

Contents

<i>List of Illustrations</i>	ix
<i>Acknowledgements</i>	x
Introduction: Neo-Victorianism and Post-Authenticity:	
On the Ethics and Aesthetics of Appropriation	1
1 History, literature, and criticism	8
2 Neo-Victorianism: The Victorians in the twenty-first century	28
3 Going forward, looking backward	32
1 Memory, Mourning, Misfortune: Ancestral Houses and (Literary) Inheritances	33
1.1 Meta-morphoses: Classical, (early)modern, and neo-Victorian echoes in Wesley Stace's <i>Misfortune</i> (2005)	37
1.2 'My mother not my mother; myself not myself': The mother (as) text in Sarah Blake's <i>Grange House</i> (2000)	41
1.3 'Tell me the truth': Trauma, witnessing, and authorship in Diane Setterfield's <i>The Thirteenth Tale</i> (2006)	47
1.4 'There was something <i>unheimlich</i> about it': Familial/textual legacies and spectral returns in John Harwood's <i>The Ghost Writer</i> (2004)	55
1.5 Conclusion	63
2 Race and Empire: Postcolonial Neo-Victorians	66
2.1 Hybridity and resistance in Amitav Ghosh's <i>Sea of Poppies</i> (2008)	70
2.2 Voices across borders: Laura Fish's <i>Strange Music</i> (2008)	81
2.3 Orientalism and transculturalism: Ahdaf Soueif's <i>The Map of Love</i> (1999) and Kate Pullinger's <i>The Mistress of Nothing</i> (2009)	91
2.4 Conclusion	104
3 Sex and Science: Bodily and Textual (Re)Inscriptions	106
3.1 Scopophilia and paratextuality	110
3.2 Subaltern subversions: Jane Harris's <i>The Observations</i> (2006)	116

3.3	Race, science, and the gaze: Barbara Chase-Riboud's <i>Hottentot Venus</i> (2003)	120
3.4	Reclaiming the (textual) body: Belinda Starling's <i>The Journal of Dora Damage</i> (2006)	131
3.5	Conclusion	140
4	Spectrality and S(p)ecularity: Some Reflections in the Glass	143
4.1	'[L]ights and shadows moving on the inside of the windows': Charles Palliser's <i>The Unburied</i> (1999) and Jem Poster's <i>Courting Shadows</i> (2002)	150
4.2	'When Alice stepped through liquid glass': A.S. Byatt's <i>The Children's Book</i> (2009)	156
4.3	'A pure-Victorian half-made window': Rachel Hore's <i>The Glass Painter's Daughter</i> (2008)	163
4.4	'[T]here may be some truth in those tales': John Harwood's <i>The Séance</i> (2008)	167
4.5	Conclusion	172
5	Doing It with Mirrors, or Tricks of the Trade: Neo-Victorian Metatextual Magic	174
5.1	'Are you watching closely?': Christopher Nolan's <i>The Prestige</i> (2006)	178
5.2	The conjuror in the closet: Sarah Waters's <i>Affinity</i> (1999)	184
5.3	Simulation and consciousness: Mind travel in Scarlett Thomas's <i>The End of Mr Y</i> (2006)	190
5.4	Death, resurrection, and cinematography in Neil Burger's <i>The Illusionist</i> (2006) and Steven Millhauser's 'Eisenheim the Illusionist' (1990)	201
5.5	Conclusion	209
6	The Way We Adapt Now: or, the Neo-Victorian Theme Park	211
6.1	Victoriana World: TV, theme parks, and the object of authenticity	213
6.2	'Memory fatigue': The great (neo-)Victorian collection	220
6.3	From Lark Rise to Cranford and back again	226
6.4	'I'm not sure how much of a Dickensian I am really': The adaptive affinities of Andrew Davies	236
6.5	Conclusion	244
	<i>Notes</i>	246
	<i>Bibliography</i>	288
	<i>Index</i>	311