

CONTENTS

<i>List of Figures</i>	ix
<i>Acknowledgments</i>	xi
Introduction	1
1 Context and Desire in the Colonization of British Literature	11
2 Heritage and Nostalgia: What Remains of <i>The Remains of the Day</i>	41
3 American Cowboy in England: <i>Possession</i>	77
4 Cinema's Romance with the Colonial: <i>The English Patient's</i> "AntiConquest" Adventure	107
5 Cool Britannia for Sale: <i>Trainspotting</i> and <i>Bridget Jones's Diary</i>	135
6 Reterritorializing British Masculinity for American Consumption: <i>Waterland</i> and <i>High Fidelity</i>	175
7 Shakespeare's Counterfeit Signature: <i>Shakespeare in Love</i>	207
Conclusion	227
<i>Notes</i>	235
<i>Bibliography</i>	255
<i>Index</i>	267

LIST OF FIGURES

1	Dante Gabriel Rossetti's <i>The Beloved (The "Bride")</i> (1855–1856)	96
2	Blanche Glover (Lena Headey) in front of her painting, <i>Possession</i> (2002)	97
3	Christabel LaMotte (Jennifer Ehle), posing, <i>Possession</i> (2002)	98
4	Edward Burne-Jones' <i>Clara von Bork 1560</i> (1860)	99
5	Blanche Glover (Lena Headey) and Christabel LaMotte (Jennifer Ehle) reclining, <i>Possession</i> (2002)	100
6	Simeon Solomon's <i>Sappho and Erinna in a Garden at Mytilene</i> (1864)	101
7	<i>Charles Dickens</i> by Daniel Maclise (1839)	104
8	Randolph Henry Ash (Jeremy Northam), profile, <i>Possession</i> (2002)	105