

The Victorian Newsletter

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Contents

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	Page	
Selecting Heroines: George Gissing and "Sexual Science" by Rosemary Jann	1	22 A Victorian Sensation Novel in the "Contact Zone": Reading <i>Lady Audley's Secret</i> through <i>Imperial Eyes</i> by R. Mark Hall
An Annotated Secondary Bibliography <i>The Picture of Dorian Gray</i> (1980-1999) by Valentina Di Pietro	5	26 Burying the Dead: Matthew Arnold and the Dissenters By Terry G. Harris
Hopkins, Language, Meaning by Dennis Sobolev	11	30 Coming in <i>The Victorian Newsletter</i>
Benjamin Disraeli's <i>The Young Duke</i> and the Condition of England's Aristocrats Maria K. Bachmann	15	31 Books Received
		[37] Group News

Cover: "The young Mr. Disraeli: from a drawing by Daniel Maclise"

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Selecting Heroines: George Gissing and "Sexual Science"*

Rosemary Jann

In summing up his major themes in the closing paragraphs of *The Descent of Man and Selection in Relation to Sex* (1871), Charles Darwin underscores implicit ideological conflicts among these ideas. Concerned that men are less conscientious in the selection of a wife than they are in the breeding of their domestic animals, he notes in particular two obstacles to the strict functioning of sexual selection among humans. Man's strong attraction to "mere wealth and rank" (918) in a prospective mate was problematic because these guaranteed no biological fitness, at least not in women, who had done nothing to earn them. Even among men, Darwin was a strong supporter of meritocracy over inherited position, as befits a prominent member of the Victorian intelligentsia. In an earlier chapter, he goes so far as to argue that "The presence of a body of well-instructed men, who have not to labour for their daily bread, is important to a degree which cannot be over-estimated," since the material progress of society depended so heavily upon the "high intellectual work" they conducted (502). His call for "open competition for all men" (919) in the closing pages of the *Descent* is a protest against the advantages given to rank by society's artificial "laws and customs," be it in business or in courtship.

The obstacle to strict sexual selection created by man's concern about "mental charms and virtues" in a prospective wife was more ambiguous in its implications. Appreciation of these features made him "superior" to animals, yet Darwin was forced to admit that a cultivated elite was not guaranteed greater reproductive success than that enjoyed by the "reckless" and "inferior" members of society. Moreover, the very moral scruples that made humankind superior to animals also hindered the strict functioning of natural selection by preserving the weak and unfit. Torn between his conviction that a struggle for existence was necessary to force selection of the most fit and his understanding that the "highest part of man's nature," his "moral qualities," were not necessarily sustained by natural selection, Darwin fell back on the admittedly utopian hope that anyone markedly inferior in body or mind would simply refrain from marriage, and that in the mean time, husbands would take additional care to improve the "intellectual and moral qualities" of their offspring by selecting wives for these traits (918-19).

The contradictions between evolution and ethics that Darwin struggled with here have been a prominent and well-acknowledged theme in the novels of George Gissing, filled as they are with protagonists whose very intellectual and moral superiority is shown to handicap them in their struggle for survival amidst the competitive, materialistic, mass-culture mediocrity of the late nineteenth century. Less atten-

tion has been paid to the influence of scientific theories of sexual selection and sexual difference on Gissing.¹ My main objective in this essay is to consider the contribution of what Cynthia Russett has labeled "sexual science"—that body of late nineteenth-century evolutionary theory, more or less influenced by Darwin, purporting to explain how biology determined women's inferiority—to the ideological contradictions that mark Gissing's major novels of the 1890s. Gissing's endorsement of essentialist assumptions about sexual identity and behavior current in his day was complicated by his characteristic class prejudices and the peculiarities of his own class position.

Gissing felt far more sharply than Darwin did the obstacles placed in the way of intellectually worthy men by the power of "mere wealth and rank," after his early disgrace and imprisonment for theft destroyed his hopes for a scholarly career and left him struggling at the fringes of respectable society as a tutor and author in the early 1880s. His resentment about being denied the place among cultivated people that he thought was justified by his intellectual ability (*Collected Letters* 7:29) focused particularly on his being prevented from seeking an educated wife because of his poverty. Sexual selection for Gissing, as for Darwin, meant most prominently a man's selection of an appropriate wife, rather than the heroine's domestication of the hero.² The type of men featured in Gissing's novels of the early 90s—"well-educated, fairly bred, but without money" (*Letters* 5:296)—often ruin themselves socially and economically by the choice of an unsuitable mate. These choices are most often driven by the torments of what Gissing experienced in his own life as "sex necessity" (Halperin 136),³ and referred to in his novels as "brute instinct" (*Emancipated* 418), something very like the indiscriminate sexual drive of male animals in Darwin's analysis. Darwin trusted that the females available earliest for mating would also be the most vigorous and fit (572); in Gissing's universe, succumbing to mere physical desire usually saddles men with socially unacceptable or intellectually insensitive wives—a burden that he experienced himself in his two disastrous marriages to working-class women.

Lionel Tarrant, for instance, the Oxford-educated gentleman in *In the Year of Jubilee*, resents finding himself honor bound to marry the lower middle-class Nancy Lord after his "raging blood" goads him to seduce her (125). In *The Whirlpool*, Harvey Rolfe thinks that at age 37, intellectual cultivation has suppressed the sexual desires that troubled his earlier life (22). Yet even his recognition of Alma Frothingham's vulgarity (41) cannot stop his "manhood" from being "subdued" by her "scornful witchery"

*A version of this paper was read at the MLA Convention 1999.

¹An important exception is Greenslade. Grylls (157, 161-62) also makes reference to contemporary scientific ideas about women, education, and reproduction.

²See Jann 90-91 for an elaboration of this claim.

³This is the phrase H. G. Wells used in recounting what Gissing had told him about this period of his life.

(95), although like many another "intellectual man at issue with the flesh" (96) he pretends to himself that it is her "spiritual excellences" that attract him. Gissing often tends to displace blame from the men's biological urges to the poverty that prevents his protagonists from being able to find the kind of wife merited by their intellectual and cultural superiority. In *New Grub Street* Alfred Yule focuses his resentment on the way his literary career has been hampered by the shop girl he married to satisfy his sexual hunger when he was a struggling young writer (124). The high-brow fastidiousness of the novelist Edwin Reardon would have prevented him from making a similar misalliance, but his flight from "monkish solitude" (95) into marriage with the middle-class Amy Yule, who cannot tolerate the economic failure to which his intellectual scruples condemn him in the popular market, ends in separation and death. His friend Biffin commits suicide at least in part out of despair over the way his poverty prevents him from "complet[ing] his manhood" in any romantic relationship (526). Jasper Milvain in *New Grub Street* and Everard Barfoot in *The Odd Women* feel the same sexual urges but are more calculating; Jasper feels himself weak for not being able to resist Marian Yule's "dangerous" physical attractiveness (75), but he is able to slip the bonds of his engagement to her once he learns that her inheritance will be negligible. Everard Barfoot cites his stronger male passions and the "barbarian" prerogative of "marriage by capture" (a practice Darwin and other nineteenth-century anthropologists had likened to animal mating) to justify his attempts to take Rhoda Nunn by storm in *The Odd Women* (182), but he is similarly able to divest himself of his commitment to her. It's worth noting that Agnes Brissenden, the wealthy, cultured, and liberal-minded woman he ultimately marries, is Rhoda's inferior in physical beauty—the fundamental determinant for sexual selection—but is also able to subdue Everard's "masculine self-assertiveness" (320) rather than provoking it as Rhoda does. Clearly Gissing agreed with Darwin that selection of a wife for "moral and intellectual traits" was important, although without the cocoon of inherited wealth that made Darwin's life comfortable, he was also more realistic about the compensatory benefits of wealth, understanding that money and leisure were necessary, if not sufficient, conditions for the kind of cultivation and intellectual development that he valued.

The high incidence of stupid, materialist, and vulgar women in the novels may owe much to his painfully unhappy marriage to Edith Underwood in the 1890s, but it also raises questions about Gissing's attitudes toward contemporary women's potential for developing the moral and intellectual excellence necessary to make healthy marriages. References in his commonplace book, diary, and letters demonstrate that Gissing was well versed in the work of the scientific popularizers of evolutionary theory, including men like George Romanes, Grant Allen, and Herbert Spencer (whom Gissing described to his brother in 1879 as "perhaps our greatest

living philosopher," (*Letters* 1:142), all of whom made orthodox contributions to the "sexual science" of female weakness in the later nineteenth century. Numerous references in the novels indicate his awareness of the major evolutionary debates about female nature, such as Spencer's assumption that woman was biologically less developed than man and that her intellectual development came at the direct expense of her reproductive capacities. Allen's insistence that woman's sole contribution to human evolution was the bearing of children, and Romanes's evolutionary analysis of the "Mental Differences between Men and Women" in an 1887 essay with which Gissing was familiar.⁴ Among other weaknesses, women's minds were inherently superficial and incapable of logic and justice, according to Romanes (656). We can discern the influence of such debates in John Earwaker's injunction to his friend Godwin Peak in *Born in Exile*: "Remember your evolutionism. The preservation of the race demands in women many kinds of irrationality, or obstinate instinct, which enrage a reasoning man . . . woman, qua woman, hates abstract thought" (*BE* 111). These attitudes are echoed in the thoughts of Lionel Tarrant in the *Year of Jubilee*: "It is a notable instance of evolutionary process that the female mind, in wrath, flies to just those logical ineptitudes which most surely exasperate the male intelligence" (306). Romanes, seconding Darwin in finding no historical evidence of high intellectual achievement by women, took for granted that they were inherently incapable of true originality or artistry, a deficiency that may contribute to Gissing's dismissive treatment of Nancy Lord's attempts as a novelist in *Jubilee* and Alma Rolfe's at best dilettantish pursuit of the violin in *Whirlpool*. Alma's insatiable desire for flattery and public triumph echoes Romanes's opinions about woman's inherent "vanity, fondness of display, and delight in the sunshine of admiration" (657).

On the other hand, by blaming many of their intellectual deficiencies on defective training, Gissing suggested that these might be remediable over time. His attitudes toward education for women were complicated and contradictory. He lamented the religious and social conventionality of most women and thus was generous in his support of those who were striving for cultivation and intellectual independence. His letters to his sister Ellen were crowded with advice for shaping her accomplishments in literature, history, and languages, and for encouraging her in independent thought (e.g. *Letters* 2:43). In an 1887 letter he even held up the example of the young woman who had achieved the sole first in Classics at Cambridge that year as proof that learning Greek was not beyond Ellen (*Letters* 3:125). He valued highly his long and supportive friendship with Clara Collet, who earned degrees from University College, London, and went on to become a teacher, journalist, and supporter of women's rights. And he was positively extravagant in praising the intelligence of Gabrielle Fleury, who lived with him as his wife for the last four years of his life. On the other hand, his sweeping generalizations about

women's weaknesses undercut his personal experience of exceptional cases. It was precisely because he thought that "much of the wretchedness of society is occasioned by the folly, pig-headedness, ignorance" and incapacity of women in general that he so strongly urged Ellen to make the most of the new opportunities for "mental and moral training" enjoyed by her generation of young women (*Letters* 2:72). He made much the same case in an 1893 letter to Eduard Bertz: "More than half the misery of life is due to the ignorance & childishness of women," he wrote; "The average woman pretty closely resembles, in all intellectual considerations, the average male idiot—I speak medically. That state of things is traceable to the lack of education." Gissing advocated "female equality" in education because he was "convinced that there will be no social peace until women are intellectually trained very much as men are" (*Letters* 5:113). Still, only middle-class women were really candidates for such improvement. Like Everard Barfoot, Gissing sympathized with female emancipation only as it promised to serve the ends of "very intelligent and highly educated men" (*Odd Women* 102) such as himself by increasing the ranks of middle-class women intellectually worthy of them. Gissing considered efforts to educate lower-class women as largely counter-productive. Working-class girls, lacking the education and "tone" of middle-class society, were "absorbed in preoccupation with their animal nature," according to Mary Barfoot in *The Odd Women* (61). Gissing also denounced the lower middle classes as being "congenitally incapable" of what he considered "true" education (*Letters* 5:11) and singled out women for particular criticism. He particularly resented the pretensions to social superiority encouraged by the new opportunities for secondary education being made available to them in the 1880s and 90s. He illustrates this most pointedly in *The Year of Jubilee*, where the violent tempers and loose morals of the French sisters demonstrate how inadequate is the "mill of education" to turn those who were the "spiritual kindred" of servants into "middle-class ladyhood" (10, 211). *Born in Exile* also targets women as epitomizing the pettiness and conventional prejudice that characterized the lower middle classes as a whole (27).

Although some evolutionists also believed that women's natural disabilities could be ameliorated by training, "sexual science" as interpreted by Romanes and Allen predicted that education could never fully compensate for women's mental inferiority to man (Romanes 664-65; Allen "Plain Words" 456), and that "over-pressuring" (Romanes 666) themselves could jeopardize both their womanliness and their mental stability. Jessica Morgan, whose struggle to pass the matriculation exam for the University of London leads her to mental breakdown in *In the Year of Jubilee*, is a textbook case of such fears. As Samuel Barmby remarks, "The delicacy of a young lady's nervous system unfits her for such a strain" (189), although Jessica's case is also complicated by the fact that her main motive in pursuing a higher degree is a desire to attract attention to herself (18)—another confirmation of Romanes's claim about the female love of self-display. Virginia Madden, one of the more pathetic "odd women," ruins her mind for anything but the most feeble fiction by her attempts to become an expert on ecclesiastical history through independent study (*Odd Women* 13). Even

Gissing's respect for Gabrielle Fleury as an intellectual partner did not prevent him from cautioning her not to "overtax" her health with too much serious reading (*Letters* 7:170). Darwin had speculated that better educated women might pass along their superiority to their daughters, but also noted that it would take many generations for this kind of transmission to improve the gender as a whole (874-75). This is essentially Buckland Warricombe's position in *Born in Exile*. In condemning the "ridiculous education" that robbed women of any consistency or fixity of purpose, he imagines it taking "three or four generations" at least to improve woman significantly beyond her current "type" (194-95).

Gissing told Bertz that from his own experience, many emancipated women "have gained enormously on the intellectual (& even on the moral) side by the process of enlightenment, that is to say, of brain development" made possible by their being "trained much as men are" (*Letters* 5:113). The evidence from his work is more anomalous. It would be wrong to equate Gissing's view with that of Godwin Peak in *Born in Exile*, but there is evidence that Gissing shared Peak's opinion that "emancipated women" like Marcella Moxey were unsatisfying, "incomplete" as women because insufficiently "sexual" (96). In a letter to Gabrielle in 1898, Gissing also expressed anxiety about women losing their female charms as they gained in intellectual power (*Letters* 7:159). Repression of her sexuality is certainly portrayed as Rhoda Nunn's problem in *The Odd Women*, and Jessica Morgan is described as presenting "a dolorous image of frustrate sex" (*Jubilee* 17).

Gissing definitely shared Peak's belief that intellectual men would have to settle for something less than their ideal "until the new efforts in female education shall have overcome the vice of wedlock as hitherto sanctioned" (*Exile* 203). Consideration of the happy marriages in these novels suggests, however, that whatever emancipation from the "mist of tradition and conventionalism" (to use Peak's words again, 202) that Gissing imagined woman achieving through education did not extend to her liberation from what evolutionary biology had newly reaffirmed to be her natural role as subservient wife and mother. Although the conventional concept of separate spheres and the husband's superiority to his wife are ridiculed in the character of the neurotic Widdowson in *The Odd Women*, Everard Barfoot's friend Mickelthwaite is no less "Ruskinian" (93) in his views; his highly traditional marriage is the only happy one we are shown in the novel. Janet Moxey, who becomes a physician in *Born in Exile*, would seem to represent Gissing's ideal of the new woman: she carried with her "that peculiar fragrance of modern womanhood, refreshing, inspiring, which is so entirely different from the merely feminine perfume, however exquisite" (339). Yet it is noteworthy that once she marries Peak's friend Christian, she breaks down under the physical strain of her medical work, just as the sexual scientists predicted would happen to women attempting to pursue male professions. The social circle she gathers around them in Kingsmill is decidedly intellectual and liberal, made up of Whitelaw College professors who will not condemn them for "object[ing] to pass Sundays in a state of coma," as Christian puts it (389). Christian prizes her as an intellectual companion free from slavish obedience to con-

⁴Gissing had read Allen's popular study of Darwin for Andrew Lang's "English Worthies" series, met him in 1895, and professed a deep admiration for him (*Complete Letters* 7:397). According to Grylls (161), Gissing

took notes on Romanes's essay. My argument here is not for direct influence necessarily, but for Gissing's awareness of ideas about women that were widely held during the late 1880s and the 1890s.

ventional belief, the flaw most typical of Gissing's female characters, yet Janet's real "perfections" as a wife are those of the stereotypical angel in the house: she inspires her husband "with a hopeful activity" and fosters "the elements of true manliness which he was conscious of possessing"; he gratefully submits himself to her womanly influence while taking satisfaction in completing her hitherto "imperfect"—because single—life (390). The contrast between Nancy Lord and Alma Rolfe suggests most tellingly where Gissing's sympathies lay. After her father's suicide Alma flees to Europe, determined to escape the strictures of Mrs. Grundy (*Whirlpool* 60) and devote herself to her own emancipation (63). Her would-be seducer, Redgrave, flatters her for her refusal to "bow down before the vulgar idols" of conventional morality (78). Harvey Rolfe's willingness to give Alma freedom to live her own life is repeatedly portrayed as a mistake; indeed, Alma herself is dissatisfied with the liberty he gives her and "had thought (perhaps had hoped) that he would lay down the law in masculine fashion," since that would at least have meant that he considered her claims for freedom credible (235-36). Romanes had explained woman's natural subservience to man by its adaptive benefits for the weaker of the species, and it is noteworthy that even Gissing's most independent heroines are both stirred and cowed by displays of male force (see Grylls 178-79 for examples). Left to choose her own direction, Alma Rolfe ultimately destroys herself. Nancy, on the other hand, while voicing similar objections to the constraints placed on women, in the end accepts Tarrant's insistence that they maintain separate households, "command[ing] her features to the expression which makes whatever woman lovely—that of rational acquiescence." "On the faces of most women," the narrator adds, "such a look is never seen" (*Jubilee* 343). Unlike Alma, Nancy drops her own attempts to "prove herself modern-spirited" as an empty pose at the novel's end, calmly accepting Tarrant's matter-of-fact endorsement of the double-standard where adultery was concerned, as well as his assertion that he was obviously her superior "in force of mind and force of body." To pretend anything else was simply "the maudlin humbug generally talked by men to women" (343-44), according to Tarrant, and readers are offered no reason to doubt this.

As William Greenslade demonstrates in his analysis of Gissing's biological essentialism in *The Whirlpool*, motherhood was a central concern of late Victorian sexual science, as well as being linked in important ways to fin de siècle fears of degeneration. Claims that women had only a limited amount of biological energy, and that any development of other faculties could only come at the expense of her reproductive capacities, gave sexual scientists a ready-made weapon to wield against the New Woman's desire for greater intellectual and professional fulfillment. In *the Year of Jubilee* is perhaps most orthodox in its endorsement of woman's complete subordination to maternity, although in *The Odd Women*, even the feminist Rhoda Nunn counsels the reluctant mother, Monica Widdowson, that Nature will help

her to fulfill the duty that must be the center of her life from now on (316). For Lionel Tarrant in *Jubilee*, it is simply common sense that Nancy could not be trusted to behave consistently once she becomes pregnant: "It is Nature's ordinance that motherhood shall be attained through phases of mental disturbance, which leave the sufferer scarce a pretense of responsibility" (168). Nancy endorses this view herself later on, accepting the "law of Nature" that decrees that "women are born *only* to be sacrificed" to wifely duties and that she must care for her child instead of developing her mind, even though this insures that women could never overcome their inferiority to men (336-37). Women who do indulge their own interests invariably become bad mothers: Alam Rolfe's pursuit of a musical career is linked directly to her indifference to her son, for instance, and a host of minor characters connect female self-indulgence with neglectful mothering (e.g. Ada Peachy in *Jubilee*, Mrs. Abbott in *Whirlpool* 29). The marriage of Rolfe's friend Basil Morton in *The Whirlpool* is, on the other hand, presented as an ideal that contrasts painfully with the disappointments of Rolfe's own marriage to Alma. The gentle-born Mrs. Morton had never had a "thought at conflict with motherhood"; her children grow healthy at her ample breasts; she teaches them their lessons with the "sweetness and sincerity" that only "such mothers" can possess (303), and considers it a "commonplace" that a "married woman would, of course, be guided by her husband's wish" (314)—all roles that Alma resists.

Gissing's ideological positions have always defied easy categorization, and this extends to his relationship to evolutionary theory as well. His criticism of the kinds of social and class conventions that penalized talented but poor intellectuals like himself merged with his refusal to accept a Darwinian status quo that guaranteed victory to selfishness rather than to moral and intellectual excellence. As he was increasingly influenced by Huxley's brand of evolutionary ethics in the 1890s, he saw all the more clearly that civilization had to resist nature if it were to progress morally (Korg 237-38). At the same time, what were then considered to be enlightened scientific attitudes (considered, it should be noted, by some progressive women as well as by men)⁵ counseled that where conventional sexual roles were concerned, civilization resisted nature's law at its peril. Women were centrally implicated in both issues. Gissing shared Darwin's concern that worthy men were prevented by artificial status distinctions from gaining access to wives intellectually and morally worthy of them, but wavered over whether the short supply of such women was the result of nature or custom; moreover, where women were concerned, he tended to treat class distinctions as anything but artificial. Given his own unhappy relationships with women, it is understandable that he might hope that "social peace" for men could be gained for the cost of a little female training. At the same time, he was clearly threatened by the possibility that women might become so emancipated from their traditional roles as to challenge their biological destiny (and the male preroga-

tives that depended on it). At the end of his 1893 comments to Bertz about women's education, he expressed confidence that a naturally "conservative" nature would prevent any lasting form of "sexual anarchy" that might result from emancipating women's minds, presumably by reinforcing "natural" roles like motherhood (*Letters* 5:113). The fact that he feels compelled repeatedly to undercut female characters who dare to think and act independently of men suggests a lack of complete confidence in this solution, however. And as history would demonstrate, he was right to worry about whether men could so easily limit women's progress simply to what was convenient for male needs. In the end, whatever comfort Gissing may have taken from his confidence that nature would prevent women from departing from their biologically pre-determined roles as they progressed intellectually was more than outweighed by his pessimism over the inadequacy of cultivation and intellect to guarantee fitness in a newly democratized struggle for survival.

