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Cover: On the anniversary of the death of William Morris, Kelmscott Manor, from *News from Nowhere* (1892)

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The Impossible Goal: The Struggle for Manhood in Victorian Fiction

Jacqueline Banerjee

At a time when the families of the poor toiled alongside each other in the fields, mines and factories of the nineteenth century, what bothered some reformers most was the sight of boys and girls in their "loop'd and window'd raggedness" working in such close proximity to each other. The little education these children received, at Dame Schools, Charity Schools and so forth, they also received together. Brothers and sisters in better-off families, too, spent their earliest years confined together in the nursery. Among these families, however, segregation was almost complete after that. While intelligent girls fretted over their samplers, more and more boys were being sent away for their education, and at earlier ages too (Kincaid 86). Like Graham Bretton at the beginning of *Villette*, and Tom Tulliver at the beginning of *The Mill on the Floss*, they materialized at the family hearth only at intervals. This was the beginning of their involvement in the world outside the home; their problems in trying to live up to its demands receive as much attention in the Victorian novel as the frustrations of their sisters.

Robin Gilmour has already demonstrated how the stock of "gentility," with its class resonance and its hints of affectation, fell during the early part of the reign (85). The concepts associated with it suffered too, so that simple manliness came to seem preferable to gentlemanliness. However, this "simple" idea soon became what Charles Reade called a "high idea" (271), a repository for all the diverse and shifting expectations of the age.

Of these, three stand out. The first was the time-honored Christian ideal of spiritual purity, exemplified for boys by the twelve-year-old Christ's preaching in the temple, and recently reinforced by Calvinistic Methodism with its doctrine of the Elect. Hence the boy who prefers to learn a verse of a Psalm rather than get a ginger-bread-nut to eat, in Mr. Brocklehurst's little lecture to Jane in Chapter 4 of *Jane Eyre*. Then there was the chivalric notion of the physically active, gallant male, which made such a powerful comeback with the cult of the hero in the forties. It was, by and large, the poor boy who was urged to be meek and humble, and the scion of the aristocracy who was exhorted to lead; but both these ideals fed into the gathering stream of mid-century and predominantly middle-class muscular Christianity. It is the less surprising, then, that what next caught the public imagination was a more stolidly bourgeois concept of manhood. In his immensely popular *Self-Help* (1859), Samuel Smiles urges young working lads to depend for future happiness on "their own diligent self-culture, self-discipline, and self-control,—and above all, on . . . honest and upright performance of individual duty." To make all this sound less plodding, Smiles qualifies "individual duty" as "the glory of manly character" (v). But it still seems inadequate to him, for he goes on to embrace older values too, recommending both "heroic self-denial and manly tenderness" (418). Nothing, it appears, was to be left behind. To some extent this shows how "older masculine ideals inhabit spaces in new ones" (Rosen xiii); however, the repetition of words

expressing restraint suggests a synthesis that could be achieved only by the utmost moral rigor. This impossible degree of earnestness is just what one associates with the later Victorian era.

Such an overview gives an idea of smooth progression, both chronologically and ideologically. However, common sense argues that within the general schema, individual boys throughout the period were encouraged to strive for a tangled nexus of ideals, with now one, now another, predominating. What does seem to have increased incrementally was the pressure. In Lewis Carroll's 1866 study of James Sant's son (*fig. 1*) the expression of the artist's child is sulky, and his hands are clasped tight with frustration. The corner pose and the curious half-barred background increase the sense of entrapment. When it came to depicting boys, the fictions of masculinity so dear to the Victorians resisted combining with each other—and held out against the demands of art, too. In the novel, the Christian ideal lent itself to sentimental treatment, as it did in so much Victorian art work; the chivalric to sensationalism. The bourgeois hero presented little more than a contradiction in terms. My purpose here is not to defend the generalizations of far more eminent critics, like Mario Praz (in *The Hero in Eclipse in Victorian Fiction*), or join in the attacks on individual protagonists like, say, Philip Hobsbaum's on the "defeated hero" of *Great Expectations*



Fig. 1. The (male) child at bay in Lewis Carroll's 1866 photographic study, "Son of J. Sant, Esq."

(242); but to explore the difficulties which arise early on in life, when the overlapping fictions of manliness, and the demands of narrative fiction, clash.

I propose to do so by sectioning the subject roughly according to the ages of the characters. Although my examples are deliberately drawn from a range of novelists for both children and adults, I will focus in greater detail on three whose interest in manliness was a highly conscious one. Anne Brontë struggles with conflicting expectations in early boyhood; Thomas Hughes with the challenge to develop a schoolboy hero; and Thackeray, himself deeply influenced by the public school ethos, with the problems of achieving a workable and impressive synthesis in early adulthood. No stage is without some triumphs, and the novelists generally proclaim themselves satisfied with the outcome. A third fiction is revealed when the reader realizes that the (perceived) failure to produce heroes to match the heroines of the day lies partly in modern anxieties.

*

Tensions surface even before boys leave the nursery. Here, the problem confronting both authors and characters is this: how to meet the parental demand for high-mindedness without sacrificing natural high spirits.

For girls, that kind of vitality is considered both unnecessary and undesirable; they have to have their values and ideals too, of course, but these are domestic ones to be exercised only in the prescribed area of the home. In "Two Brave Little Cowards," a contribution to *The Girl's Birthday Book* of 1860, Laura and Henry's parents explain that girls "are made for a calm existence in the bosom of [their] families" (66), and that only Henry needs physical as well as moral resources in order to face the dangers of the outside world. However, children of both sexes suffer when their parents are too zealous in spiritual matters. At the time when the doctrine of original sin is in the ascendancy, Alton Locke's mother in Kingsley's second social reform novel watches eagerly for signs that her offspring have been "saved": "as I afterwards discovered from a journal of hers, she used to beseech God with agonised tears to set her mind at rest by revealing towards her His will towards us" (*Alton Locke* 24). Other parents, like Helen Huntingdon in Anne Brontë's *The Tenant of Wildfell Hall*, are caught in the middle of the Evangelical assault on Romanticism. They still see their children as innocent, but are very much aware of the opposite possibility, and of the dark dyes poised to spill on and contaminate even the purest souls. The ambiguity about Helen's infant son is hardly less troubling than Mrs. Locke's uncertainty. To Helen, Arthur Jr. may be a "little angel," but to his father he is "nothing more than a little selfish, senseless, sensualist": he calls the boy lightly "the little devil" (255), and is soon trying to consolidate his position by introducing him to his own vices. Naturally, parents like Mrs. Locke and Helen Huntingdon put pressure on small children of both sexes to act like cherubs.¹

The division of the genders in the novel is therefore more relaxed from the boys' point of view than the girls': from *Oliver Twist* onwards a number of pious (often physically weak or disabled) youths feature in Victorian fiction, and are sympathized with in a way that boisterous, in fact boyish, girls are not. In children's works, the whole point of the enterprise is to produce boys of this kind. The moral sledgehammer descends whenever any conflict occurs between spirited behavior and the life of the spirit. Becoming a hero here is such a painful process as to be self-defeating. Often, there is real agony of mind. In Catherine Sinclair's celebrated *Holiday House* (1839), Harry's "manly spirit" has been noted approvingly even by his dour nursery governess, Mrs. Crabtree (88). But the irrepressible boy is silenced in the end, quite buried under the avalanche of religious injunctions which accompanies the unexpected death of his elder brother. Several decades later, Flora Shaw's imperious child hero in *Castle Blair* (1878), is similarly crushed: Murtagh is reduced to a shadow of his former energetic self as he whispers his repentance for an ill-fated prank from his invalid chair. The triumphs here are all spiritual. Shaw is more aware than Sinclair of the high price paid. Murtagh's older cousin Adrienne clearly speaks for the author when airing her liberal views on child-rearing; and when Murtagh's sister cries, "Oh, Myrrh, isn't it dreadful being children?" (571) one senses the breaking of the new age of sympathy for troubled adolescents.

The "intense consciousness of a double readership of child and adult" was bound to produce mixed signals in children's literature (Knoepfelmacher 528). In tales of hearth and home and outdoor adventures, children had to be told (firmly) to be good; on the other hand, adults reading the same story before or aloud to their offspring needed to be advised to discipline them less harshly. Mrs. Crabtree, with her tawse always to hand, has had her day even by the end of *Holiday House*. Periodical articles of the age show that "[h]ard" and "soft" schools of child management opposed each other in the middle of the century," and Flora Shaw's outspokenness supports the conclusion that, however, slowly, "the 'soft' school was winning" (Grylls 54). As the Victorian era moves on, the breaking of a boy's will becomes not only painful but a matter of some regret. But it still occurs regularly in tales of family life. Modern readers are likely to deplore it, believing with Michel Foucault that the whole "carceral network" (and the Victorian nursery can easily be seen as part of such a network) was no more than a "way of rendering the group of men docile and useful" (305).

The current fiction of childhood, as narrated by Erikson, for example, is that children pass through successive stages of psychological maturation, rather than suffer through some grand crisis which teaches them their place in life. This recent fiction is better served by the Victorian boys' adventure stories, situated on coral islands and other exotic and faraway places. Frederick Marryat and R. M. Ballantyne did not have to make a point of punishing their characters for defying the governess or feuding with neighbors' children, and were free to answer a real need in their young (and some not so young)

readers for heroes who gradually develop confidence and strength of will through energetic resistance to the elements and other hostile forces. When writing for adults too, novelists realized well enough that a hero who must carry the weight of a more complex narrative should be more robust. "Why, where's your spirit?" the Artful Dodger asks Oliver when he longs to run away from Fagin's den (*Oliver Twist* 182). Dickens himself was a fan of Marryat. Nevertheless, and not only in children's literature, to a large extent the domestic ideal of virtuous boyhood proscribed spontaneity in the confrontation with new challenges.

All this makes a useful context for a neglected thread which runs through the narrative of *The Tenant of Wildfell Hall*. Indeed, Chapter III, entitled "A Controversy," purposefully addresses this very issue. Helen has taken the drastic step of removing herself and her child from the family home, in order to preserve the boy's innocence. But the neighborly Markhams fear that little Arthur Huntingdon might turn out to be a "milk-sop" (54) or a "Miss Nancy" (55) if Helen keeps him tied to her apron-strings. Mrs. Markham even wants to enlist the Vicar on her side of the debate. At first it seems that her concern is justified. We are introduced to Arthur in a highly symbolic scene: the small boy, aged about five, loses his footing while scrambling over a wall, gets caught up in a cherry tree branch, and tumbles into Gilbert Markham's arms; he is snatched back urgently and protectively by his mother. Then, however, it seems that Mrs. Markham is wrong. Helen's anxious surveillance is tempered by her affection, and we are told that the boy himself has a "mercurial" personality (51). As a result, he always appears to be disarmingly boyish, and plays an active role in the plot: "a merry, simple-hearted child," he unconsciously acts as a mediator between Helen and Gilbert, just as his first appearance foretells (109). Seven years old at the end of the narrative, he seems biddable but confident: his last action is to thrust a book "with all kinds of birds and beasts in it" at Gilbert (487); he reminds us strongly of Jane Austen's likable Charles Blake in *The Watsons*. This looks very much like (and is clearly intended to be) a success story, born of the author's own experiences as a governess.

Helen seems to win hands down against those notorious male home educators of Victorian fiction, Bulwer-Lytton's Mr. Caxton, Meredith's Sir Austin Feverel and Marie Corelli's Mr. Valliscourt (in *The Mighty Atom*). Unlike, say, Mr. Caxton, she appears to have succeeded in fostering virtue and intellectual curiosity without dampening the boy's youthful ardor. Yet this is a personal fiction born not of the author's experiences (as the Brontë biographical industry has shown), but from her unfulfilled aspirations. The fault lines are clear. It is not at all as easy as it should be to contrast Arthur with Bulwer-Lytton's "Master Sisty." As an infant Arthur is "healthy but not robust" (256); the small boy's eyes are "prematurely serious at times" (101); the voice which announces Gilbert's arrival in the Conclusion is still a "tiny" one (478); and the general appearance here of the "pretty boy" with his "curling locks" and "ivory forehead" is decidedly girlish (479). Arthur is not seen dealing effectively with the external world; in other words, he is not seen growing up; the reader is told that he makes a "fine young man" in the long run (487), but cannot be shown it. In fact, there is no hero worth speaking of in the novel at all: the impetuous Gilbert Mark-

ham is a poor candidate for the role. Thus, Brontë first admits that it is difficult to protect a boy's innocence without denaturing him; then claims that it is possible; finally, the reader is left to perceive that this is only a dream. The healthy dialectic of the beginning of *The Tenant of Wildfell Hall* is forced underground by the end, as it is in so many children's books.

In other adult novels, one finds the opposite extreme: that is to say, a boy who is not unconvincingly set into the moral mold, but allowed free rein. Here is a figure which, as manhood approaches, offers special opportunities to the novelist in an age of moral restraint. But part of his fascination for the reader lies in his struggle to resist convention; while such a boy shows signs of incipient mastery, he is never allowed to take up the role of the hero. Like the Yorke sons in Charlotte Brontë's *Shirley*, Reginald Bassett in Reade's *A Terrible Temptation* is at least partly a descendant of Heathcliff; his dark hair, gypsy complexion and "savage glittering eye" (288) betray his literary ancestry, as well as a fact immediately relevant to the plot—that he is not the true heir to the Bassett estate. Reginald illustrates the appeal of this rebel strain well. He has much more spirit than his supposed brother, golden-haired and obedient Compton Bassett, whose head, as Lady Bassett says herself, is "full of cowslips" (273); and despite or rather because of his waywardness, Reginald runs away not only from school, but also with the second half of a narrative in which the older male figures are foolishly locked in an inheritance feud. He suffers, though: the note he sends to Lady Bassett after his absconson is very similar to the *cri de coeur* in Shaw's *Castle Blair*: "It is very unfortunate to be a boy. When I am a man I shall be too old to be tormented . . ." (303). Eccentricity does bring some reward: the narrator indicates that he becomes a "prosperous squatter" sleeping under the stars in Australia; but the fact is that such a boy cannot finally be co-opted as a hero in the world of the Victorian novel. "England was not big enough for that bold Bohemian," Reade concludes regretfully (351; see fig. 2).



Fig. 2. The poignant, outcast situation of the wild-haired non-conformist boy can be felt in this Library Edition illustration of Charles Reade's *A Terrible Temptation* (1871).

¹For a discussion of possible sexual as well as religious motives for this pressure, see Nelson 29ff.



Fig. 3. "The Railway Station" by William Frith (1819-1909)

Indeed, writers were criticized for drawing such young renegades; Charlotte Yonge, self-appointed guardian of the nation's youth, speaks sharply to women authors who, she feels, sacrifice their "womanly nature" by adhering to (and presumably perpetuating) "the world's notion of manly dash" ("Authorship" 192). The Byronic inclinations of her own seventeen-year-old Guy Morville in *The Heir of Redclyffe*, are treated with such a dose of Tractarian medicine that he dies as holy a death as any Victorian mother could have desired. In the end, then, the most high-spirited youths of adult fiction receive very similar treatment to those in children's fiction. Fates such as Reginald Bassett's or lessons like Guy Morville's await them all.

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Generally, boys of such families as the Bassetts' were first called on to prove themselves, both morally and physically, at school. It was in this context that high-mindedness melded most naturally with high spirits, producing something very close to the new/old chivalric ideal of masculinity. Again, however, there were problems for the novelist.

Parents knew well that this was in every sense a testing time for their sons. William Frith painted his own family in the middle foreground of his famous "The Railway Station" (completed 1862, fig. 3). At the back of the triangular group (fig. 4) looms the Victorian patriarch, looking down while the mother lovingly hugs the second son, off to Harrow for the first time. The artist/father brings out every nuance of the occasion. Just in front of his father, the eldest son, returning to school after his holiday, looks down too on the warm embrace. His expression is aloof, reserved, and he seems to be studiously avoiding the gaze of his elder sister on the other side, whose face is intently fixed on his. Holding this girl's hand, a little boy, the baby of the family, is distracted by the hubbub around him. He does not understand what lies in store for him—first, the heart-breaking farewell, later, the silent



Fig. 4. Detail: the artist's own family takes center place in the painting, and illustrates the expected stages of a boy's growth to manhood: Frith's two elder sons are being seen off to Harrow, the younger of the two for the first time. The sister's sympathetic look belies the aloof expression on the older boy's face.

endurance.

"[T]hat first night at school," writes Thackeray, who entered Charterhouse at the height of its reputation in 1822—

hard bed, hard words, strange boys bullying, and laughing, and jarring you with their hateful merriment—as for the first night at a strange school, we most of us remember what *that* is. And the first is not the *worst*, my boys, there's the rub." ("On Two Children in Black" 184)

Homesick, forced to endure Spartan conditions and undergo punishments and other impositions without showing his feelings, striving to make his mark among his peers whilst in awe of, often in thrall to, his seniors, a schoolboy of this period had more to occupy him than his struggle through the Eton grammar.

There is no need to rehearse the full range of the pupils' sufferings here. Suffice it to say that forced inculcation of knowledge, often without understanding, and of a kind totally unsuited to the children's future needs, was the order of the day right across the board. This is not a twentieth-century assessment. "I think the great majority of such schoolmasters would conceive that they deserted their duty if they treated the children kindly," James Kay-Shuttleworth reported to the government early in the reign (qtd. in Rooke 33). Charlotte Brontë came to know Kay-Shuttleworth personally before writing *Villette*, in which she echoes and enlarges on his opinion, relating it to her personal experience of girls' education; but girls were rarely subjected to the extreme methods used in the boys' boarding-schools. Thackeray holds up the flow of the narrative in *Vanity Fair* to ask schoolmasters angrily in his own voice, "how many of those gentle souls do you degrade, estrange, torture, for the sake of a little loose arithmetic, a miserable dog-Latin?" (39). The "gentle soul" he refers to here is Dobbin. In some ways it is ironic that girls should have envied their brothers these "opportunities."

Yet the rising planes of Frith's family portrait are not so deceptive after all. The suffering was both felt to be and could be part of the process of growth. There is a little air of complacency about Thackeray as he predicts that new generations of boys will pass through the same flames that he once endured. Perhaps because of such complacency, the prediction was not far wrong. Contrary to popular opinion, Arnold's reforms did not ring a sudden death-knell for all the Creakles and Gradgrinds of the age: when he died in 1842, "nothing material at Eton, Winchester and Harrow had changed since the beginning of the century," writes John Chandos (268). What Thackeray found at Charterhouse was not much different from what, say, Swinburne found at Eton several decades later.

Adjustment, then, is the first challenge for the young hero throughout the period. In fiction as in life, having been brought up with his sisters can make the transition from home to school particularly hard for a boy. "Little boys are looked upon as girls in a school, till they show that they are little men," explains Harriet Martineau's Dan Firth to Hugh Proctor, who arrives at Mr. Tooke's school at the age of eight, still innocently sporting his flowing locks.

"And then again, you have been brought up with girls,—have not you?"

"To be sure; and so was he."

"And half the boys here, I dare say. Well, they are called Bettys till—" (*The Crofton Boys* 99)

Not, of course, until they have simply endured their first flogging. What Helen Huntingdon fears most about school life is the danger from other boys. Again, it is not simply the bullying, nor the bouts of fisticuffs in the largely unsupervised quadrangles that trouble such parents most, although these can both be horrific. The threat of moral contamination is perceived to set the gravest challenge. "At the very sight of a knot of vicious or careless boys gathered round the schoolhouse fire," says Arnold's first biographer, the great headmaster himself would be put in mind of the devil (Stanley 114).

A common site for the first moral battle is the classroom itself. Given long passages from the classics to construe, pupils resort to widespread cribbing. Eric's yielding to this practice, in Dean Farrar's Evangelical tale *Eric, Or Little by Little* (written while he was a housemaster at Harrow) is what eventually leads the boy to the verge of complete moral breakdown, and finally death. As a hero, Eric is a cautionary figure rather than one to emulate. However, the other famous school story of the era deals with the problem much more positively. Thomas Hughes offers as inspiration the model of Tom Brown, who, once converted by the pious Arthur, encourages his old confederate Harry East to adopt a new, conscientious approach to schoolwork. Yet Tom's new virtues bring him perilously close not only to Arthur but also to the other emasculated boys of children's fiction. Behind these new virtues lies not just Arthur, nor one of Arnold's trusted praeposters either, but Arthur's mother, who comes to visit her son when he is ill, and is described as impressively tall yet "slight and fair, with masses of golden hair," a "broad white forehead," blue eyes and a "lovely tender mouth" (284). One might think of an angel here—or simply of Helen Huntingdon and her Arthur. At any rate, Tom seems to dwindle in her presence (see fig. 5). He does keep his physical strength, it is true:

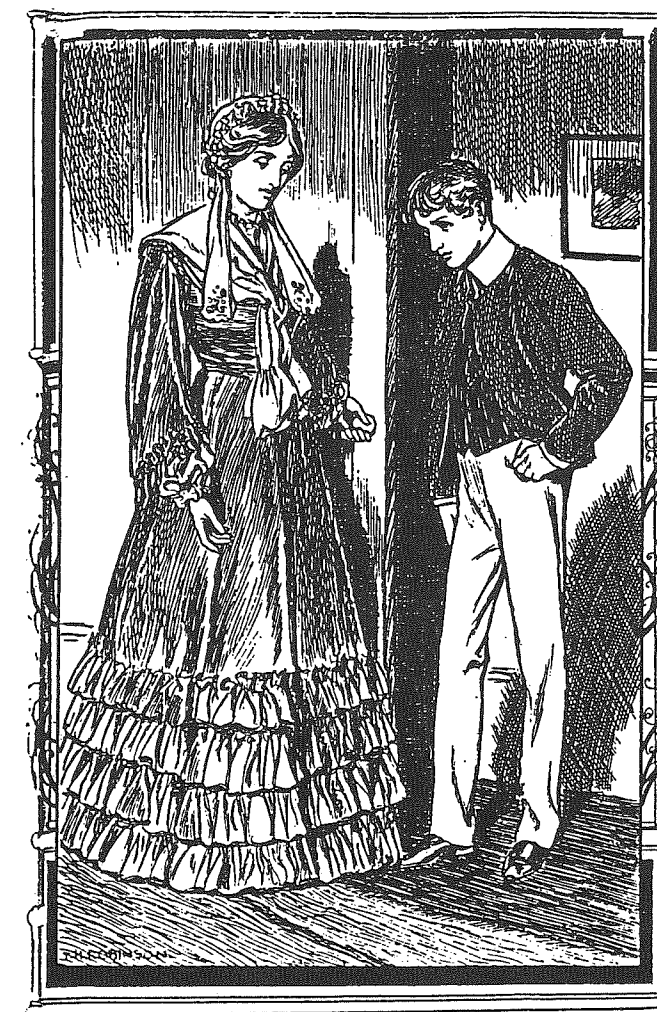


Fig. 5. In the 1906 Dent edition of *Tom Brown's Schooldays*, Tom Brown droops in the presence of Arthur's mother when she comes to visit Arthur during his illness.

