, M. (2008). *The Glass of Time*. London: John Murray.
- Craft, C. (1984). 'Kiss Me With Those Red Lips': Gender and Inversion in Bram Stoker's *Dracula*. *Representations*, 8, 107–33.
- D'Aguiar, F. (1992). Sweet Thames. (s. 1.)
- Davidoff, L. (1979). Class and Gender in Victorian England: The Diaries of Arthur J. Munby and Hannah Cullwick. *Feminist Studies* 5 (1), 87–134.
- Davis, C. (2007). *Haunted Subjects: Deconstruction, Psychoanalysis and the Return of the Dead*. Basingstoke: Palgrave Macmillan.
- Debray, R. (1995). *Contre Venise*. Paris: Éditions Gallimard.
- Dennis, A. (2008). 'Ladies in Peril': Sarah Waters on Neo-Victorian Narrative Celebrations and Why She Stopped Writing about the Victorian Era. *Neo-Victorian Studies* 1 (1), 41–52. Retrieved 6 October 2008, from www.neovictorianstudies.com.
- De Quincey, T. (2006). *On Murder*. Ed. R. Morrison. Oxford: Oxford University Press.
- Derrida, J. (1976). *Of Grammatology*. Trans. G. Spivak. Baltimore: Johns Hopkins University Press.
- Derrida, J. (1986). Foreword: *Fors: The English Words of Nicolas Abraham and Maria Torok*. Trans. B. Johnson. In N. Abraham and M. Torok, *The Wolf*

- Man's Magic Word: A Crytonymy* (pp. xi–xlviii). Trans. N. Rand. Minneapolis: University of Minnesota Press. (Original work published 1977)
- Derrida, J. (1994). *Specters of Marx: The State of the Debt, the Work of Mourning, and the New International*. Trans. P. Kamuf. NY and London: Routledge.
- Derrida, J. (1999). Marx and Sons. In M. Sprinker (Ed.), *Ghostly Demarcations: A Symposium on Jacques Derrida's Specters of Marx* (pp. 213–69). London and NY: Verso.
- Dickens, C. (1888). *Little Dorrit*. Ed. Harvey Peter Sucksmith. Oxford: Oxford University Press. (Original work published 1855–7)
- Dickens, C. (1971). *Our Mutual Friend*. Ed. S. Gill. Harmondsworth: Penguin. (Original work published 1865)
- Dillon, S. (2007). *The Palimpsest: Literature, Criticism, Theory*. London: Continuum.
- Dobraszczyk, P. (2005). Sewers: Wood Engraving and the Sulime: Picturing London's Main Drainage System in the *Illustrated London News, 1859–62*. *Victorian Periodicals Review*, 38 (4), 349–78.
- Doyle, A. C. (1999). *A Study in Scarlet*. Ed. Owen Dudley Edwards. Oxford: Oxford University Press. (Original work published 1887)
- Elias, A. (2001). *Sublime Desire: History and Post-1960s Fiction*. Baltimore and London: The John Hopkins University Press.
- Engen, T. (1982). *The Perceptions of Odors*. NY: Academic Press.
- Faber, M. (2002). *The Crimson Petal and the White*. Edinburgh: Canongate.
- Faber, M. (2003). Eccentricity and Authenticity: Fact into Fiction. *Victorians Institute Journal*, 31, 101–3.
- Forster, E. M. (1908). *A Room with a View*. London: Arnold.
- Foucault, M. (1990). *The History of Sexuality: An Introduction*. (Vol. 1, *An Introduction*). London: Penguin. (Original work published 1976)
- Foucault, M. (1991). The Means of Correct Training. In P. Rabinow (Ed.), *The Foucault Reader* (pp. 188–205). London: Penguin. (Original work published 1975)
- Foucault, M. (2002). *The Archaeology of Knowledge*. Trans. A. Sheridan. London and NY: Routledge. (Original work published 1969)
- Fowles, J. (2004). *The French Lieutenant's Woman*. London: Vintage. (Original work published 1969)
- Freedman, J. (Ed.) (1998). *The Cambridge Companion to Henry James*. Cambridge: Cambridge University Press.
- Freud, S. (1955). The 'Uncanny'. In *The Standard Edition of the Complete Psychological Works of Sigmund Freud* (Vol. 17 (1917–19)). Ed. J. Strachey (pp. 218–52). London: The Hogarth Press. (Original work published 1919)
- Freud, S. (2003). *The Uncanny*. Trans. D. McLintock. London: Penguin. (Original work published 1919)
- Gardiner, J. (2004). Theme-park Victoriana. In M. Taylor and M. Wolff (Eds), *The Victorians since 1901* (pp. 167–80). Manchester: Manchester University Press.

