In 1859 the popular novelist Wilkie Collins wrote of a ghostly woman, dressed from head to toe in white garments, laying her cold, thin hand on the shoulder of a young man as he walked home late one evening. His novel *The Woman in White* became hugely successful and popularised a style of writing that came to be known as sensation fiction. This *Companion* highlights the energy, the impact and the inventiveness of the novels that were written in ‘sensational’ style, including the work of Mary Elizabeth Braddon, Mrs Henry Wood and Florence Marryat. It contains fifteen specially commissioned essays and includes a chronology and a guide to further reading. Accessible yet rigorous, this *Companion* questions what influenced the shape and texture of the sensation novel, and what its repercussions were both in the nineteenth century and up to the present day.

**Andrew Mangham** is Associate Professor in Victorian Literature and Culture at the University of Reading. He is the author of *Violent Women and Sensation Fiction: Crime, Medicine and Victorian Popular Culture* (2007).

*A complete list of books in the series is at the back of the book*
THE CAMBRIDGE
COMPANION TO
SENSATION FICTION

EDITED BY
ANDREW MANGHAM
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ACKNOWLEDGEMENT

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CHRONOLOGY

1850  Wilkie Collins’s first novel *Antonina* is published
1851  Ellen Wood, ‘Seven Years in the Wedded Life of a Roman Catholic’ published in *New Monthly Magazine* and *Bentley’s Miscellany*
1852  Wilkie Collins, *Basil*
1853  Charles Reade, *Peg Woffington*
1854  Wilkie Collins, *Hide and Seek*
1855  Wilkie Collins’s play *The Lighthouse* is performed by Charles Dickens’s theatre company at Tavistock House
1856  Wilkie Collins, *After Dark* and *A Rogue’s Life*
Charles Reade, *It’s Never Too Late to Mend*
1857  Wilkie Collins, *The Dead Secret*
Wilkie Collins’s play *The Frozen Deep* is performed by Dickens’s theatre company at Tavistock House
Wilkie Collins collaborates with Dickens on *The Lazy Tour of Two Idle Apprentices* and *The Perils of Certain English Prisoners*
1858  Wilkie Collins’s play *The Red Vial* is produced at the Olympic Theatre
1859  Wilkie Collins, *The Queen of Hearts*
Wilkie Collins’s *The Woman in White* begins serialisation in *All the Year Round* and *Harper’s Weekly*
Charles Reade’s *A Good Fight* is serialised in *Once a Week*
1860  Mary Elizabeth Braddon, *Three Times Dead*
Wilkie Collins’s *The Woman in White* completes serialisation in *All the Year Round* and is published in volume form
Ellen Wood, *Danebury House* written for a competition by the Scottish Temperance League; wins £100
Chronology

Ellen Wood, *East Lynne* begins serialisation in *Colburn’s New Monthly Magazine*

1861

Mary Elizabeth Braddon, *Garibaldi and Other Poems*

Mary Elizabeth Braddon’s *Lady Lisle* and *Ralph the Bailiff* serialised, respectively, in *Welcome Guest* and *St James’s Magazine*

Mary Elizabeth Braddon, *Lady Audley’s Secret* begins serialisation, first in *Robin Goodfellow*, then in *Sixpenny Magazine*

Mary Elizabeth Braddon, *The Black Band* begins serialisation in *The Halfpenny Journal*

Charles Reade, *The Cloister and the Hearth*

Ellen Wood, *East Lynne* published in volume form

1862

Mary Elizabeth Braddon, *Lady Audley’s Secret* and *Ralph the Bailiff and Other Tales* published in volume form

Mary Elizabeth Braddon, *The White Phantom* serialised in *The Halfpenny Magazine*

Mary Elizabeth Braddon, *Aurora Floyd* is serialised in *Temple Bar*

Wilkie Collins, *No Name* begins serialisation in *All the Year Round*; published in volume form in December 1862

Ellen Wood, *Mrs Halliburton’s Troubles* and *The Channings*

1863

Mary Elizabeth Braddon, *Aurora Floyd*, *Eleanor’s Victory* and *John Marchmont’s Legacy* all published in volume form