Hughes is no pacifist, as we see from the famous battle with "Slogger" Williams for cuffing Arthur. Fighting is even seen as "proof of the highest courage." But this is only if it is "done for true Christian motives" (268), and the motive here is none other than to defeat the tough, bullying type of boy and save the field for the delicate little Arthurs of this world. Between Tom and Arthur is something very like the symbiotic relationship that exists between John Halifax and his invalid friend Phineas Fletcher in Dinah Mulock's quintessentially Smilesian fable, *John Halifax, Gentleman*. Composite heroes, or, rather, compensating pairs of heroes, were one not very convincing way round the dilemma of novelists faced with the irreconcilable demands of the age.

Proving oneself as an individual in this ethos is as hard on the page as it must have been off it. If the muscular Christianity of the mid-century, centering on Kingsley himself and including Thomas Hughes, was to be yoked with the traditional values of selflessness and humility, the leadership it preached had to be a highly circumscribed moral leadership. Even Arnold, the most charismatic of authority figures, introduced to "School-house" as "a strong true man, and a wise one too, and a public-school man too" (Hughes 113), is seen not as powerful in his own right, but as standing in the chapel "Sunday after Sunday, witnessing and pleading for his Lord, the King of righteousness and love and glory, with whose spirit he was filled, and in whose power he spoke" (127, emphasis added). Boys like Tom and Arthur who want to "stand by and follow the Doctor" (129) are, like Hughes himself, acolytes serving at the altar of a greater God. When Hughes sees hero-worship in the last paragraph of *Tom Brown's Schooldays* as a necessary step on the road to salvation, we realize that his real hero is beyond either Tom or Arthur, beyond Arthur's mother, beyond even the "tall gallant form" of Arnold himself (127). Little wonder, then, that Arthur's speech about his encounter with death is full of Miltonic phrases and Biblical cadences, removing any appeal that the boy might have for the reader as a boy. "I can do great things, I will do great things," he claims here (281). But the claim is never substantiated, and the suspicion is that it never can be. In Hughes's far less popular sequel, *Tom Brown at Oxford*, Arthur's place is taken by another friend whose chief role is to oversee Tom Brown's love life.

It is difficult for a hero to prove himself against such a background for another reason, too. Carlyle's *Heroes and Hero-Worship* struck a chord deep in the Victorian soul. In his lecture on "The Hero as Poet," he claimed that to lose faith in the possibility of greatness was, in effect, to despair of humanity: nurtured on the classics (and, as Trollope recalled in his autobiography, next to nothing else), the educated boys of the time were not about to lose that faith in a hurry. It was natural, then, that the schools with their insular and hierarchical structure should have become hot-beds of hero-worship. Homoerotic elements come close the surface in adult fiction especially: when David Blaize lies seriously injured in the sick-bay, in E. F. Benson's recreation of his mid-Victorian school experiences, his beloved Frank, three years his senior, kindly comes back from Cambridge to be with him. It is too late in the age for one of those archetypal Victorian child death-bed scenes: lamplight falls like a halo around the older youth's rather than on the patient's face; and David recovers.

The episode is filled with yearning nostalgia, and there is no criticism of the kind of tenderness shown here, though Benson himself has earlier (in Chapter 8 of *David Blaize*) shown a full awareness of its roots. But very often the hero's attachment to his hero is accepted as a weakness, and one which has to be overcome as he grows up. Idols like David Copperfield's Steerforth, or Harry Richmond's head boy, Heriot, therefore have to be cut down to size or discredited later. In these cases, there is a dichotomy between the sensitive youth and the more spirited one, not a symbiosis. Yet it is doubtful whether the strongest attachments are ever really lost. Steerforth, for instance, has to be removed from David by force. During the famous tempest at Yarmouth in Chapter 55, he bows out of the younger man's life with a last flourish of his distinctive red cap from the sinking ship: but David has to recognize his body on the beach to accept the shattering of idol and idyll. The recognition is heart-wrenching.

The charismatic leader clearly has his own temptations. To borrow Dickens's own imagery, he easily runs into the heavy seas of waywardness, and must then be hurried off the page like the young heirs of Heathcliff. If this is seen in Foucauldian terms, as part of society's vast and complex "normalizing" machinery, it is a machinery in which the author is deeply implicated. In the case of Tom Brown's submission to the examination system, there is no regret at all; but here, compliance on the author's part does not preclude regret. Far from it: this regret reverberates in the narrative, so that the younger devotee of such a figure, on whom the whole forward movement of the novel attends, may to some minds never recover enough to become truly the "hero of [his] own life" (*David Copperfield* 49).

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Nevertheless, the heroic idea of manhood was very much in the air in Victorian England. To ancient deeds of valor was now attached a new sense not simply of divine approval, but of imperative. Kingsley wrote not only the blood-and-thunder *Westward Ho!*, but also *The Heroes*, before his even bigger success with *The Water Babies*. *The Heroes* is a vigorous retelling (originally, for his own children) of the adventures of Perseus, Jason and the Argonauts, and Theseus. As a prelude to Part II on the Argonauts, Kingsley tells his young audience,

there is a better thing on earth than wealth, a better thing than life itself; and that is, to have done something before you die, for which good men may honour you, and God your Father smile upon your work. (54)

Nor were the muscular Christians alone in seeking to inspire and invigorate the nation's youth: the Young England movement with its Tractarian connections was making its own very special patriotic appeal to the young. While girls were urged to tend the casualties of industrial advance, boys were called on to engage body and soul in the struggle to bridge the gulf between the rich and the poor. In the concluding paragraphs of *Sybil*, Disraeli announces that "it is youth that alone can mould the remedial future." Whatever the ideological distance between these two movements, they concurred with the general tendency of the Victorians to apply the Romantics' belief

in the regenerative potential of the young to their own causes.

This certainly made for stronger heroes in the "social problem" novels; but they are hardly credible ones. Disraeli's own hero in *Sybil*, Egremont, receives among the poor, and from the inspiration of Sybil herself, the rigorous moral and political education we are told that he had not been given at Eton and Oxford. Sweeping dramatically down from the terrace of Mowbray Castle at the end, to rescue Sybil from the drunken mob, Egremont is reminiscent of a gallant knight defending his maiden in distress: Disraeli's neo-feudalism is more than a match for Carlyle's. This kind of thing has a place in children's stories right through the century, reaching its apogee in G. A. Henty's patriotic and resolute young heroes, in books with titles like *Held Fast for England* (about the defense of Gibraltar). Henty's success indicates not only the prevailing political ideology but also the lasting glamour of "derring-do" as a component of manhood in the Victorian imagination. But as for Dickens, Nicholas Nickleby's brand of theatrical gallantry finds no place in his mature writing; and in George Eliot's social-problem novel, Felix Holt's bravery is acknowledged to be disastrously rash. Novelists of this stature could not find in swashbuckling heroism a useful resolution of the various tensions involved in Reade's or Smiles's "high idea" of what a man should be.

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What then of more modest forms of courage? The appearance of young cripples like Hugh Proctor (not to mention more famous ones like Tiny Tim in *A Christmas Carol* and Charlotte Brontë's Henry Sympton in *Shirley*) speaks of the general disempowerment of children in the Victorian age, as well as of the emasculating effect of the Evangelical movement on boys. But attempts are often made to dispel the sentiment surrounding such weak children. The emphasis in these cases is not on chivalric action, however, but on the kind of courage needed for them to overcome deficiencies in their upbringing, schooling, physique or personalities. Here is a form of heroism which depends on a mixture of moral and physical courage; but given the boy's disadvantages, it must inevitably be low-key. Dear to didactic authors like Charlotte Yonge, it often translates rather poorly into narrative fiction: to modern readers it smacks of the old moral tales in which children invariably get their just deserts, and invites a cynical response.

Clarence in Yonge's *Chantry House*, for instance, is one of those boys for whom school is "more of a nightmare than anything else" (Roe 107). Yet with many setbacks he eventually overcomes his weaknesses, while his popular elder brother, who sails through school and into Oxford, dies wretchedly after a short and irresponsible life, "all his fine qualities and powers wasted and overthrown" (2: 148). Yonge has two points to make here. One is not unlike Hughes's when he paints such an idealized portrait of Arthur's mother—only this time the credit goes not to the mother (who once dropped hot sealing-wax on Clarence's tongue as a punishment for lying) but to his old governess: "Clarence

always held that the good woman had done more for him than anyone in establishing a contact, so to say, between his spirit and external truth" (2: 27). Yonge's other point is that it is never too late to make up lost ground, and that those who have to work hard to do so are all the better for it in the end. In a variation on the same theme, the narrator of Clarence's tale is his crippled brother Eddy, who also survives his childhood sufferings. Despite a horrific batch of injuries sustained when he fell downstairs at the age of four, cushioning the impact for the two elder brothers who fell with him, Eddy matures into what he himself calls self-deprecatingly a "fairly useful" young man (2: 228). Yet Clarence and his brother remain miserably unimpressive figures, far too clearly the vehicles of Yonge's didacticism. She felt herself that "[a] woman cannot do a man truthfully from within," and implied that the only ways of avoiding "the world's notion of manly dash" were by depicting "prigs" or males with "loveable weaknesses" ("Authorship" 192).

Nevertheless, it is in the effort to overcome handicaps of one kind or another that many boys in the novels do come closest to achieving manhood. Despite their best efforts to stumble through an education, boys at better schools still found themselves ill-equipped to tackle their entry into the workforce. When Tom Tulliver, for example, leaves Mr. Stelling's and goes to ask his uncle Dean for a job, the "Latin and rigmarole" which he acquired with such pain are dismissed witheringly: "Why, you know nothing about book-keeping to begin with, and not so much reckoning as a common shopman," (*The Mill on the Floss* 315). With little to support him but "his own brave self-reliance," and while his cousin Lucy, whom he might have won, is being courted by Stephen Guest, Tom nonetheless applies himself diligently to his work. He is determined to pay back his father's debts and redeem his name; to "make everything right again" becomes his whole concern (454). His efforts are admirable: when they are crowned with success both Maggie and her creator have the utmost respect for him. Here Eliot is not so much echoing Smiles, whose *Self-Help* was published in the very year she began writing *The Mill on the Floss*, as following Emerson, whom she had met and whose writings she found deeply inspiring. To Emerson in "Self-Reliance" (1841), the "sturdy lad" has "not one chance, but a hundred chances" (161); regret and self-pity are no part of his book.

The feeling that a boy should be toughened up gathers momentum through the years, until a child character like "Old Father Time" in *Jude the Obscure* is simply not acceptable to the novel-reading public in the way that, say, sad little Paul Dombey once was.² The message is clear: the past, however trying must be put behind the youngster who has to make his way in the world. The trouble here is only one of degree. In Dinah Mulock's well-known children's parable *The Little Lambe Prince*, which she inscribed to "a dear little boy I know," the child referred to in the title leaves Hopeless Tower and becomes a much-loved king despite his deformities; significantly, though, he never marries.³ Other characters with

²Commonly" wrote W. D. Howells in *Harper's Weekly*, "a boy like the son of Jude . . . hardens himself against his misery, fights for the standing denied him, and achieves it" (rpt. in Cox 255).

³Hardly surprising perhaps, in view of the work's easy assimilation into feminist critiques as a parable of female entrapment/empowerment (Showalter 33; Nelson 158-59).

similar backgrounds never measure up to heroines whose passions and energies are so much more vitally engaged in life. Couples like Charlotte Brontë's Shirley and Louis Moore, and Eliot's Dorothea and Ladislaw, immediately spring to mind. Tom Tulliver himself, too focused on his own responsibilities either to find time for marriage or to be a generous-hearted brother, is a case in point: for good or ill, he must finally yield to the overwhelming need of the sister whose behavior he has condemned.

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The drive towards an ideal of manhood in which qualities of soul are balanced by and translated into deeds of physical and moral courage in the community, is well illustrated in Thackeray's work. The fact that even this novelist, of whom Smiles approved, is never able to embody such an ideal satisfactorily, only shows how slippery and nebulous it was.

Thackeray himself is emotionally handicapped, of course. His tendency to be sentimental about the mother-child relationship in boyhood has roots in his own early separation from his beloved mother, and is there from the beginning: he is quite capable of producing a soft-focus death-bed scene which summarily fells a previously vital child like Bryan Lyndon; in *Vanity Fair*, Becky Sharp's neglected Rawdon is much wept over, and apostrophised as "thou poor lonely little boy!" (311); and so poignant is the state of the motherless young Henry Esmond, that he gratefully accepts his patron's wife as a foster-mother, and eventually manages to make her his own wife.⁴ But this does not prevent Thackeray from trying to depict psychologically convincing young boys. From these he works hard to produce an adult protagonist who is neither too good to be true, nor too true to be good.

To some extent, the omens are good. This author is as aware of the hazards of pampering as either Anne Brontë or Adler. Both George Osbornes are angels compared with Blanche Amory's half-brother Master Clavering in *Pendennis*, who is sullen with his father, throws tantrums with his mother, and tyrannizes over his poor meek governess. Chaos ensues in *The Newcomes*, too, when a doting mother, Lady Ann, tries in vain to coax her convalescent son Alfred (Clive Newcome's cousin) to take some syrup. She gets screams in response to her wheedlings, and kicks in exchange for embraces. What this child really needs and wants, it transpires, is a square meal. At its worst, such behavior might relegate the child to the "sad little procession of *enfants perdus*" on which *Pendennis* reflects sorrowfully in *Philip* (1: 145); but at its best, assertiveness can involve vitality, hardiness and courage. As early as *Barry Lyndon*, Thackeray produces a boy with all three qualities—not the bright little boy who dies, but his troublesome half-brother, who grows up. A clue to the true character of Barry's stepson, Lord Bullingdon, is given when he leaps out of a speeding coach at the age of eleven to try to foil an abduction. One of Thackeray's very real achievements

with this first-person narrative is to make the reader aware, through such clues, that the proud child has much more to commend him than Lyndon says. The real "Bully" is, in fact, his stepfather. The young viscount does not lie down long under such treatment: at sixteen he threatens to shoot Lyndon if he canes him again, and later he returns from fighting in America (where he was reported to have died) to give his stepfather, now considerably reduced in fortune and living under an alias, a good beating in the concluding chapter.

It is the less surprising, then, that the eponymous hero of Thackeray's last complete novel should in some ways contrast quite sharply with the "unheroic" Dobbin of *Vanity Fair*. On first acquaintance, the latter was a dull, ungainly child, an object of playground ridicule—a bit of a donkey in fact, for all his stout heart and unassailable virtues. But Thackeray follows the stages of Philip Firmin's growth along a track closely matching the recent incarnations of youth in the novel, and keeps up his vivacity almost to the end. At first Philip is "a brave little handsome boy" (1: 116) with shining violet eyes and auburn hair, innocently ready to take on all comers. This is actually his least convincing phase. Later, learning of his father's secret immorality, he becomes an anguished, devil-may-care Byronic youth of the first order, whose posturings and shenanigans invite considerably less sympathy, and are to that extent easier to credit. Later still, being one of those "who fall to rise again" (1: 145), he settles down to becoming an industrious and thrifty young husband, admirable not because he is the son of a tradesman like "Figs" Dobbin, but because he is seen struggling to earn his own penny. And it is a struggle, too. "How do men live? How is rent paid?" says Thackeray (2: 527), showing Philip amid paper and paste in the sub-editor's room, preparing the notices columns, or staying up all night over his first legal brief. The autobiographical input helps considerably here.

Unfortunately, however, a note of rueful reminiscence seeps in with it, and takes the edge off Philip's endeavors. The cumbersome plot also tells on him: Philip's unscrupulous father jeopardizes his security by siphoning of his modest earnings, and instead of letting the youth get home and dry by himself, Thackeray dishes up the kind of tired old expedient which Fanny Burney long ago deplored—the discovery of a mislaid will, which brings Philip a fortune. The fantasy of aristocratic leisure intrudes incongruously here as it did in *The Virginians*, where George Esmond is elevated from his hand-to-mouth existence as a translator, magazine contributor and tutor by an unexpected accession to his uncle's estate. Things go wrong now, I think, because Thackeray lacks faith both in his protagonist and in the bourgeois ideal.⁵ Philip is another of those sensitive youths with a "clear conscience and . . . kindly heart" (2: 639), who wear their hearts on their sleeves. His good qualities sometimes reveal themselves in impolitic bluntness and hot temper. Moreover, Thackeray doubts the rewards of a steady, virtuous life. From the start, his suspicion of heroes ("the spotless and white-robed ones, to whom virtue is easy") seems to hide a good deal of personal envy and

(more to the point here) disillusion:

Why could the captain of our school write his Greek iambs without an effort, and without an error? Others of us blistered the page with unavailing tears and blots, and might toil ever so and come in lag last at the bottom of the form. (1: 145)

At any rate, the ending of *Philip* is distinctly anti-climactic in effect; unsurprisingly, neither the work nor its eponymous hero has done much for Thackeray's reputation.

Dickens's *Great Expectations* is almost contemporaneous with *The Adventures of Philip*. Here too a boy grows up through various stages to take his place in the workaday world, and here too there is some question about the ending. It is well known that although Dickens himself was at first content to leave Pip with the humble triumph of his working life, he was quite easily persuaded to provide a more romantic ending which would lift his hero's expectations again. Clearly, it was hard (if not impossible) to make solid bourgeois qualities, even or especially when informed with virtues like humility, perseverance, resolution and concern for others, interesting or exciting enough to satisfy either the author's own inclinations or the public's taste.

In his last, uncompleted novel, *Denis Duval*, Thackeray is seen trying to solve this problem in a characteristic way—by setting his plot well in the past, when the hero's struggles could be interlaced with stirring historical events. Perhaps this in itself is an admission of failure. Nevertheless, he makes a great effort to produce an energetic protagonist and an appealing narrator. He starts well: as a young boy, Denis's courage and honesty are both exercised unaffectedly. He first shows his presence of mind when he rescues his future wife Agnes in her angelic infancy. Incurably honest and a chatterbox, he is more of a liability than anything else to his Huguenot grandfather, who runs smuggling expeditions off the Sussex coast. Soon, Denis heeds the advice of the kindly local rector and magistrate, Doctor Barnard, and chooses a straighter path for himself. At thirteen he is still (in the Doctor's estimation) "a lively boy of good parts" (503), and emulates Lord Bullingdon in *Barry Lyndon* by peppering a rascally neighbor in the face with pistol-shot during an attempted highway robbery. But it is clear by now that he has a more sensitive cast of mind than Bullingdon: he adores little Agnes, he suffers injustices without malice, and, like others among the new breed of heroes, he shows his strength more by coping with defeat than by gaining victory. The delicate balance is still being maintained when the narrative ends with the first shot of the fifteen-year-old boy's first naval engagement.

But thanks both to the "zig-zag journeys of the narrative" (499) and the references to the historical event involved, it is possible to get some feel of how the novel would have developed. And the signs are not propitious. It is already clear that Denis is not to be on the winning side. The battle would in fact have been the one fought between the *Serapis* and the *Bonhomme Richard*, captained by the Scottish-born American naval hero John Paul Jones, in 1778. Jones is famous for having refused to surrender his own hopelessly damaged ship, shouting defiantly "'Sir, I have not yet begun to fight'" (qtd. in Johnson 435) before going on to victory in

plain sight of hundreds of spectators thronging the English shore on a moonlit September night. The projected opposition between Denis and Jones would therefore have been symbolic of the changes occurring in the image of manhood in literature. Against a glamorous buccaneer of the old mold, Thackeray, like so many of his contemporaries, planned to set a mere boy—a boy who is tender-hearted, honest, dutiful and so forth. Denis would then have to escape after being taken captive; would acquit himself not gloriously but honorably; and would be duly rewarded with the cosy domestic tranquility which is already glimpsed. There are no solid grounds for dismissing the unfinished novel, along with *Philip*, as evidence of "a great talent in decline" (Pollard 116). Yet it is almost impossible to imagine that its hero would have emerged from such a narrative with any kind of *élan*.

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Probably the first nail in the coffin of the bravura hero was the simple fact that many of these youths are met in early childhood, and that their weaknesses are therefore fully known to the reader. The dissemination of feminine virtues, both by the angel at the hearth and the authoress with her pen, was surely consequent on this new interest in the earliest years, especially in the spiritual state of the young child. But once begun, it gathered force, slowly but surely chipping away at the male ego. At the end of Chapter 1 of *Denis Duval*, the narrator/hero, much like David Copperfield at the very end of his story, humbly credits whatever success he has achieved in life to the saintly Agnes. Perhaps such heroes should rather have attributed to the women in their lives their decreased vitality and their shrinking stature. Then there were the other ideological pressures of the age, which produced equally disheartening and enduring effects. Importing an aristocratic flourish into the narrative only tended to overdress or undermine it, yet whatever grand words Smiles sought to clothe it in, the steady solidifying of the bourgeois mentality did not really lend itself to noble or generous conduct. To take Tom Tulliver as an example again, a combination of the work ethic with a high moral tone and earnestness actually tends to restrict rather than enlarge his vision and sympathies. However admirable Tom's success in the world, it is clearly he and not his sister who requires forgiveness in the end.

A long line of these earnest youths troops through the pages of the Victorian novels. It seems absurd to complain that none of them really achieves manhood, and there will always be critics who argue on behalf of individual protagonists. But, considering the problems encountered *en route* by the Victorian novelist, it was perhaps inevitable that the sense of falling short should be so pervasive. There has, of course, been no let-up on the pressures on young males; few individuals in the twentieth century can feel confident of meeting all the criteria for maturity that the individual psychologists have established. It may be that dissatisfaction with Victorian heroes to some extent reflects modern gender issues, too.