- Gardner, L. (22 May 1999). *The Lost Spirit of Spitalfields*. Retrieved 1 November 2008, from <http://www.guardian.co.uk/books/1999/may/22/books.guardianreview9>.
- Gibson, J. and Wolfreys, J. (2000). *Peter Ackroyd: The Ludic and Labyrinthine Text*. London: Macmillan Press.
- Gikandi, S. (2000). The Embarrassment of Victorianism: Colonial Subjects and the Lure of Englishness. In J. Kucich and D. F. Sadoff (Eds), *Victorian Afterlife: Postmodern Culture Rewrites the Nineteenth Century* (pp. 157–85). Minneapolis: University of Minnesota Press.
- Gilbert, P. K. (2005). Medical Mapping: The Thames, the Body, and *Our Mutual Friend*. In W. A. Cohen and R. Johnson (Eds), *Filth: Dirt, Disgust, and Modern Life* (pp. 78–102). Minneapolis and London: University of Minnesota Press.
- Goldman, M. and Saul, J. (2006). Talking with Ghosts: Haunting in Canadian Cultural Production. *University of Toronto Quarterly*, 75, 645–55.
- Gomel, E. (2007). Spirits in the Material world: Spiritualism and Identity in the Fin de Siècle. *Victorian Literature and Culture*, 35, 189–213.
- Green, S. (1991). Making a Marginal Text Central in the Undergraduate Literature Course: The Case of Hannah Cullwick's Diaries. *College Literature*, 18 (3), [Electronic Version], 132–7 (n.p.).
- Green-Lewis, J. (2000). At Home in the Nineteenth Century: Photography, Nostalgia and the Will to Authenticity. In J. Kucich and D. F. Sadoff (Eds), *Victorian Afterlife: Postmodern Culture Rewrites the Nineteenth Century* (pp. 29–49). Minneapolis: University of Minnesota Press.
- Gunning, T. (1995). Phantom Images and Modern Manifestations: Spirit Photography, Magic Theater, Trick Films, and Photography's Uncanny. In P. Petro (Ed.), *Fugitive Images: From Photography to Video* (pp. 42–71). Bloomington and Indianapolis: Indiana University Press.
- Gutleben, C. (2001). *Nostalgic Postmodernism: The Victorian Tradition and the Contemporary British Novel*. Amsterdam: Rodopi.
- Haggard, H. R. (1905). *Ayesha: The Return of She*. London: Ward, Lock.
- Haggard, H. R. (1923). *Wisdom's Daughter*. London: Hutchinson.
- Haggard, H. R. (1998). *She*. Ed. D. Karlin. Oxford: Oxford University Press. (Original work published 1887)
- Hall, R. (1992). *The Well of Loneliness*. London: Virago. (Original work published 1928)
- Halliday, S. (2006). *The Great Stink of London: Sir Joseph Bazalgette and the Cleansing of the Victorian Metropolis*. Stroud: Sutton Publishing. (Original work published 1999)
- Harris, J. (2006). *The Observations*. London: Faber and Faber.
- Hartung, H. (2002). Walking and Writing the City: Visions of London in the Works of Peter Ackroyd and Iain Sinclair. In S. Onega and J. A. Stotesbury (Eds), *London in Literature: Visionary Mappings of the Metropolis* (pp. 141–63). Heidelberg: Universitätsverlag C. Winter.
- Harwood, J. (2005). *The Ghost Writer*. London: Vintage. (Original work published 2004)
- Harwood, J. (2008). *The Séance*. London: Jonathan Cape.

- Hawtree, C. (9 September 2007). Go with the Flow. *The Independent on Sunday*, p. 31.
- Helfield, R. (2006). Dead Women Do Tell Tales: Spiritualism, Browning, and the Dramatic Monologue. *Studies in Browning and His Circle*, 27, 7–25.
- Heyns, M. (2005). *The Typewriter's Tale*. Johannesburg: Jonathan Ball.
- Hiley, M. (1979). *Victorian Working Women: Portraits from Life*. London: Gordon Fraser.
- Hogg, J. (2001). *The Private Memoirs and Confessions of a Justified Sinner*. Peterborough, Ontario: Broadview. (Original work published 1824)
- Holquist, M. (1971). Whodunit and Other Questions: Metaphysical Detective Stories in Post-War Fiction. *New Literary History*, 3 (1), *Modernism and Postmodernism: Inquiries, Reflections, and Speculations*, 135–56.
- Hutcheon, Linda. (1988). *A Poetics of Postmodernism: History, Theory, Fiction*. London: Routledge.
- Hutchison, H. (2006). *Seeing and Believing: Henry James and the Spiritual World*. Basingstoke: Palgrave Macmillan.
- Huxley, A. (1994). *Brave New World*. London: Flamingo. (Original work published 1932)
- James, H. (1902). *The Wings of the Dove*. Westminster: Constable.
- James, H. (1908a). *The Turn of the Screw*. In P. G. Beidler (Ed.), *Henry James: The Turn of the Screw* (pp. 21–116). Boston: Bedford Books of St Martin's Press. (Original work published 1898)
- James, H. (1908b). Preface to 1908 edition of *The Turn of the Screw*. In P. G. Beidler (Ed.), *Henry James: The Turn of the Screw* (pp. 117–24). Boston: Bedford Books of St Martin's Press.
- Jameson, F. (1991). *Postmodernism or the Cultural Logic of Capitalism*. London: Verso.
- Johnston, J. and Waters, C. (2008). Introduction: Victorian Turns, NeoVictorian Returns. In P. Gay, J. Johnston, and C. Waters (Eds), *Victorian Turns, NeoVictorian Returns: Essays on Fiction and Culture* (pp. 1–11). Newcastle-upon-Tyne: Cambridge Scholars Press.
- Joyce, J. (1922). *Ulysses*. Paris: Shakespeare.
- Joyce, S. (2002). The Victorians in the Rearview Mirror. In C. Krueger (Ed.), *Functions of Victorian Culture at the Present Moment* (pp. 3–17). Athens: Ohio University Press.
- Kaplan, C. (2007). *Victoriana: Histories, Fictions, Criticism*. Edinburgh: Edinburgh University Press.
- Kieval, H. (1997). Pursuing the Golem of Prague: Jewish Culture and the Invention of a Tradition. *Modern Judaism*, 17 (1), 1–23.
- Kincaid, J. (15 September 2002). The Nanny Diaries. *The New York Times*. Retrieved 20 September 2009, from <http://query.nytimes.com/gst/fullpage.html>.
- Kneale, M. (2001a). Epilogue: The Real End. In *Sweet Thames* (pp. 313–17). London: Penguin. (Original work published 1992)
- Kneale, M. (2001b). *Sweet Thames*. London: Penguin. (Original work published 1992)

