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p.2 ambiguous expression seems to suggest that Galatians is used as justification for colonialism.

p. 2 Rephrased for clarification

p.8 the sentence beginning 'As I shall show' needs a punctuation mark after 'mesmerism'.

p.8 Added

p.11 'empirical gains' should surely be 'imperial gains'?

p.11 Corrected

p.16 mistitles Gissing's novel (it should be The Nether World, not The Netherworld).
Needs to explain the difference between the two.

p.16 Corrected and, following viva discussion, revised all appearances of 'Nether World' to 'Netherworld'

p.17 missing word – should be 'the Polynesian'.

p. 17 Added

p.27 comma missing from the title of Blackwood's.

p.27 Added

p.28 surely they are not 'commodifying the urban environment' but operating within it?

p.28 Amended to "seeking to capitalise on the burgeoning commodification of the surrounding urban environment"

p.32 should be 'crew's voracious consumption'.

p.32 Amended

p.38 comma needed after 'diphtheria'.

p.38 Added

p.39 Wuthering Heights was published in 1847 but written earlier (see p.41).

p.39 Reduced date of publication to brackets from introductory sentence. The earlier writing of the novel is clarified on p.41.

p.40 the 'death of Charlotte'. Do you mean the children's mother, Maria, here?

p.40 Clarified

p.51 what evidence does Katherine Frank provide for her claim about Emily's eating patterns (note 29)?

p.51 Information added to f/n 29

p.60 indent lengthy Dostoevsky quotation.

p.60 Indented

p.64 give the title of Oliver Twist (not O.T.), note 35.

p.65 Amended

p.66 so Dickens is influenced by Dante, even though there is no evidence for this?

Why not simply stick to the parallels between the two, rather than trying to demonstrate actual influence? Of course, you don't have to have read a text to be influenced by it – 'Abandon Hope, all Ye who Enter Here' is a good example.

p.66 Clarified

p.70 Bleak House is set in a version of the late 1840s-early 1850s, but it is not tied to the actual 'real' dates/events of that period.

p. 70 Added

p.71 the character is called 'Captain Murderer' not 'Captain Murder'.

p.71 Amended

p.76 worth noting that Hard Times is the only Dickens novel with no London scenes.

p.76 Added

p.91 (and elsewhere) it is 'Bleeding Heart Yard', not 'Hearts'.

p.91 (and elsewhere) amended

p.105 the discussion of the rebellious undercurrents in English society would be strengthened by reference to Dickens' essay, 'On Strike' (1854).

p.106 F/n 51 added referencing 'On Strike' article

p.156 Wollstonecraft did not 'first raise' the woman question. The title of her book is incorrect here.

p.156 Amended and clarified

p.164 a very misleading collection of marital analogues including Clarissa and The Woman in White (in these two, women are 'hunted for fundamentally different

reasons...there's also a century between them and the world had changed a lot! Don't forget the importance of class here, either. The predatory aristocrat of *The Egoist* is a good example...and the novel's title perhaps implies Meredith's satirical intentions? Belatedly acknowledges something of this on p.190.

p.164 Clarified the literary tradition of marriage/hunt imagery. Introduced Meredith's satire earlier on page 165-6

p.175 *Middlemarch* is set in the early 1830s and published in 1872. It can't be influenced by the marriage guides Lewis cites. She needs earlier examples.

p. 175 Earlier examples given

p.181 in the midst of this talk of Casaubon as vampire, she really ought to mention le Fanu's 'Schalken the Painter' (1839).

p. 182 Added

p.193 the image of the peacock here is pure Darwin – it's not an inversion of traditional rules.

p. 194 Amended

p.195 no source for the Baudelaire quotation.

p. 196 Quotation deleted and paragraph reintroduced

p.197 the cartoon is by Tenniel, not 'illustrated by' him.

p. 198 Amended

p.238 why this sudden shift to Spenser? The title of his poem should be given in its original (not modernised) spelling.

p. 239 Passage from Spenser removed

p.265 Alex Owen is female.

p. 267 Amended

p.268 Kelly Hurley developed her ideas at greater length in *The Gothic Body* it ought to be acknowledged.

p. 269 Addition of f/n 150 in relation to Hurley's development of ideas

p.276 Grant Allen's 'The Beckoning Hand' (1887) merits a mention in the discussion of Caribbean gothic in note 150. The sensational reports in the *Illustrated Police News*

are also notable in this context.

p. 277-8 Additions made to f/n 153

p.280 isn't *The Beetle* another of Marsh's variations on Wilkie Collins' *The Moonstone* (1868), a book he drew on quite often (see the Vuohelainen collection from MUP – surprising not to Vuohelainen making a significant contribution to this discussion as she is probably the leading critical authority on Marsh)

p. 265 Addition of Vuohelainen's work on Marsh