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⁴The novelistic sleights of hand involved here are amusingly detailed by John Carey (145).

⁵Cf. Gilmour: "the social analysis of Thackeray's novels points to an ideal of

mid-Victorian domesticated gentility and hearty manliness which he was incapable of realizing convincingly, perhaps because he was not convinced by it himself" (76).

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The Restoration of the Angel: Female Vampirism in Doyle's "The Adventure of the Sussex Vampire"*

Cyndy Hendershot

Albert D. Hunter argues that Arthur Conan Doyle's detective fiction relies upon a "tension between rational deduction and the presence of the irrational" (199), a point made with specific reference to genre by Erik Routley, who maintains that Doyle's fictional worlds are composed of "the far-flung remoteness of romanticism and the restrictions of reason" (51). Doyle's "The Adventure of the Sussex Vampire" (1924) is a prime example of this tension between

romance and realism. After reading the memo which results in his involvement in this case, Sherlock Holmes comments, "for a mixture of the modern and the medieval, of the practical and the wildly fanciful, I think this is surely the limit" (1033): this statement can serve as an epigraph for the short story itself as Holmes, the representative of bourgeois realism, must work on a case involving the Gothic romance figure of the vampire.

The tension between the vampire and the detective

played out in the story provides a space for exploration of otherness. Mrs. Ferguson, the suspected vampire, is other in two significant ways: she is the other sexually through her status as female subject and she is the other ethnically through her status as Peruvian subject. The metaphor of the vampire codes her further as other. Like many of Doyle's villains and suspected villains, as Rosemary Hennessey and Rajeswari Mohan argue (337), Mrs. Ferguson is overcoded with otherness.¹ Holmes's purpose in the story is to contain this otherness through rational detection of the supposed vampirism. Holmes takes us out of the Gothic romance genre where vampires threaten through their difference and into a realist world of Victorian middle-class domestic harmony. In this essay I explore "the Adventure of the Sussex Vampire" as a complex encoding of otherness: Mrs. Ferguson's threat as vampire, which masks her threat as ethnic and sexual other, is contained through Holmes's restoration of her to the role of angel in the house.

"The Adventure of the Sussex Vampire" begins when Holmes receives a memo from Morrison, Morrison, and Dodd with the heading "Re Vampires" (1034), referring a client of theirs, Robert Ferguson, to Holmes. Ferguson writes a letter to Holmes describing strange events in his life, although he maintains the occurrences have been experienced by "a friend." Holmes, however, sees through this ruse immediately. Ferguson writes to the effect that his wife, the daughter of a Peruvian merchant, has injured Jack, his son from a previous marriage, on two occasions, and recently has been seen by both a nurse, Mrs. Mason, and Ferguson himself apparently sucking blood out of the neck of her baby, the product of her and Ferguson's marriage. She has subsequently confined herself to her room after she has refused to explain her actions. Ferguson suspects her of being a vampire. After meeting with Ferguson, Watson and Holmes travel to Ferguson's estate in Sussex, and Holmes's subsequent investigation reveals that Mrs. Ferguson has not drawn blood from her child's neck, but poison, poison from a tainted arrow fired by Jack. Holmes maintains that Jack's jealousy of his new step mother and step brother has caused him to attempt to murder the child. Holmes recommends that Jack take "a year at seas" (1044), and Ferguson and his wife are reunited.

Vampirism is frequently associated with liminality, with a position which threatens because of its in-between status. Vampires are undead, neither dead nor alive: they have no reflections, in other words, cannot be registered as existing. Elisabeth Bronfen argues that vampires are disturbing and dangerous due to their liminality: in folklore "vampires in turn were understood as doubles that were not successfully delivered from the corpse, as animated corpses preserved in the dangerous liminal realm, as moments of failed decompositions that consequently also meant an arrestation of decathexis on the part of the mourners" (295). But because they do not signify according to our usual cultural codes, vampires disturb

and usually must be destroyed (as in *Dracula* and "Carmilla" or as in "Sussex Vampire") be explained away. Slavoj Žižek suggests a further reason why vampires possess a powerful psychic charge. He argues that vampires "'decenter' the subject, undermining from within his consistency and self control" (*Enjoy* 113). The vampire shatters the concept of stable identity by hollowing out from within the stable human. In *Dracula*, John Seward describes the vampire Lucy as a hollowed-out version of the Lucy he has known: "when Lucy—I call the thing Lucy because it wore her shape—saw us she drew back with an angry snarl, such as a cat gives when taken unawares" (217). Similarly, Ferguson in "Sussex Vampire" is horrified by an image of his wife as vampire: "with a cry of horror, he turned his wife's face to the light and saw blood all round her lips. It was she—she beyond all question—who had drunk the poor baby's blood" (1036). Ferguson sees his wife as other, sees his concept of her as a loving, stable wife and mother undermined and seeks Holmes out to restore his sense of unity.

The liminality and otherness of the vampire is frequently linked with another other within Western culture, the other of femininity, and especially feminine sexuality. Bronfen argues that Western culture has linked femininity, death, and sexuality as disruptive forces which threaten to shatter cultural norms due to their liminality and their refusal to neatly signify within language. Bronfen argues that femininity like vampirism "inhabits masculinity as Otherness, as its own disruption" (189). For Victorian culture, femininity was linked obsessively with sexuality.² Juliet Mitchell argues that the nineteenth-century designation of woman as "the sex" foregrounds her status as reproducer: paradoxically, as reproducer she must be sexual, yet her sexuality "disrupts the kingdom if uncontrolled; it, too, must be contained and organized" (405).

Bram Stoker's *Dracula* provides one of the best expressions of Victorian anxieties over feminine sexuality. Published in 1897, the year in which "Sussex Vampire" is most likely set,³ it demonizes uncontrolled feminine sexuality. *Dracula's* brides attempt actively to seduce Jonathan Harker, arousing in him "a wicked, burning desire that they would kiss me with those red lips" (46). Similarly, Lucy Westenra, when changed into a vampire by *Dracula*, is sexually aggressive. She moves toward Arthur Holmwood "with a languorous, voluptuous grace," saying "'come to me Arthur . . . my arms are hungry for you'" (218). Feminine sexuality is figured in the novel as a grotesque, demonized reversal of the angel in the house. The vampire brides are sexual and feed on babies, the very inversion of the ideal chaste, maternal middle-class Victorian wife. Lucy as vampire appears holding a child at her breast, but instead of the child feeding on her, she is feeding on it, her lips "crimson with fresh blood" which stains "the purity of her lawn death-robe" (217). *Dracula* codes feminine sexuality, through the metaphor of vampirism, as a grotesque and dangerous threat to Victorian middle-class life.

¹Hennessey and Mohan discuss Grimesby Roylott as being encoded "with multiple sexes for otherness in overdetermined opposition to the Western, rational, middle-class Holmes" (330).

²Although published in 1924, the Victorian setting of the story and the desire to restore the angel in the house suggest a concern with Victorian, rather than post-World War I, morality. Doyle's project may be read as reactionary in the

story, especially in light of the changes in sexual politics and the status of women occurring after the war. The flapper was a revision of the woman as sexual and active as opposed to the passive, asexual angel of the house.

³*The Encyclopaedia Sherlockiana* maintains that "the case is most commonly dated as having taken place in 1896 or 1897" (351).

Set in 1897, "Sussex Vampire" is most likely playing on *Dracula's* enormous success with middle-class audiences. Mrs. Ferguson initially appears to pose a threat similar to Lucy's: her vampirism, sign of her sexual nature, threatens to disrupt the family by injuring the children and draining her husband of his strength and sanity. When Ferguson appears at Baker Street, the once "Big Bob Ferguson," rugby player (1036), is described by Watson as weak and shattered: Watson states "there is surely nothing in life more painful than to meet the wreck of a fine athlete whom one has known in his prime. His great frame had fallen, his flaxen hair was scanty, and his shoulders were bowed" (1037). Ferguson comments that "it's this last day or two that has aged me" (1037).⁴ Ferguson blames his wife's "fiery tropical love" (1038), her dangerously aggressive and foreign sexuality, for the incidents. Frightened by his wife as aggressive and apparently irrationally violent, he seeks out Holmes as a means of explaining his wife's disturbing behavior.

Several critics have noted that in the Holmes stories, feminine sexuality is frequently the element linked with Gothic romance, with the force that must be controlled in order for realism and rationality to prevail at the end. Catherine Belsey argues that "these stories, whose overt project is total explicitness, total verisimilitude in the interest of a plea of scientificity, are haunted by shadowy, mysterious, and often silent women. Their silence repeatedly conceals their sexuality, investing it with a dark and magical quality which is beyond the reach of scientific knowledge" (114). Although Belsey does not discuss "Sussex Vampire," her observations appear to be applicable to it. Mrs. Ferguson's sexual and ethnic otherness is hidden not only beneath the vampire metaphor but also beneath her silence. She refuses to tell her husband the truth about the incidents: Ferguson states that "she gave no answer to my reproaches, save to gaze at me with a sort of wild, despairing look in her eyes" (1037). Further, she relies upon Holmes to speak for her. Holmes solves the mystery, then sends Mrs. Ferguson a note, voicing her own knowledge of the situation (1042), a knowledge the story does not allow her to speak.

Holmes's appropriation of her voice in order to save her coincides with Jasmine Yong Hall's reading of the presence of Gothic romance in the Holmes stories. Like Belsey, Hall maintains that feminine sexuality must "be recontained in marriage" (301): she traces this pattern in "The Adventure of the Speckled Band," "A Scandal in Bohemia," and other stories. Hall, however, argues that Holmes, ostensibly a "new man" in opposition to the corrupt aristocrat of classic Gothic romance, recontains feminine sexuality in a veiled manner.⁵ Although apparently modern and concerned with the welfare of women, Holmes must, like the aristocratic villain, reduce the threat of the independent, sexual woman of Gothic

romance to "the trivial in order to return to a well-oriented rational world" (Hall 303).

The recontainment of Mrs. Ferguson fits into the pattern outlined by Belsey and Hall. Apparently threatening the middle-class norms, she is revealed by Holmes to be the model angel in the house, the devoted wife and mother Ferguson has initially perceived her to be. Rather than feeding on a baby, like Lucy as vampire, she has endangered her own life in order to save her child. Further, she has risked her marriage in order to shield her husband from knowledge of his first son's behavior. Rather than a threatening vampire, Mrs. Ferguson, due to Holmes's efforts, is revealed to be "a very good, a very loving, and a very ill-used woman" (1043). Holmes succeeds in his role of defender of the Victorian home. This particular reading codes Holmes as the defender of the status quo, a position, Christopher Clausen argues, he frequently occupies. Clausen states that "Holmes's social philosophy, if one may so describe such a random set of attitudes, is that while the existing order of things may be unattractive in many ways, his duty and vocation is [*sic*] nevertheless to protect it" (115). Holmes dispels the threat of vampirism, which serves on one level as a metaphor for feminine sexuality, and allows regulated feminine desire to continue within the home.

Mrs. Ferguson is further coded as other through her South American subject position. As a foreigner in Britain, she is, in the eyes of many, already suspect before she apparently commits a crime. Doyle portrays Ferguson as a xenophobic man who always mistrusts his Peruvian wife. In his letter to Holmes he writes of Mrs. Ferguson: "the lady was very beautiful, but the fact of her foreign birth and her alien religion always caused a separation of interests and of feelings between husband and wife, so that after a time his love may have cooled towards her and he may have come to regard their union as a mistake" (1035). Further, Ferguson writes of the friend who is in fact himself: "he felt there were sides of her character which he could never explore or understand. This was the more painful as she was as loving a wife as a man could have—to all appearance absolutely devoted" (1035). Ferguson's comments reveal that Mrs. Ferguson is a good wife, but his xenophobia has tainted their relationship. Perhaps reading his experiences through *Jane Eyre*, Ferguson asks "Is it madness, Mr. Holmes? Is it something in the blood?" (1037).⁶

Although Ferguson reads his wife as Bertha Mason, the story itself does not. Through Holmes's investigation, the ethnic other is found to be innocent and British xenophobia is exposed. Apropos of "The Speckled Band," Hennessey and Mohan argue that "Roylott's associations with the Orient and with the gypsies serve as obvious clues—visible signals to the reader—of his un-reasonableness" (337). Although Mrs.

Ferguson's South American objects and maid serve to identify her as evil other to Ferguson, the story refutes this reading, locating evil back in the British middle class in the figure of Jack. Like *The Speckled Band*, "Sussex Vampire" exposes British mistrust and misuse of the foreign as evil rather than naturalizing evil at the level of the foreign. Just as Roylott misuses the Indian swamp adder, Jack misuses Mrs. Ferguson's "South American utensils" (1039), poisoning one of her decorative arrows.⁷ Blame is not located at the level of the foreign, but at the level of British misappropriation of the foreign: rather than using Mrs. Ferguson as a scapegoat for the crime, Doyle locates the crime right back in the middle class, thus denying middle-class readers of *The Strand* the comfort of displacing crime onto the other.⁸

Stephen Knight argues that this location of the criminal in the middle class itself is typical of Doyle's detective fiction. With the exception of the aristocrat, Doyle's criminals are typically middle class, illustrating "the dangers that arise if its members are untrue to its codes" (91). While Knight sees this location of the criminal in the middle class as a conservative gesture on Doyle's part, a refusal to deal with the dispossessed, poverty-stricken criminal (94), from the perspective of the ethnic other, constructing the middle-class teenager as the criminal is apparently not a conservative gesture. Vindicating Mrs. Ferguson, the ethnic other, as innocent refuses the typical gesture of displacing fears onto the foreign, a gesture present in *Dracula*, where the Transylvanian count is an evil vampire. The object of inquiry in "Sussex Vampire" is hence not the foreign as dangerous (as in *Dracula*) but the paranoia and danger produced by British xenophobia.

Zizek argues that the detective's procedure is not to disregard the false clues, but to use them because "it is only through them that he can arrive at the truth" (*Looking* 54, emphasis in the original). Holmes's act of detection in "Sussex Vampire" follows this pattern. While certainly not accepting the supernatural explanation of Mrs. Ferguson's behavior—at the beginning of the story he states that belief in real vampires is "pure lunacy" (1034)—he must use the red herring of vampirism to reach his conclusion: he must negate it in order to find the real culprit. Holmes's definitive proof that Jack is the criminal results from a direct inversion of the vampire myth. While vampires are distinguished by the fact that they cannot cast a reflection, it is the reflection of Jack in the window which solidifies Holmes's theory. Holmes states, "I watched him as you [Ferguson] fondled the child just now. His face was clearly reflected in the glass of the window where the shutter formed a background. I saw such jealousy, such cruel hatred, as I have seldom seen in a human face" (1043). Only by negating the trappings of vampirism, capturing the criminal in a reflection, can Holmes solve the crime.

The playing on a negating of the red herring in the story is particularly relevant in light of the British xenophobia

which the belief in Mrs. Ferguson as vampire reveals. Zizek comments that "the detective does not simply disregard the meaning of the false scene: he pushes it to the point of self-reference, i. e. to the point at which it becomes obvious that its sole meaning consists in the fact that (others think) it possesses some meaning" (*Looking* 57). From this perspective, Holmes's investigation does not so much reveal that Jack has attempted to murder his stepbrother, but, rather, that Ferguson has believed his wife is a vampire. Because of her suspect status as South American woman, she is easily demonized in Ferguson's mind as a vampire. As Holmes points out, it is clearly Ferguson's reading of his wife's actions, not the actions in themselves, which has produced the vampire theory. Holmes states: "Did it not occur to you that a bleeding wound may be sucked for some other purpose than to draw blood from it? Was there not a queen in English history who sucked such a wound to draw poison from it?" (1043). It does not occur to Ferguson that his wife is performing a positive act rather than a negative one because he already suspects his wife of having dangerous "sides of her character" (1035) unknown to him. Her act is read through his fantasy that his Peruvian wife is a demonic creature not to be trusted.

While Holmes's investigation results in the exposure of British xenophobia as irrational and incorrect, it does so only by restoring Mrs. Ferguson to the role of British middle-class angel in the house. Only by remaining Mrs. Ferguson—deprived of her original name and culture like Bertha Mason—can British xenophobia be exposed.⁹ Only by depriving Mrs. Ferguson of her sexuality and her ethnic difference can order be restored at the end of the story. By valorizing Mrs. Ferguson's roles of devoted wife and mother, at the expense of her sexuality and independence, the story posits her as the silent, self-effacing "conduit through which the phallus can be passed from father to son," to use Hennessey and Mohan's description of Helen Stoner (333).¹⁰

Yet, the tensions remain in "Sussex Vampire." While the exposure of Ferguson's xenophobia reveals British paranoia about the foreign to be a Grimm's fairy tale, it also comforts British middle-class audiences that foreign women are really, underneath, good British housewives. While the story vindicates women as not being the frightening sexual monsters Lucy, Mina, and by implication all women are in danger of becoming in *Dracula*, it does so only by positing women as first and foremost selfless wives and mothers. "Sussex Vampire" thus stands as a complex encoding of the tensions between the masculine norm and the feminine other, between British subject and the ethnic other, and between the rational world of the detective and the Gothic romance world of the vampire.

*A version of this paper was presented at the "Conference Sherlock Holmes: Victorian Sleuth to Modern Hero" held in North Benning-

⁴In *Dracula*, Jonathan prematurely ages due to his contact with the vampire brides. Only after the vampire hunters become successful in their pursuit of Dracula does Jonathan regain his "manly" strength. At the end of the novel he is able to reproduce, thus re-affirming the family and controlling Mina's sexuality within the confines of marriage.

⁵It is interesting to note that Ferguson is linked with a decayed aristocrat through his estate, which is described in the following manner: "within, the ceilings were corrugated with heavy oaken beams, and the uneven floors

sagged into sharp curves. An odour of age and decay pervaded the whole crumbling building" (1039). This detail links Ferguson with Roylott and his Stoke Moran. Roylott is the best example of the classic Gothic villain in the Holmes stories.

⁶The presence of Mrs. Mason (the nurse) in the story is suggestive. Perhaps the Grimm's fairy tale Holmes alludes to at the beginning of the story (1034) sets up a thread of allusions to Gothic romance: *Jane Eyre* and *Dracula*, at least, seem to be evident in the story.

⁷In "The Speckled Band," the fact that the Indian snake does not exist further points to the fact that British Orientalizing of the Indian and not India itself is the issue at stake. See John A. Hodgson for a discussion of the fraudulent swamp adder.

⁸Stephen Knight notes that *The Strand* "was a central piece of middle-class ideological literature, oriented towards the family and respectable success in life" (70).

⁹At the end of the story, Watson and Holmes remove Mrs. Ferguson's Peruvian maid, Dolores, from her bedroom, expelling difference from the Fergusons' marriage. Holmes states: "if you [Watson] will take one elbow of the too faithful Dolores, I will take the other . . . I think we may leave them to settle the rest among themselves" (1044).

¹⁰Hall emphasizes that Doyle's women "are a conduit for male power" (301).

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A Source Victorian or Biblical?: The Integration of Biblical Diction and Symbolism in Oscar Wilde's *Salomé*

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The *Salomé* legend has its beginnings in the Gospels of Matthew and Mark (Matthew 14: 3-11, Mark 6: 17-28), which relate the beheading of John the Baptist at the instigation of Herodias, wife of Herod, who was angered by John's characterization of her marriage as incestuous. In both accounts, Herodias uses her daughter (unnamed in scripture but known to tradition, through Josephus, as *Salomé*) as the instrument of the prophet's destruction. According to the Gospel of Mark:

... when a convenient day was come, that Herod on his birthday made a supper to his lords, high captains and chief estates of Galilee. And when the daughter of the said Herodias came in, and danced, and pleased Herod and them that sat with him, the king said unto the damsel, "Ask of me whatsoever thou wilt, and I will give it thee." And he sware unto her, "Whatsoever thou shalt ask of me, I will give it thee, unto half of my kingdom." And she went forth and said unto her mother, "What shall I ask?" And she said, "The head of John the Baptist." And she came in straightway with haste unto the king, and asked, saying, "I will that thou give me by and by in a charger the head of John the Baptist." And the king was exceeding sorry; yet

for his oath's sake and for their sakes that sat with him, he would not reject her. And immediately the king sent an executioner, and commanded his head to be brought, and he went and beheaded him in prison. And brought his head in a charger, and gave it to the damsel; and the damsel gave to her mother. (6: 21-28, King James Version)

Clearly, if we are to follow this account, all guilt rests with Herodias, and such was the prevailing belief until the Baptist became a more widely venerated saint, with the result that the image of *Salomé* became increasingly negative (Zagona 20).

The *Salomé* theme was a prominent one in both literature and the visual arts until the end of the Renaissance, when its prominence began to lessen, until it was revived in the nineteenth century by Heinrich Heine, whose *Atta Troll* served to inspire an entire series of explorations by such divergent authors as Flaubert, Mallarmé, and Huysmans, ending with Oscar Wilde's *Salomé*.

Critical reaction to Wilde's effort has been mixed. Mallarmé, in a letter full of praise, commended Wilde for his portrayal "*de cette jeune princesse, que définitivement vous évoquâtes*"¹ (Ellmann, *Oscar Wilde* 375). Maurice Maeter-

linck wrote his thanks for the presentation of the volume after reading it for the third time, describing it as a "*rève dont je ne me peux pas expliquer la puissance*,"² and assuring Wilde of his "*admiration très grande*"³ (Ellmann, *Oscar Wilde* 375). Pierre Loti said of *Salomé*. "*c'est beau et sombre comme une chapitre de l'Apocalypse—je l'admire profondément*"⁴ (Ellmann, *Oscar Wilde* 375). Other critics were less favorably impressed. William Butler Yeats, though often an admirer of Wilde's works, considered *Salomé's* dialogue "empty, sluggish, and pretentious" (259). (His dislike of the play was not, however, so strong as to prevent his rewriting it not once but twice [Worth 72].) Even one of Wilde's friends, Edgar Saltus, was not sure quite what to make of *Salomé*, describing it as a product "of genius wedded to insanity" (22).

