

Contents

<i>Abbreviations</i>	xi
Introduction	1
Two theories of originality	1
Victorian originalities	6
1. 'Romantic' Originality	18
Introduction	18
The new shibboleth	27
The Romantic handover	33
Purloined letters and plagiarism hunters	41
2. Legitimizing Appropriation	50
Introduction	50
Composition and decomposition	52
Victorian selves and plagiarism	67
'They wot not of it': unconscious plagiarism	77
Noble contagion	82
Conclusions	88
3. George Eliot, Originality, and Plagiarism	92
Introduction	92
Eliot and 'entire' originality	98
Deep originality	103
The onlie begetter	108
The commonwealth and the general mind	113
The uses of unoriginality: Eliot and misquotation	120
Conclusions	126
4. Charles Reade: The Realist as Plagiarist	130
Factual fictions	130
The double vision of Charles Reade	136
The 'Great System'	141
Conclusions	154

5. Aesthetics of Salvage in the <i>Fin-de-Siècle</i> : Originality and Plagiarism in Pater, Wilde, and Johnson	158
Introduction	158
The cultivation of style and the breakdown of unity	164
Jewel-setting	168
<i>Novitas</i> : the turn to the dictionary	172
Refinement	177
Talent and tradition: the return to the library	183
'Ancestral voices': the ghosts of Lionel Johnson	193
Conclusions	209
 <i>Bibliography</i>	 212
 <i>Index</i>	 237