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Editorial

Often the Letters page of the TLS or the New York Review of Books is its most interesting feature, and in a modest way the Newsletter too might benefit from such a public forum. To communicate with fellow Victorianists, or to take up some point of interest in an article or review, please consider writing a Letter to the Editor for future issues. It has also been suggested that it would be useful for the Newsletter to print a checklist of the chief contents of the Victorian journals for the year; this will begin in the Fall issue.

Meanwhile we print the Bye-laws of the VSAO, adopted at the first meeting, on 30 March 1968 (see p. 32). At the most recent general meeting, when the First Amendment was adopted conferring charitable status on the organization, some members pointed out that they had never seen the original document. It is interesting to read it in the light of present practice, and to see the ways the organization has carried out or modified the plans of the Founding Fathers and Mothers. Comments are welcome.

There are a number of extra copies of some back issues of the Newsletter. These make excellent light reading on the subway (as they weigh very little), and are studded with forgotten gems. If you would like copies, please apply to the editor or pick them up from the English office, 302 Pratt Library, Victoria College.



News and Queries

PATRICIA OWEN (Nassau Community College, Garden City, NY) will read a paper on Grant Allen's The Woman Who Did (1895) at the March 19-20 meeting of the Popular Culture Association in Louisville, Kentucky. Allen's attempt to romanticise the New Woman angered feminists, but popular word of mouth turned his novel into a best seller.

ALEXANDER M. ROSS (Professor Emeritus, Guelph) is publishing Slow March to a Regiment (Vanwell Press) this spring.

ALBERT TUCKER (History, Glendon College, York) has a chapter, "Victorian Military Periodicals," appearing in Victorian Periodicals and Victorian Society, eds. R. VanArsdel and J.D. Vann (University of Toronto Press, 1992).

* * *

The Construction of the "New Woman" and the "New Man" in the 1890s is the topic of an NEH Summer Seminar for college teachers to be offered by Martha Vicinus at the University of Michigan, Ann Arbor, 15 June - 9 August 1992. The seminar will focus upon the varied public debates and literary representations of masculinity and femininity during the 1890s in England, as well as examining the works of pioneering eugenicists and sexologists and modern literary critics. For further information and application forms, write to Martha Vicinus, Department of English, University of Michigan, Ann Arbor, MI 48109-1045, U.S.A.

* * *



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Conference Notes

Our 1992 conference is on Saturday, April 11. This year's programme is one that bridges the gap between different disciplines. While there is much in it that will interest philosophers, it should also appeal to anyone with an interest in Victorian mores and social concerns. Our theme is Victorian morality--or the lack of it. We are very fortunate to have two speakers who can guide us through difficult philosophical questions, over the relationship between social standards and private ones, for example, but who will also put such debates in their historical context.

Our first speaker, John M. Robson, is known to us all as a stalwart of the Victorian Studies Association and as director of the Mill Project and general editor of Mill's Collected Works. A University Professor at Victoria College in Toronto, Robson will talk on "Marriage or Celibacy: middle-class virtue and prudence in the 1860s".

Our second speaker is Alan Ryan, Professor of Politics at Princeton University and before that Reader in Philosophy at New College, Oxford University. His topic is "Private Anxieties and Public Purposes: Ethics in the 1890s". He is also a John Stuart Mill scholar, but his most recent book is Bertrand Russell: A Political Life. He is now working on the American philosopher John Dewey.

Hans de Groot has kindly offered to organize the lunchtime entertainment so you need no further assurance from

me that this will be lively and amusing. There is one break with tradition--and that is the venue. For this year we are trying, as an experiment, holding the conference at Oakham House at Ryerson, partly because this is a genuine Victorian house and partly to give Albert Tucker a well-deserved year off. We have been very lucky to have Glendon College but it has meant a lot of work for him. Oakham House is easy to reach both by car and by public transport. We will be sending you all details soon about registration.

Margaret MacMillan
President, VSAO

* * *

George Eliot and the Heart of England is the topic of a conference to be held at the University of Warwick, Coventry, England, 10-12 July 1992. Speakers will include Barbara Hardy; the conference will place particular emphasis on the Midlands novels. For more information about the conference or to register, write to the English Department, University of Warwick, Coventry CV4 7AL, England.

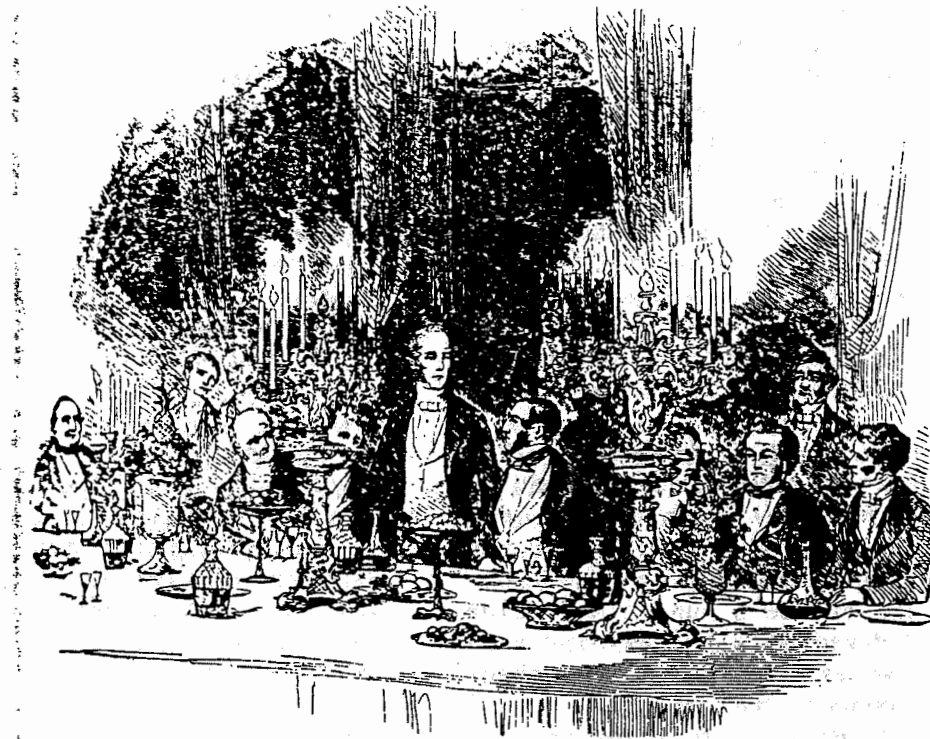
The annual Conference of Interdisciplinary Nineteenth Century Studies will take place on 10-12 April 1992 at Loyola University, New Orleans. The topic is Borders of Culture, Margins of Identity, and the keynote speaker is anthropologist James Clifford. For more information write to Richard E. Johnson, Department of English, Loyola University, New Orleans, LA 70118, U.S.A.

* * *

On February 10, Toronto-area members and guests enjoyed a Victorian dinner planned and presented by third-year students in hotel management at Ryerson Polytechnic. From the 1846 recipes of Francatelli, recently reprinted by Ann M. Currah in Chef to Queen Victoria (London: Kimber, 1973), the students selected a menu consisting of spring soup, fillet du sole à la Maître d'Hôtel, roast pheasant, mixed winter vegetables, roast potatoes, assorted savouries, and melon ice--using their own cookbooks to supplement the book's cavalier directions ("take a fowl and some carrots"). This being the wedding anniversary of Queen Victoria and Prince Albert, Barbara Rusch in period costume proposed a toast to the royal couple.

After dinner Claire La Vigna of the History Department at Erindale Col-

lege surveyed dining customs in the eras of the Greeks, the Romans, the Italian Renaissance, and the Victorians. Commenting in passing on some fascinating dishes, such as the Roman fish-sauce which involved a concoction of liver exposed to the sun for some months, she pointed out that in the Victorian age the English aristocracy adopted French chefs and dining habits, while the bourgeoisie were the chief exponents of the English dinner-party. Cook-books were directed to the women of the house, and had an eye for economy; this frugal streak, La Vigna suggested, may have doomed middle-class Victorian cooking to mediocrity. But our banquet at any rate was both tasty and substantial, leaving the participants to wonder, in the after-glow, how the 18" waist ever survived.



Banquet for Viscount Palmerston at the Reform Club, 1850
(Illustrated London News)

Pip's Later "Identity Crisis"

The Psychological Effects of His
Near-Death Experiences in Great
Expectations

Nancy E. Schaumburger
Manhattanville College, NY

Pip has two hair-raising confrontations with the imminent prospect of his own death during the latter phases of his psychological evolution in Great Expectations. The extreme, adrenalin-charged lucidity of Pip's perceptions about these two horrific threats, before and after being "recalled to life," reminds us of two constant elements in his personality: (1) that he has always demonstrated gifted visual acuity and highly specific remembering abilities, and (2) that he has always required major jolts of reality to shake him out of his various fantasies about a fairy-tale future. Both traits are prominent in Pip's close encounters with death; the "shock therapy" of these terrifying events produces the effect of hastening his growth-process. Pip's values and goals are thoroughly changed by the intensity of his nightmare-vision of death, his clarity of recollection about past relations, and his dread of the loss of his imagined future self.

Throughout Great Expectations Pip manifests a highly visual awareness of his world and a convincing, detailed recollection of it. One has only to remember his physical descriptions of Joe's "undecided" blue eyes and Mrs. Joe's frightening redness of skin to realize that these vivid thumbnail sketches also reveal Pip's early ability to intuit personality correctly.¹ At this point the "pictures" in his mind of his first

adoptive parents are psychological interpretations as well as fresh, comical, and somewhat unnerving cartoons, unimpaired by the older Pip's greater sophistication.