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An Annotated Secondary Bibliography on *The Picture of Dorian Gray* (1980-1999)*

Valentina Di Pietro

Diversity of opinion about a work of art shows that the work is new, complex, and vital. When critics disagree the artist is in accord with himself.

"Preface" to *The Picture of Dorian Gray*

This annotated secondary bibliography on *The Picture of Dorian Gray* surveys criticism published from 1980 to the present, and includes chiefly journal articles and book chapters. The few books dedicated solely to *Dorian Gray* are also summarized. The purpose of this bibliography is to illumine the "diversity of opinion" about the novel. Therefore, the

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⁵Ledger (82) charts the influence of social darwinism, eugenics, and imperialism on the celebration of motherhood by women like Josephine

Butler, Sarah Grand, and Olive Schreiner.

*I would like to thank Clare Colquitt for all her help with this bibliography.

public and private personae.

Representative studies that concentrate on the life, not the art, are Arthur Symons's *Study of Oscar Wilde* and Frank Harris's *Oscar Wilde: His Life and Confessions*, both published in 1930, and George Woodstock's *The Paradox of Oscar Wilde*, which appeared in 1949. Interest in the writing itself grew during the 1950s and 1960s. At this time critics particularly focused on *De Profundis*, Wilde's autobiographical prison confession, and on comedies such as *Lady Windemere's Fan* and *The Importance of Being Earnest*. However, as Michael Patrick Gillespie points out, criticism in the fifties often scrutinized the works in order to "reconstruct . . . the events of Wilde's life": "relatively little direct attention" was paid to his other writings, among them *The Picture of Dorian Gray* (*What the World Thinks Me* 24).

The novel, written in 1890, represents one of the most haunting, dazzling, and challenging narratives from the late nineteenth century. *Dorian Gray* wittily mirrors the vices and virtues of the Victorian age. The title character at once embodies the fashionable, refined, upper class gentleman and at the same time the fin-de-siècle, pleasure-seeking dandy. Under the evil influence of Lord Henry Wotton, his friend and mentor, Dorian Gray sells his soul for beauty and youth, and spends eighteen years devoting his life to pleasure while remaining handsome and healthy. However, the portrait of Dorian Gray as a young man, which is painted by his friend Basil Hallward, grows ugly and old. Increasingly threatened by his own picture, which incarnates his moral degradation, Dorian ultimately stabs it and dies. As his corpse rapidly grows "withered, wrinkled, and loathsome," the image becomes beautiful and young once again (274).

The Picture of Dorian Gray is of crucial importance because it represents Wilde's reflection on the relation between art and life, and his defiant "art for art's sake" credo. In fact, Wilde proposed himself as the spokesman for aestheticism, according to which the aim of art is to create works that are neither useful nor moral but simply beautiful. Unfortunately, Victorian society, overly concerned with the didactic function of literature, disagreed with the Irish writer's aesthetics. Wilde's contemporaries judged *Dorian Gray* harshly, finding the novel decadent, scabrous, and immoral because of the way in which Wilde foregrounds a young man's moral degeneration. As Norbert Kohl argues, Wilde is "a symbol of the conflict between the middle-class values of the nineteenth century and the artist's need for freedom, and his name will always be linked to the attempt to reconcile the individual's desire for self-realization with the public pressure to conform to social conventions" (1). Critical disdain towards *Dorian Gray* symbolized the anger aroused by a work of art that did not cater to Victorian society's values but revealed its insecurities and contradictions instead.

Wilde's tendency to blend art and life mirrors the obsession of early critics who initially focused excessively on the author rather than on the novel itself. In fact, *The Picture of Dorian Gray* has consistently stimulated curiosity about the author. Only in the 1980s did critics distance themselves from biographical criticism and approach Wilde's narrative from other theoretical perspectives, a shift that, Gillespie explains, was long overdue (*What the World Thinks of Me*

25-26). In this way critics have come to discover unexpected possibilities of interpretation.

Nevertheless, many critics like Dominic Manganiello and Elaine Smith still remain interested in Wilde's biography and focus their work on the relationship between Wilde's art and life. By contrast, Barri Gold, Deborah McCollister, and Liang-ya Liou concentrate on the male love triangle composed of Dorian Gray, Basil Hallward, and Lord Henry Wotton, emphasizing the morbid idolatry and the manipulative domination that characterize their relationship. Kerry Powell analyzes the role played by Dorian's picture; he considers Wilde's choice of the word *picture* instead of *portrait* as integrally related to the symbolism that pervades the novel. A related topic concerns the division of Dorian's character into his body (Dorian himself) and his soul (the portrait), as two entities that act independently.

Another major subject addressed by William Buckler and Joyce Carol Oates is the "immorality" of the novel. When *The Picture of Dorian Gray* first appeared in July 1890, it gained immediate notoriety for being "dirty, unclean, and poisonous," as the *Daily Chronicle* put it (qtd. in *Critical Heritage* 72). Wilde countered that his novel was not supposed to be moral but simply a beautiful work of art: "There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all" ("Preface").

Especially helpful is criticism by Gillespie, who is among the few to have dedicated entire books to *Dorian Gray*. According to this critic, the enduring appeal of the novel is due to the twists and turns in the plot, as when Dorian murders his friend Basil; to the intriguing and witty conversations that Wilde records between Henry and Dorian; and to the author's inclusion of supernatural phenomena, such as the metamorphoses of the portrait.

Norbert Kohl has also ventured several hypotheses that explain with admirable precision why Wilde's novel continues to inspire critics and readers:

Perhaps the fascination lies in the original and highly dramatic mixture of supernatural fairy-tale—the magic portrait—and conventional moral issues. Or perhaps its source is the timeless fear of old age, with the dream of lasting youth and beauty. Or perhaps Dorian Gray's quest for unlimited and largely amoral enjoyment of all life's pleasures, together with the preservation of his good looks, makes him a symbol that represents the repressed longings and hidden desires with which all readers can identify themselves: to defy the ravages of time without ever changing, to live without growing old, to enjoy without having to bear the marks of one's dissolution.

(139)

In *The Picture of Dorian Gray* fiction and reality, art and life, meld as Oscar Wilde prophesied. With skillful strokes of the brush, he masterfully composed a picture which generations from the past rejected with horror, and generations today enjoy with awe.

Most of the articles and book chapters annotated below were located through the *MLA International Bibliography* and *The Annual Bibliography of English Language and Liter-*

ature. Articles only peripherally concerned with *The Picture of Dorian Gray* were omitted.

Beckson, Karl. "Wilde's Autobiographical Signature in *The Picture of Dorian Gray*." *Victorian Newsletter* No. 69 (Spring 1986): 30-32.

Although the novel should not be read as an autobiography, recognition of its confessional qualities allows for greater understanding of Wilde's genius. Beckson emphasizes that Wilde's strong presence and "autobiographical signature" in *Dorian Gray* emerge particularly with the author's constant use of "the adjective *wild* (appearing twenty-seven times), the comparative form *wilder* (appearing twice), and the adverb *wildly* (appearing five times)" (30).

Bowlby, Rachel. "Promoting *Dorian Gray*." *Oxford Literary Review* 9 (1987): 147-62.

Focuses on Lord Henry Wotton's statement that "A cigarette is the perfect type of the perfect pleasure. It is exquisite, and it leaves one unsatisfied" (*Dorian Gray* 90). Wilde's novel and the cigarette in some ways function like advertisements since both promote "the perfect type of the perfect pleasure." The cigarette represents the perfect pleasure because it leaves the smoker perpetually unsatisfied; likewise, Dorian embodies the wish for never-ending pleasure that becomes true: "Dorian is like a walking advertisement, living proof that youth and beauty can, after all, be eternal" (152).

Brinkley, Edward S. "Homosexuality as (Anti) Illness: Oscar Wilde's *The Picture of Dorian Gray* and Gabriele d'Annunzio's *Il Piacere*." *Studies in Twentieth-Century Literature* 22 (1998): 61-82.

Draws an original parallel between Wilde's and d'Annunzio's respective novels. The two female characters in the Italian narrative and the homosexual male in the English novel succumb because they threaten the heterosexist hegemony. According to Brinkley, the annihilation of Dorian Gray, the effeminate dandy, and the subjugation of d'Annunzio's Elena Muti and Maria Ferres to the superior male hero constitute "literary fascism" (80). Such fascism is necessary for the heterosexist social order "to maintain cultural order [and] to re-establish claim to cultural hegemony" (79).

Brînzeu, Pia. "Dorian Gray's Rooms and Cyberspace." *Sandulescu* 21-29.

Interprets the settings in the novel (e.g. the living room, garden, studio, attic, and clubs) as "the translation of linguistic structures into mental images, i.e. the transformation of words as verbal signs into images as iconic signs" (26). This "virtual" reading enables the reader to visualize the novel from the perspectives of the characters themselves. In this way, the reader follows the developing narrative from a three-dimensional perspective.

Buckler, William E. "*The Picture of Dorian Gray*: An Essay in Aesthetic Exploration." *Victorian Institute Journal* 18 (1990): 135-74.

Analyzes Wilde's aesthetic principles regarding "style,

plot, construction, [and] psychology" (135). The Irish writer expected his readers to approach the novel from and artistic, not an ethical, point of view. The reader's task is to analyze the role of beauty, pleasure, and uselessness because virtue and vice, good characters and bad characters, are easily identified as such in the narration. Nevertheless, Dorian's life is undeniably a moral tragedy because, as Buckler asserts, "it is impossible to tell a story about the actions of human beings, real or imaginary, without a moral inhering in those actions" (136).

Carens, Timothy L. "Restyling the Secret of the Opium Den." *Reading Wilde: Querying Spaces*. New York: New York UP, 1995. 65-75.

In *Dorian Gray* Wilde dexterously refashions the "opium den narration," a genre designed to thrill and impress the late-nineteenth-century reader. Stresses, however, that Wilde "selects only those features [e.g., dangerous journeys in the East End, dark streets, mysterious individuals, opium preparation and smoking] of the conventional opium den plot that serve his own aesthetic" (72).

D'Alessandro, Jean M. Ellis. "Intellectual Word Play in Wilde's Characterization of Henry Wotton." *Sandulescu*, 61-75.

Argues that Dorian Gray's life is the material realization of Lord Henry's diabolic dialectic: "Under the influence of Lord Henry's wordplay, Dorian's innocence becomes experience, his kindness cruelty, his godliness devilishness" (72-73). When Dorian lives his life according to Lord Henry's evil and cynical anecdotes, his personal tragedy ensues.

Danson, Lawrence. "'Each Man Kills the Thing He Loves': The Impermanence of Personality in Oscar Wilde." *Sandulescu* 82-93.

Proposes a theory about Dorian Gray's ambiguous personality and multiple nature. Wilde rejects the scientific definition of personality as "the physiological unit of organic functions" (86) and advances his own view that designates "a special person with qualities different in kind or degree from those who, while demonstrably persons, are not quite personalities" (86). Dorian embodies this impermanent personality that charms and frightens the characters as well as the readers.

Dawson, Terence. "The Dandy in *The Picture of Dorian Gray*: Towards an Archetypal Theory of Wit." *New Companion: A Journal of Comparative and General Literary Studies* 3 (1987): 133-42.

A detailed study of Dorian as dandy. Dawson finds common features connecting the dandy and the mythological figures of Dionysus and Apollo, including eternal youth, refreshing beauty, and power. He also affirms that Dorian the dandy is by no means the indolent, shabby, good-for-nothing social parasite condemned by prudish Victorians, but a charming, "supernatural," highly cultured creature.

Dewsnap, Desmond. "Oscar Wilde: Persona, Publicity, and the Fin-de-Siècle Author." *Postscript* 14 (1997): 105-23.

"Wilde's novel is best seen as an experiment in late Victorian relationships among author, audience, and text: observing Wilde's experiment allows us to observe the ways in which the poses of the modernist artist grew out of the structures of the turn-of-the-century cultural scene" (106). During the late nineteenth century, the relation between author and audience was foregrounded because literature was supposed to promote the middle-class values. Analyzes *Dorian Gray* as a product of the self-absorbed Wilde isolated in his "off-limits" studio and of the flamboyant aesthete camouflaged among Victorian gentlemen.

Elimimian, Isaac. "'Preface' to *The Picture of Dorian Gray* in Light of Wilde's Literary Criticism." *Modern Fiction Studies* 26 (1980): 625-28.

Analyzes Wilde's statements made in the "Preface" to *Dorian Gray*, prominent among them the idea that an author does not need to be sincere, coherent, and moral as long as he serves his artistic credo. Elimimian also clarifies that early critics were particularly hostile towards *Dorian Gray* because they failed to notice the ways in which Wilde was truthful to himself and to his art.

Eusebi, Madame. "The Devil in *Dorian Gray*." *Mythes, Croyances et Religions dans le Monde Anglo-Saxon* 5 (1987): 83-89.

Examines the complex nature of evil in *Dorian Gray*. Wilde's representation of evil, which recalls biblical representations of the fall, is nonetheless quite unique. Evil acts subtly, slowly, and imperceptibly, because it is masked by Dorian's beauty, grace, and youth. The novel is about the devil whose presence is mediated by an enchanted heavenly atmosphere.

Gagnier, Regenia. *Idylls of the Marketplace: Oscar Wilde and the Victorian Public*. Stanford: Stanford UP, 1986. 49-99.

Chapter 2, a new historicist interpretation of the novel, focuses on the relation between Wilde's text and the political, social, and cultural context. In *Dorian Gray*, Wilde offers an alternative aesthetic ideology to Victorian middle-class conformism. Gagnier sees in this dialectic the principal cause of the harsh and offensive criticism that followed the publication of the novel. Reads *Dorian Gray* as an outsider whose sin was condemned by the ruling middle class. He represents the aesthete devoted to beauty and pleasure, not the Victorian gentleman concerned about social respectability and material success whose "morality" is a pose.

Gall, John. "The Pregnant Death of *Dorian Gray*." *Victorian Newsletter* No. 86 (Fall 1992): 55-57.

Dorian Gray represents "the merging of opposites through the breakdown of boundaries" (55). In the novel death and life, comedy and tragedy, actor and spectator blend indistinctly. According to this revolutionary point of view, Gall emphasizes themes of metamorphosis and change as crucial as the plot.

Gillespie, Michael Patrick. "Ethics and Aesthetics in *The Picture of Dorian Gray*." Sandulescu 137-55.

Explores the "relation between an individual's spiritual disposition and the pattern of behavior that he chooses

to follow" (137). Wilde unpretentiously proposes the aesthetic pattern (new Hedonism) as an alternative to commonplace values. *Dorian Gray* represents the new concept of "subjective ethics" (141) that validate not only Wilde's own values but the reader's as well.

_____. "The Picture of *Dorian Gray*": *What the World Thinks Me*. Twayne's Masterwork Studies Series No. 145. New York: Twayne, 1995.

An introductory overview designed for a general readership that focuses on the social, cultural, and political environment in which the novel was written, and on Wilde's ambiguous relationship with Victorian society. Surveys literary criticism from the time the novel appeared to the present; documents the wide-ranging theoretical approaches to the narrative and examines Wilde's narration technique and fundamental themes.

_____. "Picturing *Dorian Gray*: Resistant Readings in Wilde's Novel." *ELT* 35 (1992): 7-25.

To approach the novel exclusively from an intellectual perspective is "conservative" (7). Wilde's wit, wisdom, and art further open-ended interpretations. To read the novel as Wilde's mutiny against Victorian society, as his literary experiment in melding art and life, or simply as his constant attempt to do things just for the pleasure of it, is valuable but limiting. Reading the novel from one point of view alone denies the ways in which Wilde's work resists interpretive closure: "[Wilde] uses the complexity of his own personality to call attention to the multiplicity of possible responses to his work" (12).

Gold, Barri J. "The Domination of *Dorian Gray*." *Victorian Newsletter* No. 91 (Spring 1997): 27-30.

Analyzes the domination, psychological influence, and warped interdependence that bond Dorian, Basil, and Lord Henry. The characters are mutually/reciprocally subjugated, and one is the parasite of the other. Basil exists because of Dorian, Dorian grows in the shadow of Lord Henry, and Lord Henry lives vicariously through Dorian's new hedonist existence.

Gonzales, Antonio B. "The Mirror of Narcissus in *The Picture of Dorian Gray*." Sandulescu 1-12.

Dorian Gray recalls Ovid's myth of Narcissus, who is only "able to love his own reflection, the fugacity of a shadow" (1). The picture's domination over Dorian is a metaphor for the loss of identity and personality in Victorian society: "Narcissus, as an aesthetic symbol, epitomizes from an anthropological and mythological perspective the search for identity, the impossible wish to integrate oneself with his own reflection" (3).

Hassler, Terri A. "The Physiological Determinism Debate in Oscar Wilde's *The Picture of Dorian Gray*." *Victorian Newsletter* No. 84 (Fall 1993): 31-35.

This branch of determinism claims that events occur according to the biological properties of the body and the material world. In *Dorian Gray* this "physiological determinism" occurs when the title character loses his soul to remain just a body. His entire existence is reduced to "vibrations, nerves, fibres, cells" (32). This is why once Dorian's physical impulses are over, his life miserably ends.

Kohl, Norbert. *Oscar Wilde: The Works of a Conformist Rebel*. Trans. David Henry Wilson. Cambridge: Cambridge UP, 1989. 138-75.

Chapter 5 successfully interlaces criticism of the novel with discussion of the author's life. Analyzes thoroughly the plot, characters, main themes, criticism, social and cultural background. Useful as an introductory text for beginning readers.

Lawler, Donald. "The Gothic Wilde." Sandulescu 249-68.

Explains how Wilde incorporated Gothic features into *The Picture of Dorian Gray*, *Salomé*, and *The Sphinx*. Wilde's experiential Gothicism is present when Dorian sells his soul and his portrait gruesomely deteriorates. Indeed, Wilde masterfully adapted the Gothic tradition in his novel: "In doing so, Wilde displayed his exceptional powers of inventive synthesis, theatrical intuition, and stylistic ingenuity to their best advantage" (250).

_____. *An Inquiry into Oscar Wilde's Revisions of "The Picture of Dorian Gray"*. New York: Garland, 1988.

The Picture of Dorian Gray first appeared in June 1890 in *Lippincott's Monthly Magazine*. Wilde revised his work twice before its publication in book form in April 1891. The book version was amplified with the "Preface" and six new chapters. Lawler clarifies that Wilde's revisions were not merely formal but motivated by the necessity to "suppress an underlying moral which Wilde considered too obvious and distracting" (2). The main changes in the narrative such as the story of Dorian's origins, the detailed description of his life, the James Vane episode, are crucial because they affect the aesthetic nature and message of the novel.

Liou, Liang-ya. "The Politics of a Transgressive Desire: Oscar Wilde's *The Picture of Dorian Gray*." *SEL* 6 (1994): 101-25.

Emphasizes Wilde's intent to "denaturalize" heterosexuality and masculinity. *Dorian Gray* is Wilde's means to legitimate homosexuality, wrongly considered synonymous with sodomy, when it was, in his view, a sign of "human progress" and evolution. Both Dorian's morbid narcissism and his lustful relationship with the other male characters incarnate Wilde's criticism of the hypocritical Victorian male community.

Manganiello, Dominic. "Ethics and Aesthetics in *The Picture of Dorian Gray*." *Canadian Journal of Irish Studies* 9 (1983): 25-33.

Foregrounds the controversy between morality and art (ethics and aesthetics) that led the press to attack Wilde's novel as corrupt and immoral. In fact, Wilde faulted his critics, insisting that *Dorian Gray* be read from an artistic not a moral perspective. *Dorian Gray* is the story of a beautiful young man and not a spotless soul. The crucial distinction between a novel without a moral and an immoral novel should not be overlooked.

McCollister, Deborah. "Wilde's *The Picture of Dorian Gray*." *Explicator* 54 (1995): 17-20.

McCollister concentrates on a fundamental theme of the novel: human power. The relationship between the

three main characters is based on the varying degrees of power that the three characters exercise: ". . . Wilde strongly suggests that most of the characters possess at least some power to charm, as well as some vulnerability to mesmeric spells. Ultimately, however, no one has complete control; all humans are subject to even higher powers than their own" (20). Basil's murder, Lord Henry's passive existence, and Dorian's death prove that there are neither winners nor losers in this power game.

Molino, Michael R. "Narrator/Voice in *The Picture of Dorian Gray*: A Question of Consistency, Control, and Perspective." *Journal of Irish Literature* 20 (1991): 6-18.

Analyzes Wilde's voice in the novel. The narrator's perspective, along with the reader's, changes as the plot develops. First-person and third-person narrations constantly alternate to enable the reader to look at the events from multiple points of view.

Murlanch, Isabel. "Taking Risks: A Reading of Oscar Wilde's *The Picture of Dorian Gray*." *Miscellanea: A Journal of English and American Studies* 15 (1994): 219-34.

Dorian Gray represents each individual's innermost desire for lasting beauty, youth, and the capacity to live life intensely. The novel prompts readers to question themselves and to admit their sympathy for Dorian. Wilde assumed that Dorian incarnated uninhibited human nature. As the author stated in the "Preface": "It is the spectator, and not life, that art really mirrors."