- Kohlke, M.-L. (2008). Introduction: Speculations in and on the Neo-Victorian Encounter. *Neo-Victorian Studies*, 1 (1), 1–18. Retrieved 6 October 2008, from <http://www.neovictorianstudies.com/>.
- Kristeva, J. (1993). Women's Time. In R. R. Warhol (Ed.), *Feminisms: An Anthology of Literary Theory and Criticism* (pp. 443–63). New Brunswick and NJ: Rutgers University Press. (Original work published 1979)
- Krueger, C. (2002). Introduction. In C. Krueger (Ed.), *Functions of Victorian Culture at the Present Moment* (pp. xi–xx). Athens: Ohio University Press.
- Kulich, J. and Sadoff, D. (2000). *Victorian Afterlife: Postmodern Culture Rewrites the Nineteenth Century*. Minneapolis: University of Minnesota Press.
- Lanser, S. (1992). *Fictions of Authority: Women Writers and Narrative Voice*. Ithaca and London: Cornell University Press.
- Lee, V. (2006). *Hauntings and Other Fantastic Tales*. Eds Catherine Maxwell and Patricia Pulham. Ontario: Broadview Press.
- Levine, G. (2006). *Darwin Loves You: Natural Selection and the Re-enchantment of the World*. Princeton: Princeton University Press.
- Lichtenstein, R. and Sinclair, I. (2000). *Rodinsky's Room*. London: Granta Books. (Original work published 1999)
- Linehan, K. (2003). Closer than a Wife: The Strange Case of Dr Jekyll's Significant Other. In W. B. (Ed.), *Robert Louis Stevenson Reconsidered: New Critical Perspectives* (pp. 85–100). London: McFarland and Company.
- Literary London: Interdisciplinary Studies in the Representation of London* (2007), 5 (1). Retrieved 20 January 2008, from <http://www.literarylondon.org/london-journal/march2007/index.html>.
- Literary London:
- Llewellyn, M. (2004). 'Queer? I should say it is criminal!': Sarah Waters' *Affinity*. *Journal of Gender Studies*, 13 (3), 204–10.
- Lloyd Smith, A. (1992). The Phantoms of *Drood* and *Rebecca*: The Uncanny Reencountered through Abraham and Torok's 'Cryptonymy', *Poetics Today*, 13 (2), 285–308.
- Lodge, D. (2004). *Author, Author: A Novel*. London: Secker and Warburg.
- Lodge, D. (2006). The Year of Henry James; or, Timing is All: The Story of a Novel. In D. Lodge, *The Year of Henry James: The Story of a Novel* (pp. 1–103). London: Penguin.
- Lovic, M. (2004). *The Floating Book: A Novel of Venice*. London: Regan Books.
- Lowenthal, D. (1985). *The Past is a Foreign Country*. Cambridge: Cambridge University Press.
- Lowenthal, D. (1989). Nostalgia tells it like it wasn't. In M. Chase and C. Shaw (Eds), *The Imagined Past: History and Nostalgia* (pp. 18–32). Manchester: Manchester University Press.
- Lowenthal, D. (2005). *The Heritage Crusade and the Spoils of History*. Cambridge: Cambridge University Press.
- Luckhurst, R. (2002). The Contemporary London Gothic and the Limits of the 'Spectral Turn'. *Textual Practice*, 16 (3), 527–46.
- Mann, T. (1998). *Der Tod in Venedig*. Berlin: Philipp Reclam jun. Verlag GmbH. (Original work published 1912)

- Martin, V. (1990). *Mary Reilly*. London: Abacus.
- Martin, V. (1999). *Italian Fever*. London: Phoenix.
- Matus, J. (1993). Disclosure as 'Cover-up': The Disclosure of Madness in *Lady Audley's Secret*. *University of Toronto Quarterly*, 62, 334–56.
- Maugham, W. S. (1946). *Then and Now*. London: Heinemann.
- Mayhew, H. (1985). *London Labour and the London Poor: Selection*. Ed. V. Neuberg. London: Penguin. (Original work published 1861–2)
- Mayhew, H. and Binny, J. (1968). *Criminal Prisons of London and Scenes of Prison Life*. London: Frank Cass. (Original work published 1862)
- McClintock, A. (1995). *Imperial Leather: Race, Gender, and Sexuality in the Colonial Context*. London: Routledge.
- Miller, W. (1997). *The Anatomy of Disgust*. Cambridge, MA: Harvard University Press.
- Moore, A. and O'Neill, K. (2004). *The League of Extraordinary Gentlemen*. (Vol. 2). London: Titan Books Ltd.
- Morris, P. (1993). *Literature and Feminism*. Oxford: Blackwell Publishers.
- Mosaic: A Journal for the Interdisciplinary Study of Literature*. (2001). 34 (4), 5–211.
- Mosaic: A Journal for the Interdisciplinary Study of Literature* (2002). 35 (1), 5–213.
- Mosse, K. (2006). *Labyrinth*. London: Orion.
- Murray, A. (2007). *Recalling London: Literature and History in the works of Peter Ackroyd and Iain Sinclair*. London: Continuum.
- Nead, L. (2000). *Victorian Babylon: People, Streets and Images in Nineteenth-Century London*. New Haven and London: Yale University Press.
- Niederhoff, B. (2000). How to Do Things with History: Researching Lives in Carol Shields' *Swann* and Margaret Atwood's *Alias Grace*. *Journal of Commonwealth Literature*, 35 (2), 71–85.
- Oates, J. C. (1994). Accursed Inhabitants of the House of Bly. *Haunted: Tales of the Grotesque* (pp. 254–83). New York: Dutton.
- O'Gorman, F. (2007). Browning, Grief, and the Strangeness of Dramatic Poetry. *The Cambridge Quarterly*, 36 (2), 155–73.
- O'Gorman, F. (2005). Ruskin, Venice, and the Endurance of Authorship. *Nineteenth Century Studies*, 19, 83–97.
- Onega, S. (1999). *Metafiction and Myth in the Novels of Peter Ackroyd*. Rochester, NY: Camden House.
- Onega, S. (1993). An Obsessive Writer's Formula: Subtly Vivid, Enigmatically Engaging, Disturbingly Funny and Cruel. An Interview with Charles Palliser. *Atlantis*, 15 (1–2), 269–83.
- Oppenheim, J. (1988). *The Other World: Spiritualism and Psychical Research in England, 1850–1914*. Cambridge: Cambridge University Press.
- Owen, A. (1989). *The Darkened Room: Women, Power and Spiritualism in Late-Victorian England*. London: Virago Press.
- Palliser, C. (1989). *The Quincunx*. Edinburgh: Cannongate.
- Palliser, C. (1999). *The Unburied*. London: Phoenix.
- Pearl, M. (2004). *The Dante Club*. London: Vintage.