It is not surprising, then, that Pip can become a compelling writer, like the younger author-to-be David Copperfield in the first half of Dickens's earlier fictional autobiography:

... I believe the power of observation in numbers of very young children to be quite wonderful for its closeness and accuracy. ... most grown men who are remarkable in this respect, may with greater propriety be said not to have lost the faculty, than to have acquired it ...

... if it should appear from anything I may set down in this narrative that I was a child of close observation, or that as a man I have a strong memory of my childhood, I undoubtedly lay claim to both of these characteristics.

Pip too is a person "on whom nothing is wasted," in Henry James's famous definition of a novelist. He demonstrates this power of total recall in a proto-Proustian manner throughout his penitential autobiography, both in the quiet scenes, such as his laborious first letter to the illiterate Joe, and in the exciting scenes, such as his riding on Joe's shoulders after the soldiers in pursuit of the convicts on that cold Christmas Day.

We all tend to carry favourite scenes from the novel in our own visual storehouses, like "freeze-frames" from a source even more splendidly vivid than David Lean's film, the descriptive power of "the Inimitable." Such cherished scenes can jump back into life, in our mind's eye, whenever we too remember young Pip's experiences intensely, just as Pip the man is doing while writing his memoir. Unlike David Copperfield, though, Pip has a guiltier imagination and seems at his most acutely visual in moments of peculiar stress. Those moments that bring him into dramatic confrontation with the lies or buried truths that have ruled his misspent youth are most revealing.

One such moment is, of course, the return of Magwitch and Pip's near-hysterical recognition of "his" convict:

... I knew him! Even yet I could not recall a single feature, but I knew him! If the wind and rain had driven away all the intervening objects, had swept us to the churchyard where we first stood face to face on such different levels, I could not have known my convict more distinctly than I knew him now, as he sat in the chair before the fire. (341)

The stunning impact of this flash from the past or "return of the repressed" is all the greater because of quick-witted Pip's simultaneous recognition of the loss of his dreamy imagined future. Trapped in an overwhelming reality, Pip's mind rushes with images of past and future, searching for a viable present, until he is exhausted:

Gradually I slipped from the chair and lay on the floor. When I awoke without having parted in my sleep

with the perception of my wretchedness, the clocks of the eastward churches were striking five, the candles were wasted out, the fire was dead, and the wind and the rain intensified the thick black darkness. (349-50)

While Pip had lived previously in "dead" time, because anticipated and unreal (his male Cinderella-fantasies about marrying the princess Estella), he now lives in "no" time. That he is, in a sense, "future-less" the concluding images of blank, chill, dark time passing make distressingly clear. Dumbstruck, Pip is without inspiration, without a life-plan--"between lives," as it were, with one dead, the other still powerless to be born.

However, Pip's most startling, insightful moments of visual intake, recollection, and imagination occur on the two occasions after Magwitch's arrival when he knows he is near death. It is not just the chemistry of terror that makes the racing images of these occasions so immediate--the conventional notion of a drowning man's whole life flashing before him--but Pip's pained awareness that the new, deeper individual he has been constructing out of his wrecked former self will never come to be known by those he has loved and injured most. For example, when all traces of his identity are about to be destroyed in the lime-pit by Orlick, Pip thinks despairingly but unselfishly of the work of restitution that he will leave, undone, behind him:

... Estella's father would believe I had deserted him, would be taken, would die accusing me; even Herbert would doubt me ... Joe and Bidy would never know how sorry I had been that night, no one would

ever know what I had suffered, how true I had meant to be, what an agony I had passed through. The death before me was terrible, but far more terrible than death was the dread of being misremembered after death. And so quick were my thoughts that I saw myself despised by unborn generations--Estella's children, and their children ...

... In the excited and exalted state of my brain, I could not think of a place without seeing it, or of persons without seeing them. It is impossible to overstate the vividness of these images ...

[Orlick] flared the candle at me ..., for an instant blinding me. ... I had thought a prayer, and had been with Joe and Biddy and Herbert, before he turned towards me again. (458-61)

After this painfully acute visual recollecting of all the attachments that Pip believes his death will betray, he necessarily forces his concentration upon his captor, who has been drinking himself up to the pitch of murder. Pip's focus on the brutish man presents, in a way, a partial self-portrait. Orlick, we recall, acts as kind of "shadow" or id for Pip throughout the novel; he often performs Pip's suppressed darker wishes (such as killing his termagant sister with a weapon that Pip unknowingly supplied, Magwitch's filed leg-iron). Pip's thoughts near death, then, are like those of the guilt-laden, quivering Scrooge visited by the last Ghost, when he sees his name on a neglected tombstone.

The radical "shock therapy" unintentionally administered by Orlick also focuses Pip's mind on the urgent need for reclamation of a tarnished past--for which task he will need a future,

one of active amends and spiritual growth. By living afresh, creating better memories of himself, Pip can achieve the eventual peaceful end that we all desire, knowing that we will always be loved by those whose lives we have touched. In effect, Pip does not want to become another blank, forgotten personality lying in the family plot of the churchyard where he began his search for identity.

When Pip is rescued and regains consciousness, he asks if the day for which he has planned Magwitch's escape has passed. Upon hearing that it has not and this heroic deed remains to be executed, Pip activates his future--at that very moment. Like Scrooge, Pip has seen an energizing vision of what "might be."

Pip's second brush with death, after proving himself true to Magwitch and nevertheless losing him, occurs when he is stricken with long-deferred illness. This illness, a kind of attack upon the self, is presented in Pip's feverish hallucinations, significantly, as torture and another attempted murder:

That I had a fever and was avoided, that I often lost my reason, that the time seemed interminable, that I confounded impossible existences with my own identity ...; that I was a steel beam of a vast engine, clashing and whirling over a gulf, and yet that I implored in my own person to have the engine stopped, and my part in it hammered off; that I passed through these phases of disease, I know of my own remembrance. ... That I sometimes struggled with real people, in the belief that they were murderers, and that I would all at once comprehend that they meant to do me good, and would then sink

exhausted in their arms ... I also knew at the time. ... But, above all, I say, I knew there was an extraordinary tendency in all these people ... to settle down into the likeness of Joe.

(496-97)

In his delirium, Pip visualizes a man performing Joe's habitual actions--smoking a pipe, looking out the window--before he recognizes that it is Joe; he almost "creates" Joe by the urgency of his need for relief, essentially for forgiveness, from the "good parent" of his childhood. Pip has been emotionally "running on empty" for some time.

Having failed in his endeavours to save his second "adoptive parents" Magwitch and Miss Havisham from death, and even himself from arrest for debt, Pip unconsciously feels that he has no right to be living. In effect, Pip agrees with his sister's hostile predictions that he would wind up disgraced and dead.

When Pip is nursed and basically "re-parented" with the greatest tenderness by Joe alone, without his destructive former partner in child-raising, the young man gains the will to live. Pip also feels renewed resolve to fulfil the "core self" with which he has been gradually becoming re-acquainted. Joe's news of Miss Havisham's will, altered to benefit Herbert's deserving father "Because of Pip's account of him" (500), instills confidence in the convalescing Pip. He now knows he has the power to do further good.

The other village news concerns Orlick, who is still running amok as if he were Pip's id; he has been jailed for burglarizing the house of Pip's false benefactor Pumblechook--one of the many "impostors" in the novel,

like Pip himself before Magwitch's return. The comic, apt, almost Shakespearean detail that Joe emphasizes about the crime is that Orlick stuffed the windy old corn-and-seedsman's mouth "full of flowering annuals" to keep him quiet (500-1). That powerful image suggests that something redemptive will blossom out of Pip's painful past self-deceptions.

Appropriately, as Pip regains his health, lovely springtime returns to the land with lush wild flowers and reassuring Sunday bells. It is one of the few sunny periods in a novel almost as foggy, muddy, and drizzling as Bleak House. We know at this point that Pip's moral vision has clarified and he will eventually succeed in his determination to become as whole a man as Joe. His two brushes with death have provided the profound stimulus he needed to "get over the hump" in his developmental progress towards integration of his divided past. Pip is himself already capable of some nurturing, parental feeling, as we have seen in his recent generous behaviour with Herbert, Miss Havisham, and Magwitch, but he needs to become a child in Joe's arms again in order to be fully restored, then to strike off in the direction of authentic selfhood.

When Pip returns to the village eleven years later--his debts paid, his friendships sustained, his reputation regenerated--he first looks in, unseen, on the familiar old kitchen that he has often seen "before [his] fancy" in Cairo. He takes glad "bodily" inventory of the well-remembered sight: the firelight, Joe sitting with his legs stretched out, "and sitting on my own little stool ... was--I again!" (517; my italics). The way in which Pip perceives and describes this scene of déjà-vu seems altogether a confirmation that he has

connected fruitfully with his core self, the sympathetic little boy who pitied a starving, freezing convict. Pip has achieved mature identity or, in more ways than one, "come home."