Murray, Isobel. "Oscar Wilde in His Literary Element: Yet Another Source for *Dorian Gray*." Sandulescu 283-96.

Identifies Louisa May Alcott's *A Modern Mephistopheles* (1877) as a possible source for Wilde's novel. Wilde was acquainted with Alcott, whom he met five years after she published *A Modern Mephistopheles* anonymously. Although it is not known that Wilde read Alcott's novel, the resemblance between Lord Henry Wotton and Jasper Helwyze, and between Dorian Gray and Felix Canaris, along with the writer's shared Faustian theme, is quite evident.

Nassaar, Christopher S. "*The Picture of Dorian Gray* and *Lady Windermere's Fan*." *Explicator* 54 (1995): 20-24.

Through the tragedy of *Dorian Gray* and the comedy of *Lady Windermere's Fan*, Wilde reveals the morality and decadence of his time: ". . . Dorian's development mirrors the drift of Victorian life and art towards corruption. In *Lady Windermere's Fan*, this same drift . . . is simultaneously obscured by being cast in the mold of social comedy" (21). The characters in both works embody the degeneration of the human being, who develops from "childlike innocence to a state of serious depravity" (20).

_____. "Wilde's *The Picture of Dorian Gray* and *Salomé*." *Explicator* 53 (1995): 217-20.

Compares Jack the Ripper, Dorian Gray, and Salomé to hypothesize that Wilde must have read about the killer of prostitutes because of the gruesome violence in his own novel and play. In *Dorian Gray* the meticulous description of Basil's homicide and the chemical dis-

solution of his body suggest Wilde's knowledge of Jack the ripper's serial murders.

Oates, Joyce Carol. "The Picture of Dorian Gray: Wilde's Parable of the Fall." *Critical Inquiry* 7 (1980): 419-28. "The novel's power lies in the interstices of its parable . . ." (419). Although Wilde's preface states that *Dorian Gray* contains no moral, Oates assumes that the novel foregrounds the struggle between Good and Evil. In the opening scenes in Dorian's garden, Basil incarnates the creator, Dorian the creature, and Lord Henry the devil. Oates urges readers to read *Dorian Gray* "as a serious meditation upon the moral role of the artist," an issue that deeply concerned Wilde.

Ostermann, Sylvia. "Eros and Thanatos in *The Picture of Dorian Gray*." Sandulescu 297-304.

Examines the Hellenic concepts of love and death, particularly death as a unique and drastic escape for prohibited love. In Wilde's novel, Basil dies by the hand of his beloved Dorian, and Dorian dies by his own hand, i.e. the one he loves most. Death is both the ultimate solution to hopeless love and an inevitable punishment for "the excessive love or admiration for oneself" (299).

Powell, Kerry. "Tom, Dick, and Dorian Gray: Magic-Picture Mania in Late Victorian Fiction." *Philological Quarterly* 62 (1983): 147-70.

In Dorian Gray's story we recognize familiar issues in late-nineteenth-century literature such as the "relation between art and life, the Faustian impulse, and the decision of good and evil in human personality" (151). However, the novel excels for its originality because Wilde shaped traditional elements without being ordinary. Powell emphasizes Wilde's genius in creating a novel that, although based on a literary staple of the day, the magic-portrait story, nonetheless became a masterpiece: "By the 1880s the number of magic-portrait stories swelled to the proportions of a deluge" (151). Wilde's aim was "to show his tedious contemporaries where they had erred and how such a tale ought to be written" (153). Accordingly, he "shaped to his own purposes the elements of the tradition he inherited. His predecessors had generally employed the motif of the altered picture or that of the changed model, but not both" (159).

Rashkin, Esther. "Art and Symptom: A Portrait of Child Abuse in *The Picture of Dorian Gray*." *Modern Philology* 95 (1997): 68-80.

Approaches the text psychoanalytically, with specific reference to Sandor Ferenczi's *Confusion of Tongues between Adults and Child* (1933), which studies "pathological behaviors in certain children who have been psychologically aggressed" (72). Rashkin proposes that Dorian Gray's tragedy exemplifies the harmful effects of adult psychological abuse on young minds. With varying intensity and awareness, Basil, Lord Henry, and Dorian's grandfather play devastating roles in Dorian's life because of their destructive

psychological influence on him.

Sandulescu, C. George, ed. *Rediscovering Oscar Wilde*. Gerrards Cross Publisher, 1994.

A collection of essays on Wilde's canon based on papers presented at the 1993 Fifth International Conference of the Princess Grace Irish Library in Monaco. See specific entries.

Seagrott, Heather. "Hard Science, Soft Psychology, and Amorphous Art in *The Picture of Dorian Gray*." *SEL* 38 (1998): 741-59.

Science and human psychology were the subjects of crucial debates during the Victorian age. Wilde was particularly interested in the relationship between art and science, and in *Dorian Gray* he suggested that they cannot be reconciled: "Wilde's novel is a most unscientific text: despite Dorian's extended survey of stimulation and response, he fails to produce clear-cut findings" (758), which is what science expects.

Smith, Elaine. "Oscar Wilde's *The Picture of Dorian Gray*: A Decadent Portrait of Life in Art—or Art in Life." *Publications of the Arkansas Philological Association* 19 (1993): 23-31.

Underlines how Wilde's own history reflects the precarious boundary between art and life. Wilde's novel was used as evidence against him during the trials, after which he was condemned to hard labor. Smith finds a compelling resemblance between creator and creature. In fact, Dorian's ruin depends on "a portrait [that] exercises a demoniac control over the life of the one who sat for it" (23).

Witt, Amanda. "Blushings and Palings: The Body as Text in Wilde's *The Picture of Dorian Gray*." *Publications of the Arkansas Philological Association* 19 (1993): 85-96.

Witt proposes that readers should analyze Dorian Gray not as an artificial, surreal creature but as a human being who "walks and breathes and talks," and who has living characteristics . . . such as blushes, flushes, and palings" (84). The detailed analysis of Dorian's physical metamorphosis mirrors the progressive shifts of his spiritual nature: "The spreading colors in the picture and in the world surrounding Dorian demonstrate the contagion of his evil; for these colors echo the colors of Dorian's body, which in turn reveals his true moral state. Far from being static art, Dorian Gray's body dynamically lives art" (95). "White," "pallid," and "pale" symbolize shades of his innocence; "scarlet," "red," "blood-stained," and "black" those of his wicked heart.

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Hopkins, Language, Meaning

Dennis Sobolev

Nowadays Gerard Manley Hopkins tends to be seen as a less central figure than was the case a generation ago. One of the major reasons for the partial decline in his standing is the prevailing, though largely unexamined, assumption that Hopkins shared the naive "Cratylian" belief in the immanence of meaning in the formal properties of language. Furthermore, in most cases this belief has been interpreted as that in an organic correspondence (or, at least, close relationship) between those properties of the linguistic sign intuited through the senses and the meaning it is used to convey. Such an interpretation, in the current critical climate, has been fatal for Hopkins's reputation as a philosophical poet and the precursor of twentieth-century poetry. It is not my intention, however, to discuss here the arguments for and against this change in the evaluation of Hopkins's poetry. Instead, putting aside the vexed question of the "normative" understanding of the relationship between the signifier and the signified, and its surprisingly diverse interpretations in modernist literature, I would like to examine the evidence of Hopkins's allegedly Cratylian beliefs.

As mentioned above, among Hopkins critics there exists a widely-held opinion (almost consensus) that Hopkins believed in the immanence of meaning in language. The simplest, though not the most popular, version of this conception says that Hopkins believed in the divine origin of language, and hence in the continuity between it and the Logos. Linda Ray Pratt, to take one of the most recent examples, writes: "Müller's theory that language had its origin in the Logos . . . was fundamental to Hopkins' justification for poetry" (215). It is easy to refute this suggestion. Despite the frequent attribution of this belief to Hopkins, there is no single evidence in his writings that testifies to it.

At the same time, it must be stressed that any belief in the immanence of meaning in language brings its adherents back to the conceptions which are similar to the belief in the origin of words in the Word. If the words of language mirror their referents in the material world, they inevitably become the reflections, however imperfect, of that Word by which "all things were made . . . , and without [which] not any thing was made that was made" (John 1:3). In other words, all the indications of Hopkins's belief that meaning is immanent in the formal properties of language have far-reaching metaphysical implications and, consequently, must be diligently scrutinized. In reality, however, there is only one unequivocal indication of the kind. Hopkins writes: "To be and to know or Being and thought are the same. The truth in thought is Being, stress, and each word is one way of acknowledging Being . . ." (J 129). This passage has been frequently quoted (e.g. Sprinker 52-53); but, strangely enough, those critics who quote it have failed to notice that this conception does not belong to Hopkins at all. This sentence belongs to Hopkins's notes on Parmenides, in which the former simply retells in his own words the views of the latter.

There is only one hypothesis in relation to Hopkins's

supposed belief in the immanence of meaning in language which is based on, at least, some textual evidence: this hypothesis says that Hopkins believed in the onomatopoeic nature of language. The brief history of this conception is as follows. The issue of onomatopoeia was introduced first by William H. Gardner (2:142-43, 397-99), foregrounded by J. Hillis Miller in 1963 (284-85), analyzed by James Milroy in 1977 (63-69), problematized by Michael Sprinker in 1980 (46-65) and, finally, articulated by Cary Plotkin in 1989 (37-39, 71-75). However, the approaches of the critics to this question were essentially different. Gardner simply underscored the presence of some onomatopoeic effects in Hopkins's poetry, and mentioned, in passing, Hopkins's cautious remark in favor of the reconsideration of the theory of the onomatopoeic origin of language (2:142-J 5). The unequivocal belief in the theory was attributed to Hopkins much later; this change in critical views happened somewhere at the beginning of the sixties.

In *The Disappearance of God* (1963) J. Hillis Miller begins his discussion of onomatopoeia with the cautious remark that Hopkins believed in the onomatopoeic origin of only some "root word[s]" (284-85). And yet a few lines after this remark Miller writes:

For [Hopkins] language originates in a kind of inner pantomime, in fundamental movements of the body and the mind by which we take possession of the world through imitating it in ourselves. Words are the dynamic internalization of the world. (285)

This is an unequivocal statement in favor of the onomatopoeic nature of language, though in this particular quotation the term itself is not mentioned. At the same time, in 1963 Miller still treats Hopkins's belief in onomatopoeia as something that must be emphasized; two decades later he already considers it as a self-evident fact that does not require further explanations. In 1985 Miller writes: "This is one reason why Hopkins is so insistent that words should be onomatopoeic in origin" (262). Furthermore, this belief in Hopkins's onomatopoeic views is not only Miller's personal point of view. This conception has become so popular in Hopkins's criticism that critics do not ask themselves what is the evidence for it. But, in reality, there is no real evidence, and, therefore, early or later, Hopkins critics are doomed to question the validity of this conception.

The most important passage that is related to onomatopoeia was written by Hopkins in his diary at the age of nineteen. In 1863 Hopkins remarked after the list of words with similar pronunciation ("grind, gride, gird, grit, groat, grate, greet . . ." (J 5):

Original meaning to *strike, rub*, particularly *together*. That which produced by such means is the *grit*, the *groats* or crumbs, like *fragmentum* from *frangere*, *bit* from *bite*. To *greet*, to strike the hands together (?) *Greet*, grief, wearing, *tribulation*. *Grief* possibly connected. *Gruff*,

with a sound of two things rubbing together. I believe these words to be onomatopoeic. *Gr* common to them all representing a particular sound. In fact I think the onomatopoeic theory of language has not had a fair chance. Cf. *Crack, creak, croak, crake, graculus, crackle*. These must be onomatopoeic. (J 5)

First of all, it is worth noting that Hopkins describes the onomatopoeic origin of only two groups of words, and he does not claim that this fact has far-reaching implications. Indeed, he seems to imply that the rejection of onomatopoeic theory is not justified and that, therefore, language may have had the onomatopoeic origin. But that's all: Hopkins does not proceed further. And it is clear enough that this cautious remark is insufficient to ascribe onomatopoeic beliefs to him. Moreover, as already mentioned, Hopkins wrote this sentence at the age of nineteen; and except for a brief reference a bit later (J 7), never before and never after does Hopkins mention onomatopoeia; never does he try to give it a "fair chance."

This analysis of Hopkins's presumably onomatopoeic declarations enables the critics to call in question the second argument in favor of the theory under consideration. Milroy (63-65), Sprinker (55-58) and Plotkin (27-39) have cogently shown that the onomatopoeic hypothesis was still current in the nineteenth century. Hensleigh Wedgwood's popular introduction to an etymological dictionary and his book *On the Origin of Language*, Charles Darwin's *the Descent of Man* and Sir Edward B. Tylor's *Anthropology*, Frederic Farrar's *Essay on the Origin of Language* and his *Chapters on Language*, Hajim Steinthal's *Der Ursprung der Sprache*, and, finally, the famous book of Renan *De l'origine du langage* all testify to the fact that in the middle of the nineteenth century the onomatopoeic hypothesis was still popular. And this is indeed hardly refutable.

At the same time, the interpretation of this fact as evidence for Hopkins's alleged onomatopoeic views is extremely problematic. Hopkins was anything but a person of common sense to whom one can attribute this or that view only because it is Jane Austen's "truth universally acknowledged." Indeed, if Hopkins's belief in the onomatopoeic nature or origin of language could be shown, the popularity of the onomatopoeic theory would make this belief even more plausible; but since in the mature Hopkins nothing of the kind can be detected, this fact is not especially helpful. On the contrary, the popularity of the onomatopoeic hypothesis makes it even easier to dismiss the passage quoted above: it is precisely because these views were still fashionable that young Hopkins once commented upon them. Therefore, no personal commitment can be deduced from the passage under consideration.

At the same time, the problem of onomatopoeia in Hopkins's writing is not as simple as this. The most cogent version of the analysis of Hopkins under the title of onomatopoeic beliefs says that, despite the almost complete absence of explicit onomatopoeic declarations, the theory of the onomatopoeic origin of language underlies Hopkins's etymological speculations in his diaries. In order to evaluate the cogency of this suggestion, a few comments in relation to this theory should be made. The onomatopoeic theory in its

nineteenth-century form is comparatively complicated; none of the nineteenth-century books mentioned above declares that every word is onomatopoeic, and that language as a whole is a simple reflection of the world. The onomatopoeic theory consists, to put it briefly, of two major propositions: that the primal words of language were produced by the imitation of the sounds of nature, and that the subsequent verbal proliferation is based on the variations upon these primal verbal items. Therefore, in order to claim that Hopkins tacitly maintained that the origin of language is onomatopoeic, both components of the hypothesis under consideration must be demonstrated in the etymological speculations of his diaries.

Let us turn first to the former: to the onomatopoeic origin of primal words. Some critics maintain that, although in most cases Hopkins does not say this explicitly, his choice of root-words shows that he considered their origin as onomatopoeic. Thus Plotkin, for example, writes: "The shape of a root, or of a certain phonemic cluster, is related immanently to its original informing idea" (72). Miller adds: "In the word lists in Hopkins' early onomatopoeic etymological speculations, each list goes back to an ur-gesture, action, or sound . . . , all these word lists lead back to an original sound or sound-producing act of differentiation" (*Linguistic* 261-62). In my view, however, Hopkins's diaries do not support this suggestion. Words from which Hopkins traces his verbal genealogies are "horn" (J 4), "crooked" (J 5), "drill" (J 10), "flick" (J 11), "fly" (and "flee"), "flag" (J 11), "skim," "hollow," "skip," "hold," "heal," the Old English "shaw" in the sense of the "shade of trees" (J 12), "flos, flower" (J 13), "dhu" (black "in one or more of the Celtic Languages") and "ribble" (J 15). As most short verbal items, some of these words can remind the listener of a simple action or form. Thus, a person endowed with a strong imagination can say that "drill" or "flick" are onomatopoeic; but the rest of Hopkins's ur-words are evidently not. An ur-word, as any other word, may be of onomatopoeic origin; but nothing suggests that Hopkins maintained that all of them are of the kind.

The evidence in favor of Hopkins's belief that diverse and seemingly unrelated words originated from some root-words is much stronger, and the most cogent evidence is Hopkins's recurrent procedure by means of which he chooses and arranges words in his early diaries. Commenting on the use of this method in one of the first entries (J 4), Michael Sprinker writes:

Hopkins assumes the existence of a primitive root, which he calls "horn" and generates from the various physical aspects of a horn a seemingly limitless variety of words to designate other objects whose shape or function resembles one of the physical characteristics of a horn, and whose pronunciation suggests a phonological affinity with the root word. . . . The postulated root gives rise to a nonlinear series of linguistic descendants, families of words that trace their heritage from the parent "horn" but which no longer show clear signs of filiation with each other. (49-50)

Thus, according to Hopkins, such words as "kernel" and

"crown" are associated with each other through their common origin.

It should be mentioned, however, that the method described by Sprinker is not the only unifying principle Hopkins employs while creating his verbal chains. He says for example "*Drill, trill, thrill, nostril, nese thril* (Wiclif etc) / Common idea piercing" (J 10). Thus, according to Hopkins, these words are unified by a clear semantic connection rather than simply by origin. At the same time, no ur-word is hypothesized. In other words, Hopkins claims both more and less than what is required by the onomatopoeic theory; if this theory says that derivative words are related to each other only by means of origin, by their relation to an ur-word, Hopkins implies that these words retain a common semantic element, and that no ur-word can be unequivocally indicated. And in Hopkins's analysis of words with similar sound texture this procedure is as frequent as that described above.

But in most cases Hopkins combines both: the hypothesis of a common root with the hypothesis of a common, however veiled, meaning. In these cases he speaks about "original meaning" (J 5, 5, 13). For example, he writes: "*Crook, crank, kranke, crick, cranky*. Original meaning crooked, not straight or right, wrong, awry" (J 5) or "*Flos, flower, blow, bloom, blossom*. Original meaning to be inflated, to swell as the bud does into the flower" (J 13). A similar double procedure is used in the passage quoted at the beginning of this paper: according to Hopkins, the series of words he describes have a common onomatopoeic origin "gr," but, at the same time, these words retain a clear semantic connection: Hopkins says that all of them are related to the action of rubbing or striking. There is only one difference: in this case the common semantic origin of a series is not a word, a complete semantic unity, but rather only the two sounds "gr."

At first sight, this conception of endless semantic differentiation upon common roots is indeed related to the onomatopoeic hypothesis. But, in reality, the second indispensable component of this hypothesis, the assertion that the primal root word was created by means of onomatopoeic practice, is always (save for the two references to onomatopoeia quoted above) lacking. And, besides, the verbal relations Hopkins indicates in his diaries are not exactly those which are required by the onomatopoeic theory. In most cases, he postulates more: the existence of a detectable semantic connection between the derivative words; and sometimes he does not indicate an indispensable element: an ur-word. In the latter case a proliferation of words around an almost invisible etymological center is related to the onomatopoeic hypothesis only tangentially, especially in the almost complete absence of any indications of the onomatopoeic origin of the ur-word itself. Therefore, the onomatopoeic interpretation of Hopkins's early diaries must be rejected. In the last analysis, in order to account for Hopkins's etymological experiments the onomatopoeic hypothesis is superfluous; suffice it to say that Hopkins simply believed that the words of common origin sometimes retain both semantic and phonetic similarity.

Thus, after the onomatopoeic interpretation of Hopkins's diaries had been refuted, it becomes clear that the

attribution of onomatopoeic beliefs to Hopkins is groundless. One can certainly argue that even in the course of this refutation some onomatopoeic elements have been detected. But, first, it has been shown that these elements are insufficient for any sweeping conclusions; and, secondly, it must be stressed once again that these verbal series were written down in 1863, when Hopkins was at the age of nineteen. Not only is there no indication that the mature Hopkins adhered to these views, but already his diary from 1864 is completely bereft of etymological experiments similar to those analyzed above. This absence rules out the attribution of onomatopoeic views to Hopkins, and this, in turn, must put an end to all the suggestions in relation to Hopkins's supposed belief in the immanence of meaning in language.

At the same time, another problem immediately arises. Even granted that Hopkins's prose (both adolescent and mature) does not testify to the fact that he ever believed in the onomatopoeic origin of language, the critic, nonetheless, must account for the well-known fact that Hopkins's poetry abounds with onomatopoeic effects. Although everything that is connected with phonosemantics is problematic, most readers agree that Hopkins's descriptions of the material world often reproduce its sounds and its texture. In the sonnet "As kingfishers," for example, Hopkins writes: "In roundy wells / Stones ring; like each tucked string tells, each hung bell's/Bow swung finds tongue . . ."; the sounds of this line imitate the ringing which Hopkins describes. Likewise, in "Heraclitean Fire," the line "dough, crust, dust; stanches, starches" with its harshness and the abundance of consonants describes the dry waste land that is left after the battle of elements. Finally, in "God's Grandeur" a similar description of the human waste land is paralleled by the predominance of consonants (and especially "s" and "sh"—"wears man's smudge and shares man's smell . . ."), and the latter is implicitly contrasted to the serene harmony of the divine presence in nature, whose description is replete with long vowels ("the Holy Ghost over the bent/World broods with warm breast").

This last example, however, demonstrates much more than only the presence of onomatopoeic effects. It clearly indicates that in Hopkins's poetry the imitation of content by means of sound is not restricted to these effects. In addition, the phonetic texture of "God's Grandeur" enacts the harmony of divine presence and underscores the main thematic contrast of the poem. Another concordant example is "Pied Beauty." This sonnet ends with the doxological statement that declares the absolute dependence of created things upon God, their source, their "ground of being," and hence with the disclosure of divine mastery over created things. The invisible harmony and unity of the world that Hopkins celebrates is inscribed in his poem by means of phonetic euphony. Thus, for example, the conception of God as the source and the unity of opposites is reflected by the phonetic unification of the words that designate these opposites ("swift, slow; sweet, sour; adazzle, dim"). Likewise, the final revelation of the purposeful unity of nature is inscribed by means of a line in which every sound contributes to euphony: "He fathers-forth whose beauty is past change:/Praise him." Moreover, this concluding crescendo has been foreshadowed by the musical development of the

poem: the growing awareness of divine control has been paralleled by the growing harmony of the lines. To put it another way, the unity of the divine presence, which underlies the material world, is inscribed as the musical unity of the sonnet; the gradual revelation of this unity is inscribed as phonetic development; God's mastery over the world is inscribed as Hopkins's poetic mastery.