- Pearsall, R. (1972). *The Table-Rappers: The Victorians and the Occult*. Stroud: Sutton.
- Pike, D. L. (2005a). *Subterranean Cities: The World beneath Paris and London, 1800–1945*. Ithaca and London: Cornell University Press.
- Pike, D. L. (2005b). Sewage Treatments: Vertical Space and Waste in Nineteenth-Century Paris and London. In W. A. Cohen and R. Johnson (Eds), *Filth: Dirt, Disgust, and Modern Life* (pp. 51–77). Minneapolis and London: University of Minnesota Press.
- Poe, E. A. (2006). 'William Wilson'. In J. G. Kennedy (Ed.), *The Portable Edgar Allan Poe*. London: Penguin Classics.
- Popola, Y. (2003). 'The Fool Sees with His Nose': Metaphoric Mappings in the Sense of Smell in Patrick Suskind's *Perfume*. *Language and Literature*, 12 (2), 135–51.
- Poster, J. (2002). *Courting Shadows*. London: Sceptre.
- Price, D. (1999). *History Made, History Imagined: Contemporary Literature, Poiesis and the Past*. Chicago: The University of Illinois Press.
- Pugin, A. W. N. (1836). *Contrasts*. London: n.p.
- Quick, B. (2007). *Vivaldi's Virgins*. NY: HarperCollins.
- Quill, S. (2000). *The Stones Revisited*. Aldershot: Ashgate.
- Raskin, E. (1992). *Family Secrets and the Psychoanalysis of Narrative*. Princeton: Princeton University Press.
- Reay, B. (2002). *Watching Hannah: Sex, Horror and Bodily De-Formation in Victorian England*. London: Reaktion Books.
- Rhys, J. (1966). *Wide Sargasso Sea*. London: Penguin.
- Ricoeur, P. (1988). *Tempo e racconto. Il tempo raccontato*. (Vol. 3). Milano: Jaca Book.
- Rindisbacher, H. (1992). *The Smell of Books. A Cultural-Historical Study of Olfactory Perception in Literature*. Ann Arbor: The University of Michigan Press.
- Rivière, W. (2004). *By the Grand Canal*. London: Hodder and Stoughton.
- Roberts, A. (2004). Browning, the Dramatic Monologue and the Resuscitation of the Dead. In N. Bown, C. Burdett, and P. Thurschwell (Eds), *The Victorian Supernatural*. (pp. 109–27). Cambridge: Cambridge University Press.
- Roberts, M. (1990). *In the Red Kitchen*. London: Vintage.
- Robson, D. (2005). Drains and Draining. *The Telegraph Review*. Retrieved 3 March 2008, from <http://www.telegraph.co.uk/culture/books/3638219/Drains-and-draining.html>.
- Rosenberg, J. (2005). *Elegy for an Age: The Presence of the Past in Victorian Literature*. London: Anthem Press.
- Rowland, S. (2002). Women, Spiritualism and Depth Psychology in Michèle Roberts's Victorian Novel. In A. Jenkins and J. John (Eds), *Rereading Victorian Fiction* (pp. 201–14). Basingstoke and NY: Palgrave Macmillan.
- Royle, N. (2003). *The Uncanny*. Manchester: Manchester University Press.
- Ruskin, J. (1903–12). *Library Edition of the Complete Works of John Ruskin*. (39 vols). Eds E.T. Cook and A. Wedderburn. London: Allen.
- Rust, M. (1994). In the Humble Service of Her Emancipation: Hannah Cullwick's Maid-of-All-Work Diaries. *Pacific Coast Philology*, 29 (1), 95–108.

- Sadoff, D. F. and Kucich, J. (2000). Introduction: Histories of the Present. In J. Kucich and D. F. Sadoff (Eds), *Victorian Afterlife: Postmodern Culture Rewrites the Nineteenth Century* (pp. ix–xxx). Minneapolis: University of Minnesota Press.
- Schor, Hilary M. (2000). Sorting, Morphing, and Mourning: A. S. Byatt Ghostwrites Victorian Fiction. In J. Kucich and D. F. Sadoff (Eds), *Victorian Afterlife: Postmodern Culture Rewrites the Nineteenth Century* (pp. 234–51). Minneapolis: University of Minnesota Press.
- Sedgwick, E. (1985). *Between Men: English Literature and Male Homosocial Desire*. NY: Columbia University Press.
- Shakespeare, W. (1974). *The Riverside Shakespeare*. NY: Houghton Mifflin.
- Shiller, D. (1997). The Redemptive Past in the Neo-Victorian Novel. *Studies in the Novel*, 29 (4), 538–60.
- Showalter, E. (1987). *The Female Malady: Women, Madness and English Culture, 1830–1980*. London: Virago.
- Showalter, E. (1995). *Sexual Anarchy: Gender and Culture at the Fin de Siècle*. London: Virago Press.
- Shuttleworth, S. (1998). Natural History: The Retro-Victorian Novel. In E. S. Shaffer (Ed.), *The Third Culture: Literature and Science* (pp. 253–68). Berlin and NY: de Gruyter.
- Sinclair, I. (1998). *Lud Heat and Suicide Bridge*. London: Granta Books. (Original work published 1975)
- Sinclair, I. (2004). *White Chapell, Scarlet Tracings*. London: Vintage. (Original work published 1987)
- Smith, C. (1999). Alfred Russel Wallace on Spiritualism, Man, and Evolution: An Analytical Essay. Retrieved 12 January 2008, from <http://www.wku.edu/~smithch/essays/ARWPAMPH.htm#27>.
- Sommers, S. (Director and Writer) (1998). *The Mummy* [Motion Picture]. United States: Universal Pictures.
- Spender, D. (1980). *Man Made Language*. London: Routledge and Kegan Paul.
- Stanley, L. (1984). Introduction to L. Stanley (Ed.), *The Diaries of Hannah Cullwick: Victorian Maid-servant* (pp.1–28). New Brunswick: Rutgers University Press.
- Stevenson, R. (2003). *The Strange Case of Dr Jekyll and Mr Hyde and Other Tales of Terror*. London: Penguin. (Original work published 1886)
- Stevenson, R. L. (1886). *The Strange Case of Dr. Jekyll and Mr. Hyde*. In E. Letley (Ed.), *Robert Louis Stevenson: Dr Jekyll and Mr Hyde, Weir of Hermiston* (pp.1–76). Oxford: Oxford University Press.
- Stewart, G. (1995). Film's Victorian Retrofit. *Victorian Studies*, 38 (2), 153–98.
- Stotesbury, J. A. and Onega, S. (2002). Introduction: Visionary Mappings of the Metropolis. In S. Onega and J. A. Stotesbury (Eds), *London in Literature: Visionary Mappings of the Metropolis* (pp. 9–17). Heidelberg: Universitätsverlag C. Winter.
- Strachey, L. (1918). *Eminent Victorians*. London: Chatto and Windus.
- Sutherland, J. (15 September 2002). 'Making it': Review of *The Crimson Petal and the White*. *The Washington Post*. Retrieved 20 September 2008,

