Contents

1	Introduction: "Erotic 'Victorians': Women, Neo-Victorian	
	Fiction, and Creative Eros"	1
	The Novel "Reforming" Woman's World	5
	Eros, the "Phantasm," and Platonic Love in Byatt's Possession	6
	Creative Eros	15
2	"The Female Artist's Erotic Gaze in Neo-Victorian Fiction"	23
	The Gaze	25
	Victorian Photography	27
	Pre-Raphaelite Women Artists and Julia Margaret Cameron	29
	Afterimage: Re-imagining the Pre-Raphaelite Vision	35
	"Breaking the Sequence; Breaking the Sentence": Re-envisioning	
	Ophelia and Seizing Sappho	38
	Visionary Luminescence in Sixty Lights	42
3	Eros and the Woman Writer: Conversing with the Spirits of	
	Elizabeth Barrett Browning, Charlotte Brontë, and E. Nesbit	53
	Aurora Leigh and the "Woman Question"	55
	Marriage, Mothering, Writing, and Overcoming Male Influence	58
	The Monstrous Feminine	72
	Sexual Eros and Creativity	77
	The Lesbian continuum	82

x CONTENTS

4	Female Rogues and Gender Outlaws in the Neo-Victorian	
	Novel	91
	Slammerkin: Fashioning the Self	92
	Alias Grace: Mary Whitney the Rogue	102
	Fingersmith and Roguish Freedom	109
	Gender Outlaws: Tipping the Velvet and Frog Music	115
5	"In Other Dark Rooms: Eros and the Woman Spiritualist"	129
	Affinity and Confinement	131
	Two Versions of the Spiritualist Medium Florence Cook	136
	Selene of the Spirits: Hearing Spirit Voices	137
	Roberts's In the Red Kitchen	142
	"The Conjugial Angel"	145
6	"Voyages Out: Postcolonial Desires and the Female	
	Victorian Traveler/Adventurer"	153
	Voyaging Out: Women and Travel	154
	Egyptian Sojourners: Lady Lucie Duff Gordon and the Victorian	
	Artist John Frederick Lewis	157
	"Going Native" in The Mistress of Nothing	160
	Sartorial Choices, Cross-Dressing, and Identity in	
	The Map of Love	163
	A Female World of Habitation: The Harem	165
	A New World of Habitation in The Mistress of Nothing	169
7	Conclusion: Drawing a New Map of Love	177
В	ibliography	179
Iı	Index	