Similar phonic imitation of content can be found in most of Hopkins's poems. The phonetic texture of their lines mimics the oozing of water and the gusts of wind, the ringing of stones and the flight of a windhover, the chaos of spiritual agony and the harmony of divine presence. Hopkins's poetry as a whole is hardly separable from different phonetic techniques that enact, imitate or mirror the meaning of his poems. In other words, the meaning of Hopkins's poems is inscribed in their phonetic form. And, at first sight, this conclusion brings the critic back to Hopkins's supposed belief in the immanence of meaning in the formal properties of language. However, in the light of the foregoing discussion the problem of the iconic nature of the phonetic texture of Hopkins's poetry must be dealt with in a different manner.

The phonetic reflection of meaning is only one of several strategies by means of which the linguistic texture of Hopkins's poetry mimics the meaning of his poems. It is well known that Hopkins's poems imitate and enact their content on different formal levels: by means of rhymes, rhythm (Hopkins's "sprung rhythm" is an extremely convenient tool for such enactment), complex syntactic patterns and stanzaic structure. It is with these poetic techniques that Hopkins's onomatopoeic effects belong; they exemplify the iconic character of Hopkins's poetic space rather than illustrate any linguistic theories. Along with Hopkins's alliterations, consonance and internal rhymes, his onomatopoeic effects create the phonetic dimension of this iconic space. In other words, in the light of the foregoing discussion the causal explanation of Hopkins's onomatopoeic effects must give way to their systematic analysis. What before the above refutation was a question of false beliefs, now becomes a question of sophisticated artistry. Hopkins's phonetic imitation of the material world should be considered not the result of mistaken linguistic assumptions, but rather one of numerous manifestations of the iconic nature of his poetic language.

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Benjamin Disraeli's *The Young Duke* and the Condition of England's Aristocrats

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In a letter he wrote to his father on February of 1831, Benjamin Disraeli lamented the fact that only a few months after its initial publication, his novel, *The Young Duke*, had fallen into obscurity. "The Young Duke is of course forgotten, or rather has never been remembered. He was indeed, a singing bird in a storm, and the thunder crushed his chirp, but this I expected" (qtd. in Davis 27). Ironically, Disraeli would later seek to distance himself from what he called "mere hackwork." In his 1853 Advertisement to a significantly revised version of the novel, Disraeli, the Tory party leader, reminded readers that *The Young Duke* was written "when George the Fourth was King (1829), nearly a quarter of a century ago, and that, therefore, it is entitled to the indulgence which is the privilege of juvenile productions." Critics apparently took Disraeli's words to heart, for his novel is indeed rarely remembered. For most readers, Disraeli's enduring literary legacy is attributed to his part in the genesis of the political novel with his Young England trilogy,¹ while *The Young Duke* (1830), along with *Vivian Grey* (1826), are generally classified as belonging to the silver-fork school, an enormously popular but critically neglected genre during the 1820s that provided a voyeuristic glimpse into the society of the wealthy and "fashionable" upper classes.² Silver-fork novels, by their nature, would seem to resist the political, but if we examine closely the micropolitics that traverse the social conversations of *The Young Duke* we can locate an ideological coherence that illuminates the political philosophies of Disraeli's that were beginning to take shape in the 1820s when he began to consider a parliamentary career.

At one point in the *The Young Duke*, Disraeli's jaded and eccentric narrator asks, "Am I a Whig or a Tory? I forget":

As for the Tories, I admire antiquity, particularly a ruin; even the relics of that Temple of Intolerance have a charm. I think I am a Tory. But then the Whigs give

such good dinners, and are most amusing. I think I am a Whig; but then the Tories are so moral, and morality is my forte; I must be a Tory. . . . I think I will be a Whig and Tory alternate nights, and then both will be pleased; or I have no objection, according to the fashion of the day, to take a place under a Tory ministry, provided I may vote against them. (352)

Though the novel's narrator may be flippant and capricious, if not appallingly apolitical (and this is perhaps why Disraeli deliberately sought to disavow the "chirp" in 1853), *The Young Duke*, subtitled *A Moral Tale, Though Gay*³ is decidedly politic. The novel, which is clearly *anti-fashion* in its rejection of Regency "values," chronicles the rise and fall of a narcissistic and irresponsible dandy and his eventual reformation into a socially-responsible aristocrat. It has been noted by others that *The Young Duke* suggests a positive view of the aristocracy;⁴ for the purposes of this discussion, I intend to show how the character of the young Duke, and the novel proper, theorize political change and mark out a significant path to what would emerge as Disraeli's "Tory democracy."

Briefly, the young Duke is George Augustus Frederick, the egotistical and profligate duke of St. James, who, as the novel opens, has just come of age. Throughout the novel, the wealthy noble sets about "distinguishing" himself by hosting an endless round of lavish parties and by transforming various ancestral homes into elaborate pleasure domes. He soon wearies of this life of grand fetes, racing, clubs, and beautiful women when he falls in love with May Dacre, the Roman Catholic daughter of his childhood guardian. When his proposal of marriage is rejected, however, he returns with a vengeance to a life of debauchery and dissipation. Such "high times," even for the Archduke of Fashion, are short-lived as he soon finds himself dangerously in debt. Having hit rock bottom and realizing that he is without friends, he returns to the sphere of the Dacres where he sets about

¹Disraeli's Young England Novels—*Coningsby* (1844), *Sybil* (1845), and *Tancred* (1847)—attempted to promulgate fictively the views of a group of young Tory aristocrats who believed in the rejuvenation of the Conservative party through an alliance between the "people" and a reformed aristocracy. Led by Disraeli, the Young England group opposed the progressive Conservatism that came to be associated with Robert Peel. The group was based on the idea that aristocratic government could and should be a viable entity in a democratizing society. They were opposed to centralized government and to the pursuit of wealth that the philosophy of utilitarianism seemed to promote. Their mission was to reconstruct the Conservative party to make it more democratic and to reform the aristocracy to become more responsive and responsible leaders. In this sense, they sought to return England to an idealized past for the socially responsible hierarchical community that industrialization had destroyed. Although the group never achieved a specific legislative program, its political philosophy, in addition to its nostalgic feudalism, was based on the idea that the poor should be cared for by the conscientious aristocrats and a responsive Church rather than by governmental structures.

²The shifting strata of society following the Napoleonic Wars heralded the emergence of a literary genre which could effectively market social emulation. With its painstaking attention to the day-to-day details of fashionable living, it was required reading for the *nouveaux riches* as well as a guidebook to exclusive society for aspiring social climbers. Literary histories have generally not taken silver-fork novels seriously, dismissing them as simply venerating the decadent and dissipated lifestyles of the aristocracy.

³According to the *OED*, while "gay" was an adjective typically employed in the nineteenth century to describe persons who in personality were exuberantly cheerful, merry or full of mirth, throughout the eighteenth and early nineteenth centuries, "gay" euphemistically described those persons addicted to social pleasures or leading immoral, dissipated lives.

⁴See Davis 26-42, Levine 37-43, Holloway 92, and Speare 40-43. Davis, in particular, suggests the "seriousness" of Disraeli's intent: "in choosing to write a fashionable novel . . . [Disraeli] was choosing a genre with a potential for social criticism and the presentation of moral, social, and political ideas" (28).

"remodelling" his life.

Rhetoric of Exhaustion

The constitutive force of *The Young Duke*—the novel's moral, social, and political agenda—is not only shaped by the fashionable world it attempts to represent, but is also influenced by the political world the novel attempts to shape.⁵ That socio-political change was imminent is found in the novel's rhetoric of exhaustion. Within the narrative, the verb *exhaust* is rhetorically significant: the state of being exhausted is a literal and figurative signifier in Disraeli's rendering of England's nobility ruling amidst a "dying season" (219). The word is used by the young Duke and by the narrator throughout the narrative to describe the Duke's psychological, physical, and financial states. The word derives etymologically from the Latin *exaurire*, meaning "to draw off or out." The standard *OED* meanings include "to use up completely"; "to draw out all that is essential or interesting (in an object of investigation or exposition)"; and "to drain (a person, kingdom) of strength or resources or (a soil) of nutritive ingredients, hence to weary out, enfeeble extremely." Such a state of depletion seems impossible when we are first introduced to the young Duke in the *fullness* of his early career:

it is difficult to conceive a career of more various, more constant, or more distracting excitement than that in which the Duke of St. James was now engaged. His life was an ocean of enjoyment. . . . Think only of Prime Ministers and Princes, to say nothing of Princesses. . . . Think of the statesmen, who had so much to ask and so much to give; the dandies to feed with and to be fed; the dangerous dowagers and the desperate mothers. . . . Think of Willis, think of Crockford's, think of White's, think of Brooks', and you may form a faint idea of how the young Duke had to talk, and eat, and flit, and cut, and pet, and patronise! (31)

Yet, at the height of his dandyism, the young Duke finds himself plagued "with a darkened soul." He feels "all the *exhaustion* of his prolonged reverie. All was flat, dull, unpromising . . . *Exhausted*, dispirited, ay!" (111, emphasis added). Having lived a life of extravagance and excessive consumption,

he had quaffed the cup too eagerly. The draught had been delicious, but time also proved that it had been satiating. . . . All had now happened that could happen. He drooped . . . had he *exhausted* life at two-and-twenty? (129, emphasis added)

The pursuit of selfish pleasures has had the effect of draining the Duke of his very lifeblood: "All this excitement which

they talk of so much wears out the mind, and I begin to believe, even the body, for certainly my energies seem deserting me" (248).

Throughout the novel, the trope of exhaustion constitutes a metonymic reality. While I do not intend to define *exhaustion* beyond its etymological and standard meanings, I would suggest the term *exhaustion*, as employed by Disraeli, is not merely a physical description, but a cultural marker. The pervasive and overwhelming sense of exhaustion in the novel conveys England's state of affairs: quite simply, the political efficacy of England's ruling class had been severely enfeebled by a profligate and idle nobility. The young Duke's moral and physical degeneration—"his harrowed mind and *exhausted* body" (189, emphasis added) is representative of an effete ruling class that was drained of its strength and integrity. Their debauched behavior and abdication of obligation had rendered them practically obsolete. In *Our Tempestuous Day*, an anecdotal history of Regency England, Carolly Erickson notes how "the threat of personal catastrophe hung like an opaque London fog over the waning years of the Regency" (234). That the "mighty," including the royal family, were conspicuously mired in debt was evidenced in daily news reports of "substantial family residences" being vacated, put up for auction by their debt-ridden owners. One personal account lamented "this declining age, when too many worthy members of the community seem to have an alacrity in sinking" (Erickson 234).

After squandering countless millions, the Duke is financially exhausted as well. This material form of exhaustion has a culturally material effect when the tenantry of his economically-besieged estates suffers the near catastrophic effects of his irresponsibility. The report of his affairs is indeed "gloomy":

Great agricultural distress prevailed, and the rents could not be got in. Five-and-twenty percent was the least that must be taken off his income, and with no prospect of being speedily added on. There was a projected railroad which would entirely knock up his canal, and even if crushed must be expensively opposed. Coals were falling also, and the duties of towns increasing. There was sad confusion in the Irish estates. The missionaries . . . had been exciting fatal confusion. Chapels were burnt, crops destroyed, stock butchered, and rents all in arrear. (250)

The Duke's "catastrophe" serves as a shadow micro-image for the severe depression that afflicted England during the winter of 1829-30. The economic crisis generated considerable insecurity among the landowners which, in turn, created a moral panic and desire to regenerate social values by taking political action. Also contributing to the unrest were the open attacks on property during the reign of "Captain Swing," a time when disturbances in rural districts of southern England were spreading dangerously. During

the Swing Riots of 1830-31, laborers in the southern counties not only destroyed threshing machines and demanded higher wages, but more significantly, they attacked leaders in the local community for abdicating their paternal responsibilities. In a desperate attempt to preserve law and order, the government arrested nearly 2,000 rioters, more than half of whom were brought to trial.⁶ That the government was undeniably under siege was made apparent in the general election of 1830, when the conservative Tory government was unable to strengthen its position in the House of Commons, and in the election of 1831, which resulted in a greatly increased Whig majority. These events not only attested to the reality of a spent aristocracy, but crystallized public demand for reform.

In addition to marking or signifying cultural contexts, *exhaustion* in the novel also serves to open up the space of possibility for action by allowing for philosophical reflection. In those moments when the young Duke is depleted of all moral strength and financial resources—when he is materially and physiologically exhausted—he reflects upon how he has failed to perform his duties and to meet his obligations, and vows to "revolutionize" his life. He claims "his feelings must be more philosophically accounted for" and determines to "remodel the system of his life" (129).

"Shipwrecked"—An Aristocratic Conversion Narrative

Although *The Young Duke's* call for a leader to overcome and reject the aristocratic dissipation that had come to characterize the present state of England's rulers is first identified in the novel's rhetoric of exhaustion, the Duke's actual "revolution"—his acquisition of moral principle—is effected within the novel's conversion narrative, a fictive strategy through which Disraeli can render the lives of England's ruling class in a pattern of sin, repentance, conversion, and redemption.

A spiritual conversion process—life before conversion; awareness of one's sinfulness; conversion proper; immediate rewards; further temptation; and subsequent renewal—can be traced in the young Duke's transformation from a decadent dandy to duty-bound aristocrat. The narrative first provides a fairly detailed description of the young Duke's sinful life. He is described as "having been stamped at the Mint of Fashion as a sovereign of the brightest die [and] flung forth, like the rest of his golden brethren, to corrupt the society of which he was the brightest ornament" (16). His entrance into fashionable society—"a fiery ordeal . . . where even St. Anthony himself was not assailed by more temptations" (34)—is a symbolic descent into Hell where "ambition is a demon" (82). Regarded as the "young King of Fashion," the young Duke has a self-indulgent view of his own "magnificence":

He could no longer resist the conviction that he was a superior essence, even to all around him. The world seemed created solely for his enjoyment. Nor man nor

woman could withstand him. From this hour he delivered himself up to a sublime selfishness. With all his passions and all his profusion, a callousness crept over his heart. His sympathy for those he believed his inferiors and his vassals was slight. (34)

That his absence of sympathy for others is the Duke's primary failing (a point on which Disraeli is taking the aristocracy to task) is made clear in the narrator's disparaging view of the novel's fashionable milieu: "This congeries of individuals without sympathy and dishes without flavor; this is society! *What an effect without a cause!*" (153).

After "suffering in the inferno of provincial ennui" (46) the young Duke enters into the second stage of his conversion as he becomes aware of his own reproachful condition: "I am wasting here, and I am shipwrecked" (248). Despite his "triumphant career," in which he has been acknowledged as the "most brilliant hero of the most brilliant society in Europe," he is decidedly "the most miserable wretch that ever lived" (226). Describing himself as both "lost" and "doomed," the young Duke realizes that his self-indulgence has brought him no happiness and May Dacre has rejected his proposal of marriage on the grounds that he "acts from impulse, and not from principle" (116). He comes to understand and lament that there are no guiding principles in his life when he realizes that happiness must spring from purer fountains than self-love." With the knowledge that "we are not born merely for ourselves," the young Duke turns to virtue and duty "to compensate for all [his] folly, and to achieve some slight good end with [his] abused and unparalleled means" (227).

His emerging social and moral conscience and attendant public notice—"We cannot work without a purpose and an aim"—is the immediate reward stage of his conversion. This sense of obligation, however, is short-lived, as the young Duke lapses into a period of Byronic melancholy. As he contemplates his moral ruination—that his existence has been "a false, foul state, totally inimical to love, and purity"—he despairs that he is "upon the eve of some monstrous folly, too ridiculous to be a crime, and yet as fatal" (227). Realizing "what a farce life is," he dreads to think what will become of him: "I hear the busy devil whispering even now. It is my demon" (228). Shortly after this premonition, the Duke is informed by his bankers that his profligacy has nearly completed his financial ruination, news that compels him "to sell himself to the demon!" (233).

Giving in to further temptation (the fourth stage of his conversion), the young Duke "plunge[s] deeper and deeper in the slough" (244) when he participates in a two-day gambling spree in which he ultimately loses everything. The gambling "hell" provides a microcosmic glimpse of fashionable society, a society driven by selfish and practically demonic individuals. In this milieu, everybody sits "almost breathless, watching every turn with the fell look in their cannibal eyes, which showed their total inability to sympathize with their fellow beings. All forms of society had been long

"constitutive status" of these novels is not so much located in their attempt to describe the "reality" of the industrialism in the early Victorian world, but rather found in the ways in which novelistic discourse participates in the formation of that world.

⁶There were more than 250 death sentences, although only 19 were carried out; more than 450 of the prisoners were transported, and 600 were

imprisoned (McCord 128-29).

forgotten" (245). Amazingly, amidst his staggering losses and "fallen state," the Duke has a redemptive epiphany:

Immense as this loss was, he was more struck, more appalled, let us say, at the strangeness of the surrounding scene, than even his own ruin. As he looked upon his fellow gamblers, he seemed, for the first time in his life, to gaze upon some of those hideous demons of whom he had read. He looked in the mirror at himself. A blight seemed to have fallen over his beauty, and his presence seemed accursed. (245)

The Duke's subsequent renewal (the fifth stage of his conversion) takes the form of an almost mystical experience. The novel's most horrifying scene of dissipated excess is illumined in his vision of May Dacre, "the best guarantee of virtue":

In the darkness of his meditations a flash burst from his lurid mind, a celestial light appeared to dissipate this thickening gloom, and his soul felt as if it were bathed with the softening radiance. He thought of May Dacre, he thought of everything that was pure, and holy, and beautiful, and luminous, and calm. It was the innate virtue of the man that made this appeal to his corrupted nature. His losses seemed nothing. (246)

With this redemptive vision and the resolution to no longer dishonor his ancestry, the Duke leaves the gamblers after paying his "ransom for freedom . . . [to] those unearthly, those unhallowed things that were around him" (246). Though "sick at heart," the Duke refuses to give in to melancholy:

Woe to the wretch who trusts to his pampered senses for felicity! Woe to the wretch who flies from the bright goddess of Sympathy, to sacrifice before the dark idol Self-love! . . . Society, society, society! I owe thee much; and perhaps in working in thy service, those feelings might be developed which I am now convinced are the only sources of happiness. (248-49)

The Duke's conversion, however, cannot be complete until he actually begins to act on his newfound principles. In an emotional plea, he beseeches Providence to save him "from the excitement which brings exhaustion . . . [and give him] the luminous mind, where recognised and paramount duty dispels the harassing, ascertains the doubtful, confirms the wavering" (249). Refusing to lapse again into idle despair, he vows that rather than "dwelling upon the madness of [his] life" (26), he will solicit the guidance of his former tutor, Mr. Dacre, in putting his financial affairs in order.

During his stay with the Dacres, the Duke is not only content to be domesticated, "rising at nine, joining a family breakfast, taking a quiet ride, or a moderate stroll, sometimes looking into a book" (268), but is also initiated into the

nature of social and political responsibility. With Mr. Dacre and May, the Duke is trained to become a guardian of the interests of the people. Mr. Dacre is an apt exemplar for he is "a man of active habits, always found occupation in his public duties and in the various interests of a large estate, and usually requested, or rather required, the Duke of St. James to be his companion" (268). With May, the Duke visits and takes an interest in the distresses of the local cottagers. Even though his affairs "were far from being arranged" and "the Irish business gave great trouble," the Duke realizes that "the storm was past" (279). With May, whose "society was Heaven" (279), he finds himself

Each day rising with purer feelings and a more benevolent heart; each day more convinced of the falseness of his past existence; and of the possibility of happiness to a well-regulated mind; each day more conscious that duty is nothing more than self-knowledge and the performance of it consequently the development of feelings which are the only true source of self-gratification. (280)

Indeed, the Duke's salvation is not so much found in his emotional love for May, but in what May represents, namely virtue, duty, and religious principles: "The world with her must be a totally different system, and his existence in her society a new and another life. Her purity refined the passion which raged even in his exhausted mind" (189).

His conversion is complete when he reflects upon "how he had been shipwrecked in [a] moral whirlpool" (324). He turns with "trembling and disgust from the dark Terminations of unprincipled careers" and praises "that beneficent Providence that had not permitted the innate seeds of human virtue to be blighted in his wild and neglected soul" (324). For the Duke, self-fulfillment results from a combination of political and social consciousness—of "discharging his duty to his Creator and his fellow man" (311).

