

# CONTENTS

1	<b>Introduction: Neo-Victorian Maladies of the Mind</b>	1
	Brenda Ayres and Sarah E. Maier	
	<i>Bibliography</i>	20
2	<b>“I Am Not an Angel”: Madness and Addiction in Neo-Victorian Appropriations of <i>Jane Eyre</i></b>	27
	Kate Faber Oestreich	
	<i>Bibliography</i>	46
3	<b>“We Should Go Mad”: The Madwoman and Her Nurse</b>	49
	Rachel M. Friars and Brenda Ayres	
	<i>Bibliography</i>	69
4	<b>The Daughters of Bertha Mason: Caribbean Madwomen in Laura Fish’s <i>Strange Music</i></b>	73
	Olivia Tjon-A-Meeuw	
	<i>To Be Guilty Is to Be Mad—Elizabeth</i>	78
	<i>Like Mother Like Daughter—Kaydia</i>	84
	<i>Not Your Negro—Sheba</i>	89
	<i>Bibliography</i>	93

5	<b>“A Necessary Madness”: PTSD in Mary Balogh’s Survivors’ Club Novels</b>	97
	Brenda Ayres	
	<i>Book 1: The Proposal (2012)</i>	103
	<i>Books 2 and 3: The Suitor (2013b) and The Arrangement (2013a)</i>	107
	<i>Books 4 and 5: Escape (2014a) and Only Enchanting (2014b)</i>	110
	<i>Book 6: Only a Promise (2015a)</i>	111
	<i>Book 7: Only a Kiss (2015b)</i>	114
	<i>Book 8: Only Beloved (2016)</i>	115
	<i>Bibliography</i>	117
6	<b>Unreliable Neo-Victorian Narrators, “Unwomen,” and Femmes Fatales: Nell Leyshon’s <i>The Colour of Milk</i> and Jane Harris’ <i>Gillespie and I</i></b>	121
	Eckart Voigts	
	<i>Bibliography</i>	141
7	<b>“Dear Holy Sister”: Narrating Madness, Bodily Horror and Religious Ecstasy in Michel Faber’s <i>The Crimson Petal and the White</i></b>	145
	Marshall Needleman Armintor	
	<i>Houses in Order and “Playing with Dolls”: The Non-maturation of Agnes Rackham</i>	148
	<i>Dear Holy Sister: Divine Eroticism and Shared Identities</i>	152
	<i>Retracing the Narratives of Madness: The Journals of Agnes Rackham</i>	155
	<i>The Woman in White and the Singularity of Vision</i>	158
	<i>Bibliography</i>	163
8	<b>The Unmentionable Madness of Being a Woman and <i>Ripper Street</i></b>	167
	Brenda Ayres and Sarah E. Maier	
	<i>Puberty and Menarche</i>	172
	<i>Sexual Desire and Nymphomania</i>	174
	<i>Childbirth, Puerperal and Lactational Insanity</i>	177
	<i>Menopause and Old Maids</i>	178
	<i>Mad Women</i>	179

	<i>Neo-Victorian Revisions of Female Sexuality</i>	179
	<i>Sexual Desire, Nymphomania and Slumming</i>	183
	<i>Questionable Pregnancy and Deathly Childbirth</i>	184
	<i>Puberty and/as Trauma for Girlchildren</i>	189
	<i>Lost/Found Children and Postpartum Despair</i>	190
	<i>Threats, Menopause, Grief and Old Maids</i>	191
	<i>Woman's Unmentionable Madness(es)</i>	194
	<i>Bibliography</i>	197
9	<b>Queering the Madwoman: A Mad/Queer Narrative in Margaret Atwood's <i>Alias Grace</i> and Its Adaptation</b>	203
	Barbara Braid	
	<i>Queerness as Non-normativity and the Madwoman</i>	207
	<i>Grace Marks: A Victorian Hysteric</i>	212
	<i>A Madwoman's Queer Identity and Narrative</i>	216
	<i>Conclusion: Being Queered by the Madwoman</i>	223
	<i>Bibliography</i>	225
10	<b>Old Monsters, Old Curses: The New Hysterical Woman and <i>Penny Dreadful</i></b>	229
	Tim Posada	
	<i>An Old Monster</i>	229
	<i>Diagnosing Hysteria</i>	231
	<i>Fragile Male Superegos</i>	237
	<i>A New Hysterical Woman</i>	241
	<i>An Old Curse</i>	246
	<i>Bibliography</i>	248
11	<b>The Glamorisation of Mental Illness in BBC's <i>Sherlock</i></b>	253
	John C. Murray	
	<i>Bibliography</i>	276
12	<b>Gendered (De)Illusions: Imaginative Madness in Neo-Victorian Childhood Trauma Narratives</b>	281
	Sarah E. Maier	
	<i>Bibliography</i>	300
	<b>Index</b>	303