Many have viewed Wilde's *Salomé* as a mere composite of earlier treatments of the theme overlaid with Belgian playwright Maurice Maeterlinck's characteristic diction. Typical of this appraisal is an anonymous review appearing in the (New York) *Critic* of 12 May 1894 accusing Wilde of literary theft, declaring that "a large part of his material he gets from the Bible; a little has once belonged to Flaubert. He borrows from Maeterlinck his trick of repeating stupid phrases until a glimpse of meaning seems almost a flash of genius" (Anonymous 285). Pearson notes that Wilde's *Salomé* "shows the influence of Maeterlinck . . . who wrote symbolical dramas . . . with a rigid simplicity of language and a haunting balladic effect" (201). Robert Ross considered Maeterlinck "among the obvious sources on which [Wilde] has freely drawn" (Zagona 129). Ernst Bendz states his perception of Wilde's debt to the Belgian rather plainly: "*en écrivant son drame de Salomé Oscar Wilde s'est fortement inspiré d'un . . . ouvrage d'un écrivain contemporain, je veux parler des Sept Princesses de Maeterlinck*" (92).⁵

The matter of inspiration (or derivitiveness) does merit some examination. Wilde never made a secret of his literary borrowing; to Max Beerbohm he once said, "Of course, I plagiarize. It is the privilege of the appreciative" (Ellmann, *Oscar Wilde* 375-76). Wilde was certainly familiar with those who had gone before him; he revered Flaubert and Mallarmé, the latter of whom was a friend for many years, and his admiration for Huysmans is also well known (Ellmann, *Oscar Wilde* 213). Further, Wilde once remarked that he found only two modern playwrights interesting: Hugo and Maeterlinck (Worth 54). When asked why he had chosen to write *Salomé* in French, Wilde cited Maeterlinck as an example of the interesting effect resulting when an author writes in a language not his own (Worth 54). Once allowed reading material in prison, Wilde requested, among many other items, Maeterlinck's complete works (Harte-Davis 521-22).

However, while Wilde's debts are undeniable, the question of whether he created something new from the materials which inspired him remains. Wilde surely did. While the kissing of the head was an element not only of Heinrich Heine's *Atta Troll* but also of an American work on the

Salomé theme by J. C. Heywood, there are some important distinctions. The horrible kiss does take place in the former work, but as Ellmann notes, "it is a punishment after Herodias' death, not a *divertissement* before it, and the tone of caricature is quite unlike that of perverted horror which Wilde evokes" (*Golden Codgers* 41). In the works of Heine and Heywood, the character who kisses the head is Herodias, not *Salomé*, and neither author makes "this monstrous kissing the play's climax" (Ellmann, *Golden Codgers* 41). Even Zagona, who holds that Wilde based the structure of his work on that of Flaubert's *Hérodiade*, praises Wilde's great improvement in dramatic unity (124).

Further, Mallarmé's *Hérodiade* seeks to "triumph over all her longings" (Fowlie 139) which is quite different from the flaw (compulsion?) of Wilde's *Salomé*, who is distinguished by her inability to restrain a human nature "entirely evil because entirely uninhibited and unmodified by any restriction" (Nassar 92). Both heroines are obsessed with chastity, but the similarity ends there. As one examines the earlier works, Wilde's original approach becomes clear; Ellmann observes that "to read Heywood or other writers about *Salomé* is to come to a greater admiration for Wilde's ingenuity" (*Golden Codgers* 41).

Given Wilde's penchant for borrowing and his admiration for his contemporaries, it is certainly not unreasonable to assume that his choice of diction was inspired by his Belgian contemporary. However, a reasonable assumption is not proof. While Wilde would certainly not have hesitated to borrow Maeterlinck's technique, *Salomé's* unusual diction is too closely integrated with the play's symbolism to be a mere overlay. Consequently, it is more plausible that Wilde's inspiration was something far older than "a work of a contemporary author," namely the poetic works of the Old Testament. Wilde, raised in the Church of Ireland, was very familiar with the Old Testament, and his debt to it, particularly to the Song of Solomon, is often acknowledged but never discussed at length. Pearson, in the context of citing a possible Maeterlinckian influence does note the "obvious influence of the Song of Solomon on some of the longer passages" (226). Ellmann likewise observes that *Salomé's* description of Jokanaan is "an adaptation, or perversion, of the Song of Songs" (*Golden Codgers* 57). The influence of Old Testament verse on *Salomé* is clear from an examination of the text alone, but not, it seems, widely discussed.

Wilde, in his *Salomé*, not only employs a number of the images favored by Israel's kingly poets, but also makes masterful use of their chosen modes of poetic expression. The main technique of Old Testament versification is parallelism, the use of paired phrases containing some common element, with that in the second phrase answering, echoing or otherwise corresponding to that in the first. The types of correspondence tend to be fairly regular, often dealing with subordination, sequence of actions, and even repeated words (Kugel 4-7). The latter element is closely akin to another poetic device,

¹"of this young princess, whom you have definitively evoked," my translation.

²"dream whose power I cannot explain to myself" (my translation).

³"very great admiration" (my translation).

⁴"it is beautiful and solemn like a chapter from the Apocalypse—I admire it profoundly" (my translation).

⁵"in writing his drama of *Salomé* Oscar Wilde was strongly inspired by a work of a contemporary writer; I speak of Maeterlinck's *Seven Princesses* (my translation).

repetition, in which "phrases, verses or short passages [known as repetends] recur, sometimes in different forms, at varying intervals" (Fox 210).

The play opens with what is to become a repetend, the statement of the Young Syrian: "How beautiful is the Princess Salomé tonight!" (392). This is repeated twice. After the second repetition, the same character remarks on the paleness of the Princess, in an example of parallelism: "How pale the Princess is. Never have I seen her so pale" (39).

The Page of Herodias also enters with a repetend. "Look at the moon," which is repeated (with variations) by Salomé, the Young Syrian, and Herod, each of whom sees very different significance in the moon. To the Page, "She is like a woman rising from the tomb. She is like a dead woman . . . she is like a woman who is dead" (393). To the Young Syrian, enamored of Salomé, the moon "has a strange look. She is like a princess who wears a yellow veil, and whose feet are silver. She is like a princess who has little white doves for feet" (393). To Salomé, the moon is pure and virginal. "She is cold and chaste. I am sure she is a virgin. Yes, she is a virgin. She has never defiled herself. She has never abandoned herself to men, like the other goddesses" (397). However, Herod, as does the page, sees a sinister aspect in the moon:

The moon has a strange look tonight. Has she not a strange look? She is like a mad woman who is seeking everywhere for lovers. She is naked, too. She is quite naked. She shows herself naked in the sky. She reels through the clouds like a drunken woman. . . . I am sure she is looking for lovers. Does she not reel like a drunken woman? She is like a mad woman. (407)

Only Herodias, of all the main characters of the play, sees nothing in the moon: "No; the moon is like the moon, that is all" (407). Thus do these characters share variations on the repetend "Look at the moon," expressing it in language filled with parallelisms.

As noted, some have proposed that Wilde simply copied the frequent repetition employed by Maeterlinck. Phillip Cohen suggests that this proposal, as well as San Juan's theory that the repetition in Salomé's and Jokanaan's speeches "opposes their fixated state to the wavering indecisiveness of Herod" (164), simply does not apply. Instead, Cohen maintains, "verbal repetition functions as a complement to repetition of plot. In a significantly structured manner, characters echo the words and re-enact the deeds of others" (164).

True as this observation is, however, it does not go far enough, ignoring as it does the important role which repetition and parallelism play in the exposition of the work's symbolism and failing to take into account *Salomé's* near complete integration of Biblical poetic devices with symbolic expression. Because of this integration, one must approach the play's use of Biblical diction in the context of its symbolism.

Such language as we find in *Salomé* is certainly well-suited to an effective use of symbols, allowing the author to give them much greater stress than would otherwise be possible while minimizing the risk of monotony. For example, the repeated references to the moon cited earlier serve to accentuate its importance as a symbol, yet are saved from tediousness by the judicious use of variation. This same

method of repetition also makes it possible to reveal through different characters the various aspects of this most crucial symbol.

The link between the moon and Salomé's paleness is our first clue to the former's importance. From the very beginning, it is clear that the moon is to be identified with Salomé; the juxtaposition of the Young Syrian's opening remark on the beauty of the Princess with the subsequent exhortation of the Page of Herodias to look at the strange and deathlike moon is but one clue. The Young Syrian himself identifies the "dancing" moon with Salomé in his description of it as a princess. To reinforce the point, Salomé, herself protective of her virginity, remarks on the moon's chastity (which quality is later the source of her attraction to Jokanaan). In short, repetitions and parallel statements serve to intensify the reader's awareness of these correspondences, just as they were once used for purposes of intensification in Hebrew poetry (Alter 11).

What is to be made of the Salomé-moon relationship, once established? Nassaar proposes that "the moon is meant to suggest the terrible pagan goddess Cybele," who, like Salomé, was obsessed with preserving her virginity and thus took perverse pleasure in destroying male sexuality (84). The priests who served Cybele had castrated themselves and sacrificed their own blood to her. Their self-mutilation parallels the suicide of the Young Syrian, and, Nassaar asserts, serves to reinforce the connections between Cybele, the moon, and Salomé (86).

Repetition may also serve to grant an incantatory quality, as in Salomé's beseeching of Narraboth (the Young Syrian) to bring her the Prophet, in which the statement "Thou wilt do this thing" is repeated, with variations eight times. Almost as though Salomé has cast a spell over him does Narraboth consent to do what inevitably leads to his death. If we grant Nassaar's parallel to Cybele, then Salomé's power over the unfortunate young man is clearly an analogy to that of the goddess over her devotees; thus the presentation of her demand in the form of a litany is very apt.

With the entrance of the prophet comes an important series of parallelisms and repetitions involving crucial color symbols. Salomé, first looking on Jokanaan as he emerges from his cistern, remarks on the blackness of his eyes, saying,

They are like black holes burned by torches in a tapestry of Tyre. They are like the black caverns of Egypt in which the dragons make their lairs. They are like black lakes troubled by fantastic moons. (402)

Immediately after, she marvels at his paleness, just as others had remarked on hers:

How wasted he is! He is like a thin ivory statue. He is like an image of silver. He is like a moonbeam, like a shaft of silver. I would look closer at him, I must look at him closer. (402)

Quite a bit in these two passages demands closer examination. In the first, the idea of blackness is repeated, with images of holes, caverns, and lakes. As Nassaar notes, all of these things suggest depth, and thus, coupled with the color of death, the

tomb. Salomé's fascination with the blackness of Jokanaan's eyes clearly implies an attraction based upon his deathly quality. Again, repeating images of extreme blackness and depth aids in stressing an important aspect of the play's symbolism.

The second of the passages is even richer. Salomé extols the Prophet's paleness, a quality which she and the moon share, yet does so in images which suggest lifelessness: statues and moonbeams. This is an important point; white may symbolize chastity or death, and which of these is at issue in the passage is crucial. The repetition of whites and silvers serves to reinforce their status as important symbols, and the parallelism: "He is like a moonbeam, like a shaft of silver," in its identification of Jokanaan with the moon, may answer which aspect of white so fascinates Salomé.

Having seen how the Biblical diction in this passage reinforces the image of a lifeless (as opposed to pure) chastity, one must concur with Nassaar that "it is the deathlike coldness of [Jokanaan's] flesh that attracts" Salomé (84). The Princess, in her Cybelic obsession with virginity, is drawn to the corpse-like Jokanaan because he poses no threat to her (Nassaar 83). As San Juan suggests, the final pair of phrases, "I would look closer at him. I must look at him closer," does powerfully suggest Salomé's fixation.

Acting upon her sterile attraction to Jokanaan, Salomé tempts him three times, resuming and extending the theme of color symbolism. Once again, she praises the Prophet's whiteness:

I am amorous of thy body, Jokanaan! Thy body is white like the lilies of a field that the mower hath never mowed. Thy body is white like the snows that lie on the mountains of Judea, and come down into the valleys. The roses in the garden of the Queen of Arabia are not so white as thy body. Neither the roses of the garden of the Queen of Arabia, the garden of spices of the Queen of Arabia, nor the feet of the dawn when they light on the leaves, nor the breast of the moon when she lies on the breast of the sea . . . There is nothing so white as thy body. Suffer me to touch thy body. (403)

Not only is the word *white* used four times, it is employed in parallelisms that not only allow great stress to *white* without the risk of monotony, but also extend yet further the identification of Jokanaan with the moon—he is whiter still.

After the Prophet rejects her advances ("Back! Daughter of Babylon . . ."), Salomé begins the second phase of her temptation of him, by claiming that his body is "hideous . . . like the body of a leper" and that in reality she is attracted to his hair.

It is thy hair I am enamored of, Jokanaan. Thy hair is like clusters of grapes, like the clusters of black grapes that hang from the vine-trees of Edom in the land of the Edomites. Thy hair is like the cedars of Lebanon, the great cedars of Lebanon that give shade to the lions and to the robbers who would hide in them by day. The long black nights, when the moon hides her face, and when the stars are afraid, are not so black as thy hair. The silence that dwells in the forest is not so black. There is nothing in the world that is so black as thy hair . . . Suffer me to touch thy hair. (403-04)

So Salomé turns once again to blackness, with imagery nearly as sinister as before. Though the grapes seem innocent enough, one cannot say the same for the cedars of Lebanon: beautiful as they are, they give shelter to lions and robbers. Black as is the moonless night, "when the stars are afraid" is a particularly foreboding comparison, given the supreme importance that Salomé attaches to the moon. Repeatedly, Salomé stresses black in contexts that serve to reinforce its negative associations.

Rebuffed once more, Salomé enters the third phase of her temptation, this time asserting that it is not the blackness of the Prophet's hair which attracts her but the redness of his mouth:

Thy mouth is like a band of scarlet on a tower of ivory. It is like a pomegranate cut in twain with a knife of ivory. The pomegranate flowers that blossom in the garden of Tyre, and are redder than roses, are not so red. The red blasts of trumpets that herald the approach of kings and make afraid the enemy, are not so red. Thy mouth is redder than the feet of doves who inhabit the temple and are fed by the priests. It is redder than the feet of him who cometh from a forest where he hath slain a lion, and seen gilded tigers. Thy mouth is like a branch of coral that fishers have found in the twilight of the sea, the coral they keep for kings! . . . It is like the vermilion that the Moabites find in the mines of Moab, the vermilion that the kings take from them . . . (404)

These images are the most sinister of all, recalling as red does blood, and thus sacrifice, suggesting Salomé's realization, given the Prophet's immunity to her charms, that she may only possess him by killing him (Nassaar 91). The reference to the pomegranate, like that to grapes, seems innocent, until Salomé's declaration, after Jokanaan's death, that she "will bite [his mouth] with [her] teeth as one bites a ripe fruit" (427). As Nassaar notes, it is only in this passage that imagery of sacrifice appears: the knife described as ivory-handled (suggesting a ceremonial blade) and "the slaying of lions" (91). The temple doves also suggest sacrifice rather strongly, forcing one to recall how those too poor to afford a lamb or kid could offer turtledoves as a sacrifice in the temple. Blood, we must remember, was a key element in the worship of Cybele. Again and again in this passage red is emphasized, its value as a symbol of blood, sacrifice and martyrdom enhanced by its repetition in contexts involving such elements of religious worship.

Not only are colors important symbols whose effectiveness is increased by the use of repetition combined with parallelism and other variations; this is also true of the word *look*. Throughout the work, characters exhort one another to look or not look. As though in warning, the Page of Herodias urges the Young Syrian to look at the moon (393), where perhaps there is some sign of Salomé's true nature, and not to look at Salomé herself, because "something terrible may happen" (393, 396-97). Salomé, too, is aware of the significance of looking: she knows only too well why Herod looks at her as he does. Likewise, she appreciates the significance of looking at the moon (397), and is eager to see Jokanaan after hearing his voice from the cistern, saying, "Bring out the prophet. I

would look upon him" (399).

Clearly we are not dealing with an ordinary meaning of the word *look*, but rather with action as symbol. To look, in this context, is obviously to accept or to make oneself vulnerable to something. The Page fears that disaster will result if the Young Syrian looks upon Salomé. Salomé is well aware of the significance of the Tetrarch's looking at her "with mole's eyes under shaking lids" (397). Jokanaan says of Salomé, "I will not have her look at me" (402), and averts his eyes from her. Each of these characters knows that to look upon Salomé is to accept her evil nature, or at least to confront it, and none is willing to do so. The continued repetition of *look* by such dissimilar characters makes clear the word's status as an important symbol.

Herodias's frequent berating of Herod for looking at Salomé reinforces the point: "You must not look at her. You are always looking at her" (406). Herod, while quite willing to look upon Salomé, at least her body, refuses to confront what frightens or displeases him. He locks the prophet in the cistern, hiding him from view, yet John's shouted denunciations continue to reach all within earshot. When the Tetrarch comes onto the terrace and sees the body of the young man who has slain himself, he considers it "an ill omen" and says, "I will not look on it" (407).

After Salomé has danced and made her terrible demand, Herod declares,

Thy beauty has grievously troubled me, and I have looked at thee overmuch. Nay, but I will look at thee no more. One should not look at anything. Neither at things nor at people should one look. Only in mirrors is it well to look, for mirrors do but show us masks. (423)

Herod now knows Salomé's true nature and cannot bear to confront it. As Nassaar notes, "a mirror will show Herod a mask, but Salomé reveals his soul to him" (94).

Both the color symbols and the word *look* are stressed by continued repetition combined with images and parallelisms in whose contexts their meanings are made yet clearer. This is the weakness of the argument that the parallelisms and repetitions in *Salomé* are simply a superficial stylistic overlay adapted from Maeterlinck or the Bible. Though most certainly inspired by the latter and quite possibly influenced by the for-

mer, Wilde created, in *Salomé*, a work in which diction and symbolism are inextricably linked. Far from being a pastiche of all that had gone before it, Wilde's *Salomé* is admirably unified; the language which struck Yeats as "empty, sluggish and pretentious" serves a clear purpose: the greater emphasis of important symbols. Through modes of expression favored not by his beloved Greeks but rather by the poets of Israel, with their songs and prophecies, Wilde achieves a masterpiece of drama in which language and symbol are one.

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"Birds of a Feather": On Swinburne's Nightingale and Shelley's Skylark

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When Algernon Charles Swinburne speaks of Percy Bysshe Shelley, it is with superlatives. The most frequent adjectives he uses to describe the poet invariably are "divine" and

"supreme." In "Notes on the Text of Shelley," Swinburne writes, "The two highest [forms of poetry] are the lyric and the dramatic, and that as clearly as the first place in the one is held

among us by Shakespeare, the first place in the other is held and will never be resigned by Shelley" (*Complete* 15: 397).¹ Such admiration leads to his penning "In the Bay" (also addressed to Marlowe) and "Cor Cordium" for Shelley. Significantly, however, Swinburne's appreciation of Shelley is not simply an appreciation based on purely emotional fancy; rather, it is one based on close, careful study. As his correspondence with William Michael Rossetti indicates (both before and after the publication of the younger Rossetti's *The Poetical Works of Percy Bysshe Shelley*), Swinburne knows Shelley's poetry so intimately that he quarrels over the slightest variance of punctuation or diction. Such a thorough knowledge of the poetry, together with his unabashed admiration, leads to the powerful Shelleyan influence on Swinburne's poetry almost thoughtlessly granted by many scholars and critics.

Yet while Shelley's influence on Swinburne is undisputed, there is a wide range of opinion as to the nature of that influence. The most detailed recent examinations of the relationship between the poetics of these two so clearly-connected poets are to be found in the work of Terry L. Meyers and David G. Riede. In his earlier "Shelley's Influence on *Atalanta in Calydon*," Meyers claims Swinburne uses Shelley's images and ideas only as "keynotes of philosophy, benevolence, and optimism in his larger symphony of hatred, malevolence, and pessimism" (151). He feels that "the greatest influence from Shelley is a negative one" (150), a result of Swinburne's "denial of Shelley's optimism" (153). In the more recent "Swinburne, Shelley, and *Songs before Sunrise*" he does grant (although parenthetically) that "Shelley was keenly aware of a poet's weaknesses as well as a poet's power" (45). Nevertheless, the basic emphasis remains the same; Swinburne mutes "Shelley's optimistic hopes and assumptions of melioration" (40). Yet Riede takes the directly opposite stance. In *Swinburne: A Study of Romantic Mythmaking*, he argues that, instead, Swinburne "modified the Shelleyan ideal of agnostic mythmaking by placing greater emphasis on poetic faith and less on the pains of skepticism" (216). Although by no means attributing a "facile optimism" to Swinburne, Riede nevertheless believes that "Swinburne's fundamental divergence from his romantic predecessors is apparent in his conscientious elimination of negative connotations" from life's "lack of external verities" (213).

The reason why such diametrically opposed interpretations can seem equally valid is simply that both tendencies alluded to (toward faith and toward unbelief, or idealism and skepticism) are present in both poets. Depending upon which works one chooses to examine, one may find expressions of pessimistic failure (*Alastor* and *Atalanta in Calydon*), invocations of optimism in the midst of such pessimism ("Ode to the West Wind" and "The Last Oracle"), or expressions of

optimistic triumph (*Prometheus Unbound* and *Tristram of Lyonesse*). Thus, while *Atalanta in Calydon* may certainly be seen in Meyers's sense as a reaction against the Shelley of *Prometheus Unbound*, it is also possible to see it as emulating the Shelley of *Alastor*. Similarly, Riede seems to overlook the moments in Shelley (such as may be found in "Mont Blanc" and *Prometheus Unbound* itself) where a skeptical epistemology is powerfully affirmed as the ever-open possibility of change.²

Not surprisingly, in both Shelley and Swinburne these triumphs and failures center around the poetic imagination. Meredith B. Raymond, Riede, and Joyce Zonana all have demonstrated how an analysis of "On the Cliffs" is essential to any treatment of Swinburne's poetics. For Riede the poem represents the fulfillment of his creative gifts; for Raymond it is the primary representation of what she feels to be the central metaphor of his theory of poetic imagination: the nightingale. Zonana further details how the "carefully worked images of fusion" (45), where the poem's "soul triune" of "woman and god and bird" (line 351) is concerned, allows Swinburne to "radically redefine [] the nature of poetic inspiration" (39), to "suggest [] a new model for creativity, and a new vision of personal and artistic integration" (48). Riede aptly portrays Swinburne's poetic dilemma as follows: "in the aftermath of the Romantic movement, with its high ideals and still higher ambitions for poetry, how was the poet to live up to his high calling?" ("Swinburne" 22). It is my contention that in "On the Cliffs" one finds Swinburne's answer. What is more, it is my further contention that this answer is more Shelleyan in nature than it is Keatsian, and that as a result one need articulate the insights offered by a comparison of Swinburne's Sapphic "Bird-God" (to use Raymond's term) with Shelley's skylark (rather than remaining content to draw parallels only to John Keats's nightingale).