His first outing with his namesake is a playful re-enactment of Pip's first meeting with Magwitch in the churchyard:

... I set him on a certain tombstone there, and he showed me from that elevation which stone was sacred to the memory of Philip Pirrip, Late of this Parish, and Also Georgiana, Wife of the Above.
(517)

The humorous pomposity and sad brevity of the inscription no longer oppress the adult Pip. In part, Pip can be cheerful because he is no longer a bewildered orphan but also because he has conquered his own fears of death through the continuity of a distinctive identity, a community of loved ones, and a near-past of pleasure-giving memories and therapeutic, honourable work. He deserves the new little Pip's instant trust and affection.

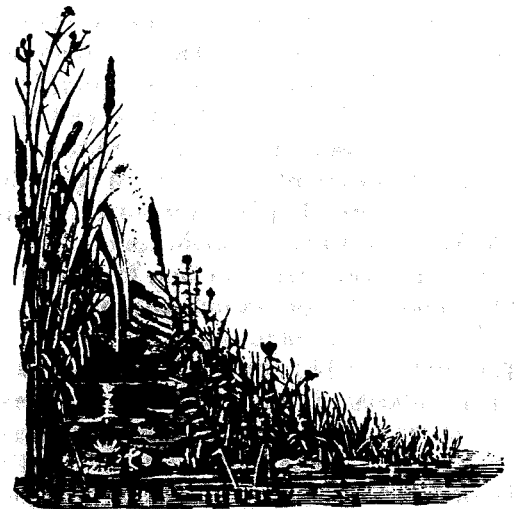
Pip has learned the lesson represented most charmingly in the novel by Wemmick's cherished "Aged P.": that love begets love. The elder Wemmick, though deaf and frail, has no anxiety about his decline because he has earned the love of "John, my boy" and all those introduced to him by his affectionate son. Unlike Clara's hard-drinking father Bill Barley, floating grotesquely on his invalid bed like a "dead flounder," the Aged basks in a petted, delightful old age and confident anticipation of the warm memories he will eventually leave behind. He is throughout Great Expectations a kind of benevolent memento mori, an ideal culmination of

humanity towards which all psychologically healthy adults strive.

Pip's chattiness and gentleness with the little child Pip suggest that he is becoming, like the reformed Scrooge with Tiny Tim, a "second father." The various phases of the memoirist Pip's life are harmoniously uniting at the site where all mortal journeys end. Instead of a dreadful place, the churchyard has become a serene, tranquil symbol of integration and loving connectedness.

¹Charles Dickens, Great Expectations, afterword by James Wright (New York: New American Library, 1963), 14. All subsequent quotations from the novel refer to this edition.

²Charles Dickens, David Copperfield, ed. George Ford (Cambridge, Mass.: Riverside Press, 1958), 18.



St Deiniol's Residential Library

A Scholarly Retreat in North Wales

P. J. Jagger

William Ewart Gladstone, the founder of St Deiniol's Residential Library, has been aptly described as a Victorian Colossus. A man of indefatigable energy with a zest and concern for all aspects of human life and a passionate interest in social and political reform, Gladstone strode formidably across the complex and controversial nineteenth-century world of state and church affairs. Four times Prime Minister and with a career of almost sixty years in Parliament, he combined these duties with a great appetite for the reading and collecting of books. For Gladstone a day without reading was the exception rather than the rule, and by 1860 his passion for books had led to the creation of an additional wing at Hawarden Castle, his home in North Wales. There, in his "Temple of Peace," reading was elevated to almost religious proportions of devotion and attention as he retreated from the pressures of government and of family life to enjoy the peace and quietness that were essential conditions for reading, studying, and thinking amid the company of his beloved books.

"Ever since I began to pass out of boyhood," he wrote, "I have been feeling my way, owing little to living teachers, but enormously to four dead ones, over and above the Four Gospels." That this quartet was made up of Aristotle, Augustine, Dante, and Joseph Butler suggests how vast the range of Gladstone's reading was. His diaries record that range from Pusey's "The Improvement of Farming"

through Buchanan's "Memoirs of Painting" in two volumes, pausing for the poetry of Milton or a novel of Sir Walter Scott, to Edwards' "Libraries and Founders of Libraries." "Books," he once wrote, "are the voices of the dead," but voices that live on in the printed pages to inspire and guide: "They are a main instrument of communion with the vast human procession of the other world. ... In a room well filled with them, no one has felt or can feel solitary."

Eager that others should share such experiences and learn such truths, Gladstone welcomed family and guests into his "Temple of Peace." But conversation was strictly prohibited. The purpose of being there was to study and read. As he immersed himself in his books, a vision formed in Gladstone's mind of a larger temple which would welcome not just family and guests, but anyone who was interested in the pursuit of "Divine Learning"--a phrase which to Gladstone meant the sum total of all human knowledge revealed by God. Through his enthusiasm and commitment, that vision began to become a reality towards the end of his life: in 1896 he set up a Trust to which he donated some 30,000 of his own books, building a temporary corrugated "iron library" to house them close to the church of St Deiniol's where he regularly worshipped.

On Gladstone's death in 1898 an appeal was launched to provide this library with a more fitting home which would also be a permanent memo-

rial to the great Victorian statesman and churchman. The £9,000 raised by this appeal went into the construction of a new library, which was formally opened in 1902, and Gladstone's own family provided the funds to build the residential accommodation which opened five years later. In 1908 Edward VII visited the newly founded Residential Library, and since those days the Library has welcomed readers of all nationalities, ages, disciplines, cultures, and religions.

The reader today who enters the driveway of the Library is confronted by an imposing façade in the warm sandstone of Runcorn and green slate, blending together Gothic and Elizabethan features; the creation of John Douglas, a prominent architect of the Victorian and Edwardian periods, it represents the crowning achievement of his professional career. Statues of Gladstone's four literary heroes welcome the reader into the stately galleried library which, with its octagonal oak columns and delicate swirling tracery, is now the home for a collection of over 200,000 printed items, although as early as 1925 an annexe had to be built adjoining the Library, such was the growth in the number of books acquired.

The collection reflects not only Gladstone's passion for reading books, but also his concern for their efficient arrangement and care. Among British statesmen, he was possibly unique in his interest in libraries, and in his later years he visited many of them and promoted the cause of libraries in rural areas and for the leisured society of his day. The Library at Hawarden embodies the three basic principles of economy, good arrangement, and accessibility. The bookcases move in and out from the walls at right-angles, an idea of Gladstone's which provides alcoves with shallow cases at the ends, ensuring the maximum use of the storage area; while in the annexe books are stored on mobile shelves, again an idea of Gladstone's, originally suggested to the Bodleian after he had visited some warehouses in Germany. These concerns were typical of the Library's founder. Indeed, in the original Temple of Peace at Hawarden Castle there is a chair which doubles as a reading desk: an invention of Gladstone's and a prototype that still remains to be marketed!

The books themselves reflect Gladstone's absorbing interest in a wide range of subjects, theology and nineteenth-century history being the dom-



inant themes that concerned him as a churchman and life-long student. The present collection has grown over the years, through careful buying and generous donations, into a comprehensive Arts/Humanities Library. The Library Association "Record" of 1899 remarked of "the St Deiniol's Library Scheme" that "a cursory inspection of the collection bears witness to the wonderful catholicity of Mr Gladstone's taste in literature and the amazing scope of his studies and knowledge." That catholicity is even more evident today.

There are many volumes of antiquarian interest: an early edition of Dante's "Convivio"; a rare copy of a translation of Erasmus on St John's Gospel by the Tudor Princess Mary, dedicated to her mother, Katherine of Aragon; and a sixteenth-century Armenian Book of the Gospels presented to Gladstone by the Armenians of the Caucasus. The addition of Bishop Moorman's Franciscan Library has brought more treasures, including a fifteenth-century missal, a tiny handwritten breviary ideally suited to the needs of the itinerant medieval friar, and various incunabula. Collections of particular interest include the 50,000 pamphlets dating from the late seventeenth century and the wealth of source materials relating to the nineteenth century and especially to Gladstone's own life and career. Many volumes contain Gladstone's annotations and occasional glimpses of his humour, as in a copy of the Colloquies of Erasmus of 1664 which is inscribed "Samuel Powell Purser bought this book on the 11th day of July, being Saturday in the year of grace 1840." Gladstone has written underneath: "And sold it very soon after." Readers now come from all parts of the world to consult his comments and marginalia.

As the only Residential Library of

its kind in the world the amenities of St Deiniol's, in addition to the Library itself, include accommodation for forty-eight people in modern rooms (single, twin, and double-bedded), all with study facilities, supplemented by a chapel, a large common room, a television lounge, additional lounge, lecture and seminar rooms, and a waitress-service dining room with excellent and varied meals --and all this under one roof. The building is centrally heated and double-glazed throughout.

As you work in the Library, eat in the dining room, or enjoy a coffee in the common room, you will find yourself in the company of other guests representing a variety of disciplines and professions. Your neighbour may be a bishop or a writer of children's stories, a student preparing for examinations or a retired doctor reading on medieval art, a housewife studying for an Open University degree or simply a lover of books and reading. Here they all find an excellent, indeed a unique, book collection, comfortable and modern residential amenities, conditions of peace away from the pressures of everyday, the stimulating company of a whole family of guests, and, above all, the opportunity for refreshment and renewal of mind and spirit. As a relaxation some guests may ask you to join them for "choir practice." Don't worry: it means nothing more demanding than a visit to one of Hawarden's three pubs, known as "church, chapel, and cathedral!"