Catholic Emancipation and the Discourse of Change

When analyzing the constitutive force of the novel, it is useful to consider how *The Young Duke* employs the discourse of Catholic Emancipation—a seemingly peripheral issue of the narrative—as a subject for interpretation. Ultimately, the "message" the novel attempts to convey must be received via a political context, but how exactly does the novel organize its political rhetoric? It has been noted that the Duke's speech on Catholic Emancipation at the end of the novel marks his entrance into public life, but how does the narrative undercurrent of the "Catholic Question" act as a signifier within the discursive practices of the novel? I would argue that in *The Young Duke* Disraeli attempts to mitigate the anti-Catholic public opinion that still prevailed in England while also articulating a discourse for change.⁷

While presenting no immediately dire consequences to any of the characters, save perhaps Arundel Dacre, the politi-

cal realm is nonetheless a constitutive force of the narrative. Specifically, the novel takes place in the time period just before the passage of the Catholic Emancipation Act (1828-29), although the novel's contemporary readers in 1830 would have already witnessed its passage. Historically, the Catholic question—political equality for the Roman Catholics—was the most intractable and divisive issue in English domestic politics for the first thirty years of the nineteenth century, and indirectly made Reform possible. As a result of the Reformation, both Houses of Parliament, as well as the position of monarch, were closely attached to the established Church of England. The Church of England was, at the same time, regarded as an arm of the state, and the state was regarded as the protector of the Church. While the English could worship as they pleased, certain laws, such as the Test and Corporation Acts of 1661 and 1673, requiring MPs to acknowledge allegiance to the supremacy of the Crown and take communion in the Anglican Church, effectively excluded Non-Conformists (non-Anglican Protestants), Jews, and Roman Catholics from Parliament and the universities.⁸

The movement for Catholic Emancipation not only aroused fears for the constitutional stability of the state, but it also aggravated religious prejudices. Emancipation passed both houses of Parliament by significant majorities, in spite of the overwhelming preponderance of anti-Catholic feeling throughout the country.⁹ After 1829, Catholics were able to participate equally with Anglicans in English political life as equals to the Anglicans, but they still suffered from social discrimination.¹⁰ That *The Young Duke* attempts to reconcile antipathy towards Catholics is evidenced in the beatific portrayal of May Dacre:

her creed had made her, in ancient Christendom, feel less an alien; but when she returned to that native country which she had never forgotten, she found that creed her degradation. Her indignant spirit clung with renewed ardour to the crushed altars of her faith. (67)

That such a figure could be the object of degradation signifies a world bereft of sympathy and high principles. Proponents of Catholic Emancipation believed that to deny a man his full political rights—to hold political office, as well as to vote—simply because of his religious beliefs, was unjust, illiberal, and contrary to the "spirit of the age." In fact, in 1825, George Canning, then Foreign Secretary, argued that he could not by "any process of reasoning understand why all the subjects of the same kingdom . . . —those who lived in the same country, mingled in the daily offices of life, and professed a common Christianity,—should be excluded from the common benefits of the con-

stitution of their country" (qtd. in Hinde 3). This is a sentiment that is transcribed in the novel's rhetoric for reform. May Dacre believes

that it was the duty of the Catholic gentry to mix more with that world which so misconceived their spirit. Proud of her conscious knowledge of their exalted virtues, she felt that they had only to be known to be recognised as the worthy leaders of that nation which they had so often saved and never betrayed. (64)

Fashionable novels, by their very nature, seem to resist the problematic of the political, but the novel's references to parliamentary politics—specifically Catholic Emancipation—can be seen as a crucial narrative intervention underscoring *The Young Duke's* rhetoric of reform. Catholic Emancipation functions, therefore, as a kind of cultural marker for not only the political life of the 1820s, but of the sweeping changes that lay ahead. As Dinwiddy points out, Catholic Emancipation may have removed some of the Whig inhibitions about reform, "inhibitions grounded on the fear that an extension of the franchise would give leverage to popular anti-Catholicism." Moreover, Dinwiddy surmises that the success of the Catholic Association's strength in winning emancipation may very well have "encouraged radicals to believe that political reform could be achieved by similar means" (45). That Disraeli is at least sympathetic to the Catholic Emancipation is made clear in the delineation of three Catholic aristocrats whose characters are not only untarnished, but exemplary. Moreover, it is through Mr. Dacre, May Dacre, and Arundel Dacre that the Duke's moral, social, and political regeneration is made possible. As noted above, the Duke is spiritually redeemed through his love for May, a devout Catholic, and is, for the most part, socialized for public service under the tutelage of Mr. Dacre, May's benevolent and wise father. It is through Arundel Dacre, an ardent supporter of Catholic Emancipation, that the young Duke becomes a political agent.

Arundel Dacre is, respectively, nephew and cousin to Mr. Dacre and May, and is described as "a Protestant among Catholics" on account of his father having impetuously "revolted" from Catholicism. Upon completion of his education, Arundel, with driving ambition, works toward carving out a political career. Despite the "consciousness of ancient blood, the certainty of future fortune," he determines to distinguish himself in the political world on his own merits. He appears on the scene midway through the novel as a candidate for an open borough where "the Catholic interest is strong" (144, 273). In fact, his "desire to be a member of the Legislature, at all and from early times extreme, was now greatly heightened by the prospect of being present at the

⁸In 1828, the acts were repealed and public offices were opened to Non-conformists, Jews and Catholics. Catholics, though, were still denied seats in Parliament because members of Parliament were required to express opposition to two basic Catholic principles: transubstantiation and reverence for the Virgin.

⁹Catholicism was regarded as an intolerant and authoritarian creed which could not peacefully coexist with the Protestant Church. Moreover, Catholics divided their allegiance between Pope and King, and since the Pope was a foreign potentate who might exercise his authority in ways

inimical to the state, their loyalty was suspect (Hinde 14).

¹⁰The more pressing real issue was Ireland—it was believed that giving political power to native Catholics would inevitably lead to Irish independence, thus breaking up William Pitt's 1800 Act of Union. In England, passive English Catholics, who formed only a small minority of the nation, presented no real threat to the country's political stability. In fact, both Peel and Liverpool supported bills introduced in 1823 and 1824 to enfranchise English Catholics, but the issue, unfortunately, was never simple.

⁷Disraeli, who saw analogies between the positions of Jews and Catholics, was sympathetic to Catholic Emancipation (Ridley 76).

impending Catholic debate" (273-74). After he suffers a disappointing defeat in the election, the Duke "magnanimously" and "wisely" keeps his presumed rival for May's love in England by nominating him for "one of his Cornish boroughs" (281).¹¹ Arundel makes a "triumphant debut" during the Parliamentary debates on the "Catholic Question." In his brilliant arguments for Emancipation, he "drowned all opposition and overwhelmed those ponderous and unwieldy arguments which the producers announced as rocks, but which he proved to be porpoises" (284). As Disraeli's model public servant and role-model for the young Duke, Arundel Dacre is characterized as a natural leader and as a man of integrity who can sympathize with the people. He possesses "self-knowledge [which] is the property of that man whose passions have their play, but who ponders over their results. He has a key to every heart; he can divine, in the flash of a single thought, all that they require, all that they wish. Such a man speaks to their very core" (285).

The effect that Dacre has on the Duke is revelatory. Declaring himself to feel "half *emancipated* already with Dacre in the House" (282, emphasis added), the Duke finds his "spirit expanded with the exciting effects which his conduct had produced" (288). However, while "the consciousness of a noble action is ennobling," it is not enough. Indeed, although the bill goes "swimmingly" through the Commons (288), it is reported that it will not meet with the same success in the House of Lords. When May accuses the Duke and his "friends" of managing political affairs "very badly" in "their House," the Duke resolves to act on his principles more forcefully.

The Duke secretly travels to London to address the House of Lords in support of Catholic Emancipation. On the coach journey there, he encounters an arrogant Utilitarian, who informs him that the "people" have begun to question the use of an aristocracy. He advises the Duke to read and "master" an article in "The Screw and Lever" which exposes the "follies" of the aristocracy. In that article, the author's

attack upon mountains was most violent, and proved, by its personality, that he had come from the Lowlands. He demonstrated the inutility of all elevation, and declared that the Andes were the aristocracy of the globe. Rivers he rather patronised; but flowers he quite pulled to pieces, and proved them to be the most useless of existences. (297)

That Disraeli inserts this episode immediately prior to the Duke taking his "rightful place" in the House of Lords is significant. For Disraeli, Macmorrogh's call for Utilitarian democracy whereby "a superior race would arise, got by a steam-engine on a spinning-jenny" (297), is not the answer to how England should be ruled. Rather, an enlightened and duty-bound aristocracy must prevail, and this is underscored

by the Duke's exemplary role in the Catholic debate, where he speaks with "eloquence and energy."

As an Irish landlord, his sincerity could not be disbelieved, when he expressed his conviction of the safety of emancipation; but it was as an English proprietor and British noble that it was evident that his Grace felt most keenly upon this important measure. He described with power the peculiar injustice of the situation of English Catholics. He professed to feel keenly upon this subject, because his native country had made him well acquainted with the temper of this class; he painted in glowing terms, the loyalty, the wealth, the influence, the noble virtues of his Catholic neighbours. (303)

It is historically prescient that the Duke's "speech of the night" is deemed the "herald of future justice" (304), for Catholic emancipation was crucial towards advancing the cause of reform. After defying the House of Commons for years on the Catholic issue, the capitulation of the House of Lords (in which the young Duke plays a pivotal role in the novel) sets an important precedent. While it did not necessarily signal a loss of power for the titled nobility, it did signify that the peers were finally addressing and adapting to the necessity for change (albeit moderate change) in England's representative system. And while the Catholic Emancipation Act did not necessarily imply a demand for the great reforms of the 1830s and 1840s—parliamentary, municipal, social, and economic—as J. S. Mill pointed out in 1829, it certainly cleared the way for these reforms:

the alteration of so important and so old a law as that which excludes Catholics from political privileges, has given a shake to men's minds which has weakened all old prejudices, and will render them far more accessible to new ideas and to rational innovations on all other parts of our institution. (Qtd. in Hinde 187)

Thus, against the backdrop of Catholic Emancipation, Disraeli's discourse of change—"rational innovations on all parts of our institution"—is found in the novel's call to duty, "a far better answer than all the abstract arguments that ever yet were offered in favour of the Aristocracy" (324). Significantly, the constitutive force of the novel's political discourse—that moderate reform was essential to preserving the status quo (the monarch, the aristocratic ascendancy, and the Established Church)—outlines a path towards reform that the British Government would begin to adopt in the 1820s and would follow throughout the century.¹²

Change through Continuity

While it became increasingly apparent to the English

ruling classes throughout the 1820s and 1830s that in order to remain in power they would have to give in to some degree of change, there is still a commitment to tradition which permeates *The Young Duke*. Underlying the Duke's moral and social regeneration is a hearkening back to an imagined past when men of property and rank had managed society well and noble. In those feudal times, the titled classes were more benevolent, and relations between the ruler and subject were predicated on mutual respect and obligation. The idea of forging an alliance between the people and established institutions anticipates the political philosophy that Disraeli outlined five years later in *The Vindication of the English Constitution*. According to Disraeli, the rulers of nations in any age must, by looking back into the history of man,

discover certain principles of ancestral conduct, which they acknowledge as the causes that these institutions [the contemporary social, political, and religious institutions] have flourished and descended to them; and in their future career, and all changes, reforms, and alterations, that they may deem expedient, they resolve that these principles shall be their guides and their instructors.

(*Whigs and Whiggism* 120)

Thus, when May Dacre laments early in the novel that "the age of chivalry is past," she points to a central concern of the novel: in the midst of the novel's invocation of change, there is a concomitant anxiety about the passing of the aristocracy:

To feel that the possessions of an *illustrious ancestry* are about to slide from your line for ever; that the numerous tenantry, who look up to you with the confiding eye that the most liberal *parvenu* cannot attract, will not count you among their lords, that the proud park, filled with the ancient and toppling trees that your fathers planted, will yield neither its glory or its treasures to your seed, and that the old gallery, whose walls are hung with pictures more cherished than the collections of kings, will not breathe your long posterity . . . are among those daily pangs which moralists have forgotten in their catalogue of miseries. (60-61)

Having "dishonoured his fathers" (178), the Duke is not merely a blight on his own aristocratic heritage, but the destructive force that threatens to make the aristocracy superfluous and obsolete. The spirit of social and moral responsibility, which had been the essence of an imagined feudal nobility, was indeed "lost," if it ever really existed. The nobility was ineffectual; its dissipation pointed to its "doomed" state. The Young Duke and his aristocratic ilk embody what historian Harold Perkin describes as the abdication on the part of the governors" (183-92). This failure of paternal responsibility results in an anarchic society bereft of personal responsibility, spiritual power, and organic community.

¹³This commitment to duty was key to Disraeli's political philosophy. Later, in the "General Preface" to the 1870-71 collected edition of his novels, Disraeli would write, "the feudal system may have worn out, but its

For Disraeli, preserving the aristocracy was paramount for England, but could be effected only through a dedicated application of *noblesse oblige*. He believed that the House of Lords was

an order of men who are born honored, and taught to respect themselves by the good fame and glory of their ancestors; where from the womb to the grave [they] are trained to loathe and recoil from everything that is mean and sordid, and whose honor is more precious possession than their parks and palaces. (*Whigs and Whiggism* 98)

The Duke's conversion, or re-fashioning, is predicated upon his ability and resolve to invoke principles by which his exhausted condition can be ameliorated, and by which his life can once more be brought into harmony with tradition. As he becomes aware of his sinfulness, "he felt as if he had fallen from his state, as if he had dishonoured his ancestry, as if he had betrayed his trust" (246). The Duke is brought to understand the efficacy of the great principle of the past, *noblesse oblige*, and we see him attempt to put it into operation through his personal conduct and political activity.¹³

The Duke's conversion (and the conversion of the present state of the aristocracy) is thus dependent upon his determination "not to spare himself," but to act for "the glory of the House he has betrayed" (251). In doing so, the Duke picks up the gauntlet of duty, and despite his financial woes, refuses to sell out on his ancestry. As he begins to put his affairs in order he resolves to maintain his financial contributions to Ireland and Cornwall, thus effectively saving his ancestral seats and restoring the efficacy of the aristocracy:

The Duke had passed a stormy morning with his solicitor, who wished him to sell the Penn Bronnock property, which being parliamentary, would command a price infinitely greater than might be expected from its relative income. The very idea of stripping his coronet of his brightest jewel, and thus sacrificing for wealth the ends of riches, greatly disordered him. (259)

The Young Duke anticipates, in embryonic form, Disraeli's political philosophies that were beginning to take shape in the 1820s as he began to consider a parliamentary career. The constitutive force of the novel is found in the attempt to resolve the tension between radical reform and an aristocratic status quo. This political synthesis, in which Disraeli advocates the regeneration of an idealized aristocracy with the interests of the people at heart, anticipates his philosophic approach to politics which would be articulated later in his political career as "Tory democracy."

* * * *

Much like Disraeli's later social problem novels in the Young England trilogy, the much-overlooked *The Young*

main principle—that the tenure of property should be the fulfillment of duty—is the essence of good government (qtd in Levine 79).

¹¹While almost all MPs were men of wealth and leisure—the House of Lords consisted of titled nobility and the members of the House of Commons were great landowners and talented intellectuals—such as Arundel Dacre—occasionally earned nomination to Parliamentary seats by borough patrons.

¹²In his political career, Disraeli believed that moderate piecemeal reform would prevent revolution and preserve the aristocratic status quo. He was convinced that Conservatives should maintain this reforming attitude, and as a statesman, he initiated a good deal of change, but did so strictly within the limits of party interest and the conventions of his age (Machin 108).

Duke does not advance a clearly delineated political program. Yet, if we turn toward the ideological determinants of the novel's fictional form, we can see how this early novel does, in fact, give shape to contemporary social questions. For Disraeli, writing in the silver-fork genre was not the means by which to deflect attention from the social crises of the day, but rather the passage by which to navigate through and negotiate those very crises. Thus, it is in the shape and movement of Disraeli's mislabeled silver-fork novel which not only reflect the patterns of contradiction and paradox which characterized England's aristocrats, but which also attempt to re-imagine the roles the upper classes should play in the maintenance of social order. Disraeli's *The Young Duke* may be deemed "politic" because it is not only descriptive of contemporary problems, but proscriptive in offering, albeit obliquely, imagined possibilities for moral, social, and political reform and transformation.

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A Victorian Sensation Novel in the "Contact Zone": Reading *Lady Audley's Secret* through *Imperial Eyes*

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Mary Louise Pratt's *Imperial Eyes: Travel Writing and Transculturation* is a study of European travel and exploration writing which highlights this genre as an implement of European economic expansionism and empire-building in the eighteenth and nineteenth centuries. Pratt offers not only careful analysis of specific texts but also a thoughtful critique of their underlying assumptions and ideologies. *Imperial Eyes* explains how travel and exploration writing constructed non-European countries and their inhabitants as "subjects" of European empires and how these discourses helped shape Europe's conception of itself in relation to the rest of the world. According to Pratt, travel writing narrates a process of "transculturation," in which European writers used the cultural materials of non-Europeans to shape Europe's understanding of Africa and South America, in particular; then non-Europeans would re-import, re-interpret, and recirculate those materials as "European texts" to further their

own ends. When describing Alexander von Humboldt's archaeological essays about South America, for example, Pratt highlights his interactional relationship with the Spanish American scientific and intellectual community in Mexico City. "In a perfect example of the mirror dance of colonial meaning-making," she says, "Humboldt transculturated to Europe knowledges produced by Americans in a process of defining themselves as separate from Europe. Following independence, Euroamerican elites would re-import that knowledge as *European knowledge* whose authority would legitimate Euroamerican rule" (136-37).

Thus, both the traveler and the "travlee," the colonizer and the colonized create subject positions for themselves in what Sarah Mills calls "a process of bricolage—making use of what was available even if the original 'material' was developed for quite other purposes and in other contexts" (497). Likewise, Pratt invites readers to employ her critical

reading strategies to interpret similar materials from other times and places, but she also encourages us to explore the relationship between travel writing and other genres: "I have aimed," she offers, "not to circumscribe travel writing as a genre but to suggest its heterogeneity and its interactions with other kinds of expression" (11). This paper takes up Pratt's invitation to engage in a sort of interpretative "bricolage," to employ some of her ways of reading to analyze Mary Elizabeth Braddon's *Lady Audley's Secret*, a Victorian sensation novel. Though Pratt's reading strategies were developed for quite another purpose, her interdisciplinary rhetorical analysis of travel writing suggests a similar reading of *Lady Audley's Secret* because, like European travel writing, the Victorian sensation novel reflected and played out—and, in Braddon's case, perhaps even challenged—the values that underwrote the economic expansion and "civilizing mission" of Europe during the Victorian era. Interpreting Braddon's novel through *Imperial Eyes* also encourages us to further examine and test Pratt's underlying assumptions and claims. The result, I hope, will be a mutually enriching critical gaze at both texts, including a critique of Pratt's notion of "contact zones" and a reflection upon the "imperializing" nature of any interpretive strategy.

In particular, I begin by "colonizing" Pratt's idiosyncratic term, "contact zone," as a theoretical frame for examining the conflicts in Braddon's novel. Begun as a serial in 1861 and published in book form in 1862, *Lady Audley's Secret* was immensely popular in Victorian England. It tells the story of a young wife and mother, abandoned by her husband and strapped by poverty, who reinvents herself as the child bride of Sir Michael Audley and the Lady of his wealthy country estate. Three and a half years later, however, Lucy Audley's first husband returns after having made his fortune abroad. She must then contrive a series of deceptions in order to conceal her new identity and to protect her fortune. But when George Talboys, her long-lost husband, disappears under suspicious circumstances, Sir Michael's nephew, Robert, becomes a reluctant sleuth, eventually pointing the finger at Lady Audley, unveiling her secrets, and banishing her for life.

Pratt's "contact zone" offers an apt metaphor for examining the clash between Lady Audley and the English estate she attempts to colonize. "Contact zones," according to Pratt, are "social spaces where disparate cultures meet, clash, and grapple with each other, often in highly asymmetrical relations of domination and subordination—like colonialism, slavery, or their aftermaths as they are lived out across the globe today" (4). A "contact zone" is a battleground, a contested space where discourses and cultures converge and struggle with each other. As a result of their spontaneous and contentious interactions, subjects are altered, reconstituted, reconstructed, changed by their often violent associations. Pratt's term, then, invites us to view both the world and its inhabitants as multiple, unstable, contingent, even arbitrary, beset by conflict and chance.

In Braddon's novel, Lucy Audley is a would-be imperialist in conflict with her nephew-by-marriage over the empire of Audley Court. To gain the crown, Lady Audley reconceives herself, donning the indigenous garb and habits of the British upper class, wrestling the empire away from

Sir Michael's daughter and ruling princess. To use another of Pratt's terms, Lady Audley is an "autoethnographer." "Autoethnography" or "autoethnographic expression," according to Pratt, refers "to instances in which colonized subjects undertake to represent themselves in ways that *engage with* the colonizer's own terms Autoethnography involves partial collaboration with and appropriation of the idioms of the conqueror" (7). As a potentially colonized subject, Lucy Graham seems at first to resist engagement with Sir Michael on his terms. Initially, he insists that "'nothing but misery can result from a marriage dictated by any motive but truth and love'" (7). However, when Lucy confesses quite honestly that she cannot marry for love but instead must accept Sir Michael's proposal in order to improve her economic status, Sir Michael quickly abandons his romanticism and strikes, instead, what he terms a "bargain" (8). Lucy Graham agrees to his terms only because she has no other choice. Here Braddon ironically highlights the gap between the patriarchy's stated values and its actual aims. Sir Michael says he wants love, but he eagerly abandons his high-minded ideal in order to become a better consumer. Both he and Lucy know that she is little more than a pretty ornament to be bought. Though he says a marriage must be based upon honesty, Lucy's honesty makes Sir Michael feel "neither joy nor triumph, but something akin to disappointment" (8). His attempts to deflect the economic and class issues that divide them merely underscore Lucy's unveiling of those same issues, allowing Braddon to comment with pointed irony on the disparities that later drive Lady Audley to desperation.

Altering her identity, representing herself as poor governess-victim, then as an ideal Victorian angel in the house, Lady Audley commandeers the ideals of the British Empire in order to take it over. For Lucy Audley, becoming the narrowly prescribed angel in the house leads her to more and more desperate measures to avoid dreaded poverty and drudgery. In the words of Jill Matus

Through Lady Audley's attempts to capitalize on her appearance, and her rise to comfort and safety, Braddon scrutinizes the sort of behaviour that is valued in a desirable woman and considers how this system of valuation breeds contradictions and presents the female subject thus constructed with divisive choices. (345)

Pratt's "autoethnography" is particularly useful for both exposing the often destructive values of the British ruling elite and underscoring Braddon's subtle critique of those ideals.

