



Abstract: Although the rise of modern British spy fiction is usually dated to the Edwardian period, with the names of Kipling, Conrad and Buchan among the first to be mentioned, the genre owes its existence to a little-noted precursor in late Victorian popular literature: the Russian Nihilist romance. Many of the ideological and formal aspects of the genre can be traced back to the tales of police espionage, terrorist revolutionaries, and double agents that titillated audiences in the last decades of the nineteenth century. In the 1880s and 90s, the age-old literary figure of the spy underwent a number of transformations that would establish its new meanings for the new century.

An interesting paper by Anna Vaninskaya.
May be found [here](#) or [here](#)

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