Both Keats and Shelley elevate the songbird to an almost mythic status in "Ode to a Nightingale" and "To a Sky-Lark" respectively. Keats's bird precedes Shelley's by a year, and Shelley most certainly was influenced by his friend's ode. Yet "To a Sky-Lark" and "Ode to a Nightingale" are in many respects two very different poems. That Swinburne himself is aware of such a distinction may be clearly inferred from his distinction between the two poets in his lengthy defense of Shelley in "Wordsworth and Byron":

To neither [Wordsworth or Keats] was it given, as it was given to Shelley, to rise beyond these regions of contemplation and sensation into that of the other . . . , to breathe . . . the very "spirit of sense" itself, to transcend at once the sensuous and the meditative elements of poetry, and to fuse their highest, their keenest, their most inward and intimate effects, in such verse as utters what none before could utter.

(*Complete* 14: 242)

¹Quotations from the three Swinburne sources will be documented as follows: *Collected for Swinburne's Collected Poetical Works*; *Complete for The Complete Works of Algernon Charles Swinburne*; and *Letters for The Swinburne Letters*. Volume numbers follow the abbreviated title where necessary. Shelley quotations are (as indicated on the Works Cited page) from *Shelley's Poetry and Prose*. All subsequent poetic citations will provide numbers only in parentheses unless clarification of author or work is needed. Citations of

"On the Cliffs" are from *Swinburne's Collected Poetical Works*.
²In his recent "Swinburne and Romantic Authority," Riede might be seen as acknowledging as much in that, like Shelley, Swinburne "combine[s] the high prophetic mode with radical skepticism" (24)—which would seem to indicate that the Romantics need not be read as however regretfully endorsing the negative connotations of such skepticism.

He concludes, "At the sound of the *Ode to the West Wind*, the stars of Wordsworth's heaven grow fainter in our eyes, and the nightingale of Keats' garden falls silent in our ears" (243). Given that earlier in the same essay Swinburne calls "To a Sky-Lark" Shelley's "incomparable transfusion from notes into words of the spirit of a skylark's song" (203), one may expect to find in Shelley's bird a more likely model (than Keats's bird) for Swinburne's Sapphic Bird-God, even though Swinburne's own choice of the nightingale may at first appear more Keatsian. Yet Raymond, Riede, and Zonana all ignore the insights a Shelleyan reading of "On the Cliffs" produces, both for Swinburne's poetics in general and the poem in particular. In fact, as of yet there has been no relation of this key Swinburnean poem to Shelley's sky-lark. Such an analysis not only demonstrates a strikingly similar poetics at work, but at the same time reveals the uniqueness of Swinburne's creative transformation of the Keatsian and Shelleyan songbirds into a truly magical being, a "soul triune, woman and god and bird" (l. 351).

"On the Cliffs" opens with the poet standing beside the sea, asking the wind, "What word has the old sea given thee for mine ear . . . ?" (l. 33). Donald H. Reiman argues that "the sea or ocean in Shelley's poetry . . . often symbolizes the realm of temporal existence upon which man pursues his voyage of life" (539). As is quite clear in "The Triumph of Time," the sea for Swinburne often represents oblivion. However, in "On the Cliffs" Swinburne seems to be utilizing the more Shelleyan notion, for the sea's message seems to be only of life as a "dim vast vale of tears, vacant and desolate" (Shelley, "Hymn to Intellectual Beauty" l. 17). Swinburne's speaker states,

. . . I heard with bitter heart and sere
The same sea's word unchangeable, nor knew
But that mine own life-days were changeless too
And sharp and salt with unshed tear on tear
And cold and fierce and barren . . . (76-80)

Continuing on he claims that "harsh thought" and "memory sad" only

Heap the weight up of pain, and break, and leave
Strength scarce enough to grieve
In the sick heavy spirit, unmanned with strife
Of waves that beat at the tired lips of life.

(86-89)

The sea, then, would seem to offer only the pain and death of earthly existence, without the respite of redemptive change or eternal oblivion.

It is in such a distinctly temporal environment that the poet hears a "voice of God grown heavenlier in a bird" (46). It is a nightingale, but a nightingale in the form of a Bird-God. While Keats does refer to his nightingale as a "light-winged Dryad" (l. 7), his address is less problematically to an actual bird. Swinburne's conception of his bird above all echoes Shelley's opening lines in which the sky-lark is addressed as much as a "heavenly" creature as an earthly one:

Hail to thee, blithe Spirit!
Bird thou never wert—

That from Heaven, or near it,
Pourest thy full heart
In profuse strains of unpremeditated art. (1-5)

Indeed, Swinburne's source in Shelley seems confirmed by the vague echoing of "Teach us, Sprite or Bird" (61) in the first address of his own Bird-God: "God, if thou be God,—Bird, if bird thou be,— / Do thou then answer me" (70-71). Both passages demonstrate an uncertainty, or ambiguity, surrounding the true nature of the messenger.

The similarities continue in Swinburne's portrayal of the nightingale's song itself. The descriptive adjectives "keen" (49, 60) and "shrill" (142) are found in Shelley, not in Keats. And, although all three birds seem to possess some sort of transcendent happiness or joy (Keats's sings of its "happy lot" with "full-throated ease" [5, 10]), once again the parallel seems closer to Shelley. Shelley's speaker claims of the sky-lark, "Shadow of annoyance / Never came near thee" (78-79). Thus, Swinburne writes of his nightingale, "But scarce one breathing space, one heartbeat long, / Wilt thou take shadow of sadness on thy song" (92-93). Swinburne's nightingale thereby initially seems to offer some sort of transcendent alternative to the message of the sea, just as Shelley's sky-lark offers an alternative to a world in which "We look before and after, / And pine for what is not" (86-87).

In the next stanza of "On the Cliffs" the poet, still addressing his "bird and God in one" (95), claims, "My heart has been as thy heart" (106) in that it "seeks its food not in such love or strife / As fills men's hearts" (109-110). It is at this point that it begins to become clear that Swinburne is not merely "re-presenting" the myths of Shelley and Keats but actually rewriting them. Here one finds in the speaker not only the desire to achieve union with the bird found in Shelley and Keats, but one also finds in him a claim of identification (or more precisely, kinship) with the bird. Where this kinship actually lies is clarified when the speaker states, "My heart as thy heart was in me as thee, / Fire; and not all the fountains of the sea / Have waves enough to quench it" (123-25). The key to this transcendent alternative to the sea's "word unchangeable," then, lies in a common essence: fire. That this fire is the poetic imagination is quite clear. In Swinburne's poem the god identified with the bird is none other than Apollo, god of the sun and god of poetry. It is this "sun whom all our songs and souls call sire" (97) that gives the bird its gift: "Life everlasting of eternal fire" (103). Thus, by claiming kinship with the bird, the poet looks to the poetic imagination it embodies for an answer to the emptiness of temporal life.

Swinburne takes Shelley and Keats a step farther by his inclusion of Sappho. In his poem Keats never directly links the nightingale to the poetic imagination or inspiration: it is more, as Jack Stillinger notes, merely a representative of a world of immortality and immutability that appeals to Keats's world-weary speaker (468). Keats does, however, propose "the viewless wings of Poesy" (33) as one possible means of achieving union with the nightingale. Shelley takes this idea to its next logical step by dubbing the sky-lark's song itself as "art" (5) and by comparing the bird itself to "a Poet hidden / In the light of thought" (36-37). Thus in his conclusion Shelley emphasizes the benefits such "skill" (100) would bring to the poet, how it might transform his own art. In Swinburne the

bird is not only like a poet, and an inspiration to poets, but it is a Poet.

That the poet feels linked to the Bird-God because of poetry, if not entirely evident now, shortly hereafter becomes indisputably clear—but not before this relationship is complicated by the fact that despite their similar natures, the speaker and the nightingale are yet still different somehow. While the nightingale owns "a sweet life that hath no part in moan" (146), for the speaker there only "Remains a sundering with the two-edged spear" (148). As Raymond notes, Swinburne's image of the spear "calls attention to the piercing as well as the 'sundering' function of time which, in the conclusion, has the ability to pierce and sunder all songs except those emanating from the Bird-God" (65-66). Thus, as for Keats and Shelley, the desired union appears to be blocked. It is the Swinburnean speaker's attempts to deal with this apparent failure that lead to the introduction of the final triadic element of the nightingale image, an element that will confirm the importance of the poetic imagination to this image.

As alluded to in the discussion of the fire imagery, it is through the poetic imagination that the speaker hopes to discover an alternative to his own temporal existence (represented by the sea). Thus the third entity conflated into the image of the Bird-God is that of a poet, Sappho. Swinburne's choice of Sappho in itself provides further evidence of Shelley's influence on his poem. As Swinburne's early poem "Sapphics" might seem to indicate, the choice may simply lie in a strong admiration of Sappho as a poet. Yet it is significant that this woman to whom Swinburne now turns in hopes of achieving some sort of transcendence is referred to as "Love's priestess" (189, 192, 214). Certainly Swinburne is in one sense simply following the legend of Sappho's relationship with Aphrodite, but the fact that he consistently refers to the latter as Love rather than as Aphrodite or Venus seems to lead one to *Prometheus Unbound* (although it is also interesting to note that Shelley twice alludes to the planet Venus in "To a Sky-Lark," comparing both the sky-lark and the song to it).

Critics such as Meyers will often cite Swinburne's criticism of *Prometheus Unbound* as proof of his dislike of Shelleyan idealism. Yet in fact Swinburne disapproves only of Act III while claiming the rest is Shelley's finest work: "Before and after the deliverance of Prometheus the poem is as great as the poet—i.e., supreme beyond word or articulate thought . . . (Letters 2: 94). One cannot help recalling that Prometheus's only hope for a resolution to his dilemma lies with Asia, in the power of her love. It is only after Asia begins to understand the "operation of eternal love in herself" through her dialogue with Demogorgon that Jupiter is overthrown and Love enfolds the world within "its healing wings" (IV. 561). Reiman and Sharon B. Powers note that in his conception of Asia and her origins "Shelley draws upon various traditions of Aphrodite / Venus mentioned by Cicero" (178). In a passage Swinburne clearly echoes in his own poem, Shelley compares the transfiguration of Asia after her dialogue with Demogorgon to her beauty at birth, when

. . . love, like the atmosphere
Of the sun's fire filling the living world,
Burst from thee, and illumined Earth and Heaven

And the deep ocean . . . (II.v. 26-29)

In both works Love and the transformative powers of the poetic imagination seem inextricably interrelated.

The rest of Swinburne's poem (though more than half of it remains) is a record of the speaker's attempts to achieve a resolution to his aforementioned dilemma. He is still aware of the difference between himself and the "soul triune" that "alone / Shouldst have the grace to die not" (182-83), that is, "the sole / Utterly deathless, perfect only and whole / Immortal, body and soul" (196-98). Clearly here is a Keatsian echo of "Thou wast not born for death, immortal Bird!" (61), although Keats's immortality is generational and not that of the individual bird. Swinburne's response to this awareness, however, embodies a classic Shelleyan posture: he asks questions, questions that receive no answer. Swinburne's earnest supplication "Hear me" (241) evokes Shelley's concluding stanza:

Teach me half the gladness
That thy brain must know,
Such harmonious madness
From my lips would flow
The world should listen then—as I am listening now.
(101-105)

At least within the confines of Shelley's poem itself, this of course does not occur. Shelley's speaker is still listening: he has yet to learn such singing. Similarly, the Swinburnean poet's quest for communion with the nightingale remains unfulfilled. He continually asks, "Hast thou none other answer then for me / Than the air may have of thee? . . ." (215-16), and "Sappho—because I have known thee and loved, hast thou / None other answer now?" (230-31). Although he still holds himself "in spirit of thy sweet kin, / In heart and spirit of song" (258-59), he is left with the fact that the gods have given "to thee, / Sister, much more, much happier than to me" (266-67).

One not only finds echoes of "To a Sky-Lark" in this, but of *Prometheus Unbound* as well. When Asia questions Demogorgon concerning the Truth of the Universe, their Platonic dialogue ends when Demogorgon finally responds ". . . If the Abyss / Could vomit forth the secrets:—but a voice / Is wanting, the deep truth is imageless" (II.iv.114-16). Even more so one is reminded of the speaker of "Mont Blanc," who "look[s] on high" (52) to Mont Blanc for a solution to his epistemological dilemma resulting from an inconstant world. For this the mountain has no answer: "None can reply—all seems eternal now" (75). In both cases there is a peremptory silence. Significantly, however, in both cases the Shelleyan questioner intuits something from that silence: in *Prometheus Unbound* Asia realizes, "So much I asked before, and my heart gave / The response thou has given," learning from the vacancy that "of such truths / Each to itself must be the oracle" (II.iv.121-23) and thereby setting in motion the downfall of Jupiter; in "Mont Blanc" the speaker finds in the silence a language before reification, an unheard "voice . . . to repeal / Large codes of fraud and woe" (80-81) in the form of "awful doubt, or faith so mild" (77). Thus, for Shelley, the absence of answers is not a signal of defeat, but of possibility. Even "To a Sky-Lark" may be said to remain as open to an optimistic

interpretation as to a pessimistic one. Unlike Keats's speaker—whose illusions of communing with his nightingale are thoroughly debunked in the final stanza when he [tells] the bird, "Adieu! the fancy cannot cheat so well / As she is fam'd to do, deceiving elf" (73-74)—Shelley's speaker is still listening to the sky-lark in hopes of learning from it (even if he hasn't yet). In what may account for the often divergent critical views, Shelley's stance is typically one of skeptical idealism—a refusal of nihilism that is, to an extent, a qualified affirmation.

Thus, one might therefore ask if Swinburne may be seen as presenting a similar reaction to his speaker's lack of answers. Such a reading is in fact tenable. First and foremost, the speaker may be seen as gaining some sort of consolation through his recounting of the story of Sappho. In re-experiencing "her song of life" (324), the poet remembers that Sappho's own earthly song, though it was the world's only song (363), was not heard (left unanswered, unfulfilled) by Love. He realizes that

She [Love] hears not as she heard not; hears not me,
O treble-natured mystery,—how should she
Hear, or give ear?—who heard and heard not thee.

(339-41)

Although this is clearly far from an unqualified affirmation, as in Shelley the hope of transcendence is far from being precluded. For if Sappho's earthly song went unheard (as the poet's does) but then ultimately was rewarded with immortality, so might the poet's own be, especially if his claims of kinship are well-founded. So despite hearing no answers to the dilemma of his temporal existence, through the Sapphic song of the nightingale he in fact "has heard" (352) a message holding out the possibility of transcendence.

As the poem concludes, Swinburne fittingly returns to his imagery of the sea, and it is in this that the speaker's own hope for transcendence becomes more clear. Earlier in the poem, Swinburne writes,

We were not marked for sorrow, thou nor I,
For joy nor sorrow, sister, were we made,
To take delight and grief to live and die,
Assuaged by pleasures or by pains affrayed
That melt men's hearts and alter; we retain
A memory mastering pleasure and all pain

(128-33)

Here Swinburne again is modifying the Shelleyan and Keatsian uses of the bird. Both of their birds are transcendent in their joy, knowing nothing of the pain and sorrow of earthly life, and sing songs of carefree gladness and happiness. As already noted, Swinburne's nightingale also sings in a "strong rapture of imperious joy / Too high for heart of sea-borne bird or boy" (408-09). Yet, Swinburne's nightingale in one sense seems to have transcended even such joy itself. It is not more "assuaged by pleasures" than "by pains affrayed." Interestingly, the imagery in the penultimate stanza evokes innocence, seemingly in opposition to the fallen world of temporal existence represented by the sea. Here the speaker identifies with the sea-mews flying around the cliffs, which in

fact ties in directly with the beginning of the poem when, before he hears the nightingale, the poet mentions that his "winged white kinsfolk of the sea" (38, my emphasis) have received no new word from the sea either. Yet their spirit is represented as undaunted, or unaffected, by the mutable world: "For songless were we sea-mews, yet had we / More joy than all things joyful of thee" (405-06), and "What living things were happiest if not we?" (410). It is important to note that the speaker and the sea-mews are, despite their glad state, described as "songless." This is because, "knowing not love nor change nor wrath nor wrong, / No more we knew of song" (411-12). It is from the nightingale (which has somehow transcended even such happiness) that the poet learns of song.

In the same penultimate stanza the poet, again identifying with the sea-mews, asks:

Hath not the clear wind borne or seemed to bear
A song wherein all earth and heaven and sea
Were molten in one music made of thee
To enforce us, O our sister of the shore,
Look once in heart back landward and adore?

(400-04)

It is this song of the Sapphic nightingale that awakens the speaker to song. Yet it seems that this awareness, or knowledge, of song is possible only through prior knowledge of love, change, wrath, and wrong. In other words, it is his experience of the "word unchangeable" of the sea that makes him turn to the Bird-God-Poet represented by the nightingale in the first place, and only after the speaker experiences these temporal emotions does he truly begin to hear (and understand) what the song offers. What the nightingale offers the poet is not only a heightened sense of both the joys and sorrows of temporal existence (seen in the sea-mews and the sea), of which he inevitably partakes, but also a hope of transcending them and "sundering . . . the two-edged spear of time" (421). As in Shelley it is the poetic imagination, through the power of Love, that allows for this possibility of transcendence. Thus the poem concludes:

But thine the spear may waste not that he wields
Since first the God whose soul is man's live breath,
The sun whose face hath our sun's face for shade,
Put all the light of life and love and death
Too strong for life, *but not for love too strong*,
Where pain makes peace with pleasure in thy song,
And in thine heart, where love and song make strife,
Fire everlasting of eternal life.

(426-33, my emphasis)

In the song of the nightingale the power of Love is able to embrace all of life and death and thereby become a transcendent vehicle "where pain makes peace with pleasure."

Raymond posits the "central activity" of the poem as that of "a becoming that is a fusion rather than a growth" (80), the distinction being that in fusion transformation results in a loss of selfhood. Here she sees a divergence from the Romantics. Riede also posits a similar fusion in the poem where Swinburne is "now no more a singer, but a song" (Swinburne 160); however, he sees in this "the Coleridgean and Wordsworthian

notion of the One Life" (158). Whether or not such fusion is Romantic, it can be claimed as a valid reading, but at the same time the poem's Shelleyan influence intimates the possibility of a growth where "identity [and individuality] remains intact despite expansion," which Raymond denies. Once again such divergence may be explained as a result of the Romantics' own dual, and at times contradictory, emphasis upon both the universal and the individual. Indeed, Raymond herself later claims the poem is to be read as a "record" of "the growth of a poet's mind" (114), contradictorily allowing the self to reenter the picture. Wisely, Riede qualifies his own assertion more consciously, claiming Swinburne "is entirely aware that the only thing unifying the landscape is his perception of it" (Swinburne 159).

In his essay "On Life" Shelley writes, "Nothing exists but as it is perceived" (477). Riede's statement itself, then, would seem to echo a Shelleyan poetics. For a truly powerful example of landscape unified by perception one need only turn to the concluding lines of "Mont Blanc": "And what were thou [Mont Blanc], and earth, and stars, and sea, / If to the human mind's imaginings / Silence and solitude were vacancy?" (142-44). Thus the crucial role of the poet as listener in "To a Sky-Lark" becomes significantly relevant in a Shelleyan reading of "On the Cliffs." Because the poet hears (or listens to) the nightingale's song, there arises a hope for change in the "word unchangeable." This is how the possibility of transcendence is created out of the very experience of temporal existence itself. Thus the Swinburnean speaker can say, of the Sapphic Bird-God's "Song, and the secrets of it, and their might, / What blessings curse it and what curses bless, / *I know them*" (413-15, my emphasis). In his own skeptical idealism, Swinburne knows that, though he cannot claim the "blessings" of its song, the lack of an answer (as for Sappho) does not ultimately deny them either. It is this knowledge alone that allows for the final affirmation of faith in the powers of the poetic imagination, that "Fire everlasting of eternal life."

Love at First Beet: Vegetarian Critical Theory Meats *Dracula*

J. e. d. Stavick

In Bram Stoker's *Dracula*, Victorian Jonathan Harker (and, presumably his friends and most other Victorians) eat meat.¹ Harker enjoys eating meat so much that he records in his journal menus and recipe notations while he travels to Transylvania to conduct business with Count Dracula, a creature who drinks blood. Jonathan Harker and Count Dracula

¹The use of the term *meat* itself makes the animal an absent referent. "Meat" denies community, depersonalizes, and alienates the animal from the act of consumption. It is no longer a creature, but is "meat," which humans can eat without regard to the animal's welfare, since "meat" makes the animal a thing.

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have this in common: both consume creatures for their own sustenance and power; both are carnivores. The trouble—or conflict—between Harker and his friends, and Count Dracula is that Dracula consumes at a "higher," taboo level of carnivorousness than do Harker and the other Victorians. The Victorians are threatened—literally and figuratively—by

The term is retained in this paper out of consideration for the reader, who may find the lexical alternatives offensive. One can read this paper, however, substituting "flesh" or "dead animal" wherever "meat" appears.

Dracula's subsistence on the higher order, cannibalism: it threatens their own English sense of patriarchal order.

When Dracula invades England and overpowers the dominating patriarchal system by biting and claiming the women, consuming their blood, and colonizing the land, the Victorian men, who are accustomed to being the consumers, must recognize that they have become the consumed commodity of Dracula colonization. In their efforts to restore England to their patriarchal hierarchy, the men must reverse their present state of being consumed by Dracula to their previous state of being consumers of the "Other"—women, class, and race (including Dracula). In other words, England has colonized the "Other" in its own patriarchal system in England, Asia, Africa, and America, but now it has become the colonized by the "Other," in the form of Dracula. England—Western culture—must overpower and destroy Dracula in order to occupy the highest level of the meat hierarchy: consumer of Others.

Although *Dracula* has been interpreted within the theoretical frameworks that include sexism and feminism, psychoanalysis, and Marxism, in this paper I wish to argue a vegetarian critical theory of *Dracula* in which I set forth the problems of colonization and reverse colonization in terms of consumption.² In order to do so, I must first discuss some vegetarian ideology. While I will depend primarily on vegetarian theory for my interpretation, I will necessarily borrow some ideology and terminology from Marxist theory, as the theories are complementary.