Robert Audley, Lady Audley's nemesis, is at first a diffident imperialist, hesitant to fling himself into the "contact zone" with Lady Audley, in part, because, like Peter Pan, he doesn't want to grow up. Robert is a lazy, irresponsible, ne'er-do-well, uninterested in fulfilling his obligation to uphold the law as a young barrister and to expand the Empire. Only when his homosocial bond with George Talboys is threatened does Robert take up his duty to defeat Lady Audley and to reestablish patriarchal rule. Eve Sedgwick explains male "homosocial desire" this way:

"Homosocial desire," to begin with, is a kind of oxymoron. "Homosocial" is a word occasionally used in history and the social sciences, where it describes social bonds between persons of the same sex; it is a neologism, obviously formed by analogy with "homosexual," and just as obviously meant to be distinguished from "homosexual." In fact, it is applied to such activities as "male bonding," which may, as in our society, be characterized by intense homophobia, fear and hatred of homosexuality. To draw the "homosocial" back into the orbit of "desire," of the potentially erotic, then, is to hypothesize the potential unbrokenness of a continuum between homosocial and homosexual—a continuum whose visibility, for men, in our society, is radically disrupted. (1-2)

In *Lady Audley's Secret* this continuum between "homosocial" and "homosexual" remains, in the case of Robert and George, invisible, merely hinted at, made all the more sensational because it is implicit rather than overdetermined. Throughout the novel Braddon offers suggestions that Robert's interest in George is excessive. At George's disappearance, Robert is completely overwrought: "I haven't walked fast since I was at Eton," he says as he searches frantically for his friend, "'and the worst of it is, that I haven't the remotest idea where I'm going'" (55). Eton, of course, is not only the elite boys' school where Robert and George first meet, but a symbol of the homosocial bonds that exclude women and support the British patriarchy. Alicia Audley, George's rival for Robert's affections, is scornful of her cousin's obsessive attention to George: "'What a dreadful catastrophe!' said Alicia, maliciously, 'since Pythias, in the person of Mr. Robert Audley, cannot exist for half an hour without Damon, commonly known as George Talboys'" (57). In Greek legend, Damon and Pythias were a celebrated pair of friends who came to signify the willingness to sacrifice oneself for the sake of a friend. Like Dr. Lanyon's allusion to the same pair in the homoerotic *Strange Case of Dr. Jekyll and Mr. Hyde*, Braddon draws our attention to an historical moment in which the bond between men was often initiated and confirmed by sexual relations. Versions of the myth differ, but in the best known of them Damon, a Sicilian, pledges his life for that of his friend Pythias, who has been condemned to death by Dionysius of Syracuse. Dionysius is so moved by this ultimate act of friendship that he releases both men. At least a portion of Braddon's Victorian audience would have recognized what this reference to two heroic Greek lovers suggests. Like Lucy Audley, however, Miss Alicia is a threat to homosociality because—like all women—she is associated with marriage and family, a sign of adult responsibility and change for Robert and George, two young men who would deny the obligations of patriarchy.

A third coinage of Pratt's, "anti-conquest," helps to interpret Robert's construction of himself as an unwilling detective. Pratt uses "'anti-conquest'" to

refer to the strategies of representation whereby European bourgeois subjects seek to secure their innocence in the same moment as they assert European hegemony

The main protagonist of the anti-conquest is a figure I sometimes call the "seeing man," an admittedly unfriendly label for the European male subject of European landscape discourse—he whose imperial eyes passively look out and possess. (7)

For Pratt, however, no gaze is neutral. Her analysis shows how the "innocent," "scientific" systemizing of nature supported the aims of colonial expansionism. "Like the rise of interior exploration," she argues, "the systematic surface mapping of the globe correlates with an expanding search for commercially exploitable resources, markets and lands to colonize, just as navigational mapping is linked with the search for trade routes" (30). Natural history, for instance, is not simply neutral information gathering, but information gathering with a purpose.

Like Sir Michael, attempting to construct himself as innocent by initially offering to marry for "truth and love," Robert too tries to hood his imperial gaze. Again and again he expresses his wish to avoid solving the mystery of George's disappearance, to shirk his duty, insisting that to satisfy his curiosity would bring about misery and ruination to those he loves. Robert's repeated attempts to dissociate himself from his task serve to highlight his unstated or unconscious motivations. Perhaps he hesitates to uncover Lady Audley's secret because to do so might also reveal the male homosocial desire that is a subtext in his relationship with George. Lady Audley, however, recognizes that Robert's rise to power is not innocent at all. She underscores both his ascent to power and his efforts to veil that power when she says,

"You see, I do not fear to make my confession to you. . . for two reasons. The first is that you dare not use it against me, because you know it would kill your uncle to see me in the criminal dock; the second is that the law could pronounce no worse sentence than this—a life-long imprisonment in a mad-house. You see, I do not thank you for your mercy, Mr. Robert Audley, for I know exactly what it is worth." (258)

Lady Audley is keenly aware that, though he conceals his power behind family obligation, Robert is a cruel despot. He appoints himself judge, jury, and executioner, keeping her imprisoned even after he learns that she is no murderer after all, for George is found alive. Robert may be a reluctant sleuth, but ultimately he is the "seeing man" who reasserts patriarchal power by banishing the "Other," Lady Audley, to a foreign land to be redomesticated and infantilized in a Belgian mad-house simply because she is, as Dr. Mosgrave puts it, cunning and intelligent. Mosgrave, too, is a "seeing man," hiding the power he abuses behind a stainless white coat of scientific "objectivity." His is an unspoken pact with Robert to protect the Empire from the colonizing efforts of Lady Audley. Their homosocial bond is made clear when Mosgrave offers "to be of use" to Robert, while Robert promises to "trust" Dr. Mosgrave's "honor and goodness" (249). Far from being innocent observers, these vulnerable patriarchs band together to guard against a potentially dangerous woman.

The final chapter, "At Peace," in particular, *seems* on the surface to endorse a return to the tranquil stability of patriarchal rule. The threat to the Empire, the "mad" Lady Audley, is defeated and dead. Robert has thrown off his Continental ways—his precious Meerschaum pipe, his Turkish tobacco, and his French novels—to promote the values of the English ruling class as a "distinguished" barrister (285). He seems to get it all: the Prince, George Talboys, his homosocial companion; the Queen, Clara, George's sister and Robert's appropriate heterosexual mate; a male heir to the throne, a "toddling baby" (285). Robert appears to be Master-of-all-he-surveys. As Braddon's narrator tells us, "Mr. Audley's dream of a fairy cottage has been realized" (285). Even Lady Audley's second husband, the failed patriarch Sir Michael, is scarred and battle-weary, but not utterly defeated. We are told he has "survived the trouble of his life, and battled it as a Christian should" (286). According to this discourse, Sir Michael, though diminished, has upheld the values of a good Victorian gentleman, fought the good fight for God and country. He is an ideal "muscular Christian"—on the order of Charles Kingsley and Thomas Hughes. The values and stability of the patriarchy rest now on the shoulders of little Georgey, away at Eton in the company of other young men, presumably establishing his own homosocial bonds.

But Braddon's melodramatic ending underscores what Pratt calls the "interactive, improvisational dimensions" of the "colonial" encounter between Lady Audley and Robert (7). Nearly everyone is somehow reconstituted in and by their relations to each other, but their new roles are just as uncertain as their earlier identities. Though the ending *seems* both to privilege harmony and to equate it with reestablished patriarchal rule, Braddon's exaggerated ending undercuts the stability suggested in "At Peace." In Richard Nemesvari's view, "The final chapter of *Lady Audley's Secret* . . . is so overdetermined that it can only be read as an ironic statement on what the novel has 'revealed'" (526). Braddon uses this patriarchal fantasy to challenge the Victorian conviction that "seeing is believing." Apparently stable families such as the Audleys may have horribly destructive secrets. The angel in the house *may be* a madwoman in the attic. Likewise, the "fairy cottage" in the final chapter may someday become a tumble-down Audley Court ruled by a gloomy charwoman. Though, like the characters in the novel, the setting is reconstituted into an imaginary never-never-land, this pastoral fancy is haunted by the ghost of Audley Court. Braddon's narrator reminds us,

Audley Court is shut up, and a grim old housekeeper reigns paramount in the mansion which my lady's ringing laughter once made musical. A curtain hangs before the pre-Raphaelite portrait; and the blue mold which artists dread gathers upon the Wouvermanns and Poussins, the Cuyps and Tintorettis. (286)

Thus Lady Audley's secret is safely concealed, like her portrait, behind a heavy green cloth of respectability, but that curtain remains a thin veil, one easily lifted for all to see the mold that rots the rich and unreliable image underneath. Juxtaposing the earlier crumbling setting of Audley Court

with the final pastoral fantasy kingdom underscores Braddon's theme of instability. She concludes not with a "happy" ending, but with the same skepticism for appearances that colors the entire novel. The "fairy cottage," she cautions, is as contingent as Lady Audley's previous rich "fairy-like boudoir" (20).

In the same vein, just as Lady Audley is contained and redomesticated before her death in the insane asylum, Braddon's extravagant ending might also suggest that Robert, too, is similarly "domesticated" and entombed. According to John Tosh, for most of the nineteenth century, home was central to masculine identity, widely held to be "a man's place," not only in the sense of being his possession or fiefdom, but also as the place where his deepest needs were met. Victorian men were expected to be dutiful husbands and attentive fathers, devotees of hearth and family. This was an exacting domestic code. The domestic sphere was integral to masculinity: To establish a home, to protect it, to provide for it, to control it, and to train its young aspirants to manhood, were essential to a man's good standing with his peers. Keeping order in the home was a critical component of masculinity. Domestic patriarchy, or father rule, remains an indispensable concept, not only because men have traditionally wielded authority within the home, but doing so has been necessary to their masculine self-respect, for the man who was not master of his own house courted the scorn of his male associates, as well as economic ruin and uncertain paternity. Early in the century, during the heyday of "masculine domesticity," emphasis was on the role of men in the home; from the 1870s, however, domesticity was increasingly viewed as unfulfilling, unglamorous, and unmasculine. Homosociality was on the rise, along with imperialism. Male-only clubs and taverns became the forum in which masculine social standing was appraised and recognized, serving as a means of reinforcing gender privilege. Domesticated masculinity came under mounting attack, as English men were called upon to colonize the Empire and to defend it in difficult times (8-10). The domesticated Robert Audley illustrates this tension between the new homosocial imperializer and his "domesticated" predecessor. Perhaps he, too, like the other men in the novel, is a failed patriarch, limited and constrained by the narrow role prescribed for him by the ideology of masculine domesticity. Like Lady Audley's madness, his affections for George are confined and repressed, stabilized by his new role as the proper Victorian husband, father, ruler. In other words, perhaps the "colonizer" is likewise "colonized."

* * *

But this reading of Braddon's novel through Pratt's *Imperial Eyes* raises an important question: Why read *Lady Audley's Secret* as an imperial "contact zone" rather than simply a story of the struggle for patriarchal domination? Braddon's novel lends itself to a "contact" perspective because it is about more than just the relations between men which create interdependence and solidarity among them and enable them to subjugate women. As Pratt's definition of "contact zones" suggests, Braddon's novel is about more than "conquest and domination." It is about how subjects are

reconstituted and reconstructed as a result of their contact with one another. It is about the interaction that results in transformation and the provisional, temporary nature of those new identities. Reading Braddon with *Imperial Eyes* invites readers to see the novel as a site where the values of nineteenth-century British imperialism are played out, where Braddon explores not only how the British Victorian upper class constructed the "Other," the mad former governess, Lady Audley, but also how the ruling elite produced itself in relation to that "colonized" Other. By undercutting the stability so dear to Victorian England, Braddon challenges the signifying practices that encode and legitimate the aspirations of nineteenth-century British Empire-building. What seems like stability may not be, and even if it is, it's indefinite, relative, temporary. Life in the "contact zone" results in shifting and contingent identities and power relations continually produced and reproduced by association.

Rubbing together such disparate texts as a popular Victorian sensation novel and Pratt's study of travel writing also highlights the dynamics of meaning-making and the "imperializing" nature of any act of critical analysis. Appropriating such terms as "contact zone," we reinvent them each time we apply them to another text or in a new context. This rubbing together sometimes chafes, however, scraping away to reveal the contradictions underlying such terms. For example, Pratt uses words such as "clash" and "grapple" to describe the battles that take place inside the "contact zone." Yet "contact" suggests contingency, touch, close association, commerce, intercommunication, even companionship—just the opposite of the breach, break, rift, rupture, and split that often result from the turbulent associations she recounts. "Contact" thus sanitizes the violent conflicts that often resulted from imperialism, much like the fantasy of reciprocity in the travel writing of explorers such as Mungo Park veil the domination and subjugation that resulted from European capitalist expansion. By employing "contact" to describe cultural warfare, Pratt risks romanticiz-

ing the very domination she seeks to "demythologize" (2). As terms such as "contact zone" gain currency and become, in the words of Caroline Reitz, "common parlance in discussions of imperialism," it's tempting to take them at face value, to apply them uncritically (364). But if they are to be useful, we must challenge them, examining not only where they do work, but where they fall short. "Contact" may result in shifting and contingent identities and power relations, or—as in the case of Lady Audley, buried alive in an insane asylum—in no productive negotiation at all.

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Burying the Dead: Matthew Arnold and the Dissenters

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In July 1876, Matthew Arnold published an essay titled "A Last Word on the Burials Bill" in *Macmillan's Magazine*. The essay was a continuation of thoughts he had briefly touched upon at the end of a lecture titled "The Church of England" and delivered five months earlier to clergymen at London's Sion College. Various bills or resolutions to reform the burial statutes were regularly debated in Parliament during the 1870s, so Arnold's essay focusing on the ceremonies of the burial service was a response to a well-known contemporary issue, despite the seeming triviality or absurdity of the issue today. It may be difficult to understand or to realize how such a topic could generate so much debate, but when we remember that since medieval times the customary place of burial in England was the parish churchyard, with the exception of the unbaptized and those

who had been excommunicated or who had committed suicide, the reason becomes clear. Burial in the churchyard was the right of all citizens, regardless of religious affiliation, and conflicts were inevitable as the dissenting religious groups flourished and exerted their influence, some even pressing for the right to conduct their burial services not only in the churchyard but also in the parish church itself.

In any case, from 1870 to 1875 Arnold had published three major volumes on religion: *St. Paul and Protestantism* (1870), *Literature and Dogma* (1873), and *God and the Bible* (1875). In them Arnold argued for a reconstruction of Christianity. Generally, the essays in each volume had appeared serially the year previous to their publication as a single volume. In 1877 he gathered "The Church of England" and "A Last Word on the Burials Bill" into a

volume with two other essays and published it as *Last Essays on Church and Religion*.¹ At first glance the volume appears to be a miscellaneous collection of four essays on various religious topics, and in one sense that is exactly the case. Upon closer examination it becomes clear that the four essays review the major point of Arnold's thoughts on religion. Though not intended as such, *Last Essays* becomes a kind of summary for the previous volumes of religious prose. Thus, "The Church of England" and "A Last Word on the Burials Bill" can therefore best be viewed in the context of the general religious debate to which Arnold devoted so much energy and attention. In these two essays he specifically re-emphasizes the superiority of the Church of England by taking up the question of what to do about the dissenting religious groups.

Matthew Arnold's essays on religion have received substantial attention as scholars and critics have analyzed his program for reconstructing Christianity. Some have applauded his effort, claiming a place for him as a noteworthy contributor to nineteenth-century religious thought who at least anticipates the demythologizing program of twentieth-century theologians such as Rudolph Bultmann. Others have been more reserved and cautious in their conclusions, but all have recognized the centrality of Arnold's humanistic interpretation of religion to his goal of improving Victorian society.² By opposing both dogma and metaphysical theology, Arnold obviously places himself in the liberal tradition of religious thought in England we usually identify as the Broad Church tradition. As a movement, the Broad Church is as diverse as its name suggests, but in varying degrees, a tendency toward toleration and a sustained effort at comprehension seem to characterize most if not all members of the movement.³ The basic principles of the Broad Church tradition, then, provide Arnold with a simple answer of what to do with the dissenters.

As one reads Arnold's essays, however, it becomes clear that such comprehension is possible only if both the dissenters and the various parties of the Church of England reform their dogmas. To Arnold, both the established church and the various dissenting religious groups had distorted and exaggerated basic Christian teachings, and the result was *Aberglaube*, which he translates as *extra-belief* but which might be more literally translated *superstition*. The entire thrust of his religious essays is directed toward stripping away the *Aberglaube*, and once that is done, all religious parties will share the same essential beliefs and will be in a position to be comprehended into one body in the best model of the Broad Church tradition.

Two separate but related principles inform his discussion: (1) the need for all elements of religion to be focused on improving conduct, and (2) the need to verify religion experientially. Because the miracles and other beliefs of traditional Christianity cannot be verified but righteous conduct can, Arnold interprets the traditional beliefs in terms of

their bearing on conduct. They become metaphorical expressions of ethical principles.

The best summary of such a position can be found in his "Preface" to *Last Essays on Church and Religion*, which according to R. H. Super, "is often taken as [Arnold's] best and most concise statement of his position" (8: 414). After some introductory comments, Arnold establishes that conduct is "a very considerable part of life" and that conduct is determined by two forces. The first leads us "to gratify any inclination that may solicit us" and is "called generally a movement of man's ordinary or passing self, of sense, appetite, desire." The other leads us "to submit inclination to some rule" and is "called generally a movement of man's higher or enduring self, of reason, spirit, will" (8:154). Arnold seems to be identifying an individual's moral bifurcation, and the implication here and throughout the religious essays is that the individual ought to work to overcome his ordinary self, to subdue it and place it under the direction of his higher moral self.

Continuing his discussion, Arnold introduces the term *righteousness*, which he equates with conduct. Because righteousness suggests specifically religious connotations, Arnold is apparently attempting to connect his generalized notion of ethical conduct to something that at least sounds like traditional Christianity. After asserting that "it is well known" how the Jewish nation misconceived righteousness, he argues that

when their misconceived righteousness failed them in actual life more and more, they took refuge in imaginings about the future, and filled themselves with hopes of a *kingdom of God*, a *resurrection*, a *judgment*, an *eternal life*, bringing in and establishing forever this misconceived righteousness of theirs. As God's agent in this work of restoring the kingdom to Israel they promised to themselves an Anointed and Chosen One, *Christ the son of God*. (8: 155)

This statement is important because in it Arnold identifies many of the leading ideas which must be revised in order to transform Christianity and thus restore the fading religious vision of Victorian society. The interpretation he then provides ties each idea to conduct as he focuses specifically on establishing a proper relationship between the higher and lower self in man:

Eternal Life? Yes, the life in the higher and undying self of man. Judgment? Yes, the trying, in conscience, of the claims and instigations of the two lives, and the decision between them. Resurrection? Yes, the rising from bondage and transience with the lower life to victory and permanence with the higher. The kingdom of God? Yes, the reign amongst mankind of the higher life. The Christ the son of God? Yes, the bringer-in and founder of this

¹References to Arnold's prose will be taken from *The Complete Prose Works of Matthew Arnold* edited by R. H. Super, and the volume and page numbers will be cited in parentheses following the quotations.

²In addition to numerous articles on these matters, two book-length studies

by Ruth apRoberts and James C. Livingston are especially notable.

³See C. R. Sanders, pp. 7-11, for an excellent discussion of the difficulty defining the Broad Church movement.

reign of the higher life, this true kingdom of God.
(8:156)

Because the instincts of a higher or lower self determine conduct, this passage illustrates that to Arnold the only basis and the only proof for religion, specifically Christianity, is practical ethics, and his use of typically religious terminology cannot mask that fact.

The repository for Arnold's reconstructed Christianity will be the national church, a point he makes clear throughout his religious essays but especially in the second half of *St. Paul and Protestantism*. By the time he addressed the clergymen at Sion College, his views were well-known, so he seeks to assure his audience that his purpose is to defend the church, even though his views are "at variance with the body of theological doctrine commonly received in the Church of England and commonly preached by its ministers" (8: 64). The most obvious element in his defense is the emphasis he places on the public role of the church. In describing that role he uses the terms *public* and *national* interchangeably. At the beginning of the lecture he declares that the Church of England "is not a private sect but a national institution," shifting terms a few sentences later to state that "public institutions must have public reasons for existing" (8:64). As obvious as those statements are, they nevertheless form the basis of what Arnold later calls "the real reason" for the existence of the church:

In regard the Church of England as, in fact, a great national society for the promotion of what is commonly called *goodness*, and for promoting it through the most effectual means possible, the only means which are really and truly effectual for the object: through the means of the Christian religion and of the Bible. (8: 65)

Of course, Arnold intends for his interpretations of Christianity and of the Bible to be the "truly effectual" means, and since the Church of England is to promote goodness, then obviously it will be the repository of his reconstructed Christianity based on righteous conduct. With such a strong and exclusive emphasis on the public and national role of the church, the end result is that distinctions between church and state become blurred.

Arnold's ultimate goal as a proponent of the Broad Church tradition would be for all the dissenting groups to be comprehended within the national church. Such an objective may seem to suggest a certain degree of tolerance, but in many ways Arnold was not especially tolerant of the dissenters. Generally, as he writes in *St. Paul and Protestantism*, the dissenters are "an obstacle to progress and to true civilization" (6:74). Their separate religious bodies arose "out of an intention of divergency; clearly they were designed to correct the imperfections of one prior church and of each other" (6:95). Not only have they separated, but they have also isolated themselves, and that isolation has led to other faults which Arnold, borrowing from II Corinthians 12:20, identifies as jealousy, strife, wrath, contentions, and backbiting. Such faults obviously stand in opposition to any kind of Christianity as well as to Arnold's religion of conduct, so his limited tolerance of the dissenters is not surprising.