Each year more and more people discover the uniqueness of St Deiniol's Library. Clergy, university lecturers and professors, teachers, students, writers, lawyers, and many others have come for sabbaticals and shorter periods. Conferences, seminars, and Summer Schools are held regularly at

the Library, and attract a wide range of participants. Some guests arrange their own programmes; others lead Reading Parties. St Deiniol's is only six miles from the city of Chester, which lies across the border in north-west England and boasts fine Roman and medieval remains. The beautiful countryside of North Wales, including Snowdonia and thirteen Welsh castles, lies in the other direction, and Caernarfon and Conwy Castles are only about an hour away by car.

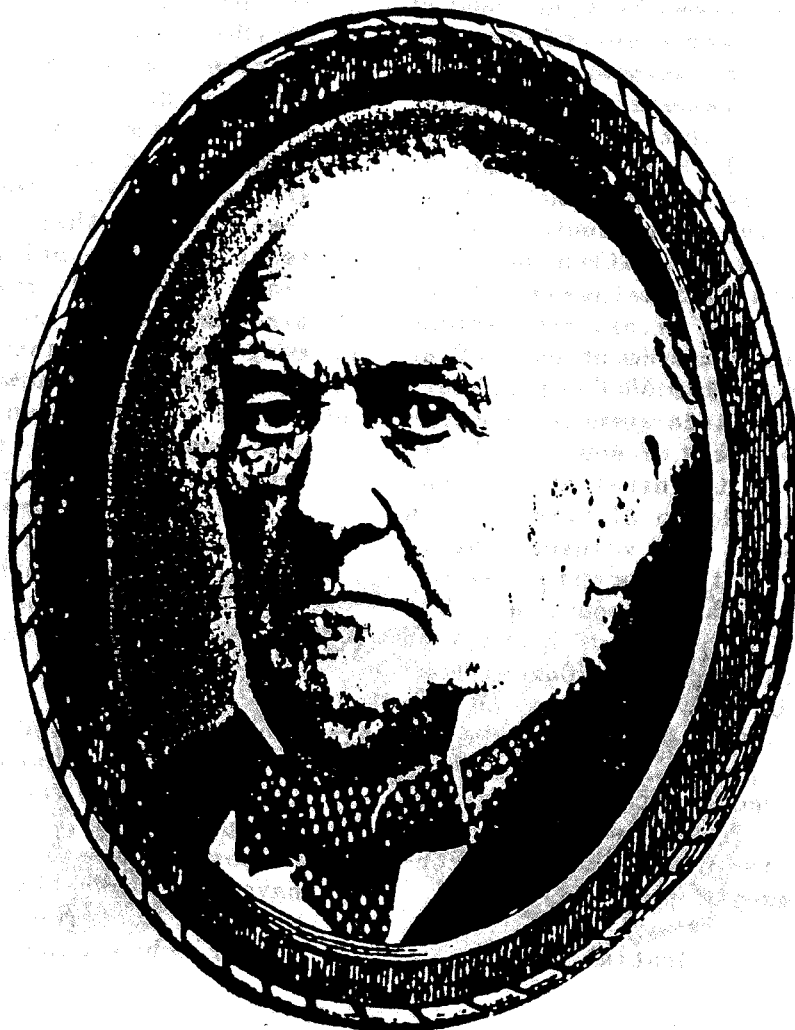
Manchester Airport is less than an hour away, and there are excellent train services from London to Chester, a journey of just under three hours. In terms of access and in terms of what the Library can offer, St Deiniol's Library is in fact an

excellent centre for anyone contemplating either a brief escape from regular duties or a more extended visit in which to pursue a particular subject in depth. And for those working in the Victorian period it has a very special relevance, usefulness, and appeal.

Further information may be obtained from Michael Millgate (416-978-2738) or by writing directly to the author of this article:

The Revd Dr P. J. Jagger, M.A,
M.Phil., F.R.Hist.S.

The Warden and Chief Librarian
St Deiniol's Library
Hawarden, Clwyd
CH5 3DF
North Wales

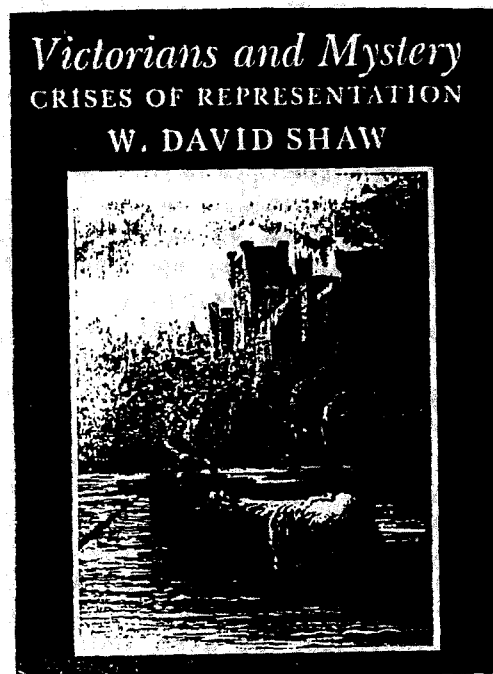


Books

W. David Shaw. Victorians and Mystery: Crises of Representation. Ithaca: Cornell University Press, 1990. 370 pp. \$36.95.

David Shaw himself draws attention to the relation between this book and The Lucid Veil: "If my concentration on philosophy and theology in the earlier study seemed too skeletal and austere, my attempt in this book to load every rift with ore may seem deficient in an organizing intellectual and historical schema." The books are in fact complementary, and should be read together. The chief pattern The Lucid Veil provides for this book is an historical one, a sequence in Victorian thinking that Shaw had earlier defined through metaphors of perception: first the window or framed picture (the idealist's revolt against the empiricist trope of the mind as mirror), the lucid veil itself, and then the darkening glass and the kaleidoscope (the metaphor Shaw uses for agnostic thought). Those metaphors lie behind the sequence in Victorians and Mystery that Shaw calls "three stages of Victorianism": the first is "an effort to reestablish essentialist notions of language and truth," an effort that gradually gives way to "agnostic questioning and doubt," which in turn leads to "the third and final phase of Victorian thought," a phase associated with "the well-known Victorian precept of salvation through work." These stages are, as Shaw himself points out, the phases through which Teufelsdröckh passes in Sartor Resartus, and they are the stages through which Shaw leads the reader in this book. Part One is titled "Mystery and the Unconscious," Part Two "Mystery and Identity," and Part

Three "Mystery and Method." The questions Shaw appends to each of his titles read like a gloss on the experience of Carlyle's Professor of Things in General: "Can free will exist?" "Is self-creation possible?" "Is a centreless view a true one?"



The reader of Victorians and Mystery may well think that Shaw, too, is a Professor of Things in General, so widely does he range among Victorian texts. He examines poems and novels and (what used to be called in Toronto's old English 4k course) "prose of thought," and he does so always with mystery in mind. In fact, he explores "fourteen types of mystery" and "the corresponding crises of representation that each mystery gives rise to." The branching and burgeoning of Shaw's topic remind one of Ruskin's characteristic approach to his subjects and, indeed, so wide-ranging and inclusive is Shaw's criticism, so persistent is he in exploring mystery in all its manifestations, that the book might properly be called an anatomy. Some of the kinds of mystery

are familiar, like Hopkins' deity who is "past all / Grasp God," or the puzzle at the centre of Collins' detective fiction; but who would have thought that there is mystery to be found in the straightforwardness of Trollope or the solid realism of Thackeray? The section on Trollope (where Shaw concentrates on the narrator's voice) is both surprising and enlightening, and Barchester Towers is only one of many texts that we must now read in a new way. Those texts are usually familiar ones--the ones that turn up on book lists for Victorian courses--and Shaw's analyses remind us how salutary it is to be startled out of habitual readings, and to hear, for instance, Cathy Earnshaw's "I am Heathcliff" in another way entirely.

Shaw's subtitle is "Crises of Representation"--he borrows the phrase from Foucault--and it indicates that mystery is knowable, paradoxically, through the inadequacies and failures of language. It also indicates that rhetorical analysis is Shaw's chief critical method. The tropes and schemes that are the basis of any education in rhetoric are put to good use here, the schemes in particular, for Shaw discusses the multiple ways in which mystery is verbalized, those ways ranging from anaphora through hyperbaton and tmesis to zeugma. Consider, as Shaw does, the opening lines of Christina Rossetti's "Weary in well-doing," where anaphora and chiasmus embody her wilfulness and God's crossing of it:

I would have gone; God bade me stay:
I would have worked; God bade me
rest.

...
Now I would stay; God bids me go:
Now I would rest; God bids me work.

Rossetti must learn, as Shaw says,

"to make her life a chiasmus, a crossing-over from despair to hope, from brokenness and fragmentation to at-onement with God," and he goes on to show how the poem arrives at "true communion" in "a different kind of crossing."

Language is the medium that represents mystery, and language meets its greatest challenge when it goes beyond description, and even beyond expression, to functions one might variously label as elliptical or heuristic or performative. This last is of particular interest. It is involved with (what Shaw calls) "mysteries of identity" or (more waggishly) "making up people." As in each section of this book, Shaw identifies the thinking that defines these mysteries, in this instance the debates between right- and left-wing Hegelians: does the self exist "independent of any self-enactment" or is it "made or constituted by such an act"? Shaw's main concern is his analyses, of Trollope and James, Thackeray and Borrow and Clough, Eliot and, of course, Browning, but the analyses usually bring him and his readers to a point where they cannot go any farther. One affirms that the self is independent and that it is made: incompatible views that remind us "that being a self is a mystery. No one can presume to say precisely what it is."