Food is culturally ordered in the West, and bears symbolic meanings. Western culture has had a tendency to treat itself in a privileged, rationalistic manner, which has led it to overlook deeply embedded, fundamental patterns in its culture. Vegetarianism provides a rare example of an explicit food ideology in the West, which, as vegetarian theorist Julia Twigg says, can "offer us an entree into the much more pervasive, though largely implicit, ideology of dominant meat culture" (18).

In the West, vegetarianism is clearly a product of individual choice, requiring a person to step outside of the culturally-prescribed ways of eating, and to develop a strong sense of self. There are four major arguments for vegetarianism: health, animal welfare, economic and ecological welfare, and spiritual fulfillment (20). These arguments are interconnected and supportive of one another: just as it is wrong to exploit animals, it is also wrong to exploit the Third World, and the Earth itself. The devastation of nature is related to the rights of animals to exist and to spiritual conceptions of the Earth as a whole. A balance in nature connects to healthful living. In vegetarianism, health means more than the absence of illness: it means spiritual well-being, which comes from "right action in the world" (20).

In the nineteenth century, the vegetarian movement gained prominence under the leadership of enthusiasts such as Sylvester Graham (for whom the cracker is named), and Ellen G. White, a Seventh-Day Adventist who advocated a diet free

of meat, eggs, dairy products, and "all exciting substances" (qtd. in Levitt 384), which, she warned, caused illness and promoted lustful desires. The movement abated in England when the first president of the Vegetarian Society (founded in 1847 in Ramsgate, England) died, but it regained popularity in the late nineteenth century, when famous intellectuals such as George Bernard Shaw, Leo Tolstoy, and Mahatma Gandhi advocated a vegetarian diet (Akers 198). Nineteenth-century vegetarians viewed meat-eating as a sign of domination of others, but saw their own diet as a symbol of self-identity and, for some, feminism (Adams 156). According to feminist literary theorist Elaine Showalter, "in late Victorian women's literature, feminism, chastity, and vegetarianism often appear together as connected values; in feminist utopias such as Charlotte Perkins Gilman's *Herland* (1915), the virginal heroines abstain from the 'heating diet' of red meat" (129). Turn-of-the-century London observed the opening of two vegetarian restaurants, which coincided with the introduction of the practice of society women eating out as part of their emancipation (Burnett 228).

In Western culture, however, meat has always been the most prized food: it remains the center around which the meal is created (note, for example, that all of Jonathan Harker's recorded meals are meat-centered: "chicken done up some way with red pepper" (1), "egg-plant stuffed with forcemeat, a very excellent dish" (2), "robber's steak" (5), and "an excellent roast chicken" (17). Eating meat, Twigg says, "involves a literal incorporation of the animal, and as such presents us with the ambivalence and complexities of our own attitudes to animals and the animal, nature and the natural" (18).

Meat culture follows a food hierarchy that privileges bloody meat, especially beef, over all other foods, followed by chicken and fish, then by eggs and dairy products, and finally by plant foods—fruit, vegetables, and grains—which hold no status in the hierarchy (22; Rifkin 239). The higher the food appears on the hierarchy, the more powerful it is in the culture. The dominant meat culture has long believed that bloody meat has a certain power—strength, aggression, passion, sexuality—things that the dominant culture has also considered to be the nature of animals (22; 239). Soldiers and athletes have traditionally been given bloody meat to strengthen themselves for battle and competition. In the nineteenth century, school boys were often told to abandon meat eating in favor of a vegetarian diet in order that they might avoid masturbation (Rifkin 239-40). Bloody red meats, particularly beef, have been associated with masculinity, while "bloodless" white meats, such as chicken, have been associated with femininity (240). Showalter explains that Victorian girls avoided beef and other meats, because "a carnivorous diet was associated with sexual precocity, especially with an abundant menstrual flow, and even with nymphomania" (129). During the Victorian era, pregnant and lactating women were frequently advised to reduce their red meat consumption in favor of "delicate, light dishes like chicken, fish or eggs," which com-

plemented women's "delicate condition" while avoiding the stimulating qualities of masculine food—bloody red meat (240). Invalids were recommended the same diet, and, says Jeremy Rifkin, "red meat was even considered too strong to be consumed by the more bookish types, men of letters, accountants, and clerks" (240). This dietary precaution may explain Jonathan Harker's preference for chicken dishes. According to the Victorian dominant meat ideology, Harker is apparently not strong, powerful, and masculine enough to consume a steady diet of bloody red meat, unlike his foe, the strong, aggressive, and manly Count Dracula, who drinks pure blood.

Meat has never been taboo in Western culture, but the tradition of encouraging women, children, the sick, and other "weaklings" to eat meat less frequently suggests that the vulnerable members of the culture should eat lower on the hierarchy. It is notable, however, that the dominant culture generally does not eat carnivores and uncastrated animals: the assumption is that the meat of these animals is too strong and vile for the diet of members of civilized cultures (Twigg 22). Eating these animals (and eating other people, of course) is the only taboo level of the meat hierarchy.

At the same time, most members of Western dominant culture cook their meat, which serves to alienate the consumer from the source of the bloody food. Vegetarians say that people cook meat in order to disguise what it really is; vegetarian theorist Carol J. Adams explains further: cooking "masks the horrors of a corpse and makes meat eating psychologically and aesthetically acceptable" (114). Citing French anthropologist Claude Levi-Strauss, Rifkin says that cooking is the "primary mediator between culture and nature. Only the human species cooks its meat, creating an essential boundary between civilization and the natural world. Cooking is also the universal means 'by which nature is transformed into culture'" (qtd. in Rifkin 237). Cooking increases the status of food in Western dominant culture, while in the non-dominant culture, vegetarians value raw food more than cooked. Vegetarians, then, eat lowest on the meat culture hierarchy, setting them at ideological odds with members of the dominant meat culture.

Meat eating has largely been the domain of powerful people: in Victorian England, meat consumption was a class marker, differentiating the social classes. While the aristocracy ate large quantities of meat, the common people subsisted mostly on carbohydrates—potatoes and bread. A 1902 Statistical Society survey of food consumption in England reports that the upper classes consumed over 300 pounds of meat per person each year, while the laboring class consumed only one-third of that amount (Burnett 202). The classes differed not only in the quantity of meat consumed, but also in the quality of the meat they ate: the rich ate fresh beef, mutton and chicken, while the poor settled for pickled and smoked pork and pork fat (161).

The upper and professional classes considered meat necessary to a high lifestyle: they correlated meat-eating with wisdom, but vegetarianism with bizarre behavior (Giehl 128-29). England was so beef-centered in its diet that it came to be associated with beef more than any other food; in fact, members of the royal guard were known as Beefeaters. Queen Victoria preferred plain meals for herself, but as head of the British Empire, the powerful consumer of "Others," she set a

lavish dining standard, keeping nineteen chefs who served excessive meat-based meals of five to fourteen courses daily (Burnett 215-16). The upper and professional classes who mimicked the royal dining practices featured their own banquets that moved up the meat hierarchy with each course: fish, then chicken, and then beef (227).

When meat was not plentiful, the poor were denied access to it, particularly women and children. Bread was the principle food of the English laboring class, seconded by potatoes, not meat, which was a rare luxury (160). When laborers did get meat, it was often diseased beef or mutton, given to them by their employers as payment in kind (157). Charles Dickens depicts this reality in the story of young Oliver Twist, who is offered the meat scraps saved for the Sowerberry's dog:

"Here, Charlotte," said Mrs. Sowerberry, who had followed Oliver down, "give this boy some of the cold bits that were put by for Trip. . . I dare say the boy isn't too dainty to eat 'em—are you, boy." (31)

While the class distinctions of diet may be more clearly observable, it should also be noted that the same distinctions apply to gender. As second-class citizens, women were more likely to eat "second-class food" in the Victorian patriarchal meat culture: fruits, vegetables, and mostly grains. What little meat was available in poor households was reserved for the men. Rifkin explains that "nowhere is the meat hierarchy more in evidence than in England. In the first national survey of British dietary habits, conducted in 1863, investigators were told that in rural communities the women and children 'eat the potatoes and look at the meat'" (242). One rural butcher reportedly testified that "the women say they live on tea" (qtd. in Burnett 45).

In Western culture, meat-eating has been a privileged male activity, enjoyed by "meat and potatoes" men (recall the "real men don't eat quiche" slogan of the 1980s). Meat-eating symbolizes male power, but it also points to racism, which Adams defines as "the requirement that power arrangements and customs that favor white people prevail, and that the acculturation of people of color to this standard includes the imposition of white habits of meat eating" (30).

In the nineteenth century, meat was endorsed as a superior food meant first for white palates. Nineteenth-century physician George Beard considered meat the food of choice for white middle-class men, while vegetables and grains, lowest on the meat hierarchy, were left for women and non-white races. Beard provides his 1898 dietary prescription for white men:

In proportion as man grows sensitive through civilization or through disease, he should diminish the quantity of cereals and fruits, which are far below him on the scale of evolution, and increase the quantity of animal food, which is nearly related to him in the scale of evolution, and therefore more easily assimilated. (qtd. in Adams 30)

Beard rationalizes, however, that "savages" can and should live on lower forms of food because they are

²For discussion of sexism and feminism in *Dracula*, see Cranny-Francis and Craft; for a discussion of psychoanalysis in *Dracula*, see Bentley; for a discussion of Marxism in *Dracula*, see Wilt, Boone, Williams and Hatlen.

little removed from the common animal stock from which they are derived. They are much nearer to the forms of life from which they feed than are the highly civilized brain-workers, and can therefore subsist on forms of life which would be most poisonous to us. Secondly, savages who feed on poor food are poor savages, and intellectually far inferior to the beef-eaters of any race. (qtd in Adams 31)

After Oliver Twist eats the dog's scraps, meat consumption is blamed for his "mad" behavior, as Bumble explains to Mrs. Sowerberry:

"Meat, ma'am," meat, replied Bumble, with stern emphasis. "You've over-fed him, ma'am. You've raised a artificial soul and spirit in him, ma'am, unbecoming a person of his condition: as the board, Mrs. Sowerberry, who are practical philosophers, will tell you. What have paupers to do with soul or spirit? It's quite enough that we let 'em have live bodies. If you had kept the boy on gruel, ma'am, this would never have happened." (52)

Whenever, meat is held up as the best protein source, racism and sexism are indicated. Such a bias distorts the reality of the dietary history of many cultures in which vegetation supplied complete protein sources. But the white male political commitment to meat-eating has long prevailed.

In this sense, then, meat as a commodity of consumption is a very powerful feature of Western culture. As Western cultures have colonized the Third World, they have taken their food ideology with them. It is germane to this discussion that the term "cannibalism," that most taboo level of meat consumption, is rooted in a variation or mispronunciation of the name "Carib" by Spaniards during their exploration and colonization of the West Indies. Perceiving the Carib people to be eaters of human flesh, the Spaniards called the people "cannibals." The term became powerful when Europeans explored North and South America and Africa, since identifying people as cannibals provided justification for white colonization, evangelism, and enslavement of the local people (31; Ayto 94).

A vegetarian theoretical framework offers a critical perspective to the study of *Dracula*. It does not intend to replace or compete with other theoretical perspectives; rather, vegetarianism joins other ideologies by adding a world view largely overlooked by other theories.

Jonathan Harker, English solicitor traveling by train to Transylvania to conduct real-estate business with Count Dracula, notes rather meticulously in his journal the foods that he consumes on his journey. He records that on the train he has eaten a chicken dish, "which was very good but thirsty. (mem. get recipe for Mina)" (1). Harker records having eaten the chicken again the next morning, along with a meat stuffed eggplant: "(mem. get recipe for this also)" (2). Two days later, as Harker prepares to ride to Castle Dracula, he again lists in some detail his recent meal:

... let me put down my dinner exactly. I dined on what they call 'robber's steak'—bits of bacon, onion, and beef, seasoned with red pepper, and strung on sticks and roasted over the fire, in the simple style of the London's cat's-

meat! The wine was Golden Mediasch, which produces a queer sting on the tongue, which is, however, not disagreeable. I had only a couple of glasses of this, and nothing else. (5)

Harker eats his next meal at Castle Dracula, prepared by the Count himself, and Harker again notes the menu. "The Count himself came forward and took off the cover of a dish, and I fell to at once on an excellent roast of chicken. This with some cheese and a salad and a bottle of old Tokay, of which I had two glasses, was my supper" (17).

Thus, the patriarchal politics of meat emerge early in *Dracula*. In a three-day period at the outset of the story, Harker records the details of four meat-based meals. Clearly, Harker enjoys consuming meat, so much so that he writes reminders to himself to secure the recipes for his future wife to cook for him. Women emerge, then, not as meat consumers, but as meat laborers. Harker's third meal, "robber's steak," is, in Harker's opinion, a simple meal that apparently is not up to his regular dining standards. He does not record a memo to secure the recipe for robber's steak, nor does he call the meal "excellent," as he does when he eats chicken at Castle Dracula. Harker does not praise or wish to duplicate the robber's steak because it is a Third-World meal, and therefore is strange to him; it is meat, but it is peasant meat, lower on the meat hierarchy than he is accustomed to consuming. The meal is the typical fare of nineteenth-century country inns, according to Albert Smith's 1855 *The English Hotel Nuisance*: "chop, sir, steak, broiled fowl," (qtd. in Burnett 96). What is noteworthy, though, is that Harker's Transylvanian meals are roasted, a cooking method which maintains the bloody rawness of slaughter, blurring the distinction between nature and culture (Rifkin 237). Because roasting meat embodies this ambiguity, it is associated with power and virility, and therefore is suitable for masculine consumption (238). As Harker approaches Count Dracula, the "Other," he also approaches a diet of bloody, masculine meat.

Taken as representative of nineteenth-century Englishness, Harker's enthusiasm for dining on meat-centered meals reveals England as consumer—of meat, women, the lower class and Third-World cultures. Vegetarian ideology, considered feminine and low-class, is at odds with an ideology based on a consumption of others. The threat to English consumption is the threat of reverse colonization, which in this text is manifested in the vampiric invasion of England by the powerful consumer "Other," Count Dracula, who threatens England with his violation of the meat hierarchy. By consuming on the taboo level of the meat hierarchy, Dracula becomes different, "Other," as Thomas Byers explains: "Dracula is not portrayed as part of 'nature' or the 'normal' world of men, but as apart from it. Not only in his essence but in his origins, his habits, even his nationality, he is an alien creature, exotic to the point of being unique" (26). Dracula has exceeded the limits of the hierarchy by practicing the taboo: he not only consumes carnivores, but he also consumes humans by drinking their blood. His human-blood consumption is so strong, vile, and taboo that Dracula conquers and converts his victims, thereby overpowering the weaker consumers of Victorian England.

Frederic Jameson considers the concept of Otherness,

reflecting on a perspective that the reveals the thinking of Victorians in *Dracula*:

It is becoming increasingly clear that the concept of evil is at one with the category of Otherness itself; evil characterizes whatever is radically different from me, whatever by virtue of precisely that difference seems to constitute a very real and urgent threat to my existence. . . . The point is not that in such figures the Other is feared because he is evil; rather he is evil *because* he is Other, alien, different, strange, unclean, and unfamiliar. (140)

Dracula represents the "Other"—the oppressed of the Victorian World. Those who are Dracula's opposite (the "Same," perhaps) are members of Western culture, primarily England. Members of the bourgeoisie, these characters are either independently wealthy or are professionals. Although Quincey Morris and Dr. Van Helsing are not English, they are loyal to Englishness, and they devote themselves to protecting and restoring England to its patriarchal order.

A feature of Victorian England's patriarchal order is reification—Georg Lukacs', and later, Jameson's term for "the total transformation of the world into a sphere where relations among rational or conscious beings altogether cease and there are left only relations among things" (Dowling 26). William Dowling cites Stanley Cavell's scenario of one way in which this concept might be manifested:

If I could plunge an axe into the body of another person with just the same cheerful unconcern as I chop logs for tonight's fire, I would seem to exist outside anything that could be called, even in the most minimal sense, a human community. If I did this to you, I would be seeing you, as I saw the log I was chopping for the fire, as a thing. (28)

As Dowling explains it, reification becomes a process in which people become commodities in a world given over completely to production and consumption of commodities; people, then, become nothing more to society and to each other than commodities or things. Moving beyond Marxist economic determinism, Jameson considers Lukacs' concept of reification as a way of experiencing the world (27). Karl Marx himself said that there is something psychotic in this dominant relation, which can be made possible only by maintaining impersonal forces at work (28).

The dominant meat culture of Victorian England was able to use its power to conquer and colonize "Others"—women, who lacked the vote, fair property rights, and status; the lower class, who served the upper and professional classes; and races of other cultures who were exploited and enslaved—precisely by maintaining the impersonal relations with which Marx was concerned. When one denies community, whether with animals or humans, it follows that one can exploit the "Other" without recognizing the "Other" as a "Being." The Victorian patriarchal hierarchy practiced this exploitation-consumption of the impersonalized "Other," so it follows that Victorians would certainly treat Count Dracula not only as impersonalized Other," but also as a threat to England's system of exploiting and consuming "Others."

At this point, another character in *Dracula* deserves

attention in a vegetarian critical discussion of the text: Renfield. While he may not be considered central to the story, Renfield is far from insignificant: as a foil to Harker, Renfield reflects the necessity for Harker to grow in purpose and determination in order to reclaim his consumer role from Dracula. Renfield is, of course, mentally ill, and as such represents the sickness and evil that Dracula brings to England. But England is already marked with disease before Dracula invades and colonizes England, having invaded other lands, and exploited and consumed the lives of people in Asia, Africa, and America. Renfield, then, may represent the threat of England consuming "Others," and of England itself being consumed by "Others."

Renfield eats living creatures, mostly flies, spiders, and sparrows (the order in which the same animals are consumed in the food chain). The Victorians may be repulsed by Renfield's diet, but he is eating on the same level on the meat hierarchy as the "sane" people are. Harker eats chickens, while Renfield eats sparrows: both men eat birds. The difference is that Harker, by eating his birds dead and cooked, makes the animals impersonal and absent, enabling him to consume the animals without regard for their welfare. Renfield, on the other hand, eats his birds alive and raw, acknowledging the fact that he is indeed consuming creatures.

Rifkin says that "the identification of raw meat with power, male dominance, and privilege, is among the oldest and most archaic cultural symbols" of Western civilization (244). By eating his creatures raw, Renfield does not enculturate his food; instead, he attempts to reach for the virile power of taboo meat consumption. But the power associated with eating raw meat also corresponds with hunting and consuming large animals. Renfield does not hunt, and he does not consume large animals, or mammals of any size, for that matter: he eats at the bottom of the meat hierarchy. Dracula, on the other hand, consumes at the top—taboo—level of the hierarchy, hunting for his human-blood meals and maintaining the masculine power associated with consuming raw meat. An avid disciple of Dracula, Renfield tries to move up the meat hierarchy, but he is rendered incapable of doing so: Dr. Seward denies him the cat he wants, and Dracula himself does not deliver on his promise to provide Renfield with an all-you-can-eat feast of live rats, cats, and dogs. When Seward is injured in the madman's cell, Renfield swallows the doctor's blood, licking it from the floor. But his drink of human blood remains more reminiscent of tasting roadkill than of toasting a successful hunt. A free sample of Seward's blood does not advance Renfield in the meat hierarchy: he is immobilized by his own weakness and lack of purpose.

Because Renfield has failed to alienate his animals by making them "meat" and cooking them, as Harker does, he is prevented from functioning in the patriarchal meat hierarchy of Western culture. This may account for his failure to convince Dr. Seward to free him on the night that Dracula appears and bites Mina. Had Renfield conformed to the restrictions of the meat hierarchy, Seward may have released him, thus preventing Dracula's admittance to the asylum where he consumes Mina's blood. In this way, Renfield may represent the dangers of violating the restrictions of the meat hierarchy of Western culture: anarchy results, and offenders must be stopped.

Because his dietary habits exemplify the ideologies of consumption and colonization, Renfield may be seen as an early hybridized figure in the reverse colonization of England: as a foil to Harker, Renfield's weak distorted acts prompt the Victorians to approach the taboo level of consumption by hunting Dracula with their own "acceptable" version of cannibalistic power. Renfield resembles the other Victorian men (with the exception of Quincey Morris and Dr. Seward, who hunt for sport) in that he does not hunt for meat, and he is not bitten by Dracula. But he resembles Dracula in his preference for consuming living creatures. His acts remain meaningless and ineffective, however, in the battle which ensues between the Victorians and Count Dracula to control England. But, unlike both Harker and the other Victorians, who successfully advance on the hierarchy of consumption, and Dracula, who successfully creates a hybrid race in England, Renfield lingers as a weakling, in effect, consumed by Dracula in his ultimate murder.

Renfield's meaningless consumption prevents him from participating in the conflict between the Victorians and Dracula in any effective way. The other men, however, consume within the restrictions of the hierarchy, and are better suited to take action. In order to combat Dracula and drive him out of England, the patriarchal-ruling class Victorians become predators themselves. Harker transforms from a collector of chicken recipes to a hunter of vampires, wielding not one, but two hunting knives as he joins the others in pursuit of Dracula.

When Dracula bites Lucy and Mina and consumes their blood, the women's own repressed sexuality is unleashed, and their servitude transfers from the Western men to Dracula, the powerful eastern "Other." The Victorian patriarchal system that oppresses and consumes "Others" is, therefore, undermined on English soil. As Stephen D. Arata puts it,

the colonizer finds himself in the position to the colonized, the exploiter becomes the exploited, the victimizer victimized. Such fears are linked to a perceived decline—racial, moral, spiritual—which makes the nation vulnerable to attack from more vigorous, "primitive" peoples. (623)

Harker, Seward, Van Helsing, Morris, and Godalming cannot advance themselves to the taboo level of the meat hierarchy in order to conquer Dracula: to do so would destroy the order of England that they wish to regain—it would disrupt the culture of the white male hierarchy. Instead, the men—and Mina Harker, with her man-brain—resort to overpowering Dracula with the Catholic consecrated Host: the Flesh of Jesus Christ Himself.³ Although It is a positive symbol of redemption, the Host is, at the same time, a symbol of cannibalism. The characters in *Dracula* do not appear to be Catholic or otherwise religious, but they do seem Christian (Mina prays), and they readily accept the power of redemptive sacrifice—Divine Cannibalism—in order to battle Dracula. However, they accept the Host as a powerful magic trick, not

as the sacramental meal for which It is intended. Neither Van Helsing nor the others consume the Host, which is Its material purpose. Rather, Van Helsing desecrates It by grinding It up and mixing It with some kind of putty in order to seal Lucy's tomb (209-10). In this way, the Westerners can successfully advance against Dracula: by desecrating the Host, the Victorians advance on the meat hierarchy to the taboo level of cannibalism (by sacramental proxy), thereby overpowering Dracula.