But in spite of his efforts to explain the incorrectness of their doctrine or to chastise them for their faults, Arnold still respected the dissenters and maintained a sense of their value. So much could be gained by comprehending the dissenters within the church:

The waste of power from not including the Puritans in the national Church is measured by the number and value of elements which Puritanism could supply towards the collective growth of the whole body. The national Church would grow more vigorously towards a higher state of insight into religious truth, and consequently towards a greater perfection of practice, if it had these elements; and that is why we wish for the Puritans in the Church. (6:75)

Arnold does not specify exactly what elements he means, but his vocabulary and the general impression of this quotation suggest that he was impressed by the intensity and dedication with which the dissenters put forth and defended their beliefs. At the same time he lamented the misdirection of their effort. They have spent their energy inventing and justifying a new church order to the exclusion of working toward unity and the common goal of the national church, the promotion of goodness.

Such limited tolerance of the dissenters is at the heart of Arnold's comments about the burials bill. At the beginning of "A Last Word on the Burials Bill" he reminds his audience that his brief comment at the end of his lecture at Sion College was concerned with the need for a clergyman to avoid any "arbitrary assertion of his own private will and pleasure" relating to a burial of a dissenter in the churchyard (8: 87). He briefly notes a few possible concessions that could be made, but quickly adds that the dissenters claim much more. After a brief overview of some of the arguments used by the dissenters and their supporters, he then presents a more detailed explanation of those arguments, countering them and outlining what accommodations might be made to the dissenters. Two related concerns dominate his discussion: (1) the aesthetic function of the religious ceremonial, and (2) the educative function of the ceremony upon the taste of the lower classes. In both of these it is clear that in addition to illustrating limited tolerance of the dissenters, Arnold has not lost sight of the overall objectives of his religious reconstruction emphasizing the need to improve conduct and the need to verify his religion experientially.

The first part of the discussion is an argument against further concessions to the dissenters on the matter of allowing them to conduct burial services in parish churchyards of the Church of England, and his argument is based on public necessity. The intention of public ceremonial, he says, is to see that things are done worthily. The mode, therefore, "is not left to the will and pleasure of chance individuals. It is expressly designed to rise above the level which would be thence given" (8: 90). To those who argue on the basis of religious liberty that the dissenters ought to be given more freedom to use their own services for burials in parish churchyards, Arnold answers succinctly. The deceased may have had religious liberty during their lives, but in private places. His argument against natural necessity is similar: "Burial is

necessary, but not burial in public places." He goes on to explain as follows:

If the naturalness of a man's wishing for a thing creates for him a right to do it, then a Dissenter can urge his right to have his own minister say his say over him in the parish churchyard. Equally can he urge his right to have his own minister say his say to him in the parish church.

What bars the right is in both cases just the same thing: the higher right of the community. For the credit and welfare of the community, public forms are appointed to be observed in public places. (8: 92)

A final argument which Arnold counters is the claim that the almost universal practice of Christendom throughout the rest of Europe is to allow others the use of the burial yard. To meet such an argument Arnold cites a specific application of the public necessity theme in terms of the Church of England and the needs of the English people. The Church of England, as viewed by "those who settled the Reformation," was intended "to satisfy the whole English people" by including "both Catholics and Protestants in a compromise." The result was "a revised form of religion, adapted to the nation at large as things then stood." Thus, the church, "in offering its formularies to Englishmen, offers them with the recommendation that here is truth presented expressly so as to suit and unite the English nation" (8:95). Besides illustrating Arnold's limited tolerance of differences in church rites and forms, one should note in these comments the emphasis Arnold places on the national and public role of the church. He speaks of the rites as though they were performed in Parliament and public parks rather than in chapels and parish churchyards.

Arnold acknowledges that he might be inclined to allow a denomination other than the Church of England to say its own service in the parish churchyard on the assumption that it would meet standards of public decency, citing the Scottish Presbyterians and the Irish Catholics as two examples: "Great bodies, like these, are not likely to have given their sanction to a form of burial-service discreditable to a public churchyard and inadmissible there" (8: 96). He even admits that the case would be different if the dissenters "were reducible, even, to a few great divisions" and they would "adhere either to a single form of Dissenters' burial-service, or to one out of two or three" (8: 96). Of course, he goes on to note, that is not possible with the dissenters who, because of what he calls the dissidence of their dissent, exist in 138 different denominations. But it is not merely the number of groups that bothers Arnold:

Yet surely there is likely to be a wide difference between the observances of a great body like the Presbyterians, counting its adherents by hundreds of thousands, having existed for a long time, and possessing a well-known reason for existence,—counting, also, amongst its adherents, a great mass of educated people,—there is likely to be a wide difference between the observances of a body like this, and the observances of such a body, say, as the Peculiar People. Both are Dissenters in England. But one affords the same sort of

security, that its proceedings in a parish churchyard will be decorous, which Anglicanism itself affords. The other affords no such security at all. (8: 97)

Aside from the arrogance of such a statement, indicated at least a part by the less-than-subtle dig at the educational level of the dissenters, these comments clearly demonstrate Arnold's concern that the burial service be aesthetically appropriate and that by being such it will elevate not only the taste of those witnessing it but also their conduct.

As he approaches his conclusion, Arnold notes the specific changes he would make in the burial service so that it might be more readily accepted by the dissenters. The first change is to omit the rubric which prohibits the unbaptized and those who had been excommunicated or who had committed suicide from being buried in the churchyard. Arnold argues that since excommunication is no longer practiced and since the issue of those who commit suicide is evaded by ascribing the suicide to an unsound mind, the only real source of difficulty lies with dissenters whose children may not have been baptized because of their tenet of adult baptism. But Arnold eliminates that prohibition by explaining that the rubric was a test of Christian profession and that the act of bringing an unbaptized individual for burial was an act of profession on behalf of the deceased by those who brought him for burial, and that ought to satisfy the church. Furthermore, Arnold argues that those who quote the scripture that a man must be born of water and of the spirit have misinterpreted it:

"Except a man be cleansed and receive a new influence," Jesus meant to say, "he cannot enter into the kingdom of God." And St. Peter explains what this *being cleansed* is: "The answer of a good conscience towards God,"—of which baptism is merely the figure. Reliance on miracles, reliance on supposed privileges, reliance on external rites of any kind, are exactly what our Saviour meant . . . to condemn;—reliance on anything, except an interior change. (8:103)

How Arnold knew what Jesus really meant to say is anybody's guess, but the explanation clearly fits the pattern we have seen previously. His interest in reforming the burial service reveals the same emphasis on conduct that is at the center of his discussions of religion in general.

Turning directly to the burial service itself, Arnold allows for flexibility in the prescribed service, particularly in the use and selection of hymns. Nevertheless, he insisted on requiring "a fixed and noble form . . . as the national burial-service in our parish churchyards" and objected to "speech-making and prayer-making, substitutions or additions of individual invention, hazarded *ex tempore*" (8:104). Acknowledging that hymns are "a sort of composition which I do not at all admire," he nevertheless admits their popularity in both the Church of England and the dissenting religious groups. As a concession to the dissenters, then, Arnold proposes that they be allowed to use hymns as part of the burial service as long as the mourners notify the clergyman beforehand and make the selection from one of the collections in general use. Notice that as with the speeches, Arnold wants to guard

against any spontaneous or extemporaneous speaking or singing because such spontaneity could result in a breakdown of order and decorum. As we have seen, this peculiar blend of tolerance and restriction is a distinctive characteristic not only of his attitude toward dissenters, but also of the comprehensive unity that is a recognizable principle in his theory of the church.

Because the singing of a hymn or hymns would lengthen the service, Arnold also proposes that the single scriptural lesson from I Corinthians chapter 15 outlined in the prescribed burial service be divided into two, and that two other scriptural lessons be listed. The rubric would then indicate that one or more of the lessons would be read. While it may seem as though Arnold is quibbling over details in this matter as well as in his comments about the use of hymns and speeches, in reality his comments reveal an earnest concern for the positive aesthetic and educative functions of the ceremony, despite his comments about his own personal aversion to hymns.

Arnold concludes his essay with additional expressions of his desire to comprehend the dissenters within the church. In the final paragraph he asserts that their continued insistence on separating themselves from the Church of England only benefits the Catholic Church, presumably because the numerous divisions among the dissenters project a lack of coherency and unity of purpose, allowing thereby what Arnold calls an "untransformed" Catholic Church "with all its conflicts, impossibilities, [and] miseries" to maintain its dominance as a large coherent body wielding substantial influence throughout the world. Arnold's final statement is that a change of insight by the dissenters will take place with "the help of time and progress—time an progress in alliance with *the ancient and inbred integrity, piety, good nature, and good humour of the English people*" (8: 110). It

is not difficult to see in this comment the main principles informing Arnold's religious essays in general and his essay on the burials bill specifically. At the very least, his characterization of the English people suggests a strong ethical foundation, which in turn is the main feature of his reconstructed Christianity. Such characteristics can be verified by experience, he argues. Furthermore, these qualities are necessary to his ideal of a perfect society. When he wrote his essays on religion he merely combined that ideal with the church to create his national society for the promotion of goodness, and that view shows how far removed from traditional Christianity Arnold is. By focusing the sphere of the church's influence on a social context emphasizing righteous conduct, he removes the possibility of the church's being a means to increased spiritual insight. Arnold's essay on the burials bill can therefore be viewed as a specific argument supporting the national church as a public institution, and while the church thus becomes a means to a better society, it is not a means to spiritual salvation.

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Books Received

- Altick, Richard D. *Deadly Encounters: Two Victorian Sensations*. Philadelphia: U of Pennsylvania P, 1986. Pp. 164. \$18.50 (paper). A reprint. The two sensations of 1861 involved Major Yelverton, his mistress, their illegitimate son and blackmail and murder, the other, Baron de Vidil's assault on his son ostensibly to steal the son's inheritance. They get more complicated.
- Beckman, Linda Hunt. *Amy Levy: Her Life and Letters*. Athens: Ohio UP, 2000. Pp. xiii + 331. \$49.95 (cloth), \$24.95 (paper). Born in 1861, she "was a student [from 1879-1881] at Newnham, the second women's college at Cambridge University, and in the course of the 1880s she published three volumes of poetry, three novels, translations, a number of essays, and a great many short stories" (1) before committing suicide at the age of 27. "Amy Levy's papers . . . are now available to the public for the first time. Her letters, a calendar for 1889, unpublished manuscripts, and other items in this collection (some of which lead the scholar to other accurate sources of information) make it possible to see Levy with considerable clarity" (5).
- Beyond Sensation: Mary Elizabeth Braddon in Context*. Eds. Marlene Tromp, Pamela K. Gilbert, Aeron Haynie. Albany: State U of New York P, 2000. Pp. xxviii + 302. \$19.95 (paper). Contents: James R. Kincaid, "Foreword"; Marlene Tromp, Pamela K. Gilbert, Aeron Haynie, "Introduction"; Elizabeth Langland, "Enclosure Acts: Framing Women's Bodies in Braddon's *Lady Audley's Secret*"; Gail Turley Houston, "Braddon's Commentaries on the Trials and Legal Secrets of Audley Court"; Lillian Nayler, "Rebellious Sepoys and Bigamous Wives: The Indian Mutiny and Marriage Law Reform in *Lady Audley's Secret*"; Katherine Montweiler, "Marketing Sensation: *Lady Audley's Secret* and Consumer Culture"; Aeron Haynie, "'An idle handle that was never turned, and a lazy rope so rotten': The Decay of the Country Estate in *Lady Audley's Secret*"; Jeni Curtis, "The Espaliered Girl: Pruning the Docile Body in *Aurora Floyd*"; Marlene Tromp, "The Dangerous Woman: M. E. Braddon's Sensation (En)gendering of Domestic Law"; Toni Johnson-Woods, "Mary Elizabeth Braddon in Australia: Queen of the Colonies"; Jennifer Carnell and Graham Law, "'Our Author': Braddon in the Provincial Weeklies"; Heidi J. Holder, "Misalliance: M. E. Braddon's Writing for the Stage"; Pamela K. Gilbert, "Braddon and Victorian Realism: *Joshua Haggard's Daughter*"; Tabitha Sparks, "Fiction Becomes Her: Representations of Female Character in Mary Braddon's *The Doctor's Wife*"; Lauren M. E. Goodlad, "*Go and Marry Your Doctor*: Fetishism and 'Redundance' at the *Fin de Siècle* and the Vampires of 'Good Lady Ducayne'"; Eve M. Lynch, "Spectral Politics: M. E. Braddon and the Spirits of Social Reform"; Heidi H. Johnson, "Electra-

fying the Female Sleuth: Detecting the Father in *Eleanor's Victory* and *Thou Art the Man*"; Lyn Pykett, "Afterword." Includes a select bibliography.

Biographical Passages: Essays in Victorian and Modernist Biography. Honoring Mary M. Lago. Eds. Joe Law and Linda K. Hughes. Columbia & London: U of Missouri P, 2000. Pp. ix + 208. \$34.95. Includes Joe Law and Linda K. Hughes, "'And What Have You Done?': Victorian Biography Today"; P. N. Furbank, "'The Craftlike Nature of Biography"; Michael Holroyd, "'On the Border-line between the New and the Old': Bloomsbury, Biography, and Gerald Brenan"; Mary C. Francis, "'A Kind of Voyage': E. M. Forster and Benjamin Britten's *Billy Budd*"; Julie F. Codell, "Victorian Artists' Family Autobiographies: Domestic Authority, the Marketplace, and the Artist's Body"; Debra Mancoff, "Infinite Rest: Sleep, Death, and Awakening in the Late Wok of Edward Burne-Jones"; Anantha Sudaker Babbili, "The Road from Poodur: A Passage to America"; Linda K. Hughes, and Joe Law, "Essaying Biography: The Career of Mary K. Lago." Also a list of publications by Lago.

Black, Barbara J. *On Exhibit: The Victorians and Their Museums*. Charlottesville & London: UP of Virginia, 2000. Pp. viii + 242. \$37.50. "Such praise of, such investment in, and such commitment to the museum mark the departure point of my own study. The following chapters enter the Victorian museum in order to illuminate nineteenth-century British culture and the texts that generated it and were, in turn, generated by it. At times in my argument I will construe the museum as emblem, as historical event, as institution, as image, as practice—but always as what Eugenio Donato calls a 'master pattern' that illuminates the ideological workings of Victorian society and literature. Although I do not wish to claim that a unified Victorian response to the museum existed (and the following readings will represent dissensus), the museum did possess a centripetal force; it was the age's great enterprise, realized in the opening of the National Gallery in 1824, the South Kensington Complex in 1857, the National Portrait Gallery in 1859, the Natural History Museum in 1881, and the Tate Gallery in 1897. Victorian society constructed museums, celebrated and criticized museums, attended museums, worked in museums, wrote about museums, and collected in homage to museums. In a sense, one may perceive the museum as an impulse or spirit that infused the age and many of its projects: the triple decker novel; collected works; encyclopedias and dictionaries; and phenomena as ordinary as keepsakes, dollhouses, and rock collections or a theory as cataclysmic as Darwin's panoramic evolutionism. Great and small, these system-building projects involved compilation, organization, and display—the three activities fundamental to museum work" (4-5).

Coming in

The Victorian Newsletter

Gordon Hirsch, "The Travels of RLS as a Young Man"

Krista Lysack, "Imperial Addictions: West End Shopping and East End Opium"

Nathan Cervo, "A Note on 'Swallow' in Swinburne's 'Itylus'"

- Browning, Robert. *The Complete Works of Robert Browning, with Variant Readings and Annotations*. Vol. X. Athens: Ohio UP; Waco: Baylor UP, 1999. Eds. Allan C. and Susan E. Dooley. Pp. xxv + 264. \$65.00. Includes *Balaustion's Adventure; Including a Transcript from Euripides* and *Prince Hohenstiel-Schwangau, Saviour of Society* as well as a preface and editorial notes.
- Case, Alison A. *Plotting Women: Gender and Narration in the Eighteenth- and Nineteenth-Century British Novel*. Charlottesville & London: UP of Virginia, 1999. Pp. x + 223. \$37.50. Works considered include: *Clarissa*, *Humphry Clinker*, *Redgauntlet*, *The Professor*, *Jane Eyre*, *Aurora Leigh*, *Bleak House*, *Armada*, *Woman in White*, *Dracula*.
- Charnon-Deutsch, Lou. *Fictions of the Feminine in the Nineteenth-Century Spanish Press*. University Park: Penn State UP, 2000. Pp. xvi + 307. \$48.50. "This book is focused on the pictorial as a cultural practice: it takes as a given that the intersection of religious, medical, philosophical, artistic, civil, and especially, sexual discourses produced graphic images of women's *docile* bodies for a culture enthralled with femininity. It is also based on the belief that images participate in the cultural production, not just of gender difference but of gender inequality, and that this inequality is not seen unless we first expose the ideological and sensual character of art and concern ourselves with the relation between image and beholder . . ." (1-2).
- Cooper, William A., Jr. *Jefferson Davis, American*. New York: Alfred A. Knopf, 2000. Pp. xv + 757. \$35.00 US; \$53.00 Can. "How a patriotic American came to lead the great struggle to destroy the United States is a major issue of my book. . . . For his entire life he believed in the superiority of the white race. He also owned slaves, defended slavery as moral and as a social good. . . . But my goal is to understand Jefferson Davis as a man of his time, not condemn him for not being a man of my time. In his age his views were not at all unusual, much less radical" (xiv).
- Craig, Randall. *Promising Language: Betrothal in Victorian Law and Fiction*. Albany: State U of New York P, 2000. Pp. xvi + 331. \$23.95 (paper). "This study explores the linguistic implications and social ramifications of promising as a verbal practice, especially as depicted in the novels of Charlotte Brontë, George Eliot, Anthony Trollope, George Meredith, and Henry James. While the emphasis ultimately falls upon critical analysis of the fiction, my intention throughout is to limn the interconnections of several emergent nineteenth-century discourses: the science of language (notably etymology and philology), utilitarian social theory and jurisprudence (especially freedom of contract), and the aesthetics of the novel (predominantly realism). The introduction, using *Far from the Madding Crowd* . . . , prepares for this project by locating promising precisely at the intersection of these discourses: as speech act, as social practice and legal contract, and as structural principle and topos" (ix).
- D'Amico, Diane. *Christina Rossetti: Faith Gender and Time*. Baton Rouge: Louisiana State UP, 1999. Pp. 191. \$39.95 (cloth), \$18.95 (paper). ". . . I am suggesting that Rossetti scholars need to accept the Victorian view that Rossetti's faith was central to both her life and poetry and incorporate that view into the current interest in gender. Furthermore, even though feminist critics employing a psycho-analytic approach have turned our attention to the complexity of Rossetti's inner life, such an approach too often reduced a rich body of work to the neurotic outpourings of a morbid mind. In suggesting that we follow the Victorian point of view, I am therefore also arguing that we accept Rossetti's faith, neither as evidence of sexual repression nor as absolute truth, but what is more important, as absolute truth for her. Such an acceptance helps us better appreciate, as this book aims to show, that Rossetti's complete commitment to her Christian faith, her experience as a Victorian woman, and her poetic vocation are inextricably interwoven" (16-17).
- Eliot, George. *Felix Holt, the Radical*. Eds. William Baker and Kenneth Womack. Broadview Literary Texts. Peterborough, Ontario: Broadview P, 2000. Pp. 573. \$14.95 US (paper); \$17.95 Can.; £8.95 UK. The text is based on the first edition of the novel by Blackwood in three volumes in 1866. Includes an introduction, chronology, annotations and a select bibliography.
- Essays and Reviews: The 1860 Text and Its Reading*. Eds. Victor Shea & William Whitla. Charlottesville & London: UP of Virginia, 2000. Pp. xxiii + 1057. \$90.00. This book is divided into 3 parts: Part I—"Reading 'An Epoch in the History of Opinion'" —includes "From Clerical Culture to Secularized Anglicanism: Positioning *Essays and Reviews* in Victorian Social Transformation"; "'To Inaugurate a New Era': The Origin and Publication of *Essays and Reviews*"; "Reception and Response: 'The Progress of Ideas' Raises 'The Dust of Theological Strife'"; "The Essayists, the Essays, and Their Contexts"; "The Broad Church Compromise." Part 2 is the text and textual-notes of the essays and reviews themselves. Part 3 is "Documentation" and includes "Chronology of *Essays and Reviews*"; "Prefaces to the American Editions"; "Charges, Manifestos, Declarations, and Testimonials, 1860-1870"; "Trials and Appeals, 1861 to 1864: 'Erroneous, Strange, and Heretical Doctrines'" with 3 subsections—"That Stately March of Ecclesiastical Litigation": Williams and Wilson on Trial for Heresy in the Court of Arches"; "'This Great Appeal': Before the Judicial Committee of the Privy Council"; "Jowett's Trial in the Chancellor's Court at Oxford: An 'Obscure and Obsolete Process'"—"Satires by Lewis Carroll and Others"; *Essays and Reviews* and Bishop Colenso's 'Great Scandal'; "Temple and the Exeter Controversy of 1869-70: 'A Sham . . . and Scandal and a Sacrilege.'" Appendixes include "Publisher's Records"; "Outlines of *Essays and Reviews*"; "A Finding List of Letters and Diaries on *Essays and Reviews*"; "A Bibliography of Responses to *Essays and Reviews*." There are also indexes of Biblical Passages, Persons, and Subjects as well as 24 illustrations.
- Federico, Annette R. *Idol of Suburbia: Marie Corelli and Late-Victorian Literary Culture*. Charlottesville & London: UP of Virginia, 2000. Pp. [ix] + 201. \$30.00. ". . . I hope to return Corelli to conversation about the late-Victorian and Edwardian literary world. My approach falls somewhere between literary criticism, women's studies, and cultural studies. I am impelled less by an evangelical urge to rescue a once popular writer from oblivion than by a curiosity about a woman whose fame at the turn of the century was unsurpassed and yet who by the end of the twentieth century had become only a name vaguely, and pejoratively, connected with Victorian popular fiction. Corelli is interesting as a cultural icon and a barometer of Victorian taste, and certainly my intention is to study her books against their social background. But she also shows some surprising innovations as a novelist. Her books cross genres, mixing the conventions of romance, gothic, historical, and society novels. She invented stories that anticipate feminist science fiction, mixed bodice-ripper sex with transports of spiritual ecstasy, and daringly rewrote biblical history. These strange fictional encounters are central to my reading of Corelli's novels: she offers a rich field for interpreting the way gender informed a changing aesthetic of the melodramatic at the end of the century; her manipulation of almost every feature of literary decadence challenges antithetical genres, styles, audiences, and sexualities; her dislike of New Woman fiction does not preclude her use of independent female geniuses as heroines; and although she called herself an old-fashioned idealist, she experienced moods of profound disillusionment and sought to reconcile scientific theories with her spiritual longings and religious faith" (2).
- Field, Michael [Katharine Bradley and Edith Cooper]. *A Shorter Shirazad: 101 Poems of Michael Field*. Chosen, annotated, but not edited by Ivor C. Treby. London: De Blackland P, 1999. Pp. 141. \$12.00 US (paper), £7.50 UK, \$17.50 AU, \$23.00 NZ, R70.00 SA. De Blackland Press, Apartment 4, 63 Nevern Square, RB Kensington & Chelsea, London SW5 9PN.
- Fisch, Audrey A. *American Slaves in Victorian England: Abolitionist Politics in Popular Literature and Culture*. Cambridge: Cambridge UP, 2000. Pp. x + 139. \$59.95. "As the black American abolitionist campaign was translated across the Atlantic, it was manipulated into preexisting Victorian discourses of culture and class, the worker/slave, education and exotica, and became a compelling touchstone for English nationalism. The African-American abolitionist campaign worked its way through those debates, but what emerged was not a progressive alignment of English and American reform causes (of, for example, white English workers and black American slaves) but the retrenchment of social and cultural values and the emergence of a newly energized English nationalism. . . . It is, I think, fascinating to consider the ways in which the dangers of abolitionism, and of what abolitionism threatened to expose about Victorian society itself, were met at every pass and eagerly contained and contested. That is the subject of this study. What remains equally interesting, although less accessible, are the ways in which that control was never total" (10).
- Fortey, Richard. *Trilobite!: Eyewitness to History*. New York: Alfred A. Knopf, 2000. Pp. xiii + 284. \$26.00. "This book grew out of that first experience [with a trilobite]. I want to invest the trilobite with all the glamour of the dinosaur and twice its endurance. I want you to see the world through the eyes of trilobites, to help you to make a journey back through hundreds of millions of years. I will show that Hardy's description [in *A Pair of Blue Eyes*] of the trilobite as 'but a low type of animal existence' was hardly just, but that his placing the animal at the centre of a drama of life and death might have been nearer the mark. This will be an unabashedly trilobite-centric view of the world" (22).
- Gores, Steven J. *Psychosocial Spaces: Verbal and Visual Readings of British Culture 1750-1820*. Detroit: Wayne State UP, 2000. Pp. 223. \$39.95. "This study explores some of the options that late eighteenth- and early nineteenth-century Britons had in attempting to construct an identity. My choice of historical 'frame' for this study is prompted by its particular ability to demonstrate the necessity of constructing individual identity Rather than focusing on contemporary eighteenth-century philosophical investigations of subjectivity, which would emphasize learned, abstract structures of selfhood, I have chosen to study practical modes of establishing subjectivity that were provided through two popular media: visual representations and novels. Together, the literary and visual arts during this time constituted forms of emergent mass media that created cultural spaces; in turn, these cultural spaces were used as vehicles for both cultural and individual self-representations" (13).
- Halliwell-Phillipps, Henrietta. *A Victorian Chronicle: The Diary of Henrietta Halliwell-Phillipps*. Selected by Marvin Spevak. Hildesheim, Zurich, New York: Georg Olms Verlag, 1999. Pp. xvii + 370. DM 148. The diary covers a period from 1836 to 1875, from age 17 to 56 and runs for 1974 pages. Henrietta was the wife of James Orchard Halliwell, "perhaps the most eminent Shakespeare scholar of the time" (xiv).
- Hartman, Donald K. *Historical Figures in Nineteenth Century Fiction*. Kenmore, NY: Epoch Books, 1999. Pp. xi + 196. \$59.95. ". . . [C]ites 1,813 novels [between 1801 and 1900] in which almost 1,000 historical figures appear as significant characters. The his-