This is a fine and thoughtful book which, for all its mysteries, enlightens by a full acknowledgement of the dark.

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James Stevens Curl. Victorian Architecture. London: David and Charles, 1990.

Apart from any considerations of style or ingenuity or beauty, the Victorian architectural legacy has always seemed most impressive to me in its sheer prodigiousness: no matter how or why, the Victorians undeniably built--bridges, factories, palaces, sewers, even whole towns where none had existed before. It is a point driven home by merely flipping through the illustrations (more than 200 of them) in James Curl's Victorian Architecture. This variety and scope is, of course, fascinating for students of architectural history, but--judging by this book--potentially problematic for the scholar interested in presenting those students with a pithy, cogent review of the period's architectural achievements.

Because of the great bulk of material to be covered, the coherent organization of a work like Professor Curl's is vital. Curl devotes the first half of Victorian Architecture primarily to two chapters on the so-called "question of style." In the first, he looks at Pugin, Ruskin, and Viollet-le-Duc as well as at the influence of the Ecclesiologists. Having explored the careers of these men, all of them proponents of the reviving taste for Gothic architecture, Curl dedicates a chapter to nineteenth-century styles apart from the Gothic. Examining trends such as neoclassicism and Egyptian revivalism, however, necessitates his backtracking to discuss developments which antedated the most active periods of the critics whose influence he has just finished highlighting. The result is that in the first half of the book at least, the text jumps around both thematically and chronologically (Curl's section

on the Ecclesiologists, for example, could easily and effectively have encompassed his discussion of the impact of the High Church movement in the introductory chapter on "The Victorian Age"). In writing an historical survey, it would seem that departure from a straight chronological approach should be taken only with good reason. Architectural history can supply several such reasons--the desire to construct the narrative on building types being an example--but there seems little cause to abandon natural chronology when discussing the evolving debate on style. Since the Victorians were themselves almost obsessed with matters of style, it makes sense to address the topic separately, but had Curl decided to present the architects he emphasizes within the framework of "the battle of the styles" (especially since they are all associated with one style anyway), the resulting treatment would have been much more cohesive.

The second half of Victorian Architecture, which deals with specific building types, is much more successful. Even Curl seems happy to be done with his confusing discussion on style, becoming noticeably more chatty. The emphasis is certainly unconventional: the text and illustrations dealing with public and commercial buildings take up fewer than five pages (inexplicably, in the epilogue) of a 300-page book. Also, there is no chapter devoted exclusively to ecclesiastical buildings, the discussion of churches having been subsumed within the chapters on style. But Curl is not particularly interested in monumental buildings. Instead, he focuses on less grandiose architecture: houses and model villages, theatres and gin-palaces, cemeteries and institutional buildings. These chapters are to a large degree dis-

tillations of the author's earlier books on funerary buildings, pubs, and what he calls the "practical aspects" of Victorian architecture (sewers, viaducts, urban planning, etc.). Indeed, whole sentences find their way almost verbatim (but studiously, never quite) from these works. There are arguments in favour of this stress on domestic and "practical" architecture. First, as Curl notes, this is the architecture that most urban Victorians knew best. Second, as I add, there is relatively less emphasis on it in the historiography, making Curl's book a welcome supplement to (instead of an inferior imitation of) Roger Dixon and Stefan Muthesius's excellent 1978 survey of the same name.

In this regard, Curl's chapter on cemeteries is particularly compelling. Cemeteries should of course be important to historians insofar as they were important to the Victorians, but architectural historians in particular can see in them examples not only of architecture but of landscape design and the movement for hygienic reform. It is easy to brush off the Victorian romanticizing of death as quaint or bizarre, but a book like Victorian Architecture is useful in reminding us that in many ways the Victorians had a more practical, realistic attitude towards death and the disposal of the dead than we do today. Likewise, just as the Victorian delight in exuberant architecture no longer seems quite so worthy of derision in an age when people are beginning to think that maybe less is less, so too does the Victorian achievement of successfully urbanizing seem less easily taken for granted. When confronted with the problem of urban waste disposal the Victorians built sewers. When confronted with transportation problems they built the underground. They

lighted the streets at night and began the process of pumping fresh water to every home. In the twentieth century, we have too often been content to watch much of this infrastructure deteriorate. As it becomes clear that fleeing to suburban spaces creates as many problems as it solves, it may well be, as Professor Curl maintains, that we stand to learn much from the accomplishments of the Victorians yet.

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* * *

Dorothy Thompson. Queen Victoria: Gender and Power. Virago 1990. \$12.95.

The image of an unamused monarch, clad in black and shaped rather like a tea cosy, is a well-known and persistent image of Queen Victoria. Less widespread is the version of the queen as a passionate wife and lover, whose widowhood was eased by a long-standing relationship with one of her Scottish servants. Dorothy Thompson's book is interested in the production of different images of Queen Victoria, and its strength lies in Thompson's analysis of what those images meant socially, culturally, and politically. Thompson is particularly attentive to popular perceptions of the monarch--what the broadside ballads had to say about her marriage to the "sausage-making Coburg," how cartoonists depicted the financial burden of the growing royal family, what rumours were spread about Empress Brown and her Highland ghillie. The illustrations in the book--mostly irreverent caricatures and cartoons--attest to this interest and contribute wonderfully to the text's emphasis on public perceptions.

Tracing chronologically the changing effects of different images of the queen on public opinion, Thompson deftly condenses a wealth of information on the life of Victoria. Short and eminently readable, this book is clearly the product of long meditation on the meanings of Victoria's queenship and its relation to nineteenth-century popular politics and power. Thompson begins by wondering about the contradiction that the highest public office was held by a woman in a century when the doctrine of separate spheres of activity for men and women was most intense. In a general way the entire book takes into account the fact that Victoria was a woman, but it is not really until the last chapter that Thompson explicitly sifts and distinguishes the complex implications of gender in the meanings of the monarchy and royalty during the century. The title, which invites us to expect a more sustained treatment of the relationship between gender and power, is therefore slightly misleading.



The effect of Victoria's relationships on public opinion was no doubt an important and constitutive element in how she was perceived, but it is curious that Thompson chooses to write about the queen through an examination of her close relationships with men, and their influence on her. Chapters 3 and 4, "Victoria and Albert" and "Victoria and John Brown," make the personalities and characteristics of Albert and John Brown familiar and immediate to the reader, while Victoria herself remains comparatively marginalized. Albert's qualities--he was "able, conscientious, moderately religious, a devoted family man, a good administrator"--are held partly responsible for the stabilization of the throne. While it is relevant to know about Victoria's relationship with John Brown and what the public and her family thought of it, the chapter on this subject becomes a bit obsessive in sifting the evidence about the level of their intimacy.

If the discussion of Victoria's relationship with John Brown is sometimes repetitive and gossipy, there is compensation in the ensuing chapters, which are extremely informative and perceptive on the republican alternatives to monarchy, and the reasons for the throne's stability during Victoria's reign. Thompson writes: "One of the great contradictions during the nineteenth century is the fact that Britain--in industrial developments certainly and in political and constitutional ones arguably the most rapidly modernizing state in Europe--remained, by its retention of an hereditary monarchy, in a state not merely of 'immaturity', but as one theoretician has expressed it, of 'infantility'" (90). Although the nineteenth century was a time when many of the middle and working classes were concerned with the abo-

lition of monarchy and privilege, and with achieving a social ethic in which talent, merit, and individual achievement were recognized or rewarded, the monarchy was rarely questioned. She explains this tolerance for monarchy by suggesting that movements for social reform focused instead on the landowning aristocracy, the great financiers and industrialists, or the institutions of educational and military power. The author's awareness of the complex contrasts of monarchy to other forms of power distribution and government shapes a fascinating narrative of the position of the monarch through the century.

While Thompson's succinctness does, for the most part, effectively resolve the difficulties of dealing with a vast body of material and sources, one slight problem is that the book is neither an introductory nor a detailed study. On the one hand, it takes for granted that the reader is well acquainted with standard interpretations of Victoria's personality--her near pathological obstinacy, and the "something of a monster" she became after sixty years on the throne. On the other hand, it may leave the more knowledgeable reader wanting a fuller exploration of the interesting issues that are raised--how the royal family managed to surround itself with an atmosphere of middle-class family virtue, by what means the Jubilee celebrations marketed the monarchy, and the ways in which the monarch's gender participated in social constructions of gender during her reign.

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Frank Neal. Sectarian Violence: The Liverpool Experience, 1819-1914: An Aspect of Anglo-Irish History. Manchester University Press, 1988. \$65.00.

In 1981 Philip Waller's Sectarianism and Democracy: A Political and Social History of Liverpool 1868-1939 was published, ending an embarrassing omission in modern English urban history. While Waller's book was magisterial, it could not do everything, especially in the area of social and economic history. This undoubtedly left room for Frank Neal's specific study of sectarian violence which is wider in time, overlapping the period of Waller's book.

Neal's professed intention in writing his account of this important and bedeviling phenomenon is to reach the general reader as well as the professional historian. In order to accomplish this, he chose the narrative approach. After the first chapter on basic geographic and demographic factors which have shaped the course of Liverpool's history, Neal then goes on to tell his story of sectarian violence from the early Victorian era to the First World War. It is a tale mainly of Irish immigration, organizations, and conflicts, and hence the subtitle of the book and the importance of periods such as the 1840s.