Of course, it is notable that the Victorians cannot derive their power—their ultimate power, the Flesh of Jesus Christ—from within their own culture: Van Helsing brings the Host from Amsterdam. England's (and the West's) dependence on some "Other" culture for its own redemption suggests the vulnerability and inherent weakness of a master power that takes its strength from consuming "Others": women, classes, and cultures.

Using the Host, not to celebrate their ultimate redemption, but to restore their temporal power of consuming "Others," Van Helsing and the other men use the Host as a hunting weapon. Although Harker and the others do not seem to understand the force of the Host's power, they readily accept Van Helsing's plan to attack the vampire with It. They do, however, understand consumption, and they appreciate the Host for what It can do for them: regain their power to consume "Others," particularly Dracula. Once the men have the Host, they become consumers of "Others," particularly Dracula. Once the men have the Host, they become consumers of "Others" once again, so that hunting down and destroying Dracula becomes little more than a thrilling adventure; the Victorian patriarchal hierarchy of consumption is restored once the men get the Supernatural power of the Host.

Although Quincey Morris and Dr. Seward have hunted for sport, the other men have not. For all of them, the act of hunting down Dracula with the Host, guns, and knives constitutes their transition to the taboo level on the meat-consumption hierarchy. Not just using superstitious religious symbols, Harker and the others also fight Dracula with real hunting weapons. Harker's transformation from chicken-connoisseur to vampire-slayer collapses the distinctions between civilization and savagery, modernity and superstition, consumer and consumed.

Although they kill to restore England to its previous order, the Victorians cannot erase the fact that they have allied themselves with cannibalism in the process. England the colonizer has become England the colonized: the restored order of England that follows Dracula's defeat and death is a hybrid of patriarchal hierarchy. The people have been changed by Dracula the colonizer: the women, who have been consumed, become (temporarily) the consumers, while the men, who have been the consumers, are also consumed by the powerful "Other," Dracula. The men have, after all, given their own blood to Dracula through their transfusions to Lucy. Blood, thought to be a vital living force, has been viewed as the carrier of inheritance. Bloodlines have been the method of

the British for establishing social hierarchies and maintaining pure bloodlines for generations of aristocratic and upper-class families (Rifkin 239).

In the end, though, it remains the case that Dracula has consumed Lucy's blood, which contains the blood (and bloodlines) of Godalming, Seward, Van Helsing, and Morris. And Mina, bitten by Dracula and then oddly forced to drink the vampire's own blood, consumes a hybrid bloodline including that of Lucy and all of the men who gave her the transfusions, Dracula, and the countless "Others" whose blood Dracula has previously consumed. When Mina and Harker become parents, their son Quincey Harker is born a hybrid of the English, Dutch, American, and Transylvanian people whose blood flows in his mother's veins. Young Quincey, then, embodies the many layers of identities that have formed him: he represents a new, mixed race, born of reverse colonization in the Western world. He is as much a descendant of Dracula, the "Other," as he is of Harker, his Victorian father.

The Victorian patriarchal hierarchy of consumption has itself become a hybrid since Dracula left his mark on the people of England. The Victorians may have restored the outward order of the culture's patriarchal structure, but the people themselves have been changed. None are exactly as they once were, even if one can assume that, while Harker pens his final Note in his journal, Mina is obediently preparing chicken for her husband's dinner.

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Gray's *Elegy* and Browning's "Apparent Failure"

Ernest Fontana

Although Tennyson's specific evocation, in *In Memoriam* 64, of Gray's "Elegy in a Country Churchyard" has been acknowledged (Pattison 120), Browning's more original and disguised engagement with Gray's classic poem in "Apparent Failure" (*Dramatis Personae*, 1864) has passed unregarded. If, however, the engagement of "Apparent Failure" with Gray's *Elegy* is acknowledged, one of Browning's most overlooked poems assumes greater interest and can be read as an interpretation and revision of the earlier text.¹

Both poem's are "graveyard" meditations. Browning, however, substitutes for Gray's rural churchyard the threatened Paris morgue. Instead of a meditation spoken amid the enduring and perennial images of an English countryside—the tolling of curfew bells, the lowing of cattle, the droning of a beetle—Browning's reflection is inspired by the decidedly urban Paris morgue, which is itself ephemeral and threatened in the poem by Baron Hausmann's project to

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transform and modernize the Paris of the Second Empire (Gridley 1877). If Gray's *Elegy*, reassuringly, emphasizes the perennial, the rooted, and enduring, Browning's "Apparent Failure" is charged with the anxiety of modern impermanence. Not only is the Doric morgue threatened by demolition, the speaker in "Apparent Failure" is not the rooted, melancholy recluse of Gray's *Elegy*, but a modern cosmopolitan. He is in motion as he remembers, in a location that is not Paris,² visiting Paris seven years before. Furthermore, instead of Gray's perennial images of natural, agricultural, and familial process, Browning's speaker remembers his one day visit to Paris in 1857 in terms of the ephemera of social—"the baptism of your prince"—and political life—"Cavour's appeal and Buol's replies." Analogously, the melancholy and euphemistic diction and tone of Gray's speaker is replaced by a frank, almost rude directness—"The dead-house where you show your drowned."

³In keeping with the rhetoric of reverence used in the Catholic Church, I have opted to capitalize all references to the consecrated Host, which suggests its power in the text.

¹Maynard points out that Reuben Browning's memoir of his half-brother, Robert, Browning's father, has as its motto lines 53-56 of the *Elegy* (115).

²The poem was probably written at Pomic on the Brittany coast (Gridley 187).

Yet despite Browning's deliberately inelegant substitutions, traces of Gray's pretext remain embedded in "Apparent Failure." The most notable trace lies in Browning's adaptation of Gray's famous meditation on the unrealized talent that lies buried in the rural churchyard.

Full many a gem of purest ray serene,
The dark unfathom'd caves of ocean bear:
Full many a flower is born to blush unseen
And waste its sweetness on the desert air.
Some village-Hampden, that with dauntless breast
The little Tyrant of his fields withstood;
Some mute inglorious Milton here may rest,
Some Cromwell guiltless of his country's blood.
(57-64)

For Gray nature is more generous in bestowing talent than human social arrangements are in allowing for the realization of this talent. Like Gray's anonymous dead, Browning's three suicides have also failed to realize themselves. It is this failure that, Browning's speaker speculates, has incited them to down themselves in the Seine. Yet it is their dreams and ambitions, rather than talents, which have been unrealized by the suicides in "Apparent Failure." Gray's rural poor were not only "unseen" by the world, but by themselves. Their talent is "seen" only by Gray's reclusive speaker, who will, fraternally, describe himself as, like the rural poor, "A Youth to Fortune and to Fame Unknown." Browning's three urban suicides have likewise failed to see themselves. Yet unseen talent is not the issue here. Instead it is their failure to see the unoriginality and vulgarity of their ambitions and desires. Consequently, while Gray's speaker elevates and ennoble the dead, Browning's pities them: "Poor men, God made, and all for that!" Their respective desires to be a Buonaparte, to achieve a socialistic republic, and to possess an abundance of women are urban delusions, misrepresentations of desire, mad fantasies of homeless street people, who have lived without the domestic consolations and intimacies of Gray's dead.

each had his berth,
His bounds, his proper place of rest,
Who last night tenanted on earth
Some arch, where twelve such slept abreast,—
Unless the plain asphalt seemed best. (32-36)

The second and fainter trace of Gray's *Elegy* that survives in "Apparent Failure" is the reference to suicide. The three Parisian suicides the speaker remembers, displayed "Each on his coffin couch" behind "a screen of glass," were driven to self-destruction by their restless ambition and desire. In Gray's *Elegy*, it is the speaker who imagines himself in the future driven to melancholy, madness, and thoughts of suicide by penury and "hopeless love." Gray's speaker imagines "some hoary-headed Swain" describing him after his death to a visiting "kindred Spirit" who will inquire of him.

³Gray's "feelings about his own dark and troubling sexuality are everywhere apparent in his poetry" (Haggerty 200).

"There at the foot of yonder nodding beech
That wreathes its old fantastic roots so high,
His listless length at noontide wou'd he stretch,
And pore upon the brook that babbles by.
"Hard by yon wood, now smiling as in scorn,
Mutt'ring his wayward fancies he would rove,
Now drooping, woeful wan, like one forlorn,
Or craz'd with care, or cross'd in hopeless love.
(101-108)

The hopeless love, possibly socially and legally prohibited same-sex love,³ is projected as a cause of the "craz'd" speaker's death, both sudden, and premature ("A Youth to Fortune and Fame unknown"). The speaker's melancholia and "listless" preoccupation with "the brook that babbles by," possibly suggesting thoughts of suicide, are extended and foregrounded in "Apparent Failure," which displays three actual suicides and presents them with uneuphemistic candor.

o'er each head
Religiously was hung its hat,
Each coat dripped by the owner's bed,
Sacred from touch: (29-32)

The last stanza of "Apparent Failure" stands to the entire poem as the imagined epitaph of the speaker stands to the *Elegy*. The epitaph is imagined as written by the friend, who, "gain'd from Heaven," is envisioned as compensation for the speaker's obscurity and "apparent failure." The epitaph counsels discretion: "No farther seek his merits to disclose, / Or draw his frailties from their dread abode." The suggestions of "hopeless love" are not to be developed or probed. The tone of euphemism prevails even into the epitaph's inscription. What is important is the imaginary epitaph's assertion of the speaker's salvation. He and his frailties "alike in trembling hope" find their "dread abode" upon "The bosom of his Father and his God." What was imagined as a transgression against a dreaded God ("hopeless" love/suicide) is forgiven as the speaker imagines a father-prodigal son reunion, in which Gray coyly sexualizes "the prospect of heavenly life" (Haggerty 212).

Browning's last stanza of "Apparent Failure" is notably direct and uneuphemistic. By this point in the utterance, Browning's plain spoken British speaker has earned the authority to offer a series of unqualified assertions as to the ultimate disposition of the three Parisian suicides. He begins with a series of unassailable assertions. "It's wiser being good than bad; / It's safer being meek than fierce; / It's fitter being sad than mad." DeVane has pointed out that these lines "are meant ironically as the kind of moral the self-righteous might preach" (313). They appear, instead, to be offered as throwaway, obvious truisms, spoken not so much ironically as dismissively. They articulate superficial practical truths for getting on in the world. But Browning's speaker's concerns, despite his tough-minded realism, are religious and other-

worldly.

The last six lines of "Apparent Failure" assert the speaker's hopes. These hopes are given weight and persuasiveness by the factuality and realism the speaker has demonstrated; "No Briton's to be balked!" He has shown that he does not avoid the unpleasant facts of urban life: corpses, suicide, and homelessness. The last six lines should be read as a dramatic utterance, the statement of religious hope that even the uneuphemistic realist speaker might have.

To express this hope, Browning's speaker employs two metaphors. The first is that just as "a sun" will pierce "the thickest cloud earth ever stretched," spirit will penetrate or transform the densest, most, apparently, impenetrable condition of human existence (e.g. despair, suicide). The second metaphor is that of the circle.

That, after last, returns the first, though a wide compass
round be fetched;
That what began best, can't end worst,
Nor what God blessed once, prove accurst. (60-63)

Here Browning's speaker uses the circumference of the circle, drawn by a geometric compass, to affirm the resurrection of the dead, the return of endings to beginnings.

These metaphoric assertions of hope have in the context of the speaker's utterance no logical validity. Nevertheless, the extravagant confidence of the coda gains dramatic if not logical credibility from the candor and uneuphemistic realism of the preceding stanzas. Any speaker who is so frank about the witnessed facts of the Paris morgue is entitled to be equally plain spoken and unguarded about his hopes, which seem to have survived an unflinching look at the worst.

What Browning's "Apparent Failure" does is exorcise the traces to traditional pastoral that survive in the *Elegy* (Weinfield 150-64). The melancholy tone, the images of rooted, perennial rural life, the euphemistic language, the affirmation of "the voice of Nature," the homoerotic connotations are suspended by a voice of a rootless cosmopolitan, an urban setting, and a realistic, even medicalized discourse and gaze (e.g. "Each on his copper couch, they lay / Fronting me"). Browning substitutes an urban morgue for a country

churchyard to present, paradoxically, a more aggressively Christian assertion of hope. Whereas Gray extends his pastoral vision beyond the grave to a site of "repose" and father-son equilibrium, Browning's images of immortality are less personal and are characterized by energy and movement; sunlight piercing cloud and movement around the complete circumference of a circle. Browning introduces into the genre of graveyard meditation a dissonance. The sustained and seamless tone of melancholy that corresponds to Gray's evening rural landscape is jarringly replaced in "Apparent Failure" by images of urban failure, homelessness, and despair, abruptly followed by bold and unexpected assertions of hope in a transformative and impersonal divine energy. It is the contrast between Browning's text and its distant pre-text, alluded to in situational and thematic traces, that establishes the originality and distinctiveness of "Apparent Failure." Browning's neglected poem becomes then a poem about modernity, it problematic—the adaptation of traditional poetic voices and tropes both to a world that is more deracinated, and to a discourse that is more realistic and empirical.

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A Psychiatric Interpretation of Dr. Jekyll's "Case"

Susan Heseltine Jagoda

One of the strengths of Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* is that it holds up well under a diversity of interpretations. Present-day psychiatry offers an interpretation based on biological and behavioral (rather than psychic or religious) criteria. Using a twentieth-century diagnostic manual, one can treat *Jekyll* as a case study in which Stevenson portrays the feelings and behaviors associated with the process of drug addiction and dependence, beginning with Jekyll's first tentative drug experiments and continuing through the process of complete self-

destruction. In the character of Dr. Jekyll, a man of means and apparent respectability, Stevenson provided a snapshot of a middle-class drug user of the late nineteenth century.

According to the criteria of the *Diagnostic and Statistical Manual of Mental Disorders* (Fourth Edition), Dr. Jekyll's "case" could be understood as one of "Substance Dependence," which the *DSM-IV* describes as a "maladaptive pattern of substance use, leading to clinically significant impairment or distress" (181). To arrive at such a diagnosis, it is helpful to focus primarily on the narratives of the two medical doctors

in the story, Jekyll himself and his colleague Dr. Lanyon, and to compare them with specific diagnostic criteria.

According to the *DSM-IV*, in order to be diagnosed as having Substance Dependence, a patient must meet at least three of the diagnostic criteria over a twelve-month period. The *DSM-IV* outlines these criteria as follows:

- (1) tolerance, as defined by the following:
 - (a) a need for markedly increased amounts of the substance to achieve intoxication or desired effect
 - (b) markedly diminished effect with continued use of the same amount of the substance
- (2) withdrawal, as manifested by either of the following:
 - (a) the characteristic withdrawal syndrome from the substance (refer to Criteria A and B of the criteria sets for withdrawal from the specific substances)
 - (b) the same (or closely related) substance is taken to relieve or avoid withdrawal symptoms
- (3) the substance is often taken in larger amounts or over a longer period than was intended
- (4) there is a persistent desire or unsuccessful efforts to cut down or control substance use
- (5) a great deal of time is spent in activities necessary to obtain the substance (e.g. chain-smoking), or recover from its effects
- (6) important social, occupational, or recreational activities are given up or reduced because of substance use
- (7) the substance use is continued despite knowledge of having a persistent or recurrent psychological problem that is likely to have been caused or exacerbated by the substance (e.g. current cocaine use despite recognition of cocaine-induced depression, or continued drinking despite recognition that an ulcer was made worse by alcohol consumption) (181)

Jekyll appears to meet the first criterion (tolerance). He says, "I had been obliged on more than one occasion to double, and once, with infinite risk of death, to treble the amount [of the drug]" (138). However, we cannot determine whether he meets the second criterion (withdrawal), because it is impossible to tell what type of drug he concocted. He was a clever enough pharmacist to design his own drug, which he describes in vague terms as "a simple crystalline salt of a white color" (110), "a tincture" (125), and "a particular salt" which he combined with other ingredients in such a way that they would "boil and smoke together in the glass" (126).

However, Jekyll does meet the rest of the diagnostic criteria (3 through 7). As he describes it, he originally took the drug to alleviate the sense of "duality . . . the two natures that contended in the field of my consciousness" (123), but after several episodes, realized that he was "slowly losing hold of [his] original and better self" (138), and for that reason decided not to use it any more. Unfortunately, what Jekyll discovered was that "I chose the better part and was found wanting in the strength to keep it" (140), and soon resumed repeated use. The sense of being unable to control his drug use had begun some time earlier, when, he says, "the new power tempted me until I fell into slavery" (132), a clear example of the loss of choice implied by criterion number three.

The loss of choice becomes even more marked in the fourth diagnostic criterion ("unsuccessful efforts to cut down or control substance use"). Jekyll says that after waking up one morning in the persona of Mr. Hyde, he feared that the "balance of my own nature might be permanently overthrown" (138), and at this point, "I felt I now had to choose" (139). However, his attempt to quit his drug use was unsuccessful: after abstaining for a two-month period, he "began to be tortured with throes and longings . . . and at last in an hour of moral weakness, I once again compounded and swallowed the consuming draught" (140).

The fifth criterion (time spent obtaining, or recovering from the effects of, the drug) is illustrated in the elaborate nature of Jekyll's living arrangements. Early on, he had made changes in his household to accommodate his new persona; he even bought a house in Soho so that Hyde could come and go at liberty, under the care of a "silent and unscrupulous" housekeeper. Moreover, the servants in Jekyll's other house were told that "a Mr. Hyde . . . was to have full liberty" (132), so much so that Jekyll's servants became quite familiar with him: the manservant Poole says, "Mr. Hyde has a key" (31), and that "he mostly comes and goes by the laboratory" (32). Jekyll even made arrangements in his will for the provision of Mr. Hyde so that "if anything befell me in the person of Dr. Jekyll, I could enter on that of Mr. Hyde without pecuniary loss" (133).

Criterion six addresses the issue of curtailment of normal social activities, which Stevenson portrays through the reaction of Jekyll's friends. At the beginning of the story, Dr. Lanyon says of Jekyll, "I see little of him now," adding that some time ago Jekyll "began to go wrong, wrong in mind" (36), although Lanyon does not elaborate. Similarly, Utterson has a sense that something is wrong when he sees the terms of Jekyll's will, in which Jekyll refers to his "friend and benefactor Edward Hyde" (35). Utterson's suspicions about Jekyll's relationship with Hyde are increased by hearing yet another friend, Enfield, describe the callous way Hyde knocked down and trampled a little girl in the street (31). Utterson begins to fear the worst (which, for middle-class Victorians, meant loss of respectability): "I thought it was madness," he said . . . "and now I begin to fear it is disgrace" (36).

The seventh criterion describes continued substance use "despite knowledge of having a persistent or recurrent physical or psychological problem . . . likely to have been caused or exacerbated by the substance." In Jekyll's case, this criterion would apply to his continued drug use in spite of the fact that it caused physical pain: "grinding in the bones, deadly nausea" (126) and even a change, over time, in physical shape: "the body of Edward Hyde had grown in stature" (138). Moreover, Jekyll is aware of a psychological problem, namely Hyde's propensity for violence, but even when Hyde's violence results in the murder of Sir Danvers Carew (43-46), Jekyll persists in his habit. After his earlier attempt at abstinence, he returned to the drug, saying of his relapse that "the fall seemed natural, like a return to the old days" (92).

The novella is interesting from a medical standpoint because it so well describes the process of drug dependence. Through Jekyll, Stevenson documents the process of addiction and dependency from the point of view of one who is chemically dependent. He describes not only the social alienation

and psychic pain but also specific physiological changes—"grinding in the bones, deadly nausea" (126) and a reduction in stature (138) resulting from the ingestion of an actual chemical substance ("white salt," [100]), which suggests that, regardless of his original motivation for ingesting the substance, Jekyll's "case" became partly a physiological rather than a purely psychological one.

Using recent medical information such as the *DSM-IV* enables the reader to assess the accuracy of Stevenson's observations. Although he did not use the words *addiction* or *dependence*, Stevenson was describing a familiar nineteenth-century phenomenon. One reason for the popularity of *Jekyll and Hyde* may have been that (perhaps without recognizing the fact) Stevenson had, in the character of Jekyll, depicted the widespread problem of drug abuse. *The Cambridge World History of Human Disease* outlines the late nineteenth-century's gradual recognition of the problems associated with habit-forming drugs, and notes the attempts made early in the twentieth century, both in Europe and America, to regulate drug use, for example through the International Opium Conference held in the Hague in 1912 (174). Later legislation included the 1914 Harrison Narcotic Act in the United States, and the Dangerous Drugs Act of 1920 in the United Kingdom (174). In 1896, however, when Stevenson wrote *Jekyll*, drug use was rampant (and perfectly legal).

The magnitude of the problem is illustrated in such books as *Nostrums and Quackery*, the first volume of which was published by the American Medical Association in 1911. Although the word *addiction* is not used, the book warns against a variety of what it calls "habit-forming nostrums," that is, widely-used patent medicines and quack "cures" using drugs that were as yet not controlled by legislation. For instance, the book warns against the following: "Alcohol; opium and its derivatives, notably morphin, codein and heroin; cocain; chloral; cannabis indica; acetanilid; etc.," and goes on

to list a number of tonics, cures and syrups containing these substances, many of them in combination, some of which were touted for use on infants and children as well as adults (1: 350). People were exposed to addictive drugs from infancy to old age: paregoric, containing opium, was used to soothe the gums of teething babies, and laudanum, another opium-based substance, was used in cough medicine. The respectable Dr. Jekyll, with his uncontrollable secret vice, may have been disturbingly familiar to Stevenson's readers.

The *DSM-IV* precise diagnostic criteria show how meticulously Stevenson depicted a problem as rampant in his society as in our own. Dr. Jekyll's original intention was to be temporarily free of "the dryness of a life of study" (85). However, like most people who use drugs to alleviate the discomforts of the human condition, he discovered that drug use tends to become an end in itself. The result is described unpoetically in the language of the *DSM-IV* as a "maladaptive pattern of substance use, leading to clinically significant impairment and distress" (181), and more plaintively by Dr. Jekyll as a state in which "I was slowly losing hold of my original and better self, and becoming slowly incorporated with my second and worse" (89).

Works Cited

- American Medical Association. *Diagnostic and Statistical Manual of Mental Disorders*. 4th ed. Washington, DC: 1994.
- _____. *Nostrums and Quackery*. 3 vols. Chicago: AMA P, 1911.
- Stevenson, Robert Louis. *The Strange Case of Dr. Jekyll and Mr. Hyde*. 1896. Lincoln: U of Nebraska P, 1990.
- Cambridge University. *Cambridge World History of Human Disease*. Cambridge: Cambridge UP, 1993.

University of Nebraska—Lincoln

Coming in

The Victorian Newsletter

Ronald C. Harvey, "The Dialogue of Truth and Art in *Oliver Twist*"

Deborah A. Logan, "Am I My Sister's Keeper?: Sexual Deviance and the Social Community"

Carol Poster, "The Source of Callicles: Plato's *Gorgias* and Arnold's 'Empedocles on Etna'"

Charles Swann, "Clym Ancient and Modern: Oedipus, Bunyan and *The Return of the Native*"

Books Received

- Bright, Michael. *Robert Browning's Rondures Brave*. Athens: Ohio UP, 1996. Pp. xxiv + 255. \$34.95. "The rhetorical technique of closing a poem with a reference back to the introduction was not . . . a passing fancy with Browning, but an abiding practice developed early in his career and continuing on in almost three poems out of ten to the very last volume that he published" (xii). "The thematic function of the introductions and their circular conclusions is . . . the more important and for this reason I have chosen it as the organizing principle of the book. Four patterns prevail here. In the first the main idea is stated in the introduction, is then developed and explained in the body of the poem, and is finally restated by the repeated element in the conclusion. [xxi] . . . [T]he second kind . . . moves beyond the position taken at the starting point. Typically, [these] poems . . . state an idea in the introduction, change the idea, and then conclude with a statement of modified idea. [xxii] . . . The poems of the third category . . . change the introductory idea to the point of reversing it and conclude with an antithetical idea. . . . [In] the fourth category . . . [t]he first turn reverses the idea or situation in the introduction, and the second turn reverses the first one, thereby restoring the initial idea or situation" (xxiii).
- Brontë, Charlotte. *High Life in Verdopolis: A Story from the Glass Tower Saga*. Presented with facsimile illustrations from the manuscript and drawings by Charlotte Brontë herself. Intro. and ed. Christine Alexander. London: The British Library, 1995; dist. by U of Toronto P, 10 St. Mary Street, Suite 700, Toronto M4Y 2W8, Canada. Pp. xxiii + 103. \$24.95. "It is a romance, one of the many fantastic tales woven around the imaginary African kingdom of Glass Town, and of central importance to the development of Charlotte's hero, the Duke of Zamorna" (ix).
- Chardin, Jean-Jacques. *Ernest Dowson (1867-1900): et la crise fin de siècle anglaise*. Paris: Editions Messene, 1995. Pp. 436. 220 F, paper. "The central purpose of the present study is to provide a close analysis of the relation between Dowson's text and the literary and intellectual context."
- Cohen, Morton N. *Lewis Carroll: A Biography*. New York: Alfred A. Knopf, 1995. Pp. xxiii + 577. \$35.00. ". . . the material that has become available in the last quarter century along with the files of as-yet-unpublished Carroll letters that will fill at least three further volumes are inestimably valuable to a biographer: they have provided light that illuminates dark corners; they afford a close look at the development of Carroll's myriad interests; they document and define, as nothing has before, the man's religious faith; and they allow a closer, more assured examination of his mind and his emotional life" (xiv).
- Eighmey, Rae Katherine. *Rae Katherine's Victorian Recipe Secrets*. Charlottesville, VA: Howell P, 1995. Pp. vi + 83. \$12.95. There are 77 recipes chosen from hundreds of Victorian recipes including beverages and appetizers,

sauces and pickles, soups, main dishes and vegetables, bread, puddings, pies and ice creams, cakes and cookies. The author has tried "to limit the amount of fat and eliminate as much of the sodium as possible in each recipe" (v).

- Elfenbein, Andrew. *Byron and the Victorians*. Cambridge Studies in Nineteenth-Century Literature and Culture 4. Cambridge: Cambridge UP, 1995. Pp. xi + 285. \$54.95. "The sheer diversity of forms through which 'Byron' and 'influence' were available to nineteenth-century writers prevents a single neat account of Byron and the Victorians. My goal is to suggest how historicizing the workings of influence, with particular reference to Byron, enables a rethinking of the significance of Victorian texts. Although the representation of subjectivity is a common theme throughout this book, each chapter is necessarily self-contained to the extent that each author engages with literary production and the representation of Byron differently. Nevertheless, certain core issues cluster for each writer around his or her relation to Byron. For Carlyle, these center on class; for [Emily] Brontë, gender; for Tennyson, popularity; and for Bulwer Lytton, Disraeli, and Wilde, sexuality. These are not mutually exclusive areas of emphasis, but general areas of concern in which 'Byron' and 'influence' played a formative role" (10).
- Englander, David and Rosemary O'Day, eds. *Retrieved Riches: Social Investigation in Britain 1840-1914*. Aldershot, Hants.: Scolar P, 1995. Pp. [xii] + 427. \$76.95 (order through Ashgate Publishing, Old Post Road, Brookfield, VT. 05036-9704.) Includes the following essays: Jane Lewis, "Social Facts, Social Theory and Social Change: The Ideas of Booth in Relation to Those of Beatrice Webb, Octavia Hill and Helen Bosanquet"; José Harris, "Between Civic Virtue and Social Darwinism: the Concept of the Residuum"; Alon Kadish, "Charles Booth as a Under-Consumptionist Economist"; David Englander, "Comparisons and Contrasts: Henry Mayhew and Charles Booth as Social Investigators"; Rosemary O'Day, "Interviews and Investigations: Charles Booth and the Making of the Religious Influences Survey"; Rosemary O'Day, "Women and Social Investigation: Clara Collet and Beatrice Potter"; J. H. Veit-Wilson, "Paradigms of Poverty: A Rehabilitation of B. S. Rowntree"; William Marsden, "Charles Booth and the Social Geography of Education in Late Nineteenth-century London"; Hugh McCleod, "Working-class Religion in Late Victorian London: Booth's 'Religious Influences' Revisited"; David Englander, "Booth's Jews: The Presentation of Jews and Judaism in *Life and Labour of the People of London*"; David Reader, "Representations of Metropolis: Descriptions of the Social Environment in *Life and Labour*"; Rosemary O'Day, "Women in Victorian Religion"; Mark Clapson, "Gambling, 'the fancy,' and Booth's Role and Reputation as a Social Investigator"; plus an intro., index and select bibliography.

Erickson, Lee. *The Economy of Literary Form: English Literature and the Industrialization of Publishing, 1800-1850*. Baltimore & London: The Johns Hopkins UP, 1996. Pp. xii + 219. \$35.00. "There seemed to be a need for an exploration of the economic connections between the publication of literary forms and market conditions. The decline in the market for poetry reflected by the publishers' lack of enthusiasm for verse manuscripts in the 1830s seemed to suggest that there existed some kind of economy of readers' demands and authors' productions represented and made evident by literary form and that an investigation into the publishing market and its mechanisms would help to explain the relations in the early nineteenth century among genres in the literary marketplace" (3).

Gissing, George. *The Collected Letters of George Gissing, Vol. 7, 1897-1899*. Eds. Paul E. Mattheisen, Arthur C. Young, & Pierre Coustillas. Athens: Ohio UP, 1995. Pp. lx + [438]. \$70.00. Includes letters to his mother, sister, and sons, but also letters to Eduard Bertz, Gabrielle Fleury, Thomas Hardy, Stephen Crane and his wife, and letters to and from W.H. Hudson and many to and from H. G. Wells. There is a 43 pp. intro. to this volume and a chronology.

Hadley, Elaine. *Melodramatic Tactics: Theatricalized Dissent in the English Marketplace, 1800-1885*. Stanford: Stanford UP, 1995. Pp. vii + 303. \$37.50. "My object of study in this book will . . . not be a series of literary texts or even a specific literary genre. Instead, this book delineates and charts what I call a 'melodramatic mode,' which appeared in myriad social contexts during the nineteenth century. Comprised of the melodramatic . . . features that we now too exclusively associate with stage melodrama and certain literary texts, the melodramatic mode emerged in the early and mid-nineteenth century as a polemical response to the social, economic, and epistemological changes that characterized the consolidation of market society in the nineteenth century, especially the varied effects of the classificatory procedures instituted by English bureaucracies, such as the New Poor Law of 1834 or, later in the century, the Contagious Diseases Acts" (3).

Hollahan, Eugene. *Hopkins against History*. Omaha: Creighton UP, 1995. Pp. xx + 243. \$27.50 (cloth), \$17.95 (paper). "My hypothesis will be quite simple. Hopkins I will propose, is not just a 'singular prosodist' or even a 'radical prosodist.' He is, in my own terminology, an ontological prosodist, a poet who tries, by means of a distinctive sprung-rhythm metric, to evade both the nightmare of history and certain ideological distortions of Victorian historiography. In doing so, he captures ontological essences (inscapes) of things and persons, thereby enriching Victorian crisis-consciousness and consciousness in general.

My historicizing efforts require that I follow subterranean and circuitous routes, at times with only the slenderest Ariadne's thread, while interpreting some of the most obvious elements of Hopkins's life and works. I refer to elements such as his refusal to follow up on an

early success, his invention of sprung rhythm, his single use of the words *Falcon* and *Buckle*, his refusal to arrange and publish his poems, his reliance upon the sonnet form, his composition of a shipwreck poem, his leaving much work in the form of fragments, his unschooled gestures toward musicology, and even his total avoidance, in his poetry, of the Victorian keyword *history*" (xvii).

Jordan, John O. and Robert L. Patten eds. *Literature in the Marketplace: Nineteenth-Century British Publishing and Reading Practices*. Cambridge Studies in Nineteenth-Century Literature and Culture 5. Cambridge: Cambridge UP, 1995. Pp. [xiv] + 338. \$59.95. Includes John O. Jordan and Robert L. Patten, "Introduction: Publishing History as Hypertext"; Simon Eliot, "Some Trends in British Book Production, 1800-1919"; Peter J. Manning, "Wordsworth in the *Keepsake*, 1829"; Stephen Gill, "Copyright and the Publishing of Wordsworth, 1850-1900"; J. Hillis Miller, "Sam Weller's Valentine"; Robert L. Patten, "Serialized Retrospection in *The Pickwick Papers*"; Linda K. Hughes and Michael Lund, "Textual/Sexual Pleasure and Serial Publication"; Kelly J. Mays, "The Disease of Reading and Victorian Periodicals"; Jonathan Rose, "How Historians Study Reader Response: or, What Did Jo think of *Bleak House*?"; Gerard Curtis, "Dickens in the Visual Market"; Catherine A. Judd, "Male Pseudonyms and Female Authority in Victorian England"; Maura Ives, "A Bibliographical Approach to Victorian Publishing"; Laurel Brake, "The 'wicked Westminster' the *Fortnightly*, and Walter Pater's *Renaissance*"; Elizabeth Morrisson, "Serial Fiction in Australian Colonial Newspapers."

Lago, Mary. *Christiana Herringham and the Edwardian Art Scene*. Columbia: U of Missouri P, 1996. Pp. xvii + 323. \$39.95. "In the Edwardian Years, Christiana Jane Powell Herringham (1852-1929) played an important part in the cultivation of new attitudes toward the fine arts in Britain and in Britain's Indian Empire. She is also one of those who 'from a want of proper notice' have sunk back into 'the general mass of oblivion.' Casual circumstance has been unkind and unjust. Some uncertainties remain about her and her work, but now is that 'future period,' not quite too late, for restoring her to active memory" (1).

Leighton, Angela and Margaret Reynolds, eds. *Victorian Women Poets: An Anthology*. Oxford UK and Cambridge USA: Blackwell, 1995. Pp. [xli] + 691. £60 / \$74.95 (cloth); £13.99 / \$24.95 (paper). Includes "poetry written from the 1820s to the 1920s" ([xxi]) from 50 poets. "In our choice of poets and poems we have looked, firstly, for literary merit rather than ideological 'fit.' Thus the major poets, as we see them, receive considerably more space than the minor ones, who may be represented by a few poems only" ([xxi]).

Lewis, Roy. *Cock of the Walk A Mid-Victorian Rumpus*. London & Chester Springs, PA: Peter Owen, 1995; dist. by Dufour Editions, Chester Springs, PA 19425-0007. Pp. 154. \$32.00. A satirical historical novel concerned with the creation by Pope Pius IX of Nicholas Patrick

- Stephen Wiseman as Cardinal and Archbishop of Westminster in 1850.
- Newall, Christopher. *The Grosvenor Gallery Exhibitions: Change and Continuity in the Victorian Art World*. Cambridge: Cambridge UP, 1995. Pp. x + 185. \$79.95. Includes a 38-page historical account of the gallery. "Over the fourteen years in which summer exhibitions were held at the Grosvenor Gallery, 1,028 artists showed 5,091 works there. Catalogues of these exhibitions were issued by the gallery, and it is from these that the following alphabetically indexed lists of artists, with titles of the works they exhibited at the Grosvenor in date order, have been drawn" (43). There is also provided an index of Grosvenor exhibitors by year.
- Parker, Christopher, ed. *Gender Roles and Sexuality in Victorian Literature*. Aldershot, Hants.: Scolar P, 1995. Pp. [xiii] + 194. \$59.95. Includes Christopher Parker, "Introduction"; Brian Maidment, "Domestic Ideology and Its Industrial Enemies: The Title Page of *The Family Economist* 1848-1850"; Cynthia Dereli, "Gender Issues and the Crimean War: Creating Roles for Women?"; Christopher Parker, "Gender Roles and Sexuality in R. D. Blackmore's Other Novels"; Murray Steele, "A Humanist Bible: Gender Roles, Sexuality and Race in Olive Schreiner's *From Man to Man*"; John Simons, "Edward Carpenter, Whitman and the Radical Aesthetic"; Lyn Pykett, "The Cause of Women and the Course of Fiction: The Case of Mona Caird"; Jeffrey Richards, "Gender, Race and Sexuality in Bram Stoker's Other Novels"; Fiona Montgomery, "Women Who Dids, and all that kind of thing . . .": Male Perceptions of 'Wholesome' Literature."
- Pater, Walter. *Gaston de Latour: The Revised Text*. Ed. Gerald Monsman. Number 10, 1880-1920 British Author's Series. Greensboro: ELTP, 1995. Pp. xlvii + 329. \$40.00. "Because the whole of the novel was actively undergoing a process of composition and revision not long before Pater's death, the narrative's greatest intellectual and artistic unity is achieved by combining the Berg [Collection MS] as the base text for Chapters 1-5 and 7 with the BNC/Houghton holographs for Chapters 8-13; Shadwell's printing of Chapter 6, which is the only version known at the present date, will serve as the base text for that segment" (xxviii). Includes a 29 pp. intro.
- Smith, Nelson and R. C. Terry eds. *Wilkie Collins to the Forefront: Some Reassessments*. New York: AMS P, 1995. Pp. xiv + 273. \$55.00. Includes R. C. Terry, "Myself in the Background and the Story in Front": Wilkie Collins As Others Knew Him"; Catherine Peters, "Invite No Dangerous Publicity": Some Independent Women and Their Effect on Wilkie Collins' Life and Writing"; William M. Clarke, "A Teasing 'Marital' Correspondence with a Twelve Year Old"; Sue Lonoff, "Sex, Sense, and Nonsense: The Story of the Collins-Lear Friendship"; Christopher Kent, "Probability, Reality, and Sensation in the Novels of Wilkie Collins"; John Sutherland, "Wilkie Collins and the Origins of the Sensation Novel"; John R. Reed, "The Stories of *The Moonstone*"; William M.

Burgan, "Masonic Symbolism in *The Moonstone* and *The Mystery of Edwin Drood*"; Ira B. Nadel, "Wilkie Collins and His Illustrators"; Peter L. Caracciolo, "Wilkie Collins and 'The God Almighty Novelists': The Example of Scott in *No Name* and *Armada*"; Peter Thoms, "Escaping the Plot: The Quest for Selfhood in *The Woman in White*"; Barbara Fass Levy, "Wilkie Collins' *The New Magdalen* and the Folklore of the Kind and the Unkind Girls"; Kathleen O'Fallon, "Breaking the Laws about Ladies: Wilkie Collins' Questioning of Gender Roles"; Barbara T. Gates, "Wilkie Collins' Suicides: 'Truth As It Is in Nature'"; C. S. Wiesenthal, "From Charcot to Plato: The History of Hysteria in *Heart and Science*."

Snodgrass, Chris. *Aubrey Beardsley: Dandy of the Grotesque*. New York & Oxford: Oxford UP, 1995. Pp. xix + 338. \$45.00. "This book analyzes a wide range of Beardsley's most characteristic works along with his implicit assumptions about the underlying nature of art and his world. In so doing it attempts to clarify why so many observers have considered Beardsley's art indispensable to an understanding of fin-de-siècle Victorian culture. . . . As one of the most arresting expressions of the Decadence, and one of the most visible vehicles of the nineties' Religion of Art, Beardsley's paradoxically dandiacal yet grotesque pictures represent a complex, interlacing colloquy of various contending voices in the Victorian 'age of transition.' They are voices that represent two seemingly polar but mutually reinforcing strategies or impulses: on the one hand, an almost compulsive desire to violate, scandalize, and destabilize conventional boundaries of decorum, imposing an iconoclastic personal stamp on the old order; and, on the other hand, an equally strong need to affirm and incorporate the metaphysical certainty of traditional authority, particularly the absolute hegemony of art, style, and even moral truth" ([xvii]).

Sprechman, Ellen Lew. *Seeing Women as Men: Role Reversal in the Novels of Thomas Hardy*. Lanham, New York, & London: UP of America, 1995. Pp. xi + 137. \$32.00. Includes an intro. and conclusion and chapters devoted to Bathsheba Everdene, Eustacia Vye, Elizabeth Jane, Tess, and Sue Bridehead. "The book will conclusively show that Hardy did achieve a male-female reversal. . ." (23).

Vallone, Lynne. *Disciplines of Virtue: Girls' Culture in the Eighteenth and Nineteenth Centuries*. New Haven & London: Yale UP, 1995. Pp. x + 230. \$25.00. "The subject of my study is . . . the 'growing' girl and her culture's attempts to anticipate, remark, and control that growth. The book does not attempt to cover the entire field of girls' culture; . . . I have focused on some significant elements of eighteenth- and nineteenth-century girls' culture found in children's literature, conduct literature, and historical and cultural practices. The ideal of charity and charitable institutions, the domestic science movement, the intersection of class and gender in religious tracts, and literary representations of play are among the topics that help to create the cultural climate of fictional and actual girlhood" (2).

Victorian Group News

Announcements

From 19-24 August 1996 a large scale international conference will take place in Utrecht titled *Memory, History and Critique: European Identity at the Millennium*. This conference is being organized by the University for Humanist Studies in cooperation with the International Society for the Study of European Ideas. The general theme of the conference will be subdivided into five sections: 1) History, Geography, Science; 2) Economics, Politics, Law; 3) Education, Women's Studies, Sociology; 4) Art, Literature, Religion, Culture; 5) Language, Philosophy, Psychology. Some 900 academics from 41 countries are expected to participate in one of the 120 workshops. For detailed announcement, please contact the ISSEI-conference secretariat: University of Humanist Studies, Att. Ms Lenette van Buren M.Sc., P. O. Box 797, 3500 AT Utrecht, The Netherlands; Telephone +31 30 390142; Fax. +31 30 390170; e-mail ISSEI96@univforhuman.nl.

After a three-year hiatus, *The Hopkins Quarterly* has resumed publication under new editorship. Volumes 19 (1992) and 20 (1993) have already been published; volume 21 (1994) will come out before the end of 1995, and volume 22 (1995) will appear early in 1996. The journal's focus is the same: Gerard Manley Hopkins and his friends Robert Bridges, R. W. Dixon, and Coventry Patmore. Subscriptions and essays (three copies, preferably WP 5.1 disc) may be sent to the Co-Editors: Joseph J. Feeney, S.J., Department of English, Saint Joseph's University, Philadelphia, PA 19131; and Joaquin Kuhn, St. Michael's College, University of Toronto, 81 St. Mary Street, Toronto, ON M5S 1J4, Canada.

The Grosvenor Gallery: A Palace of Art in Victorian England, on view at the Yale Center for British Art from 2 March through 28 April 1996, is the first exhibition devoted to the Grosvenor Gallery, an independent gallery in London which, between 1877 and 1890, supported some of the most progressive and important artists of the period. Approximately seventy paintings, watercolors, and other works originally seen at the Grosvenor Gallery will be on display. (See Newhall, Christopher in "Books Received" on p. 36 of this issue of *The Victorian Newsletter*)

An interdisciplinary conference, *Victorian Spectacle*, sponsored by the Dickens Project, University of California, will be held 8-11 August 1996 at the University of California—Santa Cruz. For information write John O. Jordan, Director, Kresge College, University of California, Santa Cruz, CA 95064; telephone 408-459-2103; e-mail dpj@cats.ucsc.edu.

The Construction of the "New Woman" and the "New Man" in the 1890s will be the subject of a National Endowment for the Humanities Summer Seminar for College Teachers under the direction of Martha Vicinus at the University of Michigan 10 June - 3 August 1996. The National Endowment for the Humanities offers this program to faculty in non-P.H.D. granting departments and to independent scholars. (Applicants must be U. S. citizens or residents for three years or more). For information write: Professor Martha Vicinus, Department of English, University of Michigan, Ann Arbor, MI 48109-1045; telephone 313-764-5272; e-mail Vicinus@umich.edu.

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