torical figures are world-wide in scope, and range in time period from the ancient world . . . to figures alive in the late nineteenth century Historical figures were selected if their names appeared in major biographical reference sources, or in general or specialized subject encyclopedias" (v).

- Lapp, Robert Keith. *Contest for Cultural Authority: Hazlitt, Coleridge, and the Distresses of the Regency*. Detroit: Wayne State UP, 1999. Pp. 205. \$39.95. ". . . [T]his study locates the value of Hazlitt's [eight] Regency reviews [of Coleridge] precisely in their contestatory relationship with Coleridge's late political thought. As such, they offer an indispensable vehicle for reexamining the ideological implications of this thought for the subsequent 'scholarship and criticism of Romanticism' (McGann 1). More than this, however, once resituated within culturally specific contexts of political, commercial, and generic struggle, these reviews, in their very engagement with Coleridge's works, come to epitomize a distinct moment in British cultural history. In them can be read some of the most important discursive and ideological conflicts unfolding within middle-class culture at a critical moment in what Raymond Williams has called 'the long revolution' (x)" (22).
- Lupack, Barbara Tapa, ed. *Nineteenth-Century Women at the Movies: Adapting Classic Women's Fiction to Film*. Bowling Green, OH: Bowling Green State University Popular P, 2000. Pp. ix + 321. \$59.95 (cloth), \$29.95 (paper). Contents: Barbara Tapa Lupack, "Introduction"; Martin Tropp, "Re-creating the Monster: *Frankenstein* and Film"; Ronnie Jo Sokol, "The Importance of Being Married: Adapting *Pride and Prejudice*"; Tom Hoberg, "The Multiplex Heroine: Screen Adaptations of *Emma*"; Marilyn Roberts, "Adapting Jane Austen's *Northanger Abbey*: Catherine Morland as Gothic Heroine"; Tom Hoberg, "Her First and Her Last: Austen's *Sense and Sensibility*, *Persuasion*, and Their Screen Adaptations"; Lin Haire-Sargeant, "Sympathy for the Devil: The Problem of Heathcliff in Film Versions of *Wuthering Heights*"; Kate Ellis and E. Ann Kaplan, "Feminism in Brontë's *Jane Eyre* and Its Film Versions (with a new *Postscript* by E. Ann Kaplan)"; Barbara Tapa Lupack, "*Uncle Tom* and American Popular Culture: Adapting Stowe's Novel to Film"; Shirley Marchalonis, "Filming the Nineteenth Century: *Little Women*"; Victoria Szabo, "Love on the Algerian Sands: Reviving Cigarette in *Under Two Flags*"; George V. Griffith, "George Eliot on the American Screen."
- McLaughlin, Joseph. *Writing the Urban Jungle: Reading Empire in London from Doyle to Eliot*. Charlottesville & London: UP of Virginia, 2000. Pp. xii + 234. \$55.00 (cloth), \$18.50 (paper). ". . . [T]he city is, and has always been, a place of darkness and light, sin and salvation, barbarism and culture. But despite this constancy in imaginative approaches to the city, something changes as well. One way to account for such change is

by examining the material and social changes that give rise to the imaginative responses. In the present case, I see empire, the increasing 'globalization' of culture, and contact with others as the social facts most important to the specificity of the urban fantasies that circulated around London at the turn of the century. Yet to use cause-effect language obscures how these fantasies, whether literary or journalistic, were themselves important material causes that shaped the emerging modernist metropolis. Put simply, my premise is that writers in the late nineteenth century appropriated ways of thinking and talking about the colonies and discursively transformed the metropolis into a new borderland space: the urban jungle" (1-2). Figures analyzed include Doyle (*A Study in Scarlet* and *The Sign of Four*), General Booth (*In Darkest England and the Way Out*), Jack London (*People of the Abyss*), Conrad (*The Secret Agent*), Eliot (*The Wasteland*).

- Medical Progress and Social Reality: A Reader in Nineteenth-Century Medicine and Literature*. Ed. Lilian R. Furst. Albany: State U of New York P, 2000. Pp. xiv + 314. \$17.95 (paper). Intros are provided for selections from the following texts: Trollope's *Dr. Thorne*; Eugène Sue's *Les Mystères de Paris*; *Madam Bovary*; *Middlemarch*; *Dr. Jekyll and Mr. Hyde*; *Arrowsmith*; Mikhail Bulgakov's "The Steel Windpipe"; *Buddenbrooks*; *Esther Waters*; *Of Human Bondage*; Arthur Conan Doyle's "The Doctors of Hoyland." Also discussion on or from medical texts.
- Moss, Sidney P. and Carolyn J. *Dickens, Trollope, Jefferson: Three Anglo-American Encounters: Charles Dickens & the American West; Anthony Trollope & Kate Field; Thomas Jefferson & British Travelers*. Albany, NY: Whitson, 2000. Pp. 84. \$23.50. Includes "Charles Dickens on the Ohio and Mississippi Rivers: A Photo Essay (13 illus.) by both authors; "Anthony Trollope and Kate Field: A Story of a Friendship" by Carolyn Moss; "The Thomas Jefferson Miscegenation Legend in British Travel Books" by both authors.
- Nineteenth-Century Science: An Anthology*. Ed. A. S. Weber. Peterborough, Ontario: Broadview P, 1999. Pp. xii + 500. \$22.95 US (paper); \$29.95 Can.; £14.95 UK. Selections from 36 authors: Benjamin Baneker, Xavier Bichat, William Paley, Erasmus Darwin, John Dalton, Jean-Baptiste Lamarck, Johann Wolfgang Goethe, Alexander von Humboldt, Charles Babbage, Charles Lyell, Mary Fairfax Somerville, Theodore Schwann, Nikolai Ivanovich Lobachevsky, Robert Chambers, George Combe, William Whewell, Herbert Spencer, Auguste Comte, Charles Darwin, Louis Pasteur, Michael Faraday, Friedrich Max Müller, Herman von Helmholtz, James Clerk Maxwell, Claude Bernard, Joseph Lister, Sir Francis Galton, John Tyndall, William Thomson, Lord Kelvin, Dimitri Ivanovich Mendeleev, William James, Thomas Henry Huxley, William Conrad Röntgen, Marie Curie, George Washington Carver, Alfred Russell Wallace.

Peterson, Linda H. *Traditions of Victorian Women's Autobiography: The Poetics and Politics of Life Writing*. Victorian Literature and Culture Series. Charlottesville & London: UP of Virginia, 1999. Pp. xiii + 256. \$38.50. "In this study, I reconsider Victorian women's autobiography not by presupposing the existence of a women's tradition but instead by asking about possible self-representational modes available to, acknowledged, or created by women writers. And I begin not by proposing an alternate version of literary history but by looking closely at early attempts to identify 'women's autobiography' and by examining the assumptions that undergird them. For, as it turns out, modern literary critics are not the first to construct a tradition of women's autobiography. The effort to construct a literary past—that is, a tradition of English autobiographical writing that accounts for women's texts as well as men's—originates in the nineteenth century. The 'origins' of women's autobiography are distinctly Victorian" (3).

- Pick, Daniel. *Svengali's Web: The Alien Enchanter in Modern Culture*. New Haven & London: Yale UP, 2000. Pp. xii + 284. \$29.95. Svengali "must surely . . . be sited within a definite cultural and scientific epoch, in which the psychology of races, mesmerised couples and crowds provoked extensive debate and important lines of thought in the human sciences. The emancipation of the Jews in nineteenth-century Europe had fuelled new anti-semitic fantasies, although with highly variable implications and political consequences in different states. Svengali's very freedom of movement and expression, combined with his relentless rancour in the face of persecutions old and new, real and imagined, appeared a truly formidable threat to his easy-going British 'friends'. Svengali shaped and was shaped by a particular British bemusement and ambivalence, a reflection of intensely conflicting Victorian attitudes to Jewish-gentile relations in an age of growing 'toleration'; his portrayal was further inflected by the traditions of melodrama and music hall, as well as by more specific concerns with the nature of suggestion, hypnotism and the emerging 'psychotherapies' of the day. In short a sense of time and place needs to be introduced alongside such broad-brush accounts of Svengalian myth if we are to make real sense of his cultural, political or psychological significance" (15). Includes 36 illustrations.
- Savile, Julia F. *A Queer Chivalry: The Homoerotic Asceticism of Gerard Manley Hopkins*. Charlottesville & London: UP of Virginia, 2000. Pp. x + 240. \$37.50. "I claim in this book that sprung rhythm is a key element in what I call Hopkins's poetic of homoerotic asceticism. The burden of the argument will be to demonstrate how his poetic innovations, and especially rhythmic experiments, do indeed 'do what nothing else can in their contexts'; they enable him to negotiate what might otherwise have been an unendur-

able nexus of competing cultural and personal imperatives" (11).

- Schaffer, Talia. *The Forgotten Female Aesthetes: Literary Culture in Late-Victorian England*. Charlottesville & London: UP of Virginia, 2000. Pp. x + 298. \$55.00 (cloth), \$19.50 (paper). "*The Forgotten Female* . . . thus produces a female lineage [Una Ashworth Taylor, Vernon Lee, John Oliver Hobbes, May and Jane Findlater, Elizabeth von Armin, Rosamund Marriott Watson, Mary Eliza Haweis, Ouida, Alice Meynell, Lucas Malet] that matches the more famous chronologies of canonical novelists. By rereading Marriott Watson and her peers, we can see that aestheticism's much-despised sunflowers and blue china were key components in a hard-fought battle over the disposition, ownership, and nature of female bodies at the turn of the century. By rereading Ouida, Maynell, and Malet, we demonstrate that Wilde, Woolf, Hardy, and James were intimately tied to a specific cultural network and that some of their texts were originally invented and positioned as answers to prominent female-authored works" (33).
- Schlossberg, Herbert. *The Silent Revolution and the Making of Victorian England*. Columbus: Ohio State UP, 2000. Pp. x + 405. \$65.00 (cloth), \$24.95 (paper). "This book begins with the setting against which the changes it describes took place, the spiritual condition of England in the eighteenth century. Chapters 2 through 6 describe the various manifestations of the religious renewal: the eighteenth-century beginnings (chapter 2); then the three main renewal movements in the Church of England—the Evangelical (chapter 3), the Tractarian or High Church (chapter 4), and the movement that began with Thomas Arnold at Rugby School (chapter 5); and then the spread of evangelicalism to the Dissenting (non-Anglican) religious groups (chapter 6).
- "The next three chapters deal with the relationship between the religious revival and various aspects of the society that are often thought to be of little relevance to religion: Samuel Taylor Coleridge and Thomas Carlyle as important intellectuals who exemplify very different parts of the cultural spectrum (chapter 7); the place of religious activity brought about by the Industrial Revolution and associated factors (chapter 8); and the puzzling extent of agreement between the two opposing contenders for intellectual domination in the period, evangelicalism and utilitarianism (chapter 9).
- "Our examination of the pre-Victorian periods must explain the transformation of English sensibilities and institutions in such a way as to justify the contention that this was indeed a revolutionary period. We shall have to consider the changes in moral sensibility and practice (chapter 11), and the remaking of English institutions (chapter 12). Finally, chapter 13 will summarize and synthesize the arguments, showing how England discarded the skepticism, immorality, and frivolity of the Enlightenment century, during which people had been content to enslave people of another

race and had been largely unmoved in the face of widespread poverty and misery, and became a more humane, generous, and livable society" (10-11).

Thomas, Ronald R. *Detective Fiction and the Rise of Forensic Science*. Cambridge Studies in Nineteenth-Century Culture 26. Cambridge: Cambridge UP, 1999. Pp. xviii + 341. \$59.95. "This book does not provide a comprehensive history of the genre of detective fiction or of forensic science. Rather, it offers a series of investigations into the way technological developments in the field of forensic science directed a preoccupation with the history of persons within the genre. Controlling the historical account is . . . the objective of most detective stories; the detective's goal is to tell the story of a past event that remains otherwise unknown and unexplained by fixing the identity of a suspect and filling in the blanks of a broken story. While the specific historical circumstances of the detective's narrative may not be evident in a given text, they are important to understanding the work's appeal and effectiveness. Detective fiction as a form is generally recognized as an invention of the nineteenth century, coincident with the development of the modern police force and the creation of the modern bureaucratic state. This context was crucial in shaping the way detective fiction developed and in determining the kind of cultural work it performed for societies that were increasingly preoccupied with systematically bringing under control the potentially anarchic forces unleashed by democratic reform, urban growth, national expansion, and imperial engagement. This book reads those conditions back into the detective story, tracing them in the linked histories of the criminal body and forensic technology" (4).

Tromp, Marlene. *The Private Rod: Marital Violence, Sensation, and the Law in Victorian England*. Charlottesville & London: UP of Virginia, 2000. Pp. x + 289. \$37.50. "How did the Victorians define the propriety of a text—which kinds of words and narratives did they perceive as 'innocent'? How did identifying a text as 'sensational' marginalize and manage its content, precluding it from 'serious' consideration? How did they imagine and legislate gendered violence and violence between 'man and wife'? How were text, class ideology, and, often more subtly, the fervor for imperial growth entangled in their answers to these questions? Finally, how have we, as modern critics, imitated the ideological entanglements of our predecessors in the texts we have chosen to study, and in what ways has this tendency reproduced the invisibility of some cultural, intellectual, and fictional patterns?" (2).

The Voice of Toil: Nineteenth-Century British Writings about Work. Eds. David J. Bradshaw & Suzanne Ozment. Athens: Ohio UP, 2000. Pp. xxi + 793. \$60.00 (cloth), \$29.95 (paper). Includes works and excerpts from works of the following: John Wesley, Wordsworth, Carlyle, Newman, Ruskin, Robert Browning, Thomas Hughes, Florence Nightingale, Mat-

thew Arnold, Jean Ingelow, Annie Matheson, Tennyson, Morris, Kipling, Robert Owen, W. Cooke-Taylor, Joanna Bailie, Gaskell, Maurice, Ellen Johnston, Anne Jameson, Harriet Martineau, R. Arthur Arnold, Samuel Smiles, Hopkins, Henley, May Kendall, Angel Burdett-Coutts, Octavia Hill, Blake, Coleridge, Richard Oastler, Caroline Norton, Shelley, William James Linton, Thomas Hood, Elizabeth Barrett Browning, Charlotte Elizabeth Tonna, Friedrich Engels, Macauley, Thomas Cooper, Dickens, J. P. H., Eliza Cook, Henry Mayhew, Joseph Skipsey, Henrietta Tindal, Edith Nesbit, John Davidson, Edith F. Hogg, Charles Booth, Dinah Mulock Craik, Emily Davies, Eliza Lynn Linton, Josephine Butler, John Stuart Mill, Arthur Symons, Bernard Shaw. Also 25 illustrations.

Webb, Ruth. *Virginia Woolf*. The British Library Writer's Lives Series. New York: Oxford UP, 2000. Pp. 128. \$22.95 (paper). This biography's "purpose is not to present the many views of her expressed by critics, nor to assess the quality or value of her writing. Rather, it is intended to give a clear account of her life and works, to show who and what influenced her thought, and to introduce a writer whose works still have the power to touch the hearts and stimulate the minds of readers" (7).

West, Nancy Martha. *Kodak and the Lens of Nostalgia*. Charlottesville & London: UP of Virginia, 2000. Pp. xiii + 242. \$55.00 (cloth), \$16.96 (paper) "Nostalgia thus provides both the critical subject of this book and the point of view from which I write, my love of photography and the advertising images presented here always having to confront the haunting probability that a corporation [Kodak] has taught modern American culture how to see, to remember, and even to love" (xv).

Yanni, Carla. *Nature's Museums: Victorian Science and the Architecture of Display*. Baltimore: Johns Hopkins UP, 2000. Pp. xvi + 199. \$49.95. "In the nineteenth century, museums produced natural knowledge, and were themselves natural specimens. As such, they comprised a rich cultural site suggestive of interdisciplinary historical study. Piled high with bones and stuffed animals, natural history museums were the primary places of interaction between natural science and its diverse publics. Studies of the natural world (what we now think of as biology and geology) were changing and conflicting disciplines, and thus no single vision of nature emerged in the Victorian period. Consequently, architects could not devise any one distinctive building type for natural history museums. British Victorian naturalists, politicians, and architects agreed on the cultural worth of museums, but they disagreed on the proper presentation of natural science to the public. There exists a wide variety of museum buildings, and each is historically meaningful in its own way. *Nature's Museums* analyzes how the architecture of selected natural history museums in Britain contributed to the legitimization of knowledge" (1-2). There are 104 black and white illustrations.

Victorian Group News

Announcements

Victorian Studies seeks essays for a special issue on Victorian investment. Possible topics include but are not limited to investment and imperial expansion; foreign loans and foreign policy; the geography of investment (e.g. the City of London as financial center; the importance of American and European markets; investment and the notion of the provincial; transnational studies and investments); speculation, including the moral rhetoric surrounding it; forms of investment (joint-stock companies, Consolidated Funds, etc); conceptions of risk; the financing of technological innovation (railways, canals, submarine telegraph cables); the impact of the stock market and the culture investment on gender, and on histories of sexuality and race; bubbles; the advent of financiers, investment bankers and investment magazines; and case studies of individual investors and companies. This special issue will provide a forum for discussion of concerns that have become pressing, particularly in the fields of social and economic history as well as literary and post-colonial studies, and which might include reflections on how changing attitudes to investment in our own time are shaping the questions we ask about the Victorian culture of investment. Deadline for submissions: 1 January 2002. Direct inquiries or electronic submissions to one of the guest editors: Nancy Henry (nancyh@binghampton.edu), Anjali Arondekar (aarondek@sophia.smith.edu), or Cannon Schmitt (cschmitt@duke.edu). Send hard copy submissions to Cannon Schmitt, Dept. of English, Box 90015, Duke University, Durham, NC 27708-0015.

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