Neal, like Waller, seems to organize social history largely within a political framework. But this work is different in striving to recreate the emotions of ordinary people caught up in the events of the day as well as the manipulations of the politicians on the hustings. While Catholicism was predictably an important influence amongst Catholic immigrants, what is even clearer is how potent a force was anti-Catholicism in the political and social life of

English and Irish Liverpudlians. The growth and endurance of the Orange Order into the Twentieth Century is particularly striking.

Neal supplies plenty of fascinating details in a lively account which holds the reader's attention. However, while the dynamic of sectarian tension is generally explained through this narration, too many questions are left unanswered along the way, even for a popular history. At a basic level there is no follow-up of sensible observations about sectarian conflict being a conduit for "gratuitous violence" (37). Here there was an opportunity to make a contribution to the growing body of historical literature on violence as well as drawing upon current sociological investigations of areas such as Northern Ireland to deepen our understanding of the Liverpool situation in the past. Then there is the tantalizing question of the relationship between sectarian violence and religiosity. Neal points to the fact that most people were estranged from religion in spite of the strength of anti-Catholicism (125). Such observations beg for more exploration.

At another level there is the important issue of how sectarian violence amongst the masses may have been manipulated by the vested interests as a counterpoise to class conflict. In his description of Tory politics and in his postscript, Neal contrasts the grass roots power of popular Liverpool Orangeism with the tighter control maintained by Tory-Anglican elites over their followers in other parts of urban Lancashire, as described by Patrick Joyce. This is reasonably handled by the author but less well covered is the curious eclipse in influence of the Liberal-Nonconformist elite in Liverpool in spite of the continued presence of

prominent Unitarian families such as the Rathbones. Was this partially the result of Dissenting middle-class suburban migrations and subsequent segregation from the working class? This was the contemporary view of the mid-Victorian decades expressed by Liverpool's well-known amateur sociologist, the Reverend Abraham Hume.

While certainly not required of Neal, it would be interesting to have more comparisons with Irish communities in other parts of England and abroad. One cannot help recalling the importance of Orangeism in Toronto politics until the 1960s. Some comparisons of this kind would be most helpful in identifying common ethnic factors contributing to sectarian violence. This might be done without taking on a full-scale transatlantic dimension in the fashion of Donald Akenson.

It would be unfair, given Neal's desire to reach a general readership, to suggest that this book contain any more academic paraphernalia such as a full-scale bibliography. Historians would do well to write books which can be read and enjoyed once again by the public. However, the more interested readers of whatever persuasion would undoubtedly appreciate more attempt to grapple with some of the underlying causes of sectarian violence. This would stimulate even more interest in this fine book incorporating a greater number of specialist historians into its readership.

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Claire Tomalin. The Invisible Woman: The Story of Nelly Ternan and Charles Dickens. London: Viking, 1990. 317 pp. \$29.95.

The contradiction in Claire Tomalin's title points to one difficulty in telling the story of Nelly Ternan: that it cannot be separated from the story of Charles Dickens. The book's dust jacket, with its photograph of an "invisible" woman, suggests a second problem: that this invisibility cannot be fully preserved if Ternan's story is to be told. Tomalin deals with the first of these difficulties by keeping Ternan at the centre of the story, influential even when most invisible; she deals with the second by emphasizing invisibility, omitting some of the evidence which could have brought Ternan into fuller view and allowed her voice to be heard more clearly.



From the point of view of Dickens's biographers, Ternan was "invisible" in that for thirteen years Dickens kept her part in his life hidden from the public eye. The details of how he did this are fascinating, as is the story of how his deceptions were revealed, especially through Felix Aylmer's deciphering of the diary which came to light in 1922. Tomalin does not appropriate Aylmer's role as detective, and does not claim to have discovered new evidence about Dickens's behaviour. Her special contribution to this part of the story is to make clear how fully and how permanently Ternan really did disappear not just from Dickens's recorded life but from almost every kind of record of that period.

The vanishing trick was not one-sided; after Dickens's death, Nelly Ternan reciprocated by making him an invisible part of her life: she simply subtracted fourteen years from her age, and gave the impression that Dickens had known her only as a child. She could not of course remove him from historical record; and Ternan's erasure of Dickens required more self-obliteration than did his erasure of her. In order to keep Ternan invisible, Dickens occasionally had to "vanish into space" for a few days, to engineer the odd "Mysterious Disappearance," but his language suggests a certain enjoyment of the game. Ternan, though, felt obliged not only to wipe out fourteen entire years, but also to hide her theatrical childhood and adolescence. In doing so she constructed a new visible self; but although we are given many details of the life of Mrs. George Wharton Robinson, it is her ability to redefine her own invisibility that remains Nelly Ternan's most interesting characteristic, suggesting as it does her ingenuity, determination, and sheer acting abil-

ity--and her desire for privacy.

She would surely not be offended by Tomalin's account of her childhood. Though the detailed description of theatrical family life reveals little about Nelly specifically, it does draw attention to the talent and strength of the three Ternan sisters and their mother and grandmother, self-supporting women, most of whom appeared on the stage before they could walk. But at the same time, although Tomalin does not make the point very strongly, she implies that the subculture of the theatrical world, and especially of the child actor, was partly created by Dickens himself, with his "Infant Phenomenon" and his article on "Gaslight Fairies."

At every stage in her life, as Tomalin re-creates it, Nelly Ternan remains in the shadows: the least talented actress in her family; a hidden participant in Dickens's life who was apparently unrepresented in his novels; a supportive wife and mother; the sister of two accomplished authors but never a writer herself. Tomalin says that Ternan "did almost nothing except struggle for survival," that it was in the plotting of her own life that her personal achievement lay. Indeed, Tomalin seems more eager to emphasize Ternan's self-erasure than to bring to light some of the traces that remain. She seems particularly reluctant to let Ternan's voice be heard. We are told that Ternan "had opinions on the subject [of music]," but not what these opinions were; that she made "a comment on Kipling," but not what she said; the outline she wrote for a play is represented only by a partial photocopy. Tomalin calls the loss of Dickens's letters to Ternan "deplorable," but does not apparently regret the loss of her letters to

him. The few samples of her writing that we are given reveal little of her personality, but her reported spoken reference to herself as having "a complexion like a copper saucepan and a figure like an oak tree" makes one wish for more. And more was available to Tomalin: oddly enough, though she says her "first and greatest debt" is to Katharine M. Longley, she seems unaware of Longley's article in *The Dickensian* (Spring 1985, 27-44), which quotes some of Nelly Ternan's published poetry and mentions comments and incidents that for a moment bring into the light an original and humorous mind.

On the other hand, Ternan's shadowy appearance in her own biography could be seen as proof that her voice was heard, at its most determined: her insistence on invisibility has been respected. It is tempting to interpret her lack of representation as a character in Dickens's novels in the same way: did she insist on invisibility there too? Perhaps Tomalin's omissions make Ternan's biography both more intriguing and more appropriate as a tribute to its subject.

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Harriet Martineau. Selected Letters. Ed. Valerie Sanders. Oxford: Clarendon Press, 1990. 268 pp. \$82.50.

There will always be plenty of consenting and willing letter-writers: let society have their letters. But there should be no others,--at least till privacy is altogether abolished as an unsocial privilege.

(Martineau, Autobiography, 3rd ed. [London: Smith, Elder, 1877], 6-7)

For Harriet Martineau, principle was fundamental. She objected to the publication of her correspondence, not because she feared disclosure of anything she had ever put upon paper, but because she believed correspondence to be written speech and subject to the same laws of honour which protect fireside conversation between friends. This collection includes letters related to Martineau's career, women, politics, economics, journalism and literature; it is necessarily limited to correspondence with people who disobeyed her frequent reminders to burn her letters. Nevertheless, the emergence of her interests and her character is well-documented in this selection.

Martineau knew everyone of importance on the Victorian literary scene, and had firm opinions about both the characters and the accomplishments of most of them. John Stuart Mill was "an enormously overrated man" (172) who, "before he had sat five years," she predicted, "wd have cut his throat (politically,)--by his mingled impressionableness & assumption of a philosophical bearing,--by his womanish temperament, his professorial pedantry, his open vanity & latent self distrust together" (219). She believed that many were as ignorant as the four Arnold daughters, "though few wd parade their deficiency so eagerly" (147), but noted that the five sons were reasonably educated "except the youngest, who is a ne'er-do-weel, & is therefore to be thrust into the church, if possible, after having been expelled the navy" (150). She quite liked the Carlyles: "just saw them, & O! dear! felt them too. They put me between them, at Thackeray's last lecture; & both got the fidgets. After the first half hour, C. looked at his watch, & held it across me, about once in two minutes; & he filled up the intervals with

shaking himself, & drumming his elbows into my side" (123). She did not like George Eliot (181), and the Brontës were dismissed as "that awful family" (142).



The principles that guided her own life were applied equally stringently to the affairs of others. W.J. Fox, Martineau's first mentor, was curtly informed on 1 March 1838 that, while she retained regard for him in other respects, she would no longer visit his home because she considered "it wrong to plunge a wife who is not profligate into the opprobrium of profligacy wh now attends a state of separation, while you make yourself a home with another woman" (52). Two decades later, the "Dickens affair" received similar treatment, although Martineau was eager to announce that she was not "wholly confounded at this manifestation," having learned to "distrust such an amount of senti-mentality, combined with selflove in the husband" (154). And her self-righteous, didactic tone was quite consciously adopted. When the hapless

Reverend Master of a Grammar School offered a "humble and contrite apology," in 1859, for having said in a speech that Martineau always ordered the printers to print "God" with a small g, she reacted in characteristic fashion: "We laughed half the day after; but I gave the preacher a sermon which he will be sure to remember" (178).

