This is an original study of the narrative techniques that developed for two very popular forms of fiction in the nineteenth century – ghost stories and detective stories – and the surprising similarities between them in the context of contemporary theories of vision and sight. Srdjan Smajić argues that to understand how writers represented ghost-seers and detectives, the views of contemporary scientists, philosophers, and spiritualists with which these writers engage have to be taken into account: these views raise questions such as whether seeing really is believing, how much of what we “see” is actually only inferred, and whether there may be other (intuitive or spiritual) ways of seeing that enable us to perceive objects and beings inaccessible to the bodily senses. This book will make a real contribution to the understanding of Victorian science in culture, and of the ways in which literature draws on all kinds of knowledge.

Srdjan Smajić is an independent scholar living in New Orleans.
Nineteenth-century British literature and culture have been rich fields for interdisciplinary studies. Since the turn of the twentieth century, scholars and critics have tracked the intersections and tensions between Victorian literature and the visual arts, politics, social organization, economic life, technical innovations, scientific thought – in short, culture in its broadest sense. In recent years, theoretical challenges and historiographical shifts have unsettled the assumptions of previous scholarly synthesis and called into question the terms of older debates. Whereas the tendency in much past literary critical interpretation was to use the metaphor of culture as “background,” feminist, Foucauldian, and other analyses have employed more dynamic models that raise questions of power and of circulation. Such developments have reanimated the field. This series aims to accommodate and promote the most interesting work being undertaken on the frontiers of the field of nineteenth-century literary studies: work which intersects fruitfully with other fields of study such as history, or literary theory, or the history of science. Comparative as well as interdisciplinary approaches are welcomed.

A complete list of titles published will be found at the end of the book.
GHOST-SEEERS, DETECTIVES, AND SPIRITUALISTS

Theories of Vision in Victorian Literature and Science

SRDJAN SMAJIĆ
In memory of my father, Emir Smajić
Contents

Acknowledgments page ix
List of abbreviations x

Introduction 1

PART I OUTER VISION, INNER VISION: GHOST-SEEING AND GHOST STORIES 9

1 Contextualizing the ghost story 11
2 The rise of optical apparitions 20
3 Inner vision and spiritual optics 34
4 “Betwixt ancient faith and modern incredulity” 45

PART II SEEING IS READING: VISION, LANGUAGE, AND DETECTIVE FICTION 65

5 Visual learning: sight and Victorian epistemology 67
6 Scopophilia and scopophobia: Poe’s readerly flâneur 94
7 Stains, smears, and visual language in The Moonstone 108
8 Semiotics v. encyclopedism: the case of Sherlock Holmes 119

PART III INTO THE INVISIBLE: SCIENCE, SPIRITUALISM, AND OCCULT DETECTION 129

9 Detective fiction’s uncanny 131
10 Light, ether, and the invisible world 137
Contents

11 Inner vision and occult detection: Le Fanu’s Martin Hesselius 150
12 Other dimensions, other worlds 157
13 Psychic sleuths and soul doctors 181
Coda 200

Notes 204
Bibliography 238
Index 256
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Abbreviations

“AS” Algernon Blackwood, “Ancient Sorceries”
“CI” Arthur Conan Doyle, “A Case of Identity”
“F” Joseph Sheridan Le Fanu, “The Familiar”
“GT” Joseph Sheridan Le Fanu, “Green Tea”
“HB” Arthur Conan Doyle, *The Hound of the Baskervilles*
“HI” William Hope Hodgson, “The Horse of the Invisible”
“HL” William Hope Hodgson, “The House Among the Laurels”
“JH” Joseph Sheridan Le Fanu, “Mr Justice Harbottle”
“LDW” Walter Scott, *Letters on Demonology and Witchcraft*
“M” Wilkie Collins, *The Moonstone*
“MC” Edgar Allan Poe, “The Man of the Crowd”
“MR” Edgar Allan Poe, “The Mystery of Marie Roget”
“NF” Algernon Blackwood, “The Nemesis of Fire”
“NN” Catherine Crowe, *The Night-Side of Nature*
“OM” Hermann von Helmholtz, “The Origin and Meaning of Geometrical Axioms”
“PI” Algernon Blackwood, “A Psychical Invasion”
“PIS” William Whewell, *The Philosophy of the Inductive Sciences*
“PL” Edgar Allan Poe, “The Purloined Letter”
“PLM” George Henry Lewes, *Problems of Life and Mind*
“RM” Edgar Allan Poe, “The Murders in the Rue Morgue”
“SB” Arthur Conan Doyle, “A Scandal in Bohemia”
List of abbreviations

“SE” William Hope Hodgson, “The Searcher of the End House”
SF Arthur Conan Doyle, The Sign of Four
SL John Stuart Mill, A System of Logic
“SMI” Victoria Welby, “Sense, Meaning and Interpretation”
SR Thomas Carlyle, Sartor Resartus
SS Arthur Conan Doyle, A Study in Scarlet
“TC” Walter Scott, “The Tapestried Chamber”
“TI” William Hope Hodgson, “The Thing Invisible”
“VHS” Algernon Blackwood, “A Victim of Higher Space”
“WR” William Hope Hodgson, “The Whistling Room”