# Contents

*Notes on Contributors* ix

**Introduction**

*Pamela K. Gilbert*

## Part I: Before Sensation, 1830–1860

   *Ellen Miller Casey*

2. Newgate Novels
   *Edward Jacobs and Manuela Mourão*

3. “Literature of the Kitchen”: Cheap Serial Fiction of the 1840s and 1850s
   *Andrew King*

4. Melodrama
   *Rohan McWilliam*

5. Sensation Theater
   *Heidi J. Holder*

6. Gothic
   *Patrick R. O’Malley*

7. Realism and Sensation Fiction
   *Daniel Brown*

8. Poetry and Sensation
   *Kirstie Blair*

## Part II: Reading Individual Authors and Texts, 1860–1880

9. Mary Elizabeth Braddon
   *Lyn Pykett*
<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Author(s)</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>Lady Audley’s Secret: How Does She Do It? Sensation Fiction’s Technologically Minded Villainesses</td>
<td>Louise Lee</td>
<td>134</td>
</tr>
<tr>
<td>11</td>
<td>“Going in a little for the subjective”: Textual and Moral Performance in The Doctor’s Wife</td>
<td>Richard Nemestvari</td>
<td>147</td>
</tr>
<tr>
<td>12</td>
<td>Mary Elizabeth Braddon’s Aurora Floyd</td>
<td>Amy J. Robinson</td>
<td>160</td>
</tr>
<tr>
<td>13</td>
<td>Mary Elizabeth Braddon’s Joshua Haggard’s Daughter</td>
<td>Anne-Marie Beller</td>
<td>172</td>
</tr>
<tr>
<td>14</td>
<td>Wilkie Collins and Risk</td>
<td>Daniel Martin</td>
<td>184</td>
</tr>
<tr>
<td>15</td>
<td>The Woman in White and the New Sensation</td>
<td>Elizabeth Langland</td>
<td>196</td>
</tr>
<tr>
<td>16</td>
<td>Opium, Alcohol, and Tobacco: The Substances of Memory in The Moonstone</td>
<td>Susan Zieger</td>
<td>208</td>
</tr>
<tr>
<td>17</td>
<td>Ouida</td>
<td>Jane Jordan</td>
<td>220</td>
</tr>
<tr>
<td>18</td>
<td>Under Two Flags</td>
<td>Natalie Schroeder and Ronald A. Schroeder</td>
<td>232</td>
</tr>
<tr>
<td>19</td>
<td>Ellen (Mrs. Henry) Wood</td>
<td>Andrew Mangham</td>
<td>244</td>
</tr>
<tr>
<td>20</td>
<td>Mrs. Henry Wood, East Lynne</td>
<td>Marlene Tromp</td>
<td>257</td>
</tr>
<tr>
<td>21</td>
<td>Sheridan Le Fanu</td>
<td>Anna Maria Jones</td>
<td>269</td>
</tr>
<tr>
<td>22</td>
<td>Rhoda Broughton</td>
<td>Tamar Heller</td>
<td>281</td>
</tr>
<tr>
<td>23</td>
<td>Charles Reade</td>
<td>Tom Bragg</td>
<td>293</td>
</tr>
<tr>
<td>24</td>
<td>Ideologically Challenging: Florence Marryat and Sensation Fiction</td>
<td>Greta Depledge</td>
<td>306</td>
</tr>
<tr>
<td>25</td>
<td>Edmund Hodgson Yates</td>
<td>Andrew Radford</td>
<td>319</td>
</tr>
</tbody>
</table>
26 Sensational Variations on the Domestic Romance: Charlotte M. Brame and Mary Cecil Hay in the *Family Herald*  
Graham Law  
332

27 Amelia B. Edwards  
*Anne-Marie Beller*  
349

28 Dora Russell  
*Janice M. Allan*  
361

29 Short Fiction  
*Brittany Roberts*  
374

Part III: Topics in Scholarship  
387

30 Critical Responses to Sensation  
*Deborah Wynne*  
389

31 Gender and Sensation  
*Emily Allen*  
401

32 Queer Sensation  
*Ross G. Forman*  
414

33 Class and Race in Sensation Fiction  
*Patrick Brantlinger*  
430

34 The Empire and Sensation  
*Lillian Nayder*  
442

35 Sensation Fiction and Religion  
*Mark Knight*  
455

36 Sensation and Science  
*Susan David Bernstein*  
466

37 Medicine and Sensation  
*Meegan Kennedy*  
481

38 Disability in Victorian Sensation Fiction  
*Martha Stoddard Holmes and Mark Mossman*  
493

39 The Law and Sensation  
*Jane Jordan*  
507

40 Sensation and Detection  
*Heather Milton*  
516

41 “Come Buy, Come Buy”: Sensation Fiction in the Context of Consumer and Commodity Culture  
*Kimberly Harrison*  
528
<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
<th>Title</th>
<th>Authors/Editors</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>42</td>
<td>Sensation and Illustration</td>
<td></td>
<td>Mary Elizabeth Leighton and Lisa Surridge</td>
<td>540</td>
</tr>
<tr>
<td>43</td>
<td>The Pre-Raphaelite Realism of the Sensation Novel</td>
<td></td>
<td>Sophia Andres</td>
<td>559</td>
</tr>
<tr>
<td>577</td>
<td>Part IV: After Sensation: Legacies</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>The Legacy of Sensation Fiction: Bodily Power in the New Woman Novel</td>
<td></td>
<td>Molly Youngkin</td>
<td>579</td>
</tr>
<tr>
<td>46</td>
<td>Realism after Sensation: Meredith, Hardy, Gissing</td>
<td></td>
<td>Tabitha Sparks</td>
<td>603</td>
</tr>
<tr>
<td>47</td>
<td>Aestheticism and Sensation</td>
<td></td>
<td>Talia Schaffer</td>
<td>614</td>
</tr>
<tr>
<td>48</td>
<td>Neo-Victorian and Pastiche</td>
<td></td>
<td>Grace Moore</td>
<td>627</td>
</tr>
<tr>
<td></td>
<td>Index</td>
<td></td>
<td></td>
<td>639</td>
</tr>
</tbody>
</table>