The character, of course, which emerges most clearly in these letters is Martineau's own. She was bigoted, outspoken and arrogant, but refreshingly direct, sensible and (in some respects) quite likeable. By her own account, she was happier in midlife than in youth, and that is consistent with the emergence of her confident and mature literary "voice." Until 1832, when her Illustrations of Political Economy began to appear, her letters (primarily to Fox) are hesitant and deferential. Between 1832 and 1839, she was a celebrity whose writing came to exemplify the most extreme dogma of political economy. She spent the years 1834 to 1836 in the United States, where she energetically took up the abolitionist cause. Her success in this period is reflected in the growing confidence and candour of her correspondence. She first fell ill in 1839 (she was an invalid for a third of her life), yet took charge of her own household in 1846. She lived in the Lake District, with various nieces and maids, until her death in 1876.

The content of the letters is interesting: she wrote on the employment of women, on mesmerism, on invalidism (to Florence Nightingale), on the nature of biography, on the working classes, and on most of the other concerns of the day. But of much greater interest is the exposure of her character, and of the nature of her political influence. As soon as

her work attracts attention, she begins to use her letters to put her connections in touch with one another, and to manipulate the opinions and actions of others. Such were the tools available to a politically influential woman who, nonetheless, remained an outsider to the political establishment.

This collection must be read in conjunction with Martineau's Autobiography, which (in any case) ends in 1855. The correspondence lends a human touch to the less attractive and more dogmatic portrait that Martineau paints of herself, and supports Martineau's suspicion that "it would be rather an advantage ... to be known by my private letters" (Martineau, Autobiography, 3).

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William Morris and "News from Nowhere": A Vision for Our Time. Ed. Stephen Coleman and Paddy O'Sullivan. Bideford, Devon: Green Books, 1990. 213 pp. £8.95 (paperback).

Might the socialist utopia of William Morris' News from Nowhere be "a vision for our time"? Published in 1890, News from Nowhere presented Morris' critique of escalating industrialism and the injustices of Victorian society in a vision of life in a transformed and post-industrial England. While the subtitle of William Morris and News from Nowhere: A Vision for Our Time conveys the editorial agenda that is unevenly demonstrated by the contributors, this collection of essays reflects the rich and diverse background of Morris' utopian novel and will interest a variety of readers.

William Morris and News from Nowhere is one of several volumes occasioned by the centenary of the publication of News from Nowhere in The Commonwealth, the newspaper of the Socialist League which Morris edited from 1885 to 1890. This long overdue treatment of Morris' utopian novel, edited by Stephen Coleman and Paddy O'Sullivan, is a collection of nine essays and a synopsis of the novel by a group of English writers. The perspective of this collection complements the more international perspective of the essays on Morris' socialist writings edited by Florence Boos and Carole Silver, Socialism and the Literary Artistry of William Morris, also published in 1990.

William Morris and News from Nowhere will be of interest to the student of Morris because it identifies in News from Nowhere Morris' aesthetic, ecological and environmental interests as well as his social and political concerns. The contributors set these issues in an historical context, many of them tracing the Morris legacy into the twentieth century. In particular, O'Sullivan's introduction is an informative view of Morris' life which highlights his political interests. Ray Watkinson contributes an outstanding assessment of Morris' idea of work which includes an interesting comparison of the ideas of work in News from Nowhere and in Ford Madox Brown's painting, Work. Watkinson also includes some illuminating information on Morris' involvement with the Devon Great Consolidated Mine Company, shares of which formed the basis of Morris' inheritance from his father.

Students of English socialism will find this collection provides a ranging assessment of Morris' relationship and contribution to the movement. John Crump discusses the



strengths and weaknesses of Morris' idea of communist revolution. Jan Marsh, in her feminist assessment of News from Nowhere, compares Morris' ideas to Engels' analysis of the Woman Question in The Origin of the Family, Private Property and the State (1884). Adam Buick clearly spells out how Morris' communism would work economically and compares it to other forms of communist economics.

Those interested in the place of News from Nowhere in the tradition of utopian literature will find Christopher Hampton's essay mildly disappointing. Hampton discusses News from Nowhere in the context of English utopian literature alone and concludes there is only a limited influence of this tradition on Morris. Instead, Hampton prefers to see Marx as the primary influence on Morris' visionary ideas. Coleman sheds interesting light on the assumptions made by utopian visionaries in his comparison of the representation of human nature in News from Nowhere with the Judeo-Christian view.

The awkwardness of the editorial insistence that the socialist ideas of News from Nowhere are relevant to the 1990s is particularly evident in the chapters on Morris' political and social ideas. Although they address his ideas carefully, the writers of these chapters either decline to discuss Morris' ideas as a vision for our time or are obliged to skirt the issue. When Crump points out that no revolution has ever conformed to the pattern Morris set out, the clash of this line of thinking with the editorial agenda is evident in the editor's inserted parenthesis which cites the revolution of 1936 in Spain. When faced with a similar clash in his own discussion of Morris' view of human nature, Coleman resorts to labelling those with a Judeo-Christian view of human nature as cynics and concludes that News from Nowhere offers a picture of human life free from the cynics' everyday fears. Marsh also has trouble finding "a vision for our time" in News from Nowhere. She states that the feminist reader will be disappointed: News from Nowhere remains a masculine vision of paradise.

However, Colin Ward and Mark Pearson, who discuss Morris' concepts of architecture and design, and Buick and O'Sullivan, who treat Morris' principles of economy and ecology, are more successful in tracing the heritage of Morris' Nowhere in the late twentieth century. Although there remains some discussion of the practical obstacles, these four writers deal with aspects of the environment, a program for change closer to the heart of visionaries in the 1990s.

The editorial purpose is summed up by O'Sullivan in the final chapter: "What Morris did [in News from Nowhere] was to take Marxism, and apply

it to the practical realities of everyday life. In doing so, he hoped to show how we could, if we wished, rid our lives of certain social evils" (181). One hundred years nearer the period Morris envisioned, in an era that is witnessing the collapse of socialist societies, an assessment of News from Nowhere as "a vision for our time" is not the most favourable tack to take. Regardless of the relevance of these concepts for today, this collection of essays reveals the diversity and wealth of Morris' thought, the broad historical context in which it was written, and the legacy (although not for political revolution) of many of Morris' ideas, particularly those which have served as inspiration for a variety of alternative projects.

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Margaret D. Stetz and Mark Samuels Lasner. England in the 1880s: Old Guard and Avant-Garde. Charlottesville: University Press of Virginia, [1989]. 139 pp. \$30.00.

This stimulating and suggestive book is the catalogue of an exhibition held at the University of Virginia Library in 1985. Exhibitions, even major ones, are often ephemeral, retaining their force and influence only through the most retentive memories of visitors unless a catalogue accompanies them. The visitors to this exhibition presumably had to wait four years to have their visual memories nudged, but the authors have managed to present a decade of Victorian England imaginatively, through lengthy notes and many illustrations.

The catalogue begins with the "old guard," appropriately represented by the Queen herself during the Jubilee

of 1887, closely followed by Tennyson, whose The Cup and the Falcon (1884) is a presentation copy to his friend Frederick Locker-Lampson, the popular poet and important book collector. Tennyson is also represented by a portrait and by an "Ape" caricature. This exhibition featured many association copies of books, manuscripts, prints, drawings, and paintings. The "old guard" musters forth the familiar literary figures: Arnold, Browning, Wilkie Collins, Disraeli, Trollope; all of whom died in the 1880s. The "avant-garde" literary scene features the "aesthetes" as a contrast; Ruskin, Rossetti, Ford Madox Brown, and others. Morris and his associates are given a special section which includes the autograph manuscript of A Dream of John Ball (1888), and Swinburne is accorded special treatment. A Word for the Navy, his contribution to the Jubilee, is shown in its 1887 George Redway form without mention of the Wise/Buxton Forman forgery which was produced to supplant the genuine edition. Thomas J. Wise, who no doubt would have considered himself one of the old guard but exhibited certain avant-garde traits, is only mentioned once in this catalogue.

Pater, Wilde, and Whistler are, of course, generously displayed along with the "new fiction" of Meredith, Gissing, Hardy, and George Moore. When Stevenson, Henley, Conan Doyle, Kipling, Haggard, and Hudson are added, the literary achievements of the decade are revealed as impressive indeed. A section called "Zealots and Eccentrics" includes Bridges, Butler, Hall Caine, Buxton Forman, and William Sharp among others who, it could easily be argued, were no more eccentric than, say, Rossetti; it seems a dismissive category. The Irish (Shaw and Yeats), Women (Olive Schreiner, Michael Field, Oliphant, Ward, and

others), and the "Theater" (Gilbert and Sullivan, Ellen Terry) round out the exhibition and its catalogue.

All this literature, art, and music is interesting and impressive, but the work is called "England in the 1880s," and the decade has surely left memorials of other kinds. What about science and medicine? A small section of science and philosophy under the "old guard" presents Darwin (who died in 1882), Huxley (who would be outraged at the designation), and Spencer. Medicine has only Sophia Jex-Blake, one of the first female physicians in Britain. There could have been more.