- from <http://www.washingtonpost.com/ac2/wp-dyn?pagename=article&node=&contentId=A12475-2002Sep13>.
- Sweet, M. (2001). *Inventing the Victorians*. London: Faber and Faber.
- Swift, G. (2002). *Waterland*. London: Picador. (Original work published 1983)
- Swindells, J. (1989). Liberating the Subject?: Autobiography and Women's History: A Reading of *The Diaries of Hannah Cullwick*. In Personal Narratives Group (Eds), *Interpreting Women's Lives: Feminist Theory and Personal Narratives* (pp. 24–38). Bloomington: Indiana University Press.
- Tani, S. (1984). *The Doomed Detective: The Contribution of the Detective Novel to Postmodern American and Italian Fiction*. Edwardsville: Southern Illinois University Press.
- Taylor, D. J. (2006). *Kept: A Victorian Mystery*. London: Chatto and Windus.
- Tennant, E. (2002). *Felony: A Novel*. London: Jonathan Cape.
- Tennyson, A. (1883). *The Works of Alfred Tennyson*. London: Kegan Paul, Trench and Co.
- Tennyson, A. (1885). *Tiresias and Other Poems*. London: Macmillan.
- Thackeray, W. (1983). *Vanity Fair: A Novel without a Hero*. Ed. J. Sutherland. Oxford: Oxford University Press. (Original work published 1853)
- Thiher, A. (1990). Postmodern Fiction and History. In T. D'Haen and H. Bertens (Eds), *History and Post-War Writing* (pp. 9–31). Amsterdam: Rodopi.
- Toibín, C. (2004). *The Master*. London: Picador.
- Toibín, C. (2005). *The Master*. London: Picador.
- Remain, R. (2003). *The Colour*. London: Random House.
- Tromp, M. (2006). *Altered States: Sex, Nation, Drugs, and Self-Transformation in Victorian Spiritualism*. Albany: State University of New York Press.
- Trotter, D. (2000). *Cooking with Mud. The Idea of Mess in Nineteenth-Century Art and Fiction*. Oxford: Oxford University Press.
- Vickers, S. (2000). *Miss Garnet's Angel*. London: HarperCollins.
- Vroon, P. (1997). *Smell. The Great Seducer*. NY: Farrar, Straus and Giroux.
- Veeder, W. (1988). *Children of the Night: Stevenson and Patriarchy*. In W. Veeder and G. Hirsch (Eds), *Dr. Jekyll and Mr. Hyde after One Hundred Years* (pp. 107–160). Chicago: University of Chicago Press.
- Veeder, W. and Hirsch, G. (Eds). (1988). *Dr. Jekyll and Mr. Hyde after One Hundred Years*. Chicago: University of Chicago Press.
- Waldrep, S. (1999). *The Seventies: The Edge of Glitter in Popular Culture*. London and NY: Routledge.
- Walkowitz, J. (2000). *City of Dreadful Delight: Narratives of Sexual Danger in Late-Victorian London*. London: Virago Press. (Original work published 1992)
- Waters, S. (1999). *Affinity*. London: Virago.
- Waters, S. (2000). *Affinity*. London: Virago. (Original work published 1999)
- Waters, S. (2003). *Fingersmith*. London: Virago. (Original work published 2002)
- Watson, L. (2001). *Jacobson's Organ and the Remarkable Nature of Smell*. Harmondsworth: Penguin.
- White, R. (2004). Visions and Re-visions: Women and Time in Michèle Roberts's *In the Red Kitchen*. *Women: A Cultural Review*, 15 (2), 180–91.

- Whyte, C. (2000). *The Cloud Machinery*. London: Orion.
- Wilde, O. (2007). *The Picture of Dorian Gray*. London: Penguin Classics. (Original work published 1890–1)
- Wilson, A. N. (2005). *A Jealous Ghost*. London: Hutchinson.
- Winter, A. (1998). *Mesmerized: Powers of Mind in Victorian Britain*. Chicago and London: University of Chicago Press.
- Winterson, J. (1987). *The Passion*. New York: Grove Press.
- Wolfreys, J. (2002). Undoing London or, Urban Haunts: The Fracturing of Representation in the 1990s. In P. K. Gilbert (Ed.), *Imagined Londons* (pp. 193–217). Albany: State University of New York Press.
- Wolfreys, J. (2002). *Victorian Hauntings: Spectrality, Gothic, the Uncanny and Literature*. Basingstoke: Palgrave Macmillan.
- Wolfreys, J. (2004). *Writing London*. (Vol. 2, *Materiality, Memory, Spectrality*). Basingstoke: Palgrave Macmillan.
- Wolfreys, J. (2007). *Writing London*. (Vol. 3, *Inventions of the City*). Basingstoke: Palgrave Macmillan.
- Žižek, S. (1991). *Looking Awry: An Introduction to Jacques Lacan through Popular Culture*. Cambridge, MA: MIT Press.
- Žižek, S. (1994). The Spectre of Ideology. In S. Žižek (Ed.), *Mapping Ideology* (pp. 1–33). London and New York: Verso Books.

# Index

- Abraham, Nicolas and Torok,  
    Maria xvi–xviii, xxiv, xxvi,  
    60, 71–2, 82, 135, 147–8
- Ackerman, Diane 89–90
- Ackroyd, Peter,  
    *Chatterton* 158; *Hawksmoor* 179;  
    *The House of Doctor Dee* 136;  
    *Dan Leno and the Limehouse*  
    *Golem* xxv, 156, 157, 159,  
    161–2, 164–7, 170, 172,  
    173, 174–8; *London: The*  
    *Biography* 136–7; *Thames:*  
    *Sacred River* 136–7
- Allen, Michelle 137, 138, 139, 142
- Amenábar, Alejandro xxiii, 111–12,  
    124–8
- Arias Doblas, Rosario xxiv, 123
- Armitt, Lucie and Gamble,  
    Sarah 130
- Armstrong, Isobel 25–7
- Arnim, Elizabeth Von 10
- Arnold, Matthew 18, 19, 103
- Atwood, Margaret xxii, 58, 66,  
    68–70, 72, 76–8, 80
- Bailin, Miriam 105
- Banhart, Robert xiv
- Barfield, Steven 133, 155
- Barnes, Julian,  
    *Arthur and George* 45
- Barrett Browning, Elizabeth xv, 121
- Barsham, Diana xix, xxvi
- Baudrillard, Jean 111, 118,  
    125–6
- Bayard, Louis,  
    *Mr Timothy* 80
- Belsey, Catherine 24, 33–4
- Bond, Robert 167–9, 171
- Borges, Jorge Luis 167
- Bormann, Daniel Candel 107
- Bown, Nicola and Burdett, Carolyn,  
    and Thurschwell, Pamela xx
- Brace, Marianne 76
- Braddon, Mary Elizabeth,  
    *Lady Audley's Secret* 67, 77, 81–2
- Brontë, Charlotte xi
- Browning, Robert 19, 22
- Bryk, Marta 74
- Burd, Van Akin 22
- Burkholder-Mosco, Nicole 126, 130
- Burr, Chandler 90, 109
- Buse, Peter and Stott, Andrew xvi,  
    xxvi, 135
- Byatt, Antonia, Susan,  
    *Possession* 16, 19, 45, 87, 108,  
    158; *Angels and Insects* 40,  
    45, 80, 103
- Calvino, Italo 104, 109
- Carey, Peter,  
    *Jack Maggs* 45
- Carlisle, Janice 89, 93, 98, 100, 110
- Carlyle, Thomas 11
- Castle, Terry xxvi, 123
- Castricano, Jodey 29, 41
- Chapman, Raymond xiii–xiv
- Chase, Malcolm and Shaw,  
    Christopher xiii–xiv
- Choi, Tina Young 137, 152
- Clark, Clare xxiv, 85, 91  
    *The Great Stin* xxiv, 134, 137–41,  
    144–5, 148–50
- Classen, Constance and Howes,  
    David 104, 110
- Claussen, Nils 81
- Clayton, Jack 125, 130
- Cohen, William A. 147
- Cokal, Susann 140
- Coldplay 23
- Colella, Silvana xxii–xxiii, 156

- Collins, Wilkie 5–6  
*The Moonstone* 170–1; *The Woman in White* 67–8
- Compton-Burnett, Ivy 17
- Corbin, Alain 87, 94, 98–9
- Cox, Michael 28  
*The Meaning of Night* 29; *The Glass of Time* 29
- Craft, Christopher 59
- Cryptonymy xvi, xviii, 135, 148  
 and cryptomimesis 29, 37
- D'Aguiar, Fred 155
- Darwinism xix, 37
- Davidoff, Leonore 82
- Davis, Colin xvii, 135
- Debray, Régis 5
- Dennis, Abigail 144
- De Quincey, Thomas 148, 162, 167, 173, 178
- Derrida, Jacques xv–xviii, xxiv, xxvi, 118, 134–5, 147–8, 156
- Dickens, Charles xi  
*Little Dorrit* 121; *Our Mutual Friend* 151, 153
- Dillon, Sarah 144, 148, 150, 154–5, 156
- Dobraszczyk, Paul 137
- Double, the xv, xxii, xxiv, 20, 26, 37, 49, 58, 65, 67–9, 71–3, 77–81, 109, 125, 129, 134, 145, 155, 161, 167, 172
- Doyle, Arthur Conan 163, 169, 170, 172–3
- Elias, Amy xxv, 158–9
- Eliot, George xi, xiii
- Engen, Trygg 90, 101
- Faber, Michel,  
*The Crimson Petal and the White* xxiii, 80, 85–110, 156; 'Eccentricity and Authenticity' 110
- Forster, Edward Morgan 7
- Foucault, Michel 60, 63, 74, 77, 130
- Fowles, John 34, 87, 103, 108
- Freedman, Jonathan 111
- Freud, Sigmund xv–xvii, xxvi, 9–10, 72, 99, 134–5
- Gardiner, John 138
- Gardner, Lyn 161
- Ghost(s) xv, xvii, xix, xx–xxi, xxiii, xxv, 3–6, 21, 23–6, 34, 40, 42, 46, 49, 58–9, 62, 68, 70–1, 79–80, 82, 85, 86, 97, 101, 107–8, 111–29, 134–5, 161, 172  
 and story xv, 31, 34–5, 37, 62, 111–29, 142  
 and writing xx, 28–9, 42, 179
- Gibson, Jeremy and Wolfreys, Julian 162, 164, 165–6
- Gikandi, Simon 86
- Gilbert, Pamela K. 151–3
- Gissing, George 162, 167, 176, 178
- Golda-Derejczk, Agnieszka xxi–xxii
- Goldman, Marlene and Saul, Joanne xviii, xxvi
- Golems xxv, 160–1, 163, 164–9, 172, 174–8
- Gomel, Elana 179
- Gothic, the xviii, xix, 14, 37, 67, 111, 121, 122, 127, 156
- Green, Susan 121
- Green-Lewis, Jennifer 96, 100, 107
- Gunning, Tom 143
- Gutleben, Christian xii, xiv, 59, 61, 80, 93, 106, 107, 109, 155
- Haggard, Henry Rider,  
*She* 11; *Ayesha: The Return of She* 11; *Wisdom's Daughter* 11
- Hall, Radcliffe,  
*The Well of Loneliness* 122
- Halliday, Stephen 137, 141, 152

- Hardy, Thomas xi  
 Harris, Jane 82  
 Hartung, Heike 144  
 Harwood, John 36  
   *The Ghost Writer* xxi, 36–8, 39;  
   *The Séance* xxi, 38–41, 42  
 Haunting xi, xvi–xxv, 3, 40, 46,  
   61, 68–9, 85–6, 90, 94, 106,  
   111, 123, 133, 134–6, 142–3,  
   148–9, 154–5, 173, 178  
   and the trace xvi, xviii, xix, xx,  
   xxiv, xxv, 3, 85, 94–5, 106,  
   108, 133, 134, 136, 143, 148,  
   153, 154–5, 171, 174, 177  
 Hauntology xvi, 135, 147, 156  
 Hawtree, Christopher 136  
 Heilmann, Ann xxiii–xxiv, 29  
 Helfield, Randa 22  
 Heyns, Michiel 130  
 Hiley, Michael 130  
 Historical novels xiii, 46, 158  
 Historicity xii  
 Historiographic metafiction xi, 62,  
   102, 159  
 Historiography xiii, xv, 51  
 Hogg, James 67, 81  
 Holquist, Michael 171  
 Hutcheon, Linda xi, 51, 56, 158  
 Hutchison, Hazel 125  
 Huxley, Aldous 96
- Intertextuality 62, 65, 80, 112,  
   129, 158
- James, Henry 6, 15–16, 111–30  
   *The Wings of the Dove* 15, 22; *The*  
   *Turn of the Screw* xxiii–xxiv,  
   31, 111–30  
 Jameson, Fredric xii, xv, 87, 89,  
   97, 157  
 Johnston, Judith and Waters,  
   Catherine xxv, 134  
 Joyce, James 11, 25  
 Joyce, Simon 26, 92  
 Jung, Carl 10, 56
- Kaplan, Cora xi, 16–17, 25, 26,  
   111, 134  
 Kieval, Hillel, J. 160–1, 177  
 Kincaid, James R. 103  
 Kipling, Rudyard 90  
 Kneale, Matthew xxiv, 5, 19,  
   137, 156  
   *Sweet Thames* xxiv, 136, 137,  
   138–45, 147, 153; ‘Epilogue:  
   The Real End’ 137, 139  
 Knight, Stephen 178  
 Kohlke, Marie-Luise xx, xxvi, 149  
 Kristeva, Julia xxii, 46–51, 56  
 Krueger, Christine 92, 107  
 Kucich, John and Sadoff, Diane 61
- Lanser, Susan 55  
 Lee, Vernon 37  
   *Hauntings: Fantastic Stories* 23  
 Levine, George 37–8  
 Lichtenstein, Rachel and Sinclair,  
   Iain 161, 169, 176–7  
 Linehan, Katherine 81  
 Llewellyn, Mark xxi, xxiii, 29,  
   130  
 Lloyd Smith, Allan xviii, 60, 71,  
   135, 147  
 Lodge, David,  
   *Author, Author, A Novel* 111; *The*  
   *Year of Henry James, The Story*  
   *of a Novel* 129–30  
 Lovric, Michelle 6  
 Lowenthal, David xiv, 88, 92,  
   106–8  
 Luckhurst, Roger 156  
 Lyotard, François 159, 178
- Mann, Thomas 15  
 Martin, Valerie 76  
   *Mary Reilly* xxii, 58, 60–1, 63–6,  
   73, 75, 78; *Italian Fever* 10  
 Marx, Karl 162, 174, 176, 178  
 Marxism xiii, xvi, 6  
 Matus, Jill 78  
 Maugham, W. Somerset 11  
 Mayhew, Henry 139

- Mayhew, Henry and Binny,  
     John 121  
 McClintock, Anne 130  
 Mesmerism 39, 41, 45  
 Metafiction xxi, 28, 31, 40–1,  
     102, 129  
 Metahistorical romance 158–9,  
     177  
 Meyrink, Gustav 161  
 Miller, William 99, 101  
 Moore Alan and Campbell,  
     Eddie 178  
 Moore, Alan and O'Neill, Kevin 72  
 Morris, Pam 47  
 Mosse, Kate 12  
 Murray, Alex 162, 171, 178
- Nabokov, Vladimir 90  
 Nead, Lynda 140–1, 144, 152  
 Neo-Victorian (ism) xii, xiv, xx,  
     xxiii, xxiv, xxv, 19, 42, 70,  
     86, 93, 97, 106, 121, 133,  
     138, 140, 154–5, 156  
   and feminism 74–5  
   and fiction xi–xiii, xv, xxi,  
     xxiii–xxv, 5, 20, 34–5, 37,  
     40–2, 60–1, 74, 79, 85, 92–3,  
     105–6, 133, 154–5, 158–9, 177  
   and lesbianism 81, 59, 112, 120,  
     123–4  
   and refraction xxi, 24, 25–6,  
     35, 111  
   and trauma 8, 71, 114, 116, 120,  
     139, 142, 145, 147–9  
 Niederhoff, Burkhardt 80  
 Nostalgia xi–xv, xxv, 19, 23–4, 53,  
     86–8, 97, 105–6, 108, 134,  
     138, 139, 155
- Oates, Joyce Carol xxiii, 111–15,  
     123  
 O'Gorman, Francis xx, xxiii, 22  
 Onega, Susana 34, 175–6  
 Oppenheim, Janet xix, xxvi  
 Owen, Alex xix, xxii, xxvi, 53
- Palimpsest, the 143–4, 148, 150,  
     154–5, 156, 165, 171–2  
 Palliser, Charles 31  
   *The Quincux* 34;  
   *The Unburied* xxi, 31–4  
 Paratextuality 40  
 Pastiche 31, 34, 37, 42, 56,  
     95, 115  
 Pearl, Matthew 12  
 Pearsall, Ronald 24  
 Phantom(s) xvii, xviii, xxiv, xxvi,  
     3, 5, 42, 60, 71–2, 82, 148,  
     154–5  
 Pike, David L. 137, 141–2, 144,  
     146, 153  
 Poe, Edgar Allan 67  
 Popola, Yanna 108  
 Poster, Jem xxi, 35  
 Postmodernism xi, xii, xiii, 38,  
     40, 62, 87, 103, 107,  
     157–9, 166  
 Price, David 108  
 Proust, Marcel 90  
 Pugin, Augustus Welby 11  
 Pulham, Patricia xxiv, 156
- Quick, Barbara 6  
 Quill, Sarah 21
- Raskin, Esther xxvi, 148  
 Reay, Barry 66  
 Retro-Victorian xii, xiv,  
     106, 155  
 Rhys, Jean 112–13  
 Ricoeur, Paul 105–8  
 Rindisbacher, Hans 88, 90–1, 93,  
     95  
 Rivière, William 16  
 Roberts, Adam 22  
 Roberts, Michèle xxi  
   *In the Red Kitchen* xxi, 45–57  
 Robson, David 146  
 Rosenberg, John xiii  
 Rowland, Susan 54, 56  
 Royle, Nicholas xviii, 86, 134



- Ruskin, John xx, 4–8, 15, 20, 21  
*Modern Painters* 6; *The Stones of Venice* 11, 12, 14, 18;  
*Praeterita* 13; *St Mark's Rest* 22
- Rust, Martha 82
- Sadoff, Dianne F. and Kucich, John 138
- Saxey, Esther xxii
- Scott, Walter xiii
- Schor, Hilary 40, 103
- Sedgwick, Eve Kosofsky 81
- Shakespeare, William,  
*Hamlet* xvi, xvii, 3
- Shiller, Dana xii, xiii, xxv, 134, 158
- Showalter, Elaine 57, 73
- Shuttleworth, Sally xii, 100, 155
- Sinclair, Iain,  
*Lud Heat and Suicide Bridge* 163, 168; *White Chappell, Scarlet Tracings* xxiv, 156, 157, 159–60, 162, 164, 167–73, 174–5
- Smith, Charles 56
- Spectrality xi, xv, xvii–xxv, 3, 23–42, 86, 88, 92, 97, 101, 108, 117, 123, 129, 134–6, 142, 147, 150, 153–5, 165, 172–3, 178
- Spectre, *see* spectrality
- S(p)ecularity xxi, 23–42
- Spender, Dale 56
- Spiritualism xix–xxii, 24–5, 27, 28, 38–41, 45–7, 49, 52–3, 56, 63, 70, 120–1, 124, 170, 172, 174
- Stanley, Liz 121
- Stevenson, Robert Louis 63, 67, 78, 114, 169
- Stewart, Garrett 85, 109
- Stotesbury, John A. and Omega, Susana 144
- Strachey, Lytton 17
- Supernatural, the xix–xx, 33–4, 37, 41–2, 45–6, 58–9, 61, 66, 71, 79, 111
- Sutherland, John 109
- Sweet, Matthew 59, 61
- Swift, Graham 87
- Swindells, Julia 82
- Tani, Stefano 166, 169, 171
- Taylor, David J. 133, 138
- Tennant, Emma 111
- Tennyson, Alfred 20  
‘The Lady of Shallot’ 23
- Thackeray, William,  
*Vanity Fair* 126
- Thiher, Allen 109
- Time 8–9, 16, 23, 31, 45–56, 105, 125, 150, 154, 157, 176–7  
cyclical xxii, 46–7, 50  
monumental xxii, 46–7, 49–50, 53, 56
- Tóibín, Colm 5  
*The Master* 45, 111
- Tremain, Rose 61, 80
- Tromp, Marlene xix, xxvi
- Trotter, David 109
- Uncanny, the xv, xvi, xviii, xxii, 33–4, 36, 60–1, 79, 86, 94, 99, 134–5, 143–4, 161
- Veeder, William 81
- Vickers, Salley xx, 3–22
- Victorians, the xi, xix–xxv, 3, 4, 12, 17–18, 21, 33–4, 61, 85, 89, 91, 93, 95–7, 101, 103, 106, 121, 126, 134  
and the city xxiv, 6, 12, 15, 92, 108, 133, 136–8, 141–5, 150, 152–5, 156, 157, 162–3, 165, 167, 175  
and class 58, 60, 63, 65–6, 71–2, 74, 76, 80–1, 93

- and femininity xix, xxii, 48,  
53–4, 97
- and literature xiii–xv, xx, 7, 72,  
86, 88, 94, 99, 103,  
106–7, 158, 171
- and mediumship xix, 25, 27,  
34, 40–1, 42, 46–9, 53–4, 56,  
120, 126
- and nostalgia xii, xiv, 138
- and the prison 29, 30, 76,  
120–4, 129, 139, 145, 151
- and religious crisis xix, xxi, 24,  
32–4, 37–8, 41, 42
- and sanitation xxiv, 99, 136–8,  
140–1, 150–5
- and sexuality xxii, 50, 53–4,  
58–9, 80, 88, 92, 93, 96, 105,  
122, 175
- and Victoriana xi, 5, 16, 92,  
100, 107, 134, 138
- Voice(s) xxi, xxii, 19, 26,  
46–7, 54–5, 56, 112, 120,  
123, 151, 162, 172
- authorial 54–5
- narrative 36, 40, 46, 48, 52,  
55, 104, 109, 138
- personal 55
- Vroon, Piet 90–1
- Veeder, William and Hirsch,  
Gordon 81
- Waldrep, Shelton 107
- Walkowitz, Judith xix, xxvi, 175, 178
- Waters, Sarah 59, 144  
*Affinity* xxi, xxiii, 29–30, 45,  
82, 85, 111–12, 120–4;  
*Fingersmith* 5, 17, 68, 80–1, 85
- Watson, Lyall 89–90
- White, Rosie 46–7
- Whyte, Christopher 6
- Wilde, Oscar xiii, 67, 81
- Wilson, Andrew Norman,  
*A Jealous Ghost* xxiii, 111,  
115–20, 124
- Winter, Alison xix, xxvi
- Winterson, Jeanette 4–5
- Wolfreys, Julian xviii–xix, xxvi,  
28, 37, 85, 133, 136–7, 140,  
141, 144, 145, 147, 153,  
155, 156
- Writing 4, 11, 20, 47, 51–3, 56, 65,  
78, 81, 85, 166
- Žižek, Slavoj xxvi, 24, 94