Wilkie Collins, *No Name* completes serialisation in *All the Year Round*

Charles Reade, *Hard Cash*

Ellen Wood, *The Shadow of Ashbydyat* and *Verner’s Pride*

1864

Mary Elizabeth Braddon, *Henry Dunbar* and *The Doctor’s Wife*

Wilkie Collins, *Armadale* begins serialisation in the *Cornhill Magazine*

Ellen Wood, *Lord Oakburn’s Daughters*

1865

Mary Elizabeth Braddon, *Only a Clod* and *Sir Jasper’s Tenant*

Florence Marryat, *Love’s Conflict*

Ellen Wood, *Mildred Arkell*

1866

Mary Elizabeth Braddon, *The Lady’s Mile*

Mary Elizabeth Braddon begins to edit the family periodical *Belgravia*
CHRONOLOGY

Wilkie Collins, *Armadale* completes serialisation in the *Cornhill* and is published in volume form

Charles Reade, *Griffith Gaunt* is published in volume form

Ellen Wood, *St Martin’s Eve*

1867

Mary Elizabeth Braddon, *Rupert Godwin* and *Birds of Prey*

Rhoda Broughton, *Not Wisely But Too Well* and *Cometh Up as a Flower*

Wilkie Collins and Charles Dickens collaborate on *No Thoroughfare*, which is published in the Christmas number of *All the Year Round*; dramatic adaptation is performed at the Adelphi Theatre on Christmas Eve

Ouida, *Under Two Flags*

Ellen Wood becomes editor of *Argosy* magazine

Ellen Wood, *Lady Adelaide’s Oath*

1868

Mary Elizabeth Braddon, *Charlotte’s Inheritance, Dead Sea Fruit* and *Run to Earth*

Wilkie Collins, *The Moonstone* is serialised in *All the Year Round* and then published in volume form

Ellen Wood begins to write her ‘Johnny Ludlow’ stories in the *Argosy*

1869

Wilkie Collins’s play *Black and White* is produced at the Adelphi Theatre

1870

Wilkie Collins, *Man and Wife*

Charles Dickens dies

1871

Mary Elizabeth Braddon, *Fenton’s Quest* and *The Lovels of Arden*

Wilkie Collins, *Poor Miss Finch* serialised in *Cassell’s Magazine*

Wilkie Collins’s adaptation of *The Woman in White* is produced at the Olympic Theatre

1872

Wilkie Collins, *The New Magdalen* is serialised in *Temple Bar*

Wilkie Collins, *Poor Miss Finch* is published in volume form

Florence Marryat begins editing *London Society*

1873

Mary Elizabeth Braddon, *Milly Darrell*

1874

Wilkie Collins, *The Law and the Lady* is serialised in *The Graphic*

Wilkie Collins, *The Frozen Deep and Other Stories*

1875

Mary Elizabeth Braddon, *Hostages to Fortune*

Wilkie Collins, *The Law and the Lady* is published in volume form
CHRONOLOGY

1876  Mary Elizabeth Braddon, *Joshua Haggard’s Daughter*
Mary Elizabeth Braddon retires as editor of *Belgravia*
Wilkie Collins’s adaptation of *Armadale*, entitled *Miss Gwilt*, is performed at the Globe Theatre
Wilkie Collins, *The Two Destinies*
Florence Marryat retires as editor of *London Society*
Florence Marryat, *Her Father’s Name*
Ellen Wood, *Parkwater*

1877  Wilkie Collins’s dramatic version of *The Moonstone* is performed at the Olympic Theatre

1878  Wilkie Collins, *The Haunted Hotel*
Wilkie Collins, *The Fallen Leaves* is serialised in both *The World* and *Canadian Monthly*

1879  Wilkie Collins, *Vixen* and *The Cloven Foot*
Rhoda Broughton, republication of *Tales for Christmas Eve* as *Twilight Stories*
Wilkie Collins, *The Fallen Leaves* is published in volume form
Wilkie Collins, *A Rogue’s Life*

1880  Wilkie Collins, *Jezebel’s Daughter*
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The following short references will be used for frequently cited critical material and letters:


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