The Oxford English Dictionary began publication in 1884 and the Dictionary of National Biography in 1885. These great projects would, one supposes, be considered "old guard" without avant-garde counterparts, and thus cannot provide the kind of contrast the authors have found in the literary works of the decade.

Exhibition catalogues provide the perfect opportunity to point out one's favourite missing pieces, and it must in fairness be acknowledged that one cannot exhibit what one does not have access to. For its focus this work presents a balanced and stimulating glimpse of the 1880s in England and is a good read.

Richard Landon
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Barbara Bardes and Suzanne Gossett. Declarations of Independence: Women and Political Power in Nineteenth-Century American Fiction. Rutgers, 1990. \$36.00.

Each time I teach my undergraduate course in the Victorian novel I re-

member how little history my students have to forget. Most recently, I tried to fill this historical vacuum by asking students to prepare brief reports on topics addressed in the novels themselves, such as marriage, divorce, and women's rights. The student who reported on divorce, though moved by Rochester's inability to divorce his mad wife and Jane's close brush with bigamy, cheerfully announced that "due to popular demand" divorces became available in 1857, though they were, she carefully qualified, "a little expensive." If my well-intentioned student had found a study of the complex interplay of public sentiments, imaginative constructions, sexual double standards, personal lives, and social practices into which a "law" must be inserted, she would never have so dissociated a "fact" from Brontë's eloquent fiction. In Declarations of Independence, students studying nineteenth-century American literature will find just the resource my student needed.

The shift from singular to plural in the title Declarations of Independence raises questions to which this study offers insightful historical and literary answers. In the new republic of America, what would independence mean? How would a nation at once subservient and hostile to the class and gender systems of England realize its promises of liberty and freedom for all? And, most importantly for this study, whose voices would declare the opinions, the political constructs, and the laws that would define such freedoms?

In response to these questions, Bardes and Gossett turn not only to novels, but to newspapers, periodicals, personal writings, and legal documents. Together these diverse sources form a political culture consisting of "the beliefs, cognitions,

and attitudes that individuals hold toward the political institutions and process of a society" (2-3). To illuminate the connections among attitudes and institutions, the authors explore the various, meshed discourses that at once constitute and mediate between the two. This approach thoughtfully complicates categories and oppositions like "conservative" and "liberal." For example, Sarah Josepha Hale, often dismissed as an apolitical defender of a separate women's sphere, can now be seen as politically engaged; "female influence" now means politics begins at home.

Each of the chapters of Declarations of Independence examines a specific topic nineteenth-century audiences characterized as a "women's issue." Within each chapter Bardes and Gossett offer three contexts--historical, literary, and biographical--for reading groups of novels as a part of political culture. For example, in the first chapter, "Two Visions of the Republic," we see two novels of 1827 taking up in different ways a "political" question: what is the place of women in a nation of founding fathers? The protagonist of Hale's Northwood uses the arts of passive-aggressive persuasion on her husband, because this novel assumes that the home is the foundation of the village which is the foundation of government. In Catherine Sedgwick's Hope Leslie, an historical novel set during an Indian uprising, the protagonist defies society by releasing an Indian captive. Her act of civil disobedience trespasses upon the village, the prison system, and, obliquely, the courts, so that the novel implicitly argues that "home" encompasses the community. We are cautioned against the impulse to evaluate the political correctness of these two plots by Bardes and Gos-

sett's interweaving of Hale's and Sedgwick's political histories. Hale marshalled public opinion through her voluminous "apolitical" writing and editorship of Godey's Lady's Magazine, while Sedgwick pursued an active philanthropic role in prison reform. These novels in combination with these lives vividly illustrate the inefficacy of spatial metaphors such as public and private to define "the political."

The conflicting vision of women's proper roles in these early novels sets the stage for the social drama Bardes and Gossett narrate about nineteenth-century women such as Angelina and Sarah Grimke, Frances Wright, Susan Stanton, and Victoria Woodhull, who fought their way into public debates about abolition and women's rights. When Congress passed a gag rule in 1836 to stop women's right to petition for abolition, many of these women followed the "moral call" to take female influence to public platforms. In a series of fascinating readings of historical accounts of women lecturers as well as novels about female speakers, Bardes and Gossett ask why women who physically as well as verbally asserted a public presence were so threatening. They find that such women were "claiming [their] place as subject rather than object," a claim which implied "the possibility of generating power" (69). Psychologically, these women and characters provoked two contradictory but equally anxious reactions from their audiences. On the one hand, a woman unsexed herself by speaking publicly; on the other hand, she exposed herself. The attacks on Frances Wright and Angelica Grimke, as well as the fate of Hawthorne's Zenobia, suggest that a woman speaker "had a promiscuous relationship with her audience. Her voice, and the presence of her body,

was a sexual provocation; nothing she might say could undo this fact. She was always 'speaking a woman's body'" (69).

In the following chapters, the authors show how audiences' simultaneous fascination with and abhorrence of women in public--whether literally or fictionally "embodied"--haunted debates within American political culture throughout the century. For example, the chapter "Women and Property Rights" discusses responses to early laws protecting women's property. The plot of Cooper's The Ways of an Hour (1850) implies that access to property will tempt women to lie, steal, and murder. To the contrary, Eden Southworth's The Discarded Daughter (1851) demonstrates the uselessness of legal protection when both legal rights and female influence can be so thoroughly undermined by a woman's romantic attachment to a man. Again, Bardes and Gossett's readings of the novels in relation to the political positions of the writers and the lives of public figures pave their way from particular questions to social and philosophical considerations about the role of gender.

While Declarations of Independence makes important connections between well-known and newly recovered novels as well as between literary and political cultures, it also paves the way for further study of nineteenth-century American political culture. All of the novels discussed, for reasons explained by Bardes and Gossett, are written by white authors. I look forward to seeing how the rich vision of "politics" we find here will be further elaborated in later studies of writing by black and other communities. Declarations of Independence joins in the discipline-shifting, ongoing dialogue inspired by such writ-

ers as Nina Baym, Jane Tompkins, Annette Kolodny, and Cathy Davidson. The authors' impressive ability to write about the complexities of historically contextualized discursive shifts in the kind of prose that

makes for a good read invites students as well as scholars into that conversation.

Teresa Mangum
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BYE-LAWS OF THE VICTORIAN STUDIES ASSOCIATION

Adopted 30 March 1968, amended 13 April 1991.

I. OBJECTIVE

The Victorian Studies Association of Ontario is organized to promote the interest and activity of scholars in the study of Victorian Britain. The organization shall be carried on without purpose of monetary gain for its members, and any profits or other gains to the organization shall be used in promoting its objectives.

II. MEMBERSHIP

1. Membership is open to all those whether resident of Ontario or not who are interested in the study of Victorian culture.

2. Each member is required to pay annual dues. The amount of the dues is set or revised by the Executive Committee and approved by the members of the Association present at a duly called meeting. Failure to pay dues in two successive years terminates a membership.

III. OFFICERS

1. The President of the Association will be elected for one two-year term by a majority of those present at a duly called meeting of the Association. The Nominating Committee will present a nomination. Members may make other nominations from the floor. Should a President die or resign, the senior elected member of the Executive Committee will serve as Acting President until a President is elected.

2. The Executive Secretary and the Treasurer will be chosen by the Executive Committee and will serve for a three-year term which may be renewable.

3. The Recording Secretary will be chosen by the Executive Committee for one two-year term.

IV. THE EXECUTIVE COMMITTEE

1. The Executive Committee will be composed of the following: the President, the Executive Secretary, the Treasurer, and the previous President (for one two-year term), and three members elected by the membership.

2. The three members elected by the Association will be chosen by a majority of the members present at a duly called meeting. Each will serve for a three-year term, and their terms will be staggered. (Of the three members chosen at the first meeting, one will be elected for a one-year term, one for a two-year term, and one for a three-year term.) The Nominating Committee will present nominations. Any member may make other nominations from the floor.

3. A quorum of the Executive Committee will be four members present in person at a meeting. The Committee will reach decisions, when necessary, by a majority vote of those present.

4. The President of the Association will serve as Chairman of the Executive Committee and shall call meetings of the Committee on his initiative and at the request of the Executive Secretary or of three Committee members.

5. The Executive Committee will appoint the Editor of the Newsletter for a term of two years. The Editor

is eligible for an additional two-year term.

6. The Executive Committee will appoint an Editorial Board for the Newsletter of not more than three members.

V. COMMITTEES

1. The Nominating Committee will consist of three members, each for a two-year term. The function of the Committee is to nominate candidates for election to the Presidency, the Executive Committee, and the Nominating Committee. Its nominees, along with any candidates nominated from the floor, will be voted upon at a duly called meeting, and the persons with the highest number of votes from members of the Conference present will be duly elected.

2. The Executive Committee may establish and may terminate Standing Committees and designate the number of members and their terms of office.

3. The President and/or the Executive Committee may also appoint and may terminate other committees.

4. Each committee will elect its own chairman and will reach decisions by majority vote.

VI. MEETINGS

1. The Association will meet formally at least once each year.

2. To conduct business at a duly called meeting, the quorum will be twenty members of the Association present in person. When there is not a quorum, the members will be polled by mailed ballots in any question requiring a vote, including the election of officers.

3. The Executive Committee will decide when to call and where to hold meetings of the Association.

VII. AMENDMENTS

These bye-laws may be amended by a majority vote of those present at any duly called meeting: provided that an explanation of the proposed amendment has been sent to all members of the Conference not less than thirty days before the meeting. The membership list will be available upon request from the